Chapter 4
Selection and translation norms in a sample of translated children’s books

4.1 Introduction
This chapter presents a textual test case of the theoretical ideas developed in Chapter 3. It has two primary foci: the preliminary norms affecting translation policy, and the norms affecting the translation process itself. Firstly, it investigates the preliminary norms involved in, primarily, text selection, but also the visibility of translation. To accomplish this, a macro-textual analysis of a sample of translated children’s books is done, focusing on the perceived function (see section 4.4.1), cultural content (see section 4.4.2) and visual and verbal style (see section 4.4.3) of, primarily, the source texts, since the features and functions of the source text, perceived from the vantage point of the target culture, play a significant role in the selection of a text for translation. The visibility of the translator and translation, as evident in the paratextual material, is also briefly investigated (see section 4.4.4). The macrotextual analysis breaks down the sample of books into subsamples, suggesting how different types of books (e.g. readers and picture books, local and international books) selected for translation meet different expectations and fulfil different functions.

Proceeding from this, the focus narrows to a micro-analysis of the more specific operational translation norms, particularly the textual-linguistic norms relating to the translation of various cultural aspects in the sample of books (see section 4.5). In this part of the analysis, the attention is particularly focused on aspects of the translation that tie in with culturally domesticating and foreignising effects. The particular dimensions that receive attention in the analysis are lexical choices in translation (specifically names, social forms of address, loan words and cultural items), and the translation of collocations and idiomatic expressions. In all this, the aim is not only to identify the particular features that have domesticating and foreignising effects in the particular instances where they are used, but also to postulate reasons for translators’ decisions – or, in other words, to outline some of the possible norms affecting the translation of children’s books in South Africa. A further aim is to test the hypothesis that, regardless of translators’ opinions about whether domestication or foreignisation is the most appropriate approach to the translation of children’s literature, translated children’s texts most often constitute a hybridised mixture of domesticating and foreignising strategies, utilised both within particular categories and across these categories. In this the chapter explores, in practical terms, Baker’s (2001:16) comment that

a translator’s decisions, contrary to Toureyan type schemes, is [sic] not the result of a simple, consistent, coherent overall strategy (translators don’t just opt for acceptability or adequacy, or, for that matter, for an overall strategy of domestication or foreignisation), and then follow that global decision through. A translator’s behaviour is often the result of conflicting loyalties, sympathies and priorities... He or she plays a multiplicity of roles and speaks simultaneously in a variety of voices, and he or she adopts a whole variety of strategies, often conflicting ones, in the space of even a single translation of a single stretch within a translation.
Finally, it is also postulated that different emphases on domesticating and foreignising effects are evident for different types of books.

Although this chapter is exploratory rather than deductive in nature, the general hypotheses informing the text analyses are the following:

- Particular types of children’s books (e.g. readers, picture books, local books, international books) are selected for translation for differing reasons, which pertain to function, cultural content and style.
- All translated children’s texts involve a modulated mixture of domesticating and foreignising strategies, ultimately questioning the distinction between “domestic” and “foreign”.
- Translated children’s books with a local South African source text and translated children’s books with an international source text demonstrate a marked difference in terms of the mixture of domesticating and foreignising strategies used.

Before proceeding with the analyses, as sketched out above, the chapter sets out by providing an outline of the sampling process used to choose the children’s books discussed in this chapter (see section 4.2), followed by a brief overview of the parameters for investigation (see section 4.3).

### 4.2 Text selection

The sampling of texts was guided by a number of considerations. Based on these considerations, particular parameters were set to facilitate the selection process and to create a sampling frame. The aim was to draw a sample of texts that would be manageable for the type of exploratory analysis carried out in the study, but still sufficiently representative. Above all, the aim was to avoid selecting books to “fit” the argument, and therefore random selection within the set parameters was particularly important. The parameters for the sampling frame are defined and motivated as set out below.

- **Translations from English into Afrikaans, and from Afrikaans into English were included, but both source and target text had to be readily available in South Africa.** Due to the language abilities of the researcher, translations from and into the African languages were automatically excluded from the analysis. This, of course, means that the findings from the questionnaires pertaining to translation into the African languages (see Chapter 2), as well as the resulting theoretical interpretation of the differences between translation into Afrikaans and translation into the African languages (see Chapter 3) are not explored further in the textual analyses. ¹ While there are children’s books translated from Afrikaans to English, these are not nearly as common as translations from English to Afrikaans. For this reason, more translations from English into Afrikaans than translations from Afrikaans into English were included in the final sample. It was a prerequisite that both source and target text should be readily available, to ensure that the books are commonly disseminated and thus representative of the source and target children’s literature systems.

- **The translation and original had to be aimed at a target readership of between 6 and 12 years.** As set out in Chapter 1, this age range forms the focus of this

¹ It is envisaged that an analysis of translations into the African languages constitutes one of the very important avenues for further investigation proceeding from this study (see Chapter 5).
study. In addition, books aimed at children younger than six often have a much stronger visual than verbal narrative component, which makes them unsuited to the purposes of this study. Books aimed at children over 12 tend to be closer to the category of youth literature, which falls outside the scope of the study.²

- **There were no restrictions on the country of origin of the original text.** In order to account for the complex translational dynamics in South Africa outlined in the preceding chapters, the sampling frame had to include translated books with local South African originals as well as international originals. However, since more local than international children’s books are translated, the sample had to reflect this proportional difference. No restrictions were placed on the country of origin. However, the language parameters set out above automatically delimited the countries of origin to largely Anglophone countries.

- **Translated books had to include educational books as well as trade books.** In line with the aims of this study, the sampling frame had to include educational books (specifically readers) as well as more general children’s books.

- **There were no restrictions on the cultural background of the translated texts.** The aim of this was to include books reflecting a variety of cultural contexts.

- **Books had to be fairly recent publications.** It was decided to include only books published since 1997, since this is a synchronic study focusing largely on the current use of translation in the production of South African children’s books, with particular emphasis on current social concerns and educational discourse. The year 1997 was chosen since it is the year in which the language-in-education policy was published (Department of Education, 1997).

A broad sampling frame was drawn up by using the South African online bookstore [www.kalahari.net](http://www.kalahari.net). A search was done for all Afrikaans children’s books. The search results were checked and cross-referenced to find books conforming to the above criteria. It was decided that four categories needed to be reflected in the sample. To represent books directly used in the educational environment, there had to be readers for the Foundation Phase, and readers for the Intermediate Phase.³ In addition, to represent the broader category of children’s literature, the sample had to include picture books with a South African source text, and picture books with an international source text.

In selecting the texts there were four additional considerations. Firstly, books had to represent a variety of publishers. Secondly, the selection had to include books that are also available in the African languages, with a view to further research continuing the line of investigation of this study. Thirdly, the sample had to include different narrative techniques (e.g. first-person narration and third-person narration) to ensure some variation in narrative style. Lastly, some books from the same series had to be included, in both language combinations, to facilitate possible comparisons between the translation of books in the same series.

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² In reality the final sample is weighted to the lower end of the age range specified (6–9 years), due to the large number of picture books (rather than books for somewhat older children) that are translated.
³ Most readers published in South Africa have local source texts – however, there are exceptions. For example, New Africa Books has published readers originally written in French by Francophone African writers, in English and Afrikaans and the other South African official languages. Some of these were included in the sample. However, most readers in the sample have local source texts.
Within the above parameters, and keeping in mind the additional considerations, the following 42 texts (21 translations and their source texts) were selected on a largely (though not statistically) random basis. The texts are listed alphabetically, with target texts cited first.

**Readers for the Foundation Phase**

- *Hoekom is ek nie op die foto’s nie? ’n Storie uit Kameroen* (Bebey, 2001 TT-A) / *Why aren’t I in the photographs? A story from Cameroon* (Bebey, 2001 ST-E)*
- *Jasper: crisis at school!* (Maree, 2005a TT-E) / *Jasper: krisis op skool!* (Maree, 2005a ST-A)*
- *Pragtige Debo: ’n storie uit Benin* (Gbado, 2001 TT-A) / *Beautiful Debo: a story from Benin* (Gbado, 2001 ST-E)

**Readers for the Intermediate Phase**

- *Die dag toe als verander het* (Coombe et al., 2007 TT-A) / *The day everything changed* (Coombe et al., 2007 ST-E)
- *My cupboard’s haunted* (Preller, 2005 TT-E) / *Daar’s ’n spook in my kas* (Preller, 2005 ST-A)
- *Rufaro se wonderlike idee* (Turkington, 2007 TT-A) / *Rufaro’s great idea* (Turkington, 2004 ST-E)

**Picture books with a South African source text**

- *Die dag toe Gogo gaan stem het* (Sisulu, 1997 TT-A) / *The day Gogo went to vote* (Sisulu, 1997 ST-E)
- *Lekker verjaar, Jamela!* (Daly, 2007 TT-A) / *Happy birthday, Jamela!* (Daly, 2007 ST-E)
- *Little Lucky Lolo en die Cola Cup-kompetisie* (Varkel, 2006 TT-A) / *Little Lucky Lolo and the Cola Cup Competition* (Varkel, 2006 ST-E)
- *Mia’s mom* (Van der Vyver, 2005 TT-E) / *Mia se ma* (Van der Vyver, 2005 ST-A)
- *Musa se reis* (Grobler, 1997 TT-A) / *Musa’s journey* (Grobler, 1997 ST-E)
- *Ouma Ruby se geheim* (Van Wyk, 2006 TT-A) / *Ouma Ruby’s secret* (Van Wyk, 2006 ST-E)
- *Waar’s Jamela?* (Daly, 2005 TT-A) / *Where’s Jamela?* (Daly, 2005 ST-E).

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*The English text is here regarded as the source text; however, the book was originally published in French. The English text is, nevertheless, almost certainly used as the pivot translation for the Afrikaans and other African-language versions of this text. See also Bebey (2001 TT-S, TT-X, TT-Z).*

*Very few Foundation Phase readers translated from Afrikaans to English appear to be available. This, in part, accounts for the selection of two books from the same series.*

*See footnote 4. The same situation applies to this reader. See also Gbado (2001 TT-S, TT-X, TT-Z).*
Picture books with an international source text

- Freya Fiemies (Quarmby, 2008 TT-A) / Fussy Freya (Quarmby, 2008 ST-E)\(^7\)
- Lila en die geheem van reën (Conway, 2008 TT-A) / Lila and the secret of rain (Conway, 2008 ST-E)\(^8\)
- Stefan en die dinosourus-eiland! (Knapman, 2008 TT-A) / Mungo and the dinosaur island! (Knapman, 2008 ST-E)
- Waar's daai slang? (Jarman, 2008 TT-A) / Class two at the zoo (Jarman, 2007 ST-E)

4.3 Parameters for investigation

This section provides a very brief summation of the parameters according to which the analyses of the texts are conducted.

4.3.1 Macro-analysis: norms of text selection and translation visibility

Broadly following the descriptive approach pioneered by Toury (1995), this study proceeds from the assumption that an understanding of the context and function(s) of a translation is crucial. Toury (1995:12) emphasises that the (prospective) function or position of a translated text within a recipient culture has a crucial influence on all aspects of the translation process, from the selection of texts for translation, to the choice of particular translation strategies at the micro-level.

The macro-analysis focuses on these issues specifically in terms of the selection of texts for translation and the textual visibility of translation – both related to the preliminary norms involved in translation. The underpinning assumption is that publishers’ decisions about what to translate, as much as translators’ decisions about how to translate, are strongly influenced by stakeholders’ perceptions of the (potential or perceived) function of the translated text in the target culture. In terms of the selection process, perceptions of the function of the text, the cultural values of the text, and the aesthetic merit of the text are particularly important, and these are the aspects discussed in detail in sections 4.4.1 to 4.4.3. Section 4.4.4 briefly investigates a single aspect of the paratexts of the translated texts. The discussion in this section moves beyond issues of selection, and focuses on how the translated status of the translated books is indicated, and, by extension, how visible the translator and the fact of translation are.

In these discussions, potential differences between translated texts with South African source texts and translated texts with international source texts, and translated readers and picture books, receive particular attention. The method followed in the macro-analysis is based on a broad-spectrum textual, paratextual and contextual investigation.

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\(^7\) Fussy Freya was first published by Frances Lincoln Children’s Books in London in 2008. The South African edition appeared in the same year and is the edition used in this study.

\(^8\) Lila and the secret of rain was first published by Frances Lincoln Children’s Books in London in 2007. The South African edition appeared in 2008, and is the edition used in this study.
4.3.2 Micro-analysis: the translation of cultural aspects embedded in the text

The micro-analysis investigates the relationship between specific cultural aspects embedded in the source text and translation, and thus focuses on specific operational norms, particularly textual-linguistic norms, evident in the translation. Tymoczko (1999b:45) describes the relationship between text and culture as a metonymic one:

A piece of literature customarily evokes its culture through consequential and telling signals or details, typically parts or aspects of the culture that are saturated with semiotic significance and emblematic of the culture as a whole, both in terms of objective structure and subjective experience.... In this regard, such cultural elements within a literary work are metonymic evocations of the culture as a whole, including its material culture, history, economy, law, customs, values, and so on.

If translation takes place between two cultures that share some contact or familiarity – or that perhaps form part of the same polysystem or even megapolysystem – the cultural metonymies of the source text may well be intelligible to the reader of the translation. As has been argued in Chapter 3, the two scenarios for the translation of children’s books in South Africa (either from international source texts or local source texts) both involve at least some degree of familiarity between source and target cultures. Domestication therefore does not necessarily serve the function of making the unintelligible intelligible; nor does foreignisation simply serve the function of introducing the unfamiliar. More complex relationships between domesticating and foreignising translation strategies obtain. In translation, the linguistic and cultural hybridity often evident in (original) texts produced in postcolonial contexts like South Africa is adapted in various interlinked ways (replicated, extended, ameliorated, multiplied, modified) to create a similarly hybrid translated text. In this regard, it may well be argued that in hybrid cultures, such as the South African, any text evokes multiple cultural metonymies, in Tymoczko’s (1999b) sense.

It is these complex relationships that are investigated in this part of the text analyses. An important assumption of this analysis is that source-text cultural elements that are retained in translation are as significant in terms of their implications for the norms operative in translation as are cultural elements that are adapted in translation (see Toury, 1995:12). Both suggest translators’ perceptions of a variety of possible relationships of familiarity and strangeness between different cultures, as well as translators’ opinions and beliefs regarding the function of children’s books in conveying and exploring these possible relationships. The extent to which a cultural metonymy requires explanation, or replacement, in translation often indicates the degree to which the target audience is or may be assumed to be familiar with the often multiple cultural metonymies of the source text. In children’s books, however, another level may also be operative: the didactic intent of the adults involved in the production and consumption of children’s books. For example, the emphasis on multiculturalism and cultural tolerance in South Africa is reflected in the many English- and Afrikaans-language children’s books that deal with both historical and contemporary African culture. It may therefore not only or necessarily be the case that original and translated South African children’s books are linguistically and culturally hybrid because South African children are, but also because adults believe that children’s books ought to inculcate in children intercultural awareness, respect and tolerance. The degree of linguistic and cultural hybridity evident in original and translated South African children’s books may therefore not
only be linked to a reality of multiculturalism in South Africa, but also to an adult ideological agenda.

For the analysis, the aspects of lexis (particularly names, social forms of address, loan words and cultural items) and idiomatic expressions were selected as being of particular salience.⁹ Tymoczko (1999b:287) points out that “small-scale linguistic choices are the vehicle for inscribing particular discourses in texts and for constructing the discursive position of the text as a whole”. Lexical choices are an obvious level at which this takes place. Proper names and forms of address are almost always strongly culturally marked. Tymoczko (1999b:223) states the following in this regard: “...names are rich in semantic and semiotic significance. Not only do names in many cultures have lexical meaning, they function as sociolinguistic signs, indicating tribal and family affiliation; gender and class; racial, ethnic, national, and religious identity; and the like. They are dense signifiers, signs of essential structures of human societies.” Furthermore, the very phonological texture of names may mark cultural familiarity or difference (Tymoczko, 1999a:30). Loan words are particularly strongly marked for culture due to their difference from the linguistic material that surrounds them. Culture-specific items (see Frank, 2007; Newmark, 1995:94-103) carry inscriptions of culture in obvious ways. The last textual aspect that will be investigated is the slightly broader aspect of idiomatic expressions, which are often deeply embedded in cultural contexts. In this study, the term “idiomatic expressions” is used in a wide sense, to include the kinds of lexical patterning or conventional combinations that Baker (1992:46-81) categorises as collocations, fixed expressions and idiomatic expressions.¹⁰ Differences aside, most collocations, fixed expressions and idiomatic expressions have their basis in some degree of implicit and conventionalised metaphorical language use and metaphoric conceptualisation (see Lakoff & Johnson, 1980), combined with some degree of fixity of lexical combination. Therefore they are not always that easy to distinguish, being roughly differently graded instances of the same phenomenon. For this reason they are grouped together in this study under the umbrella term “idiomatic expressions”.

All in all, the micro-analysis of the translation of lexical items and expressions in the sample of books proceeds from the assumption that such items and expressions together form a dense network of cultural signifiers with varying “values” of familiarity or strangeness. In translation, these signifiers are approached in varied ways, to create a new network of familiarities and strangenesses for the reader of the target text. In this, the idea of plurivocality is central: the movement is never only “domesticating” or only “foreignising”, but always a mixture, and the basic initial norm reflecting the cultural orientation of translations can therefore not simply be described by the opposition between “adequate” or “acceptable” translation (or any other binary opposition; see Chapter 3).

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⁹ One might add an aspect such as syntax here as well. However, since this is a less salient feature in terms of cultural connotations, it is not investigated in this study.

¹⁰ For an extensive discussion of the translation of names, see Chapter 6 of Tymoczko (1999b).

¹¹ Collocation may be regarded as the tendency of certain words to occur together regularly in language (Baker, 1992:47), some instances of which may be more culturally specific than others. Idiomatic expressions are more specific, in that they are less flexible in their patterning possibilities, and also tend to be less transparent and more metaphorical in meaning (Baker, 1992:63). Fixed expressions are as limited in their flexibility as idioms, but their meaning tends to be more literal.
4.4. Macro-analysis: the selection of books for translation

The make-up of the sample of children's books across the dimensions of language, origin, book type and narrative style may be represented as in Table 1.

<table>
<thead>
<tr>
<th>Source language</th>
<th>Target language</th>
<th>Origin</th>
<th>Book type</th>
<th>Narrative voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>English</td>
<td>Local</td>
<td>17 Picture book</td>
<td>13 First-person</td>
</tr>
<tr>
<td>Afrikaans</td>
<td>Afrikaans</td>
<td>International</td>
<td>4 Reader</td>
<td>8 Third-person</td>
</tr>
</tbody>
</table>

*Table 1: A breakdown of the sample of children's books across the dimensions of language, origin, book type and narrative voice*

As pointed out in section 4.3.1, the contextualising macro-analysis of the children's books has the primary aim of suggesting how publishers view the (potential) function and value of the translated children's book in the receiving culture, which has a determining effect on the selection of books for translation (part of the preliminary norms). In the sections that follow, the books in the sample are analysed by grouping them into two main groups in each section, based on the table above. In the case of function (see section 4.4.1), visual and verbal style (see section 4.4.3) and translated status (see section 4.4.4), the main groupings are based on book type, since this is, at first glance, the most pertinent factor influencing these dimensions. The aspects of language and origin are addressed as secondary factors. In terms of cultural content (see section 4.4.2) the main groupings are based on the origin of the source text. The aspects of book type and language are discussed as secondary factors.

4.4.1 Perceived function

4.4.1.1 Readers

The readers in the sample are explicitly intended for use in the educational environment, and as such have an overt didactic function. The foremost didactic function of the readers is to help children acquire reading skills. The paratextual material, and particularly the back cover blurbs, of the readers emphasise this function of the texts, both explicitly and implicitly. For example, the back cover blurbs of the Jasper books (Maree, 2005a ST-A, 2005b ST-A) highlight the books' function of teaching reading, while the back cover blurb of *Daar's 'n spook in my kas* (Preller, 2005 ST-A) provides an extensive outline of how the book aims to facilitate the acquisition of reading skills and how it fits into the broader educational programme. Similar information is provided on the imprint pages of Coombe et al. (2007 ST-E), Muir (2004 ST-E) and Turkington (2004 ST-E), indicating how the particular reader slots into an extended reading series programme offered by the publisher.

In the texts themselves, the function of developing literacy is reflected in an emphasis on appropriate vocabulary and syntactical complexity for the particular level, as well as a style that is meant to encourage taking pleasure in reading. Some of the significant stylistic elements here include the use of repetition and humour (see section 4.4.3). However, these books also need to be seen within the broader context of outcomes-based education in South Africa, with its emphasis on integrated knowledge and skills. One may therefore also expect a broader range of values and skills being inculcated in these books, with a particular emphasis on personal as well as social issues and problems.

This is the case in all the readers included in the sample, though there is some variation in terms of the degree and explicitness of the personal and social issues addressed in the books, as is evident from Table 1 in Addendum E. In some instances the personal and social issues, skills and values addressed are very limited, as in the Jasper books (Maree, 2005a ST-A,
These books have very simple narrative lines, and focus strongly on vocabulary, with pull-out, captioned illustrations of particular lexical items. In other instances, values, skills and social and personal issues receive a great deal of explicit emphasis, as in *The day everything changed* (Coombe et al., 2007 ST-E).

Also, the description “personal development” used in Table 1 (Addendum E) includes a variety of personal issues that children face, such as understanding where one comes from, understanding what it means to be beautiful, accepting and developing one’s strengths, and developing self-confidence. There is thus much variation in terms of the social and personal issues, values and skills addressed in the readers. Nevertheless, it is clear that all the readers in the sample have the function of facilitating reading progress while simultaneously focusing on matters of importance in children’s lives. It is, however, noticeable that very few of the texts in the sample deal with severe and critical social and personal issues, such as HIV/AIDS, poverty, unemployment and death. This may, on the one hand, be related to the level of the books (such topics may be regarded as unsuitable for young readers), while on the other hand indicating the degree to which sensitivity is required in the selection of reading material in the educational environment.

The broader individual and social issues and concerns emphasised in the readers are reflected in the story summaries provided in the back cover blurbs. Of course, these summaries are intended to pique the reader’s interest – but the readers of reading material intended to be used in the educational context are teachers and education officials as much as children, and thus it is to be expected that blurb material will accentuate the concerns and issues emphasised by educational discourse. This is the case for many of the readers. Compare, for example, the back cover blurb of Coombe et al. (2007 ST-E): “Dylan doesn’t like school and he isn’t very happy at home either. When he finds a screaming baby at his house, and discovers that the baby might have Aids, he realises how surprising life can get!” or Bebey (2001 ST-E): “Why isn’t Titi in the photographs in the family photo album? He really wants to know. If he wasn’t born yet, then where was he? Titi asks many questions to help him solve this mystery.”

The fact that all the readers in the sample focus on salient social and personal issues may be ascribed to the fact that the source texts of all the readers included in the sample are of South African origin (with the exception of Bebey, 2001 ST-E and Gbado, 2001 ST-E; but see footnotes 4 and 6) and are meant for use in the educational context. This means that readers selected for translation are subject to a particular set of institutional and discursive constraints and incentives. This also means that the functions of the source and target texts are not significantly different – both texts function in the same discursive frame of educational policy in South Africa. Therefore it is not surprising that indications of function are not altered in the paratextual material of the translated readers: the same explicit and implicit didactic functions are outlined in translation, in almost identical ways.12

Of course, the languages of the texts included in the sample also play a role, although this role is not easy to define, as it ties in with cultural issues in complex and unpredictable ways.

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12 The only exceptions are instances where the translated readers do not form part of a series as the original readers do, so that the irrelevant information is omitted from the translation. For example, the series information and logo are omitted from the front and back covers, inside front covers and imprint pages of Coombe et al. (2007 ST-E), Muir (2004 ST-E) and Turkington (2004 ST-E). This does have the effect of creating a less educationally driven image for the translated books, but this effect is incidental rather than intentional.
This aspect is explored further in sections 4.4.2 and 4.5. At this point it should suffice to emphasise that all the readers in the sample have most likely been selected for translation on the basis of their functions of helping children to develop literacy, while simultaneously helping them to develop certain values and skills and to deal with particular personal and social problems. While the source and target texts broadly fulfil the same functions, there may be some variability in function, socially and culturally speaking, depending on the particular language and cultural background of the individual reader.

4.4.1.2 Picture books
The functions of the picture books (as opposed to the readers) included in the sample are less explicitly defined. However, as argued in Chapter 1, locally produced picture books, as well as (possibly to a lesser extent) international books selected for importation, are subject to much the same discursive and institutional constraints and incentives that affect books produced for the educational environment specifically. It is therefore to be expected that picture books will share much of the emphasis on personal and social issues and values evidenced in books produced for the educational environment – though with a higher premium placed on originality, creativity and aesthetic value.\(^\text{13}\)

Despite possible similarities, picture books are, of course, leisure reading. Readers are prescribed, and their market is therefore determined by the degree to which they meet the requirements of institutions such as the Department of Education and the adult readers who select them. Leisure books, however, are selected purely on the basis of adult buyers’ perception of the value and enjoyment offered by the book, which is influenced by the child reader’s reading preferences. The key difference is that for readers children have no say in the choice of text, whereas for leisure reading they do. Leisure books are therefore subject to different kinds of market forces and selection procedures – and, naturally, their function is different. They are intended primarily for entertainment and stimulation, although this never excludes educational functions.

Table 2 in Addendum E contains an analysis of the local picture books in the sample according to perceived function and theme (in addition to the more generalised function of entertainment and personal development or education), while Table 3 in Addendum E does the same for international picture books in the sample. Some interesting observations arise from the analysis in these two tables. The translated books with international source texts (with the exception of Conway, 2008 TT-A) lack significant emphasis on cultural or social issues, focusing instead on more general issues, and all three of these instances include a significant fantasy element.\(^\text{14}\) The back cover blurbs of these books emphasise the entertainment value of the book above all else, and are intended to pique the reader’s interest. The back cover blurb of Knapman (2008 ST-E) is exemplary of this approach:

\(^{13}\) See the results of the survey for publishers presented in Chapter 2.

\(^{14}\) It is significant that the one exception is explicitly situated in a highly traditional, almost mythologised Africa, explicitly enforcing stereotypes that equate Africa with the “primitive”, traditional and mythical. This matter is discussed in further detail in section 4.4.2.2.
Norms in a sample of translated children’s books

Look out – dinosaurs!

MUNGO’s latest book is
the WILDEST adventure of all...
Horrible hunter SCARFACE SAM and his men think
the SECRET of the LOST ISLAND will make them RICH...
But when the DINOSAURS get out of control...
and OUT OF THE BOOK...
It’s up to MUNGO to put things right!

A HILARIOUS ACTION-PACKED ADVENTURE FOR BRAVE HEROES EVERYWHERE!

The use of exclamation marks, ellipsis, capitalisation and variation in font (not visible in the quotation here, but replicating the style of the book itself) creates excitement and anticipation, and the content of the blurb clearly emphasises fun and adventure.

The back cover blurbs of Jarman (2007 ST-E) utilise similar devices, and explicitly draws in the reader: “Watch the anaconda slide from the water and make a meal of Class Two as they walk around the zoo!” The blurbs of Quarmby (2008 ST-E) and Conway (2008 ST-E) both also provide a kind of plot summary to pique the reader’s interest. The former blurb is the only one which suggests some kind of didactic intent in its suggestion that Freya learns not to be such a fussy eater. However, this didactic intent is backgrounded, with the enjoyment and humour of the text taking centre stage in the two rhyming quatrains and humorous plot summary provided.

The back cover blurbs of the translations follow almost exactly the same pattern, with the emphasis on the entertainment value of the text emphasised in both content and layout. As is the case with the readers, the translation of the paratextual material suggests that the functions of the source and target texts remain largely the same.

The translated books with local source texts demonstrate somewhat more diversity in terms of function, with definite emphasis on cultural and social issues (see Table 2 in Addendum E) in addition to the emphasis on the function of entertainment and enjoyment. A more perceptible didactic element is also present. This mixture of functions is evident in the paratextual material, and particularly the blurbs, of the local picture books. Most of the blurbs provide some indication of the plot, with devices such as ellipsis and questions used extensively in almost all instances to pique the reader’s interest, as in the following two examples:

Mama has wonderful news – she has a new job, and a new house nearby! But Jamela is not impressed. She likes their old house, and that is where she wants to stay. On the day of the trek there is a great deal of confusion, but finally everything has been loaded and the truck is ready to move off. Except... where is Jamela? (Daly, 2005 ST-E)

Een van die dinge wat Simon die heel graagste doen, is om saans in die bed te klim met sy geliefde diereboek. Hy ken hulle almal: sterk Olifant, vinnige Duiker, slim Spinnekop, ratse

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15 The title page, mimicking a film poster, makes use of similar devices.
16 The only book which has a significant difference in content in the blurb of source and target text is Jarman (2007 ST-E, 2008 TT-A). The last sentence of the source-text blurb (quoted above) is omitted from the translated text. The effect is to emphasise the entertainment value of the macabre events of the book less in the translation than is the case in the original. The omission may well be deliberate (the publisher may have wished not to emphasise the macabre element too much), or it may simply be a case of space constraint.
Apie en woeste Vlakvark. Maar op ’n aand raak die diere skoon laf. Hulle begin terugpraat en sukkel met Simon en wil hom allerhande dinge wysmaak... (Preller, 2003 ST-A)

The pleasure of reading is emphasised quite explicitly in some blurbs, as in Daly (2005 ST-E): “Readers of Jamela’s dress and Yebo, Jamela! will find extra enjoyment in the latest doings of our feisty little heroine.”

There is a noticeable emphasis on culture, often coupled with suggestions of didactic intent, most obvious in The day Gogo went to vote (Sisulu, 1997 ST-E). The blurb of this book consists of a quotation from Nelson Mandela: “A picture book like this, which evokes the spirit of an historic occasion as seen through the eyes of a child, is an inspiring and moving testament to the strength and courage of the South African people.” Coupled with the author information page in the preliminary matter, which focuses on the author’s intent to “contribute to preserving the stories of our families and communities and transmitting them to future generations” (Sisulu, 1997 ST-E:n.p.), this not only clearly situates the text in a particular socio-historical context, but also puts an explicit didactic slant on the text. Such information is also meant to suggest why the book is “good” or “valuable” – information obviously aimed at the adult reader and buyer of the text. Similar suggestions about the value of the book, accompanied by expressions of didactic intent, are found in the blurb of Where’s Jamela (Daly, 2005 ST-E), with its quotation from the School Library Journal, and in the blurb of Musa’s journey (Grobler, 1997 ST-E), which explicitly describes the book as “a wonderfully original counting-book” with “charming and imaginative illustrations”. In The day Gogo went to vote (Sisulu, 1997 ST-E) the same effect is accomplished by a quote from Nelson Mandela, describing the book as “[i]nspiring and moving” on the front cover.17

The tendency to indicate socio-historic context, as well as the tendency to suggest the merit of the book and its didactic value is completely absent from the international picture books in the sample, but common among the local picture books. Similarly, the local picture books often provide author and illustrator information, frequently as a way of suggesting the literary merit of the book (as obviously in the case of Van Wyk, 2006 ST-E, where the author’s noteworthy literary achievements are listed; see also Grobler, 1997 ST-E; Preller, 2003 ST-A; Varkel, 2006 ST-E). Obviously the local source texts rely on readers’ familiarity with existing books and well-known authors as a marketing tool, but it also seems as if the local picture books tie in ideas of literary and didactic value, cultural awareness, and socio-historical context much more extensively with function than the international picture books in the sample do.18

As in the case of the readers and the international picture books in the sample, the blurbs (and other paratextual elements suggesting function) of the translated local picture books are markedly similar to their source texts. While there are some minor shifts, none of these suggest an overall different function for the target texts than for the source texts.

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17 Indications of awards the book has won, usually on the front cover page, serve the same function (see Van Wyk, 2006 ST-E; Bester, 2007 ST-E).
18 Of course, the limited size of the sample means that this generalisation requires further careful empirical attention, but a brief look at some other local and international translated texts bears out this deduction. See footnotes 26 and 27 for some examples of international originals. Some other local translated picture books that bear out the point include the translations (into Afrikaans and the other African languages) of Beake (2008 ST-E), Daly (2006 ST-E), Deetlefs (2003 ST-E), Krog (2007 ST-A), Mhlope (1994 ST-E), Magona (2006 ST-E) and Walton (1996 ST-E).
A last point of difference that warrants investigation is differences within the group of local originals, according to language. At a quick glance it does appear as if books with Afrikaans source texts are less concerned with social and cultural issues (but there are only two books in this category, so it is difficult to generalise), while books with English source texts often explicitly deal with social and cultural issues, and even when they do not, are often more deliberately rooted in particular social and cultural contexts that are drawn in realistic detail. The question is then whether the source texts and target texts in these instances have different functions. The issue of cultural hybridity arises here, also complicated by the fact that English books in South Africa are not necessarily meant for (white) English mother-tongue speakers. For example, a white first-language English reader of Happy birthday, Jamela! (Daly, 2007 ST-E) and a white first-language Afrikaans reader of the Afrikaans translation may well both find some of the cultural and linguistic elements in the book unfamiliar, such as the inclusion of the unglossed isiXhosa text of the birthday song “Happy birthday”. For such readers, the book may fulfil the function of increasing and developing cultural awareness. This function will not necessarily be relevant for the mother-tongue isiXhosa (or isiZulu) speaker reading the book in English, or in the isiXhosa or isiZulu translation, who may not experience the (predominantly lexical) cultural elements of the book as strange. Clearly cultural and social issues are strongly tied to function. The following section investigates this issue in more detail.

4.4.2 Cultural content
In this section, culture as reflected in the source texts in the sample is described primarily in terms of physical and social setting. Other cultural references (for example fairytales or traditional tales, or references to food and clothing) are also taken into consideration. It is assumed that none of these aspects (and no books) are “neutral” in terms of culture, but that some books foreground cultural aspects more than others. Some books (mostly those depicting a largely assumed homogenised, Westernised, middle-class culture) do tend to “neutralise” culture, whereas others foreground cultural variety and difference. It is argued that the representation of culture plays an important role in the preliminary norms that affect the selection of children’s books for translation in South Africa.

The books in the sample are grouped first according to categories of local and international books, with language and type of book discussed as secondary factors.

4.4.2.1 Local originals
Table 4 and Table 5 in Addendum E indicate the cultural content of translated texts with local originals, grouped according to the language of the source text (Afrikaans or English). From the tables, there appear to be some notable differences between the cultural content of local Afrikaans and English source texts. Firstly, in terms of geographical location, the Afrikaans source texts tend to be non-specific. A text such as Mia se ma (Van der Vyver, 2005 ST-A) is wholly non-specific in terms of geography, largely as a result of the anthropomorphised animal characters and the strong fantasy elements. The only text in this subsample that suggests a particular geographical space is Ek is Simon (Preller, 2003 ST-A), in which the plants and animals in the book evoke South Africa as setting.

This non-specificity becomes even more noticeable when considering the socio-economic and cultural background evident in the Afrikaans source texts. In all the instances in the sample the culture depicted tends to be homogenised, urban/suburban, middle class and

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19 See Daly (2007 TT-X) and Daly (2007 TT-Z).
Westernised (see Figure 1 and 2). Even in the largely fantasy world of *Mia se ma* (Van der Vyver, 2005 ST-A), the school and home environments depicted have these qualities (see Figure 3).

*Figure 1: Homogenised, Westernised interior space in Daar’s ‘n spook in my kas (Preller, 2005 ST-A, page 2-3)*

*Figure 2: Homogenised, Westernised exterior space in Jasper: wat ’n diep duik! (Maree, 2005b ST-A, no page)*
In addition, cultural elements tend to be neutralised rather than foregrounded. The cultural alignment of these texts is also reflected in the **specific cultural aspects** evident in the texts: there are many Western or European cultural references, such as to fairy tales, or Western musical instruments, or European languages. *Mia se ma* (Van der Vyver, 2005 ST-A) is the obvious example in its explicit numerous references to fairytales, but there are also more subtle references, as evident in Figure 4, where the most visible languages Selo is writing are European (in addition to the Afrikaans).  

![Figure 4: Language references in Mia se ma (Van der Vyver, 2005 ST-A, no page)](image)

The isiXhosa words “uthando” (meaning “love”) and “ewe” (meaning “yes”) do appear, but are somewhat less visible than the other words.
The exception among the Afrikaans source texts in the sample is *Ek is Simon* (Preller, 2003 ST-A), with its specific references to South African fauna and flora. However, in this text, the recognisably South African natural environment is part of an embedded fantasy “world” in the novel: Simon’s dream or fantasy world, based on the book he is reading. This fantasy world contains realistic elements from the South African natural landscape (such as a mopani tree, elephant, baobab tree, duiker, wild syringa tree, monkey and warthog), but the realistic elements are fantasised – for example, the animals can speak. Ultimately, however, we are returned to the safe, interior, culturally neutralised, middle-class space of Simon’s bedroom, which is the closing space of the verbal narrative, asserting the dominant, “real” space of the story world.

As far as the tension between realism and fantasy is concerned, it is noticeable that all the Afrikaans originals in the sample include fantasy elements, to some degree. The Jasper books (Maree, 2005a ST-A, 2005b ST-A) as well as *Mia se ma* (Van der Vyver, 2005 ST-A) make use of anthropomorphised animal characters, while the latter book also includes a play with Western fairy tales integrated with self-reflexive comment on the power of storytelling and fantasy. *Ek is Simon* (Preller, 2003 ST-A) is even more explicitly metafictional, also with a fantasy element that is linked to the power of storytelling. In *Daar’s ’n spook in my kas* (Preller, 2005 ST-A) the real and fantasy worlds are not clearly distinguished at all, with the ghost in the cupboard depicted as being as real as the human protagonist. The fantasy elements in the books with Afrikaans source texts, however, appear to derive mostly from Western fantasy traditions.

Lastly, as far as the physical space in the local Afrikaans source texts in the sample is concerned, there is a predictable emphasis on the immediate environment of the child, particularly the home and the school. However, little emphasis is placed on the wider social context of, for example, the neighbourhood or town.

The analysis of the English source texts among the local originals suggests rather different trends in this subgroup. To begin with, geographical space tends to be more specific. Four of the books in the sample specify the geographical location. In Bebey (2001 ST-E), Gbado (2001 ST-E) and Sisulu (1997 ST-E) the geographical location is specified in the paratext (and obliquely in the texts themselves). In *Ouma Ruby’s secret* (Van Wyk, 2006 ST-E) the geographical location is specified as Johannesburg, with very specific and meticulously realistically drawn references in the verbal and visual narrative to particular places in this space, as in Figure 5 and 6.
In all the other English source texts in the sample, with the exception of one (Coombe et al., 2007 ST-E), the geographical location is not specified but is strongly suggested and recognisably African or South African. This is the case even in texts that are expressionistic and fantastical rather than realistic, such as *Musa’s journey* (Grobler, 1997 ST-E; see Figure 7) and *The cool Nguni* (Bester, 2007 ST-E; see Figure 8). A comparison of *The cool Nguni*

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21 Even in the case of the single exception here, the content and theme of the book (HIV/AIDS, with specific emphasis on children orphaned as a result of Aids, and mother-to-child transmission) strongly suggests South Africa or at least southern Africa.
(Bester, 2007 ST-E) with *Mia se ma* (Van der Vyver, 2005 ST-A) shows up clearly some of the differences between Afrikaans and English local source texts in terms of cultural orientation. Both books are essentially fantasy books, making use of anthropomorphised animal characters, but *The cool Nguni* deliberately and overtly foregrounds South African culture, whereas *Mia se ma* probably equally deliberately backgrounds cultural specificity while simultaneously rooting itself in a Western cultural tradition. In addition, the theme of *The cool Nguni* is very clearly focused on the ideology of South African multiculturalism and cultural pride, while *Mia se ma* has a more “universal” theme, dealing with the importance of fantasy and storytelling. To some degree this suggests some of the different preliminary norms governing the selection of Afrikaans and English books for translation. In this context it is also significant that *Mia se ma* has been translated only to English, while *The cool Nguni* is available in all 11 South African official languages.

Figure 7: Specific, recognisably African geographical space depicted expressionistically in Musa’s journey (Grobler, 1997 ST-E), no page
However, most of the texts in this category are realistic, and evoke Africa and South Africa strongly in terms of both visual depiction and verbal description. As far as visual depiction is concerned, see Figure 8 to 12 for some examples, which also suggest the variety of geographical spaces evoked. Verbal evocation is achieved mostly by inclusion of culturally laden words, as in Happy birthday, Jamela! (Daly, 2007 ST-E) and The day Gogo went to vote (Sisulu, 1997 ST-E) – and many of the other texts in the sample.
Figure 10: Interior suburban/township space in The chase (Muir, 2004 ST-E), no page

Figure 11: Exterior urban space in Ouma Ruby’s secret (Van Wyk, 2006 ST-E), no page
The local English source texts in the sample are thus much more specific, geographically speaking, than the Afrikaans source texts in the sample. The local English source texts also tend to place a great deal more emphasis on the diversity of cultural and socio-economic backgrounds, as opposed to the Afrikaans source texts which tend to neutralise and homogenise culture and economic background. The outside spaces in Figure 8 to 12 taken together with the inside spaces in Figure 13 and 14 suggest some of this diversity, especially when compared with similar spaces depicted in the Afrikaans source texts (see Figure 1 to 5).
Rural, semi-rural, township and suburban backgrounds are evident in both interior and exterior spaces, and there is also some diversity in terms of class. Furthermore, this diversity also translates into class hybridity, with many texts featuring social environments that are a mixture of classes, or focusing on difficult-to-define social classes, somewhere between the middle and working class. This is particularly true in books such as the Jamela books (Daly, 2005 ST-E, 2007 ST-E) and Why aren’t I in the photographs? (Bebey, 2001 ST-E). Similarly, cultural hybridity is a strong feature of these books, in both the verbal and visual narrative. Figure 15 shows two pages from Where’s Jamela? (Daly, 2005 ST-E), and demonstrates a cultural mix in Jamela’s toys and living environment, which recurs throughout the book.22

22 Apart from reflecting the hybrid nature of contemporary South African society, this, of course, has the effect of making the book accessible to readers from a variety of cultural backgrounds.
Furthermore, cultural elements are foregrounded or at least present in most texts, both in the visual and the verbal narratives. In Beautiful Debo (Gbado, 2001 ST-E), with its emphasis on traditional conceptions of beauty, culture is thematically foregrounded, both in the visual and verbal narrative. The same is true of The cool Nguni (Bester, 2007 ST-E), which emphasises the importance of cultural heritage and cultural pride – simultaneously functioning as a kind of metaphoric exploration of multiculturalism.

Even in books where culture is not thematically important, cultural elements are represented as of significance, as in Ouma Ruby’s secret (Van Wyk, 2006 ST-E), The day Gogo went to vote (Sisulu, 1997 ST-E), Little Lucky Lolo and the Cola Cup Competition (Varkel, 2006 ST-E) and the Jamela books (Daly, 2005 ST-E, 2007 ST-E). In books such as The chase (Muir, 2004 ST-E) and Rufaro’s great idea (Turkington, 2004 ST-E) cultural elements are less
visible or emphasised, but still undeniably present: the texts have a quality that is indisputably South African. The only text among the English source texts in the sample where culture is somewhat neutralised is *The day everything changed* (Coombe et al., 2007 ST-E).

Cultural elements are depicted in the visual as well as verbal narratives. In some of the books, such as *Beautiful Debo* (Gbado, 2001 ST-E), the visual narrative places a great deal of emphasis on culture-specific items (see Figure 16).

![Figure 16: Foregrounding of cultural elements in Beautiful Debo (Gbado, 2001 ST-E), page 20](image1)

In others the depiction is less deliberate, as in *Ouma Ruby’s secret* (Van Wyk, 2006 ST-E; see Figure 17).

![Figure 17: Integrated visual portrayal of cultural elements in Ouma Ruby’s secret (Van Wyk, 2006 ST-E), no page](image2)
In others the depiction is even subtler, as in *The chase* (Muir, 2004 ST-E), *Why aren’t I in the photographs?* (Bebey, 2001 ST-E) and in the Jamela books (Daly, 2005 ST-E, 2007 ST-E), where fabric prints are used to evoke culture (see Figure 18 and 19).

**Figure 18:** Fabric prints as cultural marker in *Why aren’t I in the photographs?* (Bebey, 2001 ST-E), page 20

In the verbal narratives specifically African culturally laden lexical items abound (see Table 6 in Addendum E for some examples). In comparison with the Afrikaans source texts, the
cultural items in the verbal and visual narratives tend to be overwhelmingly (South-) African in origin and quality.\textsuperscript{23}

A last point that should be emphasised in terms of the cultural and socio-economic background of the local English source texts in the sample has to do with the hybridity evident in the texts. The texts tend to be linguistically hybrid in terms of the inclusion of lexical items from African languages, as well as in their visual depiction of the cultural and social environment as a realistic and contemporary mix of Western and African – compare, for example, \textit{Why aren’t I in the photographs?} (Bebey, 2001 ST-E), \textit{The cool Nguni} (Bester, 2007 ST-E) and the Jamela books (Daly, 2005 ST-E, 2007 ST-E).

As far as the relationship between \textbf{realistic and fantasy spaces} is concerned, it is noticeable that (unlike the Afrikaans source texts) the vast majority of the local English source texts included in the sample focus on realistic spaces only, suggesting a concern with the immediate social reality of South African children. There are only two exceptions. The first is \textit{Musa’s journey} (Grobler, 1997 ST-E), but in this text the fantasy world that dominates most of the text is revealed in the concluding pages of the book as Musa’s dream world – it is thus clearly set apart from reality. The other exception is \textit{The cool Nguni} (Bester, 2007 ST-E), which consists of a mixture of fantasy and real, but within a recognisable contemporary South African context (and ideological discourse).

Lastly, like the Afrikaans originals included in the sample, the local English originals focus on the immediate \textbf{physical space} of the child, particularly the home and school. However, there do appear to be two significant differences in terms of the physical space depicted in the local Afrikaans and English originals. Firstly, the English originals tend to have a much wider scope in terms of this physical space, often including the town, township, city or village as part of the space. Even where interior spaces are shown, they are often somehow linked to external and specifically social spaces. For example, in \textit{Where’s Jamela?} (Daly, 2005 ST-E), the illustrations showing Jamela’s old and new bedroom both show the outside environment too, through an open window (compare Figure 13 and Figure 20). In \textit{The cool Nguni} (Bester, 2007 ST-E) interior spaces are similarly often shown with open doors and windows revealing the outside spaces (compare Figure 14). In both Jamela books (Daly, 2005 ST-E, 2007 ST-E) there is a strong emphasis on the external and social space in which Jamela lives, conceptualised in spatial as much as in human terms, as a kind of social network. This is the case with many other English source texts in the sample.

\textsuperscript{23} The translation of these cultural aspects is discussed in more detail in section 4.5.
Figure 20: The coupling of interior/domestic and exterior/social spaces in Where’s Jamela? (Daly, 2005 ST-E), no page

Secondly, thus, in many of the English originals, the physical space is strongly connected to social space, with movement through the physical space corresponding to points of social contact. The chase (Muir, 2004 ST-E) is another good example of this, with Alice’s movement through physical space (at school, home, the shop, the games arcade, the police station) connected to different points of social contact (with, for example, Mrs Besti, Mr Daza, Sister Geya, Sergeant Kutu). On the textual level, the social significance of names and forms of address also contribute to this sense of social space created in these books (see some of the examples in Table 5 in Addendum E).

The discussion of the differences between the Afrikaans and English originals of the translated local children’s books included in the sample therefore suggest significant differences between these two groups. The English originals tend to be more geographically and culturally specific, with a greater emphasis on cultural and socio-economic elements, as well as the broader social dimensions of space. They tend to be more realistic, whereas the Afrikaans originals include more fantasy elements.

The purpose of the argument here is not to suggest or demonstrate patterns or preferences in terms of the cultural content of Afrikaans and English children’s books published in South Africa (though such preferences or patterns may well exist). Rather, these tendencies are argued to hold for translated children’s books. As such, the differences between the Afrikaans and English originals identified above suggest some of the preliminary norms that influence the selection of children’s books for translation in South Africa. It appears, then, that different preliminary norms apply for Afrikaans originals (for translation into English) and English books (for translation into Afrikaans and the African languages) – reiterating, in part, the argument presented in Chapter 2.
4.4.2.2 International originals

Table 6 in Addendum E sets out an analysis of the cultural content of the books in the sample with an international source text. Before discussing the significance of the features that emerge from this analysis, it should be pointed out that all the international source texts in the sample are of English, and more specifically British, origin, confirming some of the trends outlined in Chapter 2. In terms of geographical setting, two of the international source texts in the sample have an unspecified setting, while the other two have a specified setting: Norfolk (Quarmby 2008 ST-E) and a small village in Kenya (Conway, 2008 ST-E). However, it is only in the latter book that geographical setting is of any real importance.

Socio-economic and cultural space, too, tends to be underplayed. All four of the books have a largely homogenised setting, be it Westernised and middle class (in Jarman, 2007 ST-E; Knapman, 2008 ST-E; Quarmby, 2008 ST-E; see Figure 21) or African, traditional and rural (in Conway, 2008 ST-E; see Figure 22).

Figure 21: Homogenised, Westernised interior space in Mungo and the dinosaur island! (Knapman, 2008 ST-E), no page

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24 Two of the books do, however, have South African illustrators, perhaps also accounting for their selection for translation. Fussy Freya (Quarmby, 2008 ST-E) is illustrated by Piet Grobler, while Lila and the secret of rain (Conway, 2008 ST-E) is illustrated by Jude Daly.
However, there does appear to be some emphasis on the depiction of multicultural social settings, as in Class two at the zoo (Jarman, 2007 ST-E), and, more explicitly, Fussy Freya (Quarmby, 2008 ST-E). In the latter, Freya’s family appears to be multicultural: part British, part Indian. Nevertheless, in all the translated texts with international source texts cultural references are limited on both the visual and verbal level. There are some visual references to particularly Western culture in Knapman (2008 ST-E), while Fussy Freya (Quarmby, 2008 ST-E), particularly in its visual and verbal references to food items, incorporates both British and Indian culture. In Conway (2008 ST-E), the visual narrative depends very strongly on the depiction of a traditional, almost mythical Africa; however, cultural references are almost completely absent from the verbal narrative. Overall, compared to the visual and linguistic cultural hybridity evident in translated children’s books with local English source texts, the translated children’s books with international English source texts tend to be far more homogenised, culturally, and devoid of linguistic hybridity.

As far as the relationship between real and fantasy elements is concerned, there is a strong presence of fantasy in the international originals in the sample. In Jarman (2007 ST-E) the fantasy is centred on the figure of the anaconda that swallows the teacher and children, and real and fantasy thus coincide in a single space, with the real not being privileged over fantasy. In Quarmby (2008 ST-E) the relationship is somewhat more complex: it is not clear how real the fantastical food (mostly African animals) that Freya’s Grandma Clare offers her to cure her of her fussy eating habits, is. However, in this book, too, reality does not appear to be privileged over fantasy. In Mungo and the dinosaur island (Knapman, 2008 ST-E), fantasy is coupled with metafiction and a play with diegetic levels. Mungo reads a book called The amazing secret of the lost island!, which is “the book of the film” (Knapman, 2008 ST-E:n.p.). The film poster in Mungo’s room (see Figure 21) has the names of the author and illustrator of the real book on it, as well as the same illustration as the cover of the book. The book thus immediately sets up a witty play with diegetic levels, which is further explored in when Mungo leaves the diegetic world where he is reading the book-in-the-book, and enters the intradiegetic world of the book he is reading, altering the outcome of this narrative. The metafictional play in the book is supported by the illustrations, as well as the paratexts. The book does, however, end with an illustration of Mungo safely asleep in his bed, “dreaming of
Chapter 4

...rascally rascallions, LOST ISLANDS... and the night the DINOSAURS went thundering around his bedroom” (Knapman, 2008 ST-E:n.p.), which appears to assert the primacy of the real world over the fantasy and fictional world. The fantasy element in Conway (2008 ST-E) is very different, centring on traditional African myth. In this text, real and mythical are strongly interwoven, exploiting a (stereotypical) concept of Africa based on Africa as a “pure” traditional society based on myth.

Lastly, like all the other books in the sample, the physical space depicted in the international originals tend to focus on home and other familiar spaces (again, with the possible exception of Conway, 2008 ST-E). Like the Afrikaans originals in the sample, however, there is little emphasis on the bigger social environment or reality. In addition, the fantasy spaces of the texts in this category tend to undercut the more realistic, social representation in the books. Lila and the secret of rain (Conway, 2008 ST-E) is an exception, once again. While there is a strong emphasis on the home space, this space is conceptualised in communal terms, as a village. As a matter of fact, Lila’s home is never shown in any individualised way. This is also linked to the way in which the houses and characters in the text are represented visually in ways that homogenise them and tend to emphasise the communal nature of existence, another stereotype of “traditional” Africa (see Figure 23).

This text does, therefore, emphasise the larger social and natural environment (also evident in Lila’s journey away from her home, into uncharted and desolate territory), but does so in ways that are rooted in conventionalised conceptions of Africa as a communal, traditional, mythical society.

Against this background, it is notable that of the four international books in the sample, only Lila and the secret of rain (Conway, 2008 ST-E) has been translated into South African languages other than Afrikaans. It seems to indicate that the preliminary norms guiding the

Figure 23: Communal conceptualisation of space in Lila and the secret of rain (Conway, 2008 ST-E), no page

Norms in a sample of translated children’s books

selection of international texts for translation generally specify culturally neutral settings, or at least highly homogenised cultural backgrounds (“purely” Western or “purely” African) – as opposed to the culturally hybrid backgrounds of local English source texts. Books with an element of fantasy, rather than a realistic social environment, also appear to be favoured. In this sense the preliminary norms guiding the selection of Afrikaans texts for translation, and of international English texts for translation, appear to be somewhat similar.

A cursory overview of other international books selected for translation in South Africa appears to bear out these deductions: the vast majority appear to deal with homogenised, Western or “neutralised” cultural backgrounds,\(^\text{26}\) while a few deal with a more traditional, but equally homogenised traditional African background.\(^\text{27}\) Fantasy features strongly in many of the texts cited here.

### 4.4.3 Visual and verbal style

Some aspects of visual and verbal style have already been touched on in the discussions above and will therefore not be discussed here again.\(^\text{28}\) Once again, the aim is to indicate some of the preliminary norms that may have played a role in the selection of books for translation. In terms of verbal style, the dimensions investigated are the use of narrative voice (narration and focalisation), rhyme and rhythm, dialogue, figurative language, linguistic hybridity, humour and repetition. As far as visual style is concerned, an indication is given of whether the visual style is realistic or not – the use of impressionism, expressionism, simplification, fantasy or cartoon elements is indicated.\(^\text{29}\) Furthermore, layout and typography also receive some attention.

In the discussion that follows, books are organised first according to type (readers and picture books), and then according to origin of source texts and/or source and target language.

#### 4.4.3.1 Readers

Table 7 in Addendum E presents an analysis of some important elements of visual and verbal style in the readers included in the sample. The narration of the texts is mostly in the third person, with three books making use of first-person narration (Bebey, 2001 ST-E; Coombe et al., 2007 ST-E; Preller, 2005 ST-A). However, regardless of the type of narration selected, the focalisation of the books in the sample is often filtered through the protagonist(s) of the book, as in the following example from *The chase* (Muir, 2004 ST-E:3), which involves third-person narration combined with internal focalisation: “Alice tried very hard. But she found reading difficult. The little marks on the page did not make any sense. Sometimes they


\(^{27}\) See, for example, Geraghty (1994 TT-A) and Gregorowski (2000 TT-A).

\(^{28}\) While the issue of linguistic hybridity reflecting cultural hybridity has been discussed in the previous section, it is briefly discussed here from a stylistic (rather than cultural) perspective.

\(^{29}\) Another aspect that may be of importance here is the relationship between the visual and verbal narrative, which Nikolajeva and Scott (2000:225-226) categorise according to five types of relationship: symmetrical, enhancing, complementary, counterpointing and contradictory. However, since most of the books in the sample demonstrate broadly enhancing and complementary relationships between visual and verbal narrative, and since this aspect has no further direct bearing on the analysis in this chapter, it is not discussed in any detail here.
danced about until her eyes hurt. Mrs Galada said she must try harder. Alice did try harder. But reading was still difficult. Alice still did not do well at school.”

The exceptions are the Jasper books (Maree, 2005a ST-A, 2005b ST-E) and Rufaro’s great idea (Turkington, 2004 ST-E), which mostly make use of external focalisation with limited instances of variable internal focalisation. The use of the protagonist as focaliser is obviously motivated by the fact that this provides access to the child’s perspective and experience – important for the process of identification. In instances where third-person narration is used in combination with this type of internal focalisation, the child’s perspective and experience are balanced by a more objective telling function or voice. The combination of first-person narration and internal focalisation is a more powerful means of conveying the child’s perspective, but with the obvious limitation that it does not provide an “objective” counterperspective: the reader hears, sees and experiences the narrative only as filtered through the protagonist, as in the following example from The day everything changed (Coombe et al., 2007 ST-E:3-4):

The bell rang and I raced out of school. I wanted to get away from all the work and all the shouting. Home isn’t much better than school. My mom’s really strict and my bossy aunts are always at my house too. My house is always full of women. And my dad? Well, how should I know? I haven’t seen him for a couple of years... So, I’m the only man in our house.

As far as perspective in the artwork is concerned, it is notable that all of the books (even those using first-person narration) mostly make use of a third-person visual perspective in the illustrations. This perspective is usually manipulated (by the use of angles and distances) in such a way as to suggest the perspective of a participant in the story world. This has the effect of drawing the reader into the story world, by positioning her close to and at the same level as the story world portrayed in the narrative. For example, in Figure 24, below, both the angle and proximity of the perspective used in the illustration suggest a vantage point of someone participating in the story world, thus positioning the reader, as viewer, inside the world of the narrative.

![Figure 24: Participant perspective in Rufaro's great idea (Turkington, 2004 ST-E), page 3](image-url)
However, in a number of the books visual techniques are used that suggest a first-person (usually child) perspective, as in Bebey (2001 ST-E), with its use of a naive style and consistently very low angles for the perspective in illustrations, or the Jasper books (Maree, 2005a ST-A, 2005b ST-A), where some illustrations may be interpreted as giving Jasper’s (or possibly one of the other characters’) perspective (see Figure 25).

Figure 25: Participant perspective in Jasper: krisis op skool! (Maree, 2005a ST-A), no page

In terms of the use of **specific linguistic devices**, it is notable that there is very little use of rhyme and rhythm (only in Preller, 2005 ST-A). There is some use of alliteration and onomatopoeia, as in Preller (2005a ST-A) and Turkington (2004 ST-E), though this is limited. Similarly, the use of figurative language as well as linguistic hybridity is very limited. It may well be argued that this is the case because of the primarily educational function of the readers. It is likely, for example, that it is regarded as inappropriate for educational texts to include too much “mixed language”. Similarly, the emphasis on the educational function of the texts may leave little space for creative linguistic play, rather emphasising realism and “straight” narrative dealing with particular issues. This realism is also reflected in the high incidence of dialogue in the texts, and in the mostly realistic artwork.

Against this background, two linguistic devices appear to be used somewhat more frequently than the others in the readers: repetition and humour. Repetition of vocabulary and grammatical structures is understandably common in readers, since it assists with language learning and literacy development. Half of the readers in the sample make use of some form of repetition, either in the form of structural (or plot) repetition, as in Bebey (2001 ST-E), Preller (2005 ST-A), Turkington (2004 ST-E) and Muir (2004 ST-E), or in the form of linguistic repetition, as in the refrain-like repetition in Preller (2005 ST-A:2, 4, 6, 8): “Daar’s ’n spook in my kas / en hy vat al my goed. / Maar ek is te bang / om in die kas rond te soek.” This linguistic repetition is echoed by the plot repetition, where the protagonist repeatedly gets in trouble for losing things, blaming the ghost for their disappearance. Other types of repetition exist more on the verbal level alone, as in the following two examples:

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30 Of course, it may also simply be that texts making use of rhyme, rhythm and sound effects are not generally selected for translation, since such poetic devices are difficult to translate. However, see the discussion of international picture books under 4.4.3.2.
But Rufaro really did grow up to be a hairdresser. She learned how to sweep the floor in the hairdressing shop. She learned how to clean the basins where the people had their hair washed. She learned how to wash the towels and clean the combs. She learned how to shampoo and wash hair. She learned how to make hair smooth and shiny. She learned how to make plaits and braids... (Turkington, 2004 ST:E:24)


There is also some use of humour, mostly of the situational kind. The humorous approach is also reflected in the integration of cartoon-like elements in some of the artwork.

It therefore appears that the emphasis on the educational function in selecting readers for translation often means that linguistic and artistic innovation take a back seat to a more realistic approach directly linked to didactic concerns (though an attempt is certainly made to make books pleasurable to read too, primarily by means of repetition and humour). A last aspect in which this backgrounding of innovation is obvious is in the conventional use of layout and type: text and illustrations remain mostly separate, with little originality or creativity in either layout or the use of typography. Practical considerations may also, of course, play a role here. Since readers are often produced in a number of South African languages, keeping illustrations and text separate makes the production process both easier and less expensive, since illustrations need not be altered for translated books (as would be the case if text and illustrations were integrated) – only the text needs to be replaced.

4.4.3.2 Picture books

Table 8 in Addendum E summarises the verbal and visual stylistic elements in the local picture books in the sample. Broadly speaking, there is much similarity between the visual and verbal style of the readers and the local picture books in the sample. The local picture books mostly make use of third-person narration (the only exception is Sisulu, 1997 ST:E). Focalisation, however, appears to be somewhat more variable in the local picture books, compared to the readers, which mostly make use of internal protagonist focalisation. Possibly the readers in the sample more consciously attempt to establish identification of the child reader with the text, given the “enforced” educational reading context in which readers are typically used.

As far as the perspective implied by the illustrations is concerned, the use of angles and distances mostly suggest a third-person participant perspective, as in the case of the readers. However, there are exceptions – and the exceptions appear to be somewhat more numerous than in the readers. For example, in Ek is Simon (Preller, 2003 ST:A) angle is used to suggest the perspective of some of the animal characters in the book, as in Figure 26. There are some instances of suggested first-person perspective, as in Figure 27, but these are always interspersed with third-person perspective.
In some of the books an omniscient, or non-participant, perspective is suggested by the use of panoramic illustrations, often from high angles, as happens in *Musa's journey* (Grobler, 1997 ST-E; see Figure 7). This is alternated with close-up illustrations from a lower angle, which suggests a participant perspective. In books such as this, the reader is thus shuttled between participant and non-participant positions by the visual narrative. Something similar happens in *The cool Nguni* (Bester, 2007 ST-E), where an omniscient perspective is sometimes suggested by illustrations showing “inside” scenes that neither Nguni Calf nor his mother is present in – despite the fact that the visual narrative accompanying this part of the verbal narrative is narrated by Mama Nguni Cow as embedded intradiegetic narrator (see Figure 28).
There thus appears to be more variability and innovation in terms of the use of perspective in the visual narrative in the picture books as compared to the readers, and also more complex and sophisticated relationships between the verbal and visual narratives. One last example of this may be found in the way books like Ouma Ruby’s secret (Van Wyk, 2006 ST-E), Little Lucky Lolo and the Cola Cup Competition (Varkel, 2006 ST-E) and Happy birthday, Jamela! (Daly, 2007 ST-E) utilise perspective in illustrations to draw the reader into the narrative world. For example, in both Van Wyk (2006 ST-E) and Varkel (2006 ST-E), characters very often look directly out of the picture at the reader, sometimes posed as if for a photograph. This has the effect of pulling the reader into the story world by breaking the “frame” between the diegetic and extradiegetic world. The same happens in one instance in Daly (2007 ST-E), where Jamela looks directly at the reader, as if to implicate the reader in her clever plan (see Figure 29).
In keeping with the variability and innovation in terms of perspective, the **visual style** of the local picture books, overall, also tends to be more varied and innovative than that of the readers. *Mia se ma* (Van der Vyver, 2005 ST-A) and *Ek is Simon* (Preller, 2003 ST-A) are both good examples of this. In the former text, two distinct visual styles are used to distinguish the diegetic world of Mia, her mom and her friends, and the intradiegetic fantasy world of storytelling that Mia and her mom create. The intermingling of the two styles suggests the intermingling of the two worlds (see Figure 30). In Preller (2003 ST-A), the metafictional elements of the verbal narrative are playfully reflected in the visual narrative (see Figure 31).

*Figure 29: Frame-breaking and reader involvement through perspective in Happy birthday, Jamela! (Daly, 2007 ST-E), no page*

*Figure 30: Intermingling of visual styles in Mia se ma (Van der Vyver, 2005 ST-A), no page*
As far as layout and typography are concerned, the local picture books in the sample, like the readers, are fairly conventional, with a few exceptions, like Musa’s journey (Grobler, 1997 ST-E). Overall, however, the layout conforms to standard expectations in picture books, with text and illustrations kept largely separate, and with conventional typography.

However, in the same way that the visual style is more varied in the local picture books than in the readers in the sample, the verbal style also appears to be somewhat more wide-ranging. As in the readers, the use of rhyme, rhythm and sound play is very limited, with The cool Nguni (Bester, 2007 ST-E) as the only exception. As is the case with readers, plot repetition and linguistic repetition are used fairly often. For example, in Musa’s journey (Grobler, 1997 ST-E), both these types of repetition are used to reinforce not only the pleasure of the reading experience, but also to assist in the didactic intention of the book to help children learn to count and deduct. Mia se ma (Van der Vyver, 2005 ST-A) and Ek is Simon (Preller, 2003 ST-A) both make use of plot repetition, with cumulative effect. In the latter book, Simon repeatedly encounters a number of animals who make him feel inferior and cause him to question his self-worth. The repetition here thus has a thematic function. Structural repetition is used to much the same effect in The cool Nguni (Bester, 2007 ST-E), with the verbal and visual repetition of Nguni Calf’s idealisation of cattle from elsewhere in the world functioning to underscore his sense of inferiority. However, in this book the structural repetition of Mama Nguni Cow’s exemplars of the cool Ngunis at home functions as a counterweight, ultimately affirming Nguni Calf’s sense of self-worth and cultural pride.

Humour, too, features fairly strongly in the local picture books, although the humour appears to be somewhat more advanced, depending not only on situation. For example, the humour in Mia se ma (Van der Vyver, 2005 ST-A) and Ek is Simon (Preller, 2003 ST-A) depends on sophisticated intertextual and metafictional play.

Figure 31: Metafictional visual style in Ek is Simon (Preller, 2003 ST-A), no page
There appear to be two main differences between the readers and the local picture books in terms of verbal style. Firstly, there is noticeably more linguistic hybridity in the picture books (this is true, however, only of the English source texts and not the Afrikaans source texts). This hybridity most often involves the inclusion of lexical items from languages other than English. It thus appears that the preliminary norms governing the selection of local English picture books for translation allow for or even require an emphasis on the hybrid linguistic and cultural realities of South Africa.

Secondly, there appears to be a greater use of figurative language in the local picture books selected for translation than in the readers. For example, Mia se ma (Van der Vyver, 2005 ST-A) makes extensive use of hyperbole. Mia’s friends use hyperbole in similar constructions to boast about their mothers’ achievements:

“My ma bak die lekkerste koekies op aarde,” sê Hakima by die kleuterskool.
“My ma kan enige plant op aarde laat groei,” sê Leon wat langs Mia woon.
“My ma brei die mooiste truie op aarde,” sê Bella in Mia se balletklas.
“My ma kan omtrent al die dieretale op aarde praat,” sê Selo trots.
“My ma kan enige perd op aarde ry,” sê Mark saam met wie Mia in die park op ‘n hobbelperd ry (Van der Vyver, 2005 ST-A:n.p.).

Simile also appears in this text, as well as in other texts like Daly (2005 ST-E, 2007 ST-E) and Grobler (1997 ST-E). Extensive use of simile and metaphor is also evident in The cool Nguni (2008 ST-E), together with some sound play. Overall, it appears as though the local picture books in the sample demonstrate more creative and challenging uses of language than the readers. The preliminary norms affecting selection of local picture books for translation thus appear to place greater emphasis on creativity on the linguistic level as well as the visual level than the preliminary norms affecting selection of readers for translation.

One last brief observation that may be made here has to do with possible differences between the local picture books with English and Afrikaans originals. It appears that the Afrikaans source texts involve a greater degree of fantasy and metatextual play (this becomes even more obvious when the readers with Afrikaans source texts are also taken into consideration) and possibly a more sophisticated kind of humour that moves beyond the merely situational. Once again, this is not to say that these generalisations apply to Afrikaans and English books; rather, it appears that Afrikaans books are selected for translation based on qualities of innovation and creativity, often involving fantasy or metatextual play, and less on social relevance, whereas local English books are often selected for translation based on the degree to which they focus on social issues and reflect South African reality.

Finally, Table 9 analyses the visual and verbal style of the international picture books in the sample. There are many similarities between the local and international picture books in terms of verbal and visual style. However, the differences between the two subsamples (and the readers) are particularly noticeable and suggestive of the different preliminary norms that affect the selection of international books for translation.

Firstly, unlike the majority of the local picture books and readers in the sample, all four international books make extensive use of either rhythm, rhyme and other sound effects, or figurative language. The whole of Fussy Freya (Quarmby, 2008 ST-E) is written in rhyming quatrains, mostly with an abcb rhyme scheme, with some additional internal rhyme, as in the following example (Quarmby, 2008 ST-E:n.p.):
Ravi banged the table-top, but Freya sulked and glared – “Your dhal and rice are just not nice,” she suddenly declared.

The rhythmic foot alternates between iambic and trochaic, and the number of stresses per line between three (trimeter) and four (tetrameter).

In *Class two at the zoo* (Jarman, 2007 ST-E) rhythm and rhyme are applied somewhat less consistently, but with great effect (often also making use of alliteration):

```
They saw spotty cheetahs running a mile.
They saw two gorillas jumping a stile.
But they failed to see that huge reptile...
... open his jaws and swallow Kyle.
They didn’t see that giant snake...
... make a meal of James and Jake.
They didn’t see that twisty beast...
...add Diana to his feast. (Jarman, 2007 ST-E:n.p.)
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*Mungo and the dinosaur island!* (Knapman, 2008 ST-E) does not use consistent rhyme or rhythm, but does make extensive use of alliteration and assonance, as in “Scarface Sam Snaffler and his rascally rapscallion crew” and “the Utterly Fluttery Butterfly” (Knapman, 2008 ST-E:n.p.). Compare also the following example: “The hunters chased the Utterly Fluttery Butterfly across clacking crabs, through slip-slidey swamps, and into prickly-tickly jungle. Until, at last, the Utterly Fluttery Butterfly settled on a great grey rock.” (Knapman, 2008 ST-E:n.p.)

Finally, *Lila and the secret of rain* (Conway, 2008 ST-E) does not make use of sound patterning or effects, but does use figurative language in the form of personification, simile and metaphor, as in the following example:

```
Then a breeze began to blow and the dust around Lila’s feet began to dance.
Clouds began to fill the sky like flocks of white birds, slowly blocking out the sun’s scorching rays.
The clouds grew darker and darker, filling with Lila’s sadness... until the sky was ebony with emotion. (Conway, 2008 ST-E:n.p.)
```

These kinds of linguistic creativity are combined with the use of repetition (on structural as well as linguistic level), as well as humour. For example, in *Fussy Freya* (Quarmby, 2008 ST-E), Freya’s thrice-repeated refusal to eat her food is echoed by the linguistic repetition (with variation and progression) of a refrain-like quatrain throughout the first half of the book:

```
Her mum first sighed a little and then she sighed a lot.
Did Freya mind a little? Not a little, not a jot.
Mummy scowled a little and then she scowled a lot.
```
Did Freya mind a little?
Not a little, not a jot.

Mummy shrieked a little,
Daddy shrieked a lot.
Did Freya mind a little?
Not a little, not a jot. (Quarmby, 2008 ST-E:n.p.)

When Freya visits her Grandma Clare, her grandparents serve her exotic and revolting dishes to cure her of her fussiness. In a structural echo of the first half of the book, Freya is served these revolting meals three times, and the refrain-like quatrain (now adapted from a difference perspective) accompanies each instance, providing a structural counterpoint for the first half of the book:

Grandma laughed a little
and then she laughed a lot.
Did she care when Freya whimpered?
Not a little, not a jot.

Grandpa laughed a little
and then he laughed a lot.
Did he care when Freya pouted?
Not a little, not a jot.

Grandpa laughed a little
and Grandma laughed a lot.
“Would you like it served with grilled giraffe
and cream upon the top?” (Quarmby, 2008 ST-E:n.p.)

In this book there is thus evidence of a sophisticated play with repetition, sound and humour, which occurs in most of the books in this subsample. The humour in Knapman (2008 ST-E), for example, is very sophisticated indeed, combining sound play, situational humour and metafictional play. Overall it appears that the international source texts in the sample are characterised by foregrounded and sophisticated creative and innovative language use, to a degree not evident in the subsample of local picture books or readers. In terms of the preliminary norms governing the selection of international picture books for translation, it therefore appears that these qualities are deciding factors.

These qualities are also evident in the illustrations. The books demonstrate a great diversity in terms of style, with some ingenious and challenging stylistic approaches. For example, *Mungo and the dinosaur island!* (Knapman, 2008 ST-E) makes use of various approaches to signal diegetic levels and medium (and the transgression of boundaries between these levels and media), while *Fussy Freya* (Quarmby, 2008 ST-E) makes use of a kind of witty, deconstructed style, utilising labels to add to the humour of the text. The sophistication of the illustrations is transferred to the perspectives evident from the illustrations: the pictures tend to alternate perspective and use innovative means to suggest perspective to a much greater degree than most of the local picture books or the readers. For example, in *Mungo and the dinosaur island!* (Knapman, 2008 ST-E), multiple perspectives are utilised. Figure 32 suggests a kind of distanced, omniscient perspective (enforced by the use of film frames) simultaneous with a first-person perspective (it is suggested that these are the pictures in the book that Mungo is looking at). Figure 33 clearly shows Mungo’s first-person perspective while also demonstrating a frame-breaking technique – the dinosaur in
the intradiegetic world of the book can see Mungo in the diegetic world. Figure 34 also suggests Mungo’s perspective, even though Mungo is in the picture, while Figure 36 suggests the perspective of Scarface Sam’s band of outlaws.

Figure 32: Mix of suggested omniscient and first-person perspective in Mungo and the dinosaur island! (Knapman, 2008 ST-E), no page

Figure 33: First-person perspective in Mungo and the dinosaur island! (Knapman, 2008 ST-E), no page
This kind of play allows the reader to assume multiple perspectives or positions in the visual narrative and thus the story world.\(^{31}\) The other books in the subsample make use of varying techniques to imply different perspectives. For example, Quarmby (2008 ST-E) combines various perspectives suggesting the position of an observer in the fictional world with a kind

\(^{31}\) The use of these different angles reminds strongly of the use of camera shots in film to create variable perspective – entirely appropriate, since the book Mungo is reading is a “book of the film” (Knapman, 2008 ST-E, n.p.). This transposition of filmic perspective and style into print is yet another way in which this book utilises sophisticated visual techniques.
of “deconstructive” approach to illustrations, which has a distancing effect that implies omniscience through its manipulation of elements in the visual representation of the fictional world (see Figure 36).

Figure 36: “Deconstructive” approach to and multiple perspectives in illustrations in Fussy Freya (Quarmby, 2008 ST-E), no page

Conway (2008 ST-E) avoids close-up perspectives altogether, which creates a primarily non-participant visual perspective. The effect is to either situate Lila in her broader social context (see Figure 23), or to emphasise her isolation and smallness in the natural world (as evident in Figure 37). Lastly, in Jarman (2007 ST-E) perspective is often manipulated to create the (participant) point of view of a child, and to emphasise the size of the anaconda (and the oblivion of the children to its presence), as in Figure 38.

Figure 37: Non-participant visual perspective in Lila and the secret of rain (Conway, 2008 ST-E), no page
Lastly, the **typography and layout** of the books in the subsample of international originals tend to be much more creative and challenging. Text and illustrations are often integrated as opposed to separate, and type is used in innovative ways to support the narrative and create mood, as in Figure 39 and 40.

**Figure 38:** Participant perspective in Class two at the zoo (Jarman, 2007 ST-E, no page)

**Figure 39:** Integrated use of typography and layout in Class two at the zoo (Jarman, 2007 ST-E, no page)
Figure 40: Integrated and innovative use of typography and layout in Mungo and the dinosaur island! (Knapman, 2008 ST-E, no page)

Overall, thus, it appears that the limited emphasis on social and cultural realities in the international children's books selected for translation corresponds to a high degree of emphasis on creativity and originality on both the verbal and visual levels, and also in terms of the relationship between the two levels.
4.4.4 Translated status in paratextual information: the visibility of the translator

This part of the analysis focuses on how the translated status of the books in the sample is marked in the paratextual information, to give an idea of the degree of overtness or covertness of the translation, as well as, correspondingly, the visibility of the translator as co-producer of the text.

Four categories of indication of translated status, ranging from most overt/visible to most covert/invisible were used in the analysis. The translator/translation may be acknowledged on the cover (in a very visible position, alongside the author and illustrator), on the title page (in a slightly less visible, though still noticeable, position), or in the imprint page (a page that remains unread by most readers, thus rendering the translated status of the text, and the role of the translator as co-producer of the text, almost invisible to the reader). Lastly, the translator, or the fact of translation, may remain completely unacknowledged.

Of the eight readers in the sample, 32 none recognise the fact of translation or the translator on the cover or title page. Most of the readers (seven in total) indicate in the imprint page that the book is translated, and also provide the name of the translator. Strictly speaking, thus, translation and the translator are acknowledged, but are almost invisible to the reader, who is unlikely to read the imprint page. In one reader, neither the fact of translation nor the translator’s name appears anywhere in the paratextual information.

As far as the picture books in the sample are concerned, of the 13 picture books none acknowledge the translator or fact of translation on the cover, but all provide some acknowledgement of translation and the translator elsewhere. 33 Specifically, six of the books (five with local originals and one with an international original) in the sample acknowledge the translator on the title page (sometimes also in the imprint page). Seven of the books (four with local originals and three with international originals) acknowledge the translator in the imprint page only.

There is thus a notable difference between the readers and the picture books, in that about half of the picture books visibly mark the fact of translation and the translator in paratextual material that the reader (particularly the adult reader) is bound to notice (the title page). This is not the case for the readers. This fact may have to do with the different functions of the two categories of text. Readers are regarded as having primarily pragmatic, rather than literary or artistic value, and as such the fact of translation is regarded as of little importance, with correspondingly lower status accorded to translators working with such texts – hence the limited or non-visibility of the fact of translation and the translator’s contribution to the creation of the text. Picture books, however, are generally chosen for translation for literary and aesthetic value, so that the fact that a text is translated is regarded as significant, and thus marked to a greater degree. Translators of picture books are correspondingly more visible in paratextual material, and usually have a higher “status”.

It should, however, be noted that even in the picture books, translators never appear on the cover with the author and illustrator as co-creator of the text,34 and in almost all instances

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32 The eight readers represent four different publishers.
33 The picture books in the sample represent five different publishers.
34 This is not out of the ordinary – it is, generally speaking, unusual for translators’ names to appear on the front cover.
where their names appear on the title page their “subservient” position is indicated by a different and smaller font (usually in a hierarchy where the author is marked as most important, the illustrator as second, and the translator as third). The only exceptions are Die “cool” Nguni (Bester, 2007 TT-A) and Die dag toe Gogo gaan stem het (Sisulu, 1997 TT-A), where author, illustrator and translator are typographically coded as having the same degree of importance. Moreover, in other paratextual information focusing on the creation of the book, the translator is not included. For example, The day Gogo went to vote (Sisulu, 1997 ST-E) includes a page with information about the author and illustrator and their motivations for collaborating on the book, but in the Afrikaans translation (Sisulu, 1997 TT-A) the translator is not included on this page. Similarly, none of the books that include author and illustrator information in the back cover blurbs include translator information. All this suggests the fact that even though translation and translators are made somewhat more visible in the picture books, translators are still accorded a subservient position in the production of the book, not acknowledged as active and creative co-producers.

Finally, it should be emphasised that the books here all represent the Afrikaans/English language combination. Given the polysystemic differences between Afrikaans and African-language translation outlined in Chapter 2 and 3, it would be particularly interesting to analyse a sample of African-language translated books in terms of their foregrounding or backgrounding of the translated status of the text and the role of the translator in the production of the text.

4.5 Micro-analysis: the translation of cultural aspects

The micro-analysis presented in this section focuses on the very specific textual-linguistic translation choices evident in the sample of translated children’s books, with a view to exploring some of the operational norms evident from these choices. The texts in the sample were analysed by hand for the dimensions outlined in section 4.5.1 and 4.5.2. The detailed and comprehensive results of these analyses can be found in Table 10 to 14 (Addendum E). The discussions that follow attempt to extract salient patterns from these results.

4.5.1 Lexis

The following lexical items were investigated in the analysis:

- proper names (including personal names and place names)
- social forms of address (including terms indicating familial relationships and social status, and terms of endearment)
- loan words (in the source text as well as the target text)
- cultural items indicating both material and non-material culture (e.g. food, clothing, buildings, customs, history).

These lexical items are not conceived of in individual terms. Rather, it is assumed that in each book they form a kind of lexical network that evokes multiple cultural connotations. The key interest is then how these lexical networks and their cultural connotations are handled in translation. As in section 4.4, the sample of books is divided into subsamples (in this section: readers, local picture books and international picture books) in the discussions that follow.
4.5.1.1 Names
A detailed micro-textual analysis of the translation of names in the sample of texts can be found in Table 10 (Addendum E). A number of conclusions may be drawn from this analysis. As far as the readers are concerned, there is, overall, a clear tendency to retain source-text names, both when they carry distinctly African cultural connotations, and when they do not. The only exceptions are the two Jasper books (Maree 2005a TT-E, 2005b TT-E), where the original Afrikaans names are consistently Anglicised.

A number of reasons may be postulated for this. Firstly, in the case of English readers featuring black characters that are translated to Afrikaans, it may be that translators and publishers believe that readers of translated children’s books (in this sample, mostly Afrikaans) are sufficiently familiar with cultures other than their own to not require cultural adaptations. It may also be that the ideology of multiculturalism in South Africa motivates publishers and translators to use books to introduce and familiarise children to and with cultures other than their own. Secondly, in the case of English books featuring white characters that are translated to Afrikaans, there is, probably, little that is culturally alien in the source texts in any case, so that adaptation is not regarded as necessary.

However, in the third instance there is the case of Afrikaans readers that are translated into English. In this sample, the three readers with Afrikaans source texts either do not contain any proper names (Preller 2005 ST-A, 2005 TT-E), or proper names are adapted in the translation (Maree, 2005a TT-E, 2005b TT-E). In the latter instance, the proper names are translated in a bland Westernised idiom, as evident in the translated names “Barney Bear”, “Molly Mouse” and “Frankie Frog”. This is in keeping with the artwork, which underplays cultural specificity in favour of a kind of cultural neutrality – but a neutrality that is very much based on homogenous Western concepts of culture. The Westernised slant of the text is particularly evident in the cultural connotations evoked by “Klaasvkie” en “Feetjie”, both of which are translated in a Western cultural idiom, as “Mister Sandman” and “Fairy”.

The same broad pattern of retaining source-text proper names is evident in the local picture books. In most of the books, the names of characters and places are not altered at all (e.g. Grobler, 1997 TT-A; Sisulu, 1997 TT-A; Van der Vyver, 2005 TT-E; Van Wyk, 2006 TT-A; Varkel, 2006 TT-A). In some instances the source-text orientation is extreme and very pertinent marked, as in Little Lucky Lolo en die Cola Cup-kompetisie (Varkel, 2006 TT-A), where the English nickname “Little Lucky Lolo” is retained in full in the Afrikaans translation. In other books, some proper names are retained, while others (particularly nicknames and names based on ordinary nouns) are adapted or neutralised. For example, in Waar's Jamela? (Daly, 2005 TT-A), proper nouns generally remain the same (e.g. “Jamela”, “mevrou Zibi”), with the exception of some nicknames and names based on ordinary nouns. “Greasy Hands” becomes “Ghrieshand”, the chicken “Christmas” becomes “Krismis” and the “Miss Style Hairdressers” is neutralised to “die haarsalon”. However, “Lucky” remains “Lucky” in the translation, and the “Bombay Take Away” is also retained unchanged. There is thus a mix of source- and target-culture orientations in the way proper names are handled in the translation. A similar mixture of strategies is evident in Van der Vyver (2005 TT-E), where the names of the “real” characters are retained but the names of the fairytale
characters are translated, but in this instance the overall cultural orientation of the book remains directed to a mostly homogenised Western culture.\textsuperscript{35}

The way in which proper names is generally approached in the picture books with international source texts is significantly different to the local books in the sample. In two of the books (Jarman, 2008 TT-A; Knapman, 2008 TT-A) the translators have clearly favoured an overall domesticating approach, with almost all names translated (see Table 10 in Addendum E). In \textit{Waar’s daai slang?} (Jarman, 2008 TT-A), the English names are not only translated with Afrikaans names, but also with African names where the artwork allows, thus creating a more localised South African (rather than just Afrikaans) version of the text. Of course, in both these books there is significant play with sound patterning (specifically alliteration and rhyme) involving names, and the adaptation of names is therefore driven by aesthetic as much as cultural considerations. In \textit{Freya Fiemies} (Quarmby, 2008 TT-A), a mixture of strategies is evident. While some of the names are retained (e.g. “Freya” and “Ravi”, with their Indian connotations), others are adapted or omitted. For example, “Grandma Clare” becomes “Ouma Griet”, and the placename “Norfolk” is omitted and elsewhere supplemented with the general description “van die plaas” (backtranslation: “from the farm”). The British cultural context is thus replaced with an Afrikaans context by the translation of some of the proper nouns in the book.

Only one of the international picture books has a fully source-text oriented approach as far as the translation of names is concerned (Conway, 2008 TT-A). In part, this may have to do with the fact that the book is explicitly rooted in a traditional African context regarded as “familiar” to South African readers (and there is also very limited use of proper nouns in the book, with the only name, “Lila”, not carrying very strong cultural connotations).

There thus appear to be significant differences between the treatment of proper names in the translated local books and translated international books in the sample. However, it should also be clear that decisions to retain source-text names will not necessarily have a foreignising effect, and vice versa. As has been argued, the domesticating or foreignising effects of a translation choice in the South African context depends to a large extent on the particular reader and her position in the network of social relationships in South African society.\textsuperscript{36}

\textbf{4.5.1.2 Social forms of address}

Social forms of address are often used along or interchangeably with proper names. For the purposes of this study, social forms of address were taken to include forms of address indicating particularly relationship and social status. A detailed analysis of the translation of social forms of address used in the books in the sample can be found in Table 11 (Addendum E).

In the readers, forms of address are mostly related to relationships in the family, school and immediate community. Most of these forms of address are not strongly culturally marked in the source text, and are mostly adapted in equally generally unmarked ways in the

\textsuperscript{35}This mixture of “domestic” and “foreign” in the way names are handled becomes more obvious when social forms of address (often used in conjunction with or as part of proper names) are taken into consideration (see section 4.5.1.2).

\textsuperscript{36}It should be kept in mind that practical constraints may also play a role in the translation or non-translation of proper names. Specifically, the publisher, source-text author translation-rights agreement may specify that source-text names should be retained.
target text. For example, “Ma” or “Mamma” in the Afrikaans source texts are mostly translated as “Mom” (occasionally “Mum”), and “Pa” or “Pappa” as “Dad”; the same is true for the inverse language relationship. There is certainly domestication in most of the translations, most evident in instances where English source texts featuring black characters adapt the more neutral form “Mom” to the Afrikaans form “Mamma” in the translated text (e.g. Muir, 2007 TT-A). However, in most instances, the cultural aspect of the form of address tends to be neutralised. To some degree, the high incidence of the American spelling of “Mom” contributes to this neutralisation, since it is generally a less “perceptible” or culturally more “invisible” form than the British “Mum”. Other forms of address, particularly those indicating status, also tend to be fairly neutral in the source text, and transferred in similarly neutral (though often implicitly Western) ways to the target text, for example “Mr”, “Mrs” and “Sergeant”, which are translated as “Meneer”, “Mevrou” and “Sersant” (see Muir 2007 TT-A). The overall effect of the combination of domesticating forms of address and the preservation of source-text proper nouns is an implicit mixture of orientations.

In a few instances, the mixture of orientations is more visible or marked. For example, in Bebey (2001 TT-A), “big sister Etta” is translated with the more culturally laden Afrikaans form of address “ousus Etta”, and “Mum” with “Mamma”, which is somewhat more culturally laden than the more neutral “Ma”. Taken together with the generally source-text oriented approach of the text (evident in the preservation of source-text proper nouns) and the “neutrality” evident in other forms of address (e.g. “Ouma” for “Grandma”), the result is a clear mix of domesticating and foreignising approaches.

The exception in this regard is the Jasper books, once again. As pointed out in the previous section, the markedly Afrikaans proper names are adapted to a bland Western English register. Similarly, forms of address that are culturally laden are neutralised. For example, “juffrou” and “meneer” are Afrikaans forms of address used in the educational context to indicate particular power relationships, and thus have particular social meanings. In Maree (2005a TT-E) “juffrou” is translated with “teacher”, and “meneer” with “headmaster” or “head”. Both instances are less culturally marked in the translation than in the source text.

As far as the local picture books are concerned, in most of the local English source texts forms of address indicating familial relationship are culturally strongly marked by spelling. For example, “mama” is often used instead of “mom” or “mum” (see Bester, 2007 ST-E; Daly, 2005 ST-E, 2007 ST-E; Grobler, 1997 ST-E; Varkel, 2006 ST-E). The strongly marked “Gogo” is often used in source texts instead of “Grandma”, and Van Wyk (2006 ST-E) makes use of “Ouma”, the Afrikaans word for “Grandma”, in the English source text of Ouma Ruby’s secret. The question is then how this cultural markedness is handled in translation: whether it is retained for Afrikaans readers or whether it is adapted, and, furthermore, how this translation decision relates to decisions about retaining or adapting proper names.

The overall picture is mixed. Many of the translated local picture books choose to retain the cultural markedness of forms of address. For example, Musa se reis (Grobler, 1997 TT-A) retains the spelling form “mama”, while Die dag toe Gogo gaan stem het (Sisulu, 1997 TT-A) retains “Gogo” instead of adapting it to the Afrikaans term “Ouma”. However, in other books, forms of address are adapted, as in Varkel (2006 TT-A), where “Mama Lolo” becomes “Mamma Lolo”, creating a hybrid domesticated/foreign name.

The point here appears to be that a mixture of strategies is evident, across the sample as well as in individual books. Die dag toe Gogo gaan stem het (Sisulu, 1997 TT-A) is a telling
example. In this book, the form of address “Gogo” is retained, as are other culturally marked forms of address, such as “Tata Mandela” and “Ma Mlambo”. However, in the case of “aunt Sophie”, the form of address is very definitely domesticated to Afrikaans culture: “antie Sophie”. It is particularly the colloquialised Afrikaans spelling that contributes to the domesticating effect. The way in which the forms of address “Mother” and “Father” are handled is also interesting. The source-text makes use of Western, neutralised forms, but in the Afrikaans translation, the translator has favoured a doubly foreignising approach, not retaining the English terms or substituting the English terms with Afrikaans terms, but replacing them with recognisably African forms of address: “Tata” and “Mama”.

Another example of this kind of mixing of strategies is evident in the translations of the two Jamela-books. In Lekker verjaar, Jamela! (Daly, 2007 TT-A), “Gogo” as well as “Mama” are retained as forms of address. However, in Waar’s Jamela? (Daly, 2005 TT-A), while “Gogo” is retained, the “Mama” of the source text is replaced with the more Afrikaans domesticated “Mamma”. Similarly, the term of endearment “sweetie” is replaced with the domesticated “my kind” (backtranslation: “my child”) in the Afrikaans.

Thus, in the case of the local picture books, forms of address are sometimes translated with a source-text orientation, sometimes with a target-culture orientation – with a mixture of strategies evident in individual books. Furthermore, the use of domesticating strategies in the translation of forms of address, together with the preservation of source-text proper names often leads to a kind of mixed and hybrid cultural feel to the text.

In the international picture books in the sample, the domesticating tendency evident in the treatment of proper names is also carried through to forms of address (which in any case tend to be more culturally unmarked than in the local picture books). In Jarman (2008 TT-A), the socially and context-specific Afrikaans form of address “juffrou” is used instead of the more generic “teacher” of the source text. The domesticating effect is strengthened by the addition of the Afrikaans surname “Roux” to the teacher’s title. Knapman (2008 TT-A) makes use of similar domesticating forms of address in translating “lads” with “manne” (backtranslation: “men”) and “you rascally rapscallions” with “julle skiel skorriemorries” (backtranslation: “you squint-eyed riffraff”). In Freya Fiemies (Quarmby, 2008 TT-A), the often very British terms of endearment used are replaced with culturally appropriate Afrikaans equivalents. The same is true of forms of address reflecting familial relationships, which are usually culturally unmarked in the source text, and either unmarked or marked for the target-culture in the target text. In Conway (2008 TT-A), however, the culturally marked “mama” is translated with the domesticated but fairly neutral term “ma” in the Afrikaans.

In other words, the picture books with international source texts tend to display a greater degree of more uniform localisation and domestication in both forms of address and the translation of proper names. Local picture books demonstrate the highest degree of mixed strategies and cultural and linguistic hybridity in both source and target text as far as the translation of proper nouns and forms of address are concerned, while local readers also make use of mixed strategies for the translation, but tend to be somewhat more restrained in the cultural marking of particularly forms of address.
4.5.1.3 Loan words

It should be evident from section 4.5.1.2 that some loan words, especially from African languages, are fairly common in the forms of address used particularly in the local picture books. This is the case in both source and target texts. However, the use of loan words extends beyond forms of address to many other lexical items. Using loan words is a particularly powerful means of foregrounding cultural orientation and elements, since it denotes cultural orientation in a very overt way. In English source texts, using loan words from African languages is a significant strategy used to orient the text in particular cultural directions. Such loan words are often retained in Afrikaans translations, similarly marking a cultural orientation other than Afrikaans culture. In both cases, a degree of hybridisation in language and culture is suggested by the mix of languages and cultural orientations. Also, the way in which these loan words are marked (or not marked) by, for example, the use of italics or glossing, in both source text and translation, suggests something of the degree to which the cultural dimension presupposed by the loan words is regarded as familiar or strange by the translator and/or publisher.

There are three broad scenarios in which loan words may be used. Firstly, a loan word may occur in the source text, marking a particular cultural orientation, requiring investigation about how this cultural marking is handled in the translation. Secondly, the target text may directly transfer lexical items from the source text to the target text, thus creating a loan word in the target text of a source-text word. Finally, the target text may make use of an altogether different or unrelated loan word (also where no loan word is present in the source text). All three these scenarios suggest a particular cultural orientation on the part of the author, translator and publisher. These scenarios also suggest the complexity of cultural permutations in the South African context, a complexity not usually considered in traditionally dichotomous conceptions of source and target cultures.

A detailed analysis of the loan words occurring in the sample of texts can be found in Table 12 (Addendum E). The subsample with the most limited instances of the use of loan words is, predictably, the picture books with international source texts. In these texts, loan words hardly occur in the source texts, source-language words are almost never directly transferred to the target text, and very few new or additional loan words are introduced in the translations – confirming the general lack of cultural emphasis in translated international children's books. There are a few exceptions, and these exceptions all suggest the generally domesticating translation tendencies already identified in this subsample of books.

_Fussy Freya_ (Quarmby, 2008 ST-E) and its translation _Freya Fiemies_ (Quarmby, 2008 TT-A) are the only texts in this subsample that make use of loan words. In the source text two loan words occur: “dhal” and “parfait”. The latter occurs as a kind of “aside” in the artwork, and is retained, possibly since it is not integral to the cultural orientation of the narrative. “Dhal”, however, is – since it ties in with the Indian cultural dimension of the text. Significantly, “dhal” is replaced with the more generic “rissiedis” (backtranslation: “chilli

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37 Loan words, here, are understood to include instances where the foreign word is used as is, with no adaptation to spelling, as well as instances where the foreign word is integrated into the receiving language, with the orthography adapted for the receiving language. Furthermore, the focus is on perceptible loan words, in other words, not words that have, historically, been loaned from other languages but have become so established in the receiving language that they are no longer perceptible as loan words to most readers.
dish”) in the translation, diluting the specificity of the Indian cultural dimension of the source text.

In the translation, there is one instance of use of a loan word where none exists in the source text. In the translation, “joep-joeps” (an orthographically adapted form of “jujubes”) is used, while in the source text only the general description “sweeties in a tin” occurs. The use of the Afrikaans form, particularly noticeable because of the orthographic adaptation, serves to draw the text closer to an Afrikaans cultural orientation.

The use of loan words is, overall, very limited in the readers in the sample, possibly because of the overt educational function of these texts, which may emphasise “correct” or “pure” language usage. There are only a few instances where loan words occur in the source texts, and these often do not carry strong cultural inscriptions. Rather, they suggest informal language use, or slang, as in “tjoppies” (Maree, 2005b ST-A) or “kroek” (Preller, 2005 ST-A). It is, possibly, significant that both these examples are from Afrikaans books (and that both examples are orthographically adapted and thus “marked” as Afrikaans).

Some of the English source texts do use loan words with specifically (South-) African cultural connotations, specifically “mealie (meal)”, “stoep” and “spaza” (Muir, 2004 ST-E). As far as the translation of these loan words are concerned, in the two examples from the Afrikaans source texts, the original English words are simply used in the translation, with a neutralising effect. However, since the loan words in the Afrikaans texts are not strongly culturally loaded, the cultural neutralisation effect is not particularly significant. The same happens with “mealie” which is translated as “mielie”, and “stoep” which is simply retained. “Spaza” is also retained, suggesting the cross-linguistic and -cultural dissemination of the term.

One other interesting example is the use of the loan word “shea (butter)” in Beautiful Debo (Gbado, 2001 ST-E). Of course, the loan word is not particularly perceptible, and many readers are unlikely to recognise its cultural marking. However, it is significant that in the translation, the cultural and geographical specificity implied by “shea” is neutralised in the more generic term “neutebotter” (backtranslation: “nut butter”). In this instance, therefore, cultural neutralisation is evident in the translation strategy.

There are a few instances in which words from English source texts are retained in translation, such as “cool” and “jeans”, but these are not strongly culturally bound. Lastly, there is one instance where what may possibly be perceived as a loan word (“spook”) is introduced in the translation (Preller, 2005 TT-E) instead of the more neutral, and much more common term “ghost”.38 In fact, “spook” may be unfamiliar to many young first- and second-language speakers of English in South Africa. In all probability, the translation choice is motivated by rhyme: it is much easier to find rhyme words for “spook” than for “ghost”. However, the overall effect is somewhat foreignising, particularly given the Dutch origins of “spook” and its direct correspondence with the Afrikaans word.

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38 A search on Google’s worldwide page for “ghost” yields 146 000 000 hits, while “spook” yields only 3 240 000 hits. “Spook” is thus much less frequent, and is also very often not used with the meaning of “ghost”. “Spook” most often has the meaning of “spy”, and, more troublingly, particularly in the South African context, is derogatory slang for a black person. The origin of “spook” is from Dutch, establishing a direct link with Afrikaans.
Norms in a sample of translated children’s books

Loan words in the source texts as well as the translations of the readers are mostly unmarked (not italicised or glossed), which suggests some of the permeability of languages in the South African context. However, overall the use of loan words in the source texts is limited (though more extensive than in the international picture books), the transfer of source-language words to the target text is similarly limited (again, however, the incidence is higher than in the international picture books), as is the introduction of new loan words in the translation. There is some evidence of a mix of domesticating and foreignising strategies in the translations. Clearly the fact that source and target texts are produced in the same domestic context, for a variety of readers, facilitates and requires a mixture of cultural orientations within both source and target texts. However, the explicit educational function of these texts in all likelihood constrains too much linguistic mixing or hybridisation.

In comparison with the readers, with their limited use of loan words to introduce cultural specificity in both source and target text, the **local picture books** have a much higher incidence of loan words in the source text and target texts. To begin with, there is a very high incidence of loan words in the source texts, particularly in the English source texts, and particularly loan words from the African languages. These loan words are generally culturally significant (reflecting social relationships or important cultural items or concepts), are seldom glossed, are mostly imported without orthographic or other adaptation, and are generally not marked by, for example, italics, suggesting a high degree of cultural and linguistic permeability. Compare, for example, the use of “spaza” and “pap” in Figure 41.

*Figure 41: Linguistic hybridity in Little Lucky Lolo and the Cola Cup Competition (Varkel, 2006 ST-E), page 2*

As far as the translation of such loan words is concerned, a mixture of strategies is evident, not only across the sample, but usually in the same book. Sometimes the loan word is transferred directly to the target text, without explicitation or glossing, and usually without marking by italics or quotation marks. This is the case with, for example, “Gogo”, “hamba”, “enkosi”, “yebo” and the isiXhosa birthday song in the translated Jamela books (Daly, 2005 TT-A, 2007 TT-A), the Afrikaans word “duiker” in Preller (2003 TT-E), “toyi-toyi” in Sisulu (1997 TT-A) or “LADUMA!” in Varkel (2006 TT-A). However, in other instances, some glossing is provided. For example, in Daly (2005 TT-A), the term “kwaiito”, which appears alone in the source text, is retained in the translation but appears in the compound...
construction “kwaito-musiek” (backtranslation: “kwaito music”), thus providing the reader with at least some clues about the meaning of the term. Another example of this kind of implicit glossing occurs in Varkel (2006 TT-A), where the original “spaza” becomes “spazawinkel” (backtranslation: “spaza shop”). A similar form of target-culture orientation can be seen in the treatment of the loan word “gemmer” in Sisulu (1997 TT-A). “Gemmer”, literally, means “ginger”. However, in the original English text its actual meaning is “ginger beer”, a meaning which is made clear in the translation as “gemmerbier”.

Sometimes the glossing is done in the source text, but not in the translation. For example, in Varkel (2006 ST-E:25), the exclamation “LADUMA!” is accompanied by the exclamation “GOAL!” below the picture (see Figure 42). However, this implicit gloss is omitted in the Afrikaans translation.

![Figure 42: Glossing in the source text of Little Lucky Lolo and the Cola Cup Competition (Varkel, 2006 ST-E), page 25](image)

In other instances, where the source-text loan word is from Afrikaans and is retained in the Afrikaans translation, the cultural marking evident in the source text disappears in the translation, as in the direct transfer of “ouma” and “borrie” in Van Wyk (2006 TT-A) or “pap” in Varkel (2006 TT-A) from the English source texts, or the rendering of the orthographically adapted exclamation “shu” in Daly (2005 ST-E) in its original Afrikaans form “sjoe” in the translation (Daly, 2005 TT-A).

Lastly, of course, loan words in the source text are sometimes neutralised, though this happens much less frequently. For example, in Die dag toe Gogo gaan stem het (Sisulu, 1997 TT-A), the loan word “mngqusho” that appears in the source text is neutralised as “stampmielies en bone” (backtranslation: “samp and beans”) in the Afrikaans translation.

There are a few instances of source-language words (not loan words) being transferred directly to the target text. Two of these instances are not particularly culturally laden, but rather markers of informal language: “wow” (in Daly, 2007 TT-A) and “cool” (in Bester, 2007 TT-A) (in the latter instance, the loan word is marked by either italics or quotation marks). The only culturally laden English word transferred directly from source to target texts is
“township”, used unmarked in *Little Lucky Lolo en die Cola Cup-kompetisie* (Varkel, 2006 TT-A) and *Die dag toe Gogo gaan stem het* (Sisulu, 1997 TT-A).

Finally, the introduction of new loan words in the translations (where none exist in the corresponding target text) appears to occur infrequently, but where it does, it is strongly culturally laden. As pointed out in section 4.5.1.2, in *Die dag toe Gogo gaan stem het* (Sisulu, 1997 TT-A) the original text’s “father” and “mother” are replaced with “tata” and “mama” in the Afrikaans translation. The same happens in Grobler (1997 TT-A), where “father” becomes “tata” in translation.

A last point that should be made here is that the use of loan words in source and target texts is much more limited in the Afrikaans texts than in the English texts (linked to the greater tendency to background culture in the Afrikaans texts).39

Overall, the use of loan words in the original and translated books in the sample, and the ways in which translators approach the use of loan words, suggests once again that cultural relationships in translation in South Africa is much more complex than is conventionally assumed in translation studies. It is not simply a question of either retaining source-culture references intact in the target culture, or adapting them. Rather, South African source texts are often hybrid, incorporating loan words and multiple cultural orientations. Translation itself may make various shifts into various cultural directions, not just the “target culture”. In this process, domesticating and foreignising strategies are used in hybrid ways in the same text, thus creating texts that modulate between various possible familiarities and strangenesses, depending on the particular reader.

### 4.5.1.4 Cultural items

From the point of view of this study, everything, both abstract (e.g. beliefs, history, socio-cultural narratives) and concrete (e.g. objects, foodstuffs, buildings, the natural environment, habits and activities) referred to in a literary text, is embedded in a particular cultural context. This means that the scope of cultural evocation by means of reference to what is described in this section as “cultural items” is particularly broad. This section therefore discusses the way in which items with *particular cultural salience* are handled in the translation of the books in the sample. The following categories of items were distinguished as being of particular importance: food, clothing and personal decoration, buildings and settlements, customs, beliefs, history, cultural narratives (e.g. references to mythology or fairytales) and the natural environment.40

Table 13 in Addendum E provides a micro-level analysis of cultural items identified in the sample of books. The table suggests that as far as the readers are concerned, most cultural items are retained in translation, regardless of whether they are of a more “generic” nature, or culturally specific. For example, in the Jasper books (Maree, 2005a TT-E, 2005b TT-E), references to food, musical instruments and cultural narratives that are mostly Western and/or generic in nature are most often retained. In *Die jaahtag* (Muir, 2007 TT-A) cultural items that are specifically South African are retained alongside those that are more “generic”.

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39 The use of loan words in the African-language translations of the books in the sample (where available) should yield important (though very different) results to compare to the results of the analysis of the Afrikaans and English books here.

40 There is, of course, some overlap with section 4.5.1.3, since many of the loan words discussed in that section deal with the types of cultural items discussed here. For the sake of the argument, some examples from the previous section are briefly mentioned again in this section.
In this, itself, a mix of domesticating and foreignising strategies is evident: translators tend to retain the hybridised cultures evident in many South African children’s books. However, this mix of strategies becomes more evident when one considers the cultural items that are adapted, and how they are adapted.

It is noticeable that almost all of the few cultural items that are adapted are domesticated by neutralisation, rather than by replacement with other culturally specific items. In this process, two broad scenarios are evident. In the first, culturally specific items are neutralised in keeping with a more general culturally neutral feel in the source text, transferred to the target text. In this scenario, the translation thus tends to be more culturally homogenous than the source text. The Jasper books (Maree, 2005a TT-E, 2005b TT-E) are good examples of this tendency. As pointed out above, there are many particularly Western cultural references in these books, together with cultural elements that originate from Western culture but have become part of the more hybrid “generic” culture of postcolonial societies. These are mostly retained. However, there are some cultural items that are adapted or generalised in translation, specifically related to clothing and food. Two examples should suffice to illustrate the point. “Tekkies” are translated as “sneakers”, a word not as frequently used in South Africa as the more common “tackies”. This has the effect of diluting the already limited South African cultural semantic field of the text. Similarly, “sosatie” is translated with the more generic “kebab”. “Sosatie” is particularly South African English, referring to a kebab on a stick. The use of the more generic term in translation has the similar effect of removing whatever cultural specificity exists in the source text.

In the second scenario, the domestication by neutralisation takes place in the bigger context of retaining culturally specific material in the translation, which leads to a somewhat less culturally specific or culturally heterogeneous translation. For example, in Pragtige Debo (Gbado, 2001 TT-A) most of the cultural references are retained: the fact that the story takes place in a geographically distant place is emphasised in ways already discussed, and the cultural connotations of this place are kept intact. However, there are some subtle instances in which the foreignising effect is reduced in translation. For example, the specifically African concept of the “compound” is translated with the much more neutral “huis” (backtranslation: “house”). Also, as discussed in the previous section, the culturally specific concept of “shea butter” is generalised in translation as “neutebotter” (backtranslation: “nut butter”). This suggests that the translator has felt the need to reduce at least some of the cultural strangeness of the text, while keeping other aspects of this unfamiliarity intact.

The translated local picture books in the sample demonstrate much the same dynamic, though there are a few notable differences. To begin with, the cultural items in the subsample of local picture books are more strongly culturally marked than is the case for the readers, in line with the greater cultural foregrounding evident in the local picture books. There is, for example, also a far greater incidence of cultural items that have to do with custom, belief and history in the local picture books than in the readers (see Table 13 in Addendum E).

How is this cultural markedness handled in translation? As is the case in the readers, the vast majority of cultural items are transferred directly, regardless of whether they are of a more generic cultural orientation, or more specific. This kind of cultural transfer takes many forms. For example, in Mia’s mom (Van der Vyver, 2005 TT-E), the specifically European cultural narratives drawing on fairy tales are retained in the translation, together with the
more generic Westernised cultural connotations. The most likely assumption informing this transfer is that the English book will be read by English mother-tongue speakers familiar with the fairytales. The direct transfer of (a very different kind of) cultural elements is also evident in *Ouma Ruby se geheim* (Van Wyk, 2006 TT-A). Here a particular part of South African culture is evoked very strongly particularly by food, such as tomato sauce, Chappies bubblegum, rooibos tea, curry powder, borrie, rainbow cake, curry balls and samoosas. These elements are retained in the translation, suggesting the translator’s assumption that they are also familiar to the Afrikaans readership of the text. In *Die “cool” Nguni* (Bester, 2007 TT-A), cultural transfer takes the form of transferring the specific (South) African mythology and traditions surrounding Nguni cattle to the Afrikaans translation, even though Afrikaans readers are unlikely to be familiar with this cultural context. Clearly, here, the motivation for retaining the cultural elements in translation is not so much the assumption that readers will be familiar with these elements, but rather that this cultural knowledge is important and valuable for young Afrikaans readers.

Other texts in which this kind of cultural transfer, motivated either by assumptions of familiarity or by didactic intentions on the part of the author and translator, occurs include Prèller (2003 TT-E), Sisulu (1997 TT-A), Varkel (2006 TT-A) and the Jamela books (Daly, 2005 TT-A, 2007 TT-A). However, in all of the above the tendency to retain source-culture elements is coupled with some domesticating tendencies, taking the form of either cultural adaptation or neutralisation, or omission.

As far as adaptation and neutralisation are concerned, these tend to be subtle, usually taking the form of neutralisation rather than cultural adaptation. For example, in Varkel (2006 TT-A), the source text refers to a typical South African meal of “pap and steak”, which in the translation is generalised somewhat to “pap en vleis” (backtranslation: “pap/porridge and meat”). Other references to food that are neutralised or domesticated include references to “mngqusho” and “gemmer” in Sisulu (1997 TT-A), already discussed. Some references to cultural beliefs are adapted, though sometimes in rather subtle ways. For example, in *Happy birthday, Jamela!* (Daly, 2007 ST-E) Gogo says to Jamela: “You were a lovely fat baby...” In the translation (Daly, 2007 TT-A) this is rendered as: “Jy was so ‘n oulike vet babatjie...” (backtranslation: “You were such a cute fat baby”), suggesting a shift to a more Western conception of cuteness associated with infants, and away from the African association of plumpness with health and beauty. Other obvious cultural adaptations or neutralisations in the picture books include:

- the replacement of the conventional Afrikaans song in Van Wyk (2006 TT-A), which domesticates to the Afrikaans culture
- the translation of “beads” with “kraletjies en blinkertjies” (backtranslation: “beads and sequins”) in Daly (2007 TT-A), which shifts the text somewhat away from the African and more towards Western or generic cultural connotations
- the translation of “treasure” with “die mooiste goed” (backtranslation: “the most beautiful things”) in Daly (2007 TT-A), which removes some of the Western connotations created by cultural narratives involving “treasure”
- the translation of the culturally specific “elders” with “ons ou mense” (backtranslation: “our old people”) in Sisulu (1997 TT-A), which neutralises some of the African cultural connotations of “elders”
- the cultural neutralisation of “Longhorn cattle” to “daai beeste oorsee” (backtranslation: “those overseas cattle”) in Bester (2007 TT-A)
the cultural neutralisation of the particularly South African “uintjies” in its translation as “roots” in Preller (2003 TT-E).

From the above it should be evident that there is little “true” domestication in the cultural items in the local picture books, as in the readers, while there is certainly some domesticating effect in individual translation choices. Of course, the fact that artwork is retained places constraints on cultural adaptation, so that often adaptation, neutralisation and domestication take place in more subtle ways (such as in the use of social forms of address, loan words or idiomatic expressions). There are other, even more understated ways in which domesticating effects are sometimes created. For example, the use of somewhat archaic words in the Afrikaans translations often has a domesticating effect, a technique which is evident in a few of the books in the subsample. In *Lekker verjaar, Jamela!* (Daly, 2007 TT-A), “vrugteventer” is chosen as translation for “fruitseller”, instead of the more common “vrugteverkoper”. In Daly (2005 TT-A), “koffertjie” is used for “suitcase”, instead of the more common “tas”, and in Sisulu (1997 TT-A), “yard” is translated with the somewhat archaic “werf” instead of the more usual “erf”.

Another subtle domesticating effect can be seen in Daly (2007 TT-A), where the diminutive form of nouns (formed by means of a suffix) is used very frequently, and not in instances where the adjective “little” or “small” is or would be applied in the English source text; for example, “babatjie” (for “baby”), “rokkie” (for “dress”), “hierdietfjies” (for “these”), “skoentjies” (for “shoes”), “kraletjies” (for “beads”) and “voetjies” (for “feet”). Of course, in Afrikaans the use of the diminutive is particularly widespread and carries particular and distinctive affective weight (see Coetzee & Kruger, 2004), and so the foregrounded exploitation of this particular characteristic of Afrikaans in the translation automatically has a subtle domesticating effect in the translation.

The same tendency of combining domesticating and foreignising strategies is apparent in the international picture books; however, here there does appear to be a slightly more deliberate emphasis on domestication. The two books in which this is most obvious are *Waar’s daai slang* (Jarman, 2008 TT-A) and *Freya Fiemies* (Quarmby, 2008 TT-A). In the first, most of the largely Western/generic cultural references are retained, though the zoo provides opportunity for introducing animals that evoke different cultural contexts (e.g. penguins, leopards, kangaroos, koalas and the anaconda). Most of these are retained, with one exception: “lemurs” are translated as “leus” (backtranslation: “lions”). Since this reference occurs in the signage in the artwork, there is no textual reason for changing it, and it seems obvious that the impulse behind the choice is a domesticating one. There are two other domesticating shifts in this text. One is the replacement of the very British expression “chocolate pud” with the similarly very Afrikaans “pap” (backtranslation: “porridge”), which has a pronounced domesticating effect. The other is subtler, and involves the omission of the references to going on “safari”. Clearly, the reference in the source text exploits the exotic idea of going on safari in Africa, which is likely to have less resonance with Afrikaans readers, and is thus omitted.

In *Freya Fiemies* (Quarmby, 2008 TT-A) domesticating strategies focus mostly on food. However, here too a mix is evident. Many of the food references that are of a Western/generic nature are retained, such as “komkommer”, “spinasie”, “broccoli”, “boudjie (kalkoen)” and “toffie-appel” (Royal Gala). However, others, that are sometimes more culturally definite, are either omitted or adapted. For example, references to the British
concept of “tea” as a cooked evening meal are consistently removed, as is the reference to “jasmine rice”. In other instances neutralisation takes place, such as the replacement of “dhal” with “rissiedis” (backtranslation: “chilli dish”) and “beans (French style)” with “groenbone” (backtranslation: “green beans”). In yet other instances, there is a clear domestication in the replacement of cultural items with specifically Afrikaans items. For example, the generic “fish” is translated as the very specific South African “snoek”, while “tea (Earl Grey)” becomes “tee (rooibos)” in translation. The Anglophone sweet “humbugs” is translated with the traditional Afrikaans sweet “suurklontjies” (backtranslation: “sour/acid lumps/drops”).

There are other ways in which a domesticating effect is created, such as the reorganisation of material combined with some omission. For example, “bacon with baked beans” and “sausages and gravy” carry strong British cultural connotations. However, in translation the rearrangement of the foodstuffs (with some omission) into “groente, wors en spek” (backtranslation: “vegetables, sausages and bacon”) effectively removes these cultural connotations.

In all three subsamples of texts, therefore, a mix of domesticating and foreignising strategies is evident as far as the translation of cultural items is concerned. However, it is also clear that the majority of cultural items are retained in translation, regardless of the particular culture involved. This supports the argument in Chapter 2: South African readers are, to at least some degree, familiar with both globalised Western cultures as well as local South African cultures, which means that “domestication” often becomes unnecessary. Nevertheless, translators do feel that some cultural familiarity is important for young readers, and therefore do also employ domesticating strategies.41

4.5.2 Idiomatic expressions

Idiomatic expressions, for the purposes of this study, are understood as conventionalised collocations that are widespread in everyday language, and that often have their basis in a kind of implicit metaphor. As such, the range of collocations understood here as idiomatic expressions is very wide, incorporating everything from collocations, to fixed expressions, to idioms.42

Idiomatic expressions are strongly linked to culture; however, this cultural grounding may be perceptible to various degrees. This has particular implications for translation. One of the (for this study particularly) important factors influencing this perceptibility has to do with the degree to which two cultures and languages share touchpoints in a common history. For example, since Afrikaans and English share a significant linguistic heritage as well as some common cultural ground, both historically and synchronically, many functionally equivalent idiomatic expressions in the two languages are also equivalent in terms of linguistic form and literal content.

The analysis of the translation of idiomatic expressions presented in Table 14 in Addendum E makes use of the following categorisation system:

41 It should, however, also be kept in mind that cultural shifts may be a collateral effect of attempting to solve other translation problems (for example, difficulties with rhyme or rhythm), and may thus have another origin than the translator’s desire to domesticate or foreignise the text.

42 More poetic and individualised uses of figurative language in the form of, for example, non-conventionalised metaphor and simile are not included in the analysis here. This aspect is touched upon in terms of text selection in section 4.4.3,
• **Neutralisation** of the source-language idiomatic expression by omission or generalisation in translation. For example, in Preller (2005 TT-E) the source-text Afrikaans idiomatic expression “Die spook maak droog...” is neutralised by the generalisation “It’s that spook...”. In Lila en die geheim van reën (Conway, 2008 TT-A), the more neutral expression “veilig terug by die huis...” is used for the more idiomatic expression “... safe and sound” in the source text. In Quarmby (2008 TT-A), the source-text expressions “... in a trice” and “... in a jiffy...” are neutralised by omission.

• **Replacement** of the source-language idiomatic expression with an equivalent target-language idiomatic expression, which may or may not be very similar in literal and linguistic terms to the source-language idiomatic expression. Instances of linguistically and literally similar Afrikaans and English idiomatic expressions abound. For example, in Daly (2007 TT-A) the Afrikaans expression “En hoekom nou die lang gesig...” is used for the English expression “What’s with the long face...”, and in Quarmby (2008 TT-A) the Afrikaans expression “... net vel en been...” is used for the English expression “... nothing more than bones and skin”. However, the function of a particular idiomatic expression may also be carried in the target culture by an idiomatic expression very different to that in the source text. For example, in Daly (2005 TT-A) the Afrikaans idiomatic expression “Sy’s op en wakker soos ’n Kaapse akker” replaces the English expression “She’s a really cool kid”, while “Niks te bekommer, ek’s ommer as ’n brommer” is used to translate the English “Don’t worry – be happy...”. In Coombe et al. (2007 TT-A), the expression “... to scream like a siren...” is translated as “... om soos ’n misshoring te begin skree”. There are also more subtle examples, such as “... would sell like hot cakes...” (Daly, 2007 ST-E), which is translated with “... sal soos soetkoek verkoop...” (Daly, 2007 TT-A).

• **Addition** of a target-language idiomatic expression where no such idiomatic expression is present in the source text (in other words, where the source text makes use of literal language only). In Sisulu (1997 TT-A), the idiomatic expression “... praatjies maak...” is used to translate the more neutral and literal source-text description “... talk to...” In Mia’s mom (Van der Vyver, 2005 TT-E), the more metaphoric expression “... bursts into tears” replaces the more neutral “... begin sy te huil”. Quarmby (2008 TT-A) makes use of idiomatic expressions like “... en wou geen krummel hê” and “Jou koningsmaal staan klaar” where no similar expressions exist in the source text.

• **Transfer** of the source-language idiomatic expression to the target text, either directly, or with some orthographic adaptation or marking. This occurs in one instance only (see below).

Since the translation of all the idiomatic expressions identified in the sample of texts could be classified without difficulty using these four categories, it was possible to perform a basic statistical interpretation of the data. The results of this interpretation are discussed below, together with some examples from the texts.

The use of the four strategies across the whole sample, as well as in the three subsamples distinguished for the micro-analyses, is outlined in Table 2. In each instance, the number of instances of the use of a particular translation strategy is identified, and expressed as a percentage of the total number of instances of idiomatic use in the subsample or sample.
Norms in a sample of translated children’s books

<table>
<thead>
<tr>
<th>readers</th>
<th>local picture books</th>
<th>international picture books</th>
<th>whole sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>no.</td>
<td>%</td>
<td>no.</td>
<td>%</td>
</tr>
<tr>
<td>neutralisation</td>
<td>8</td>
<td>13</td>
<td>21</td>
</tr>
<tr>
<td>replacement</td>
<td>42</td>
<td>78</td>
<td>47</td>
</tr>
<tr>
<td>addition</td>
<td>6</td>
<td>22</td>
<td>20</td>
</tr>
<tr>
<td>transfer</td>
<td>0</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>totals</td>
<td>56</td>
<td>118</td>
<td>88</td>
</tr>
</tbody>
</table>

Table 2: Strategies used in the translation of idiomatic expressions in the books in the sample

In the whole sample, there is a strong tendency to replace source-language idiomatic expressions with target-language equivalents, with 64% of the total number of instances of idiomatic expressions evidencing use of this strategy. Where such equivalents proved difficult to find, neutralisation by omission or generalisation is the preferred strategy (16%). Furthermore, there is significant addition of idiomatic expressions in the translation where none are used in the source text (18%). This, of course, has the effect of grounding the translation more strongly in the target culture, with an overall domesticating effect. The only strategy that is used in a very limited way is the transfer or literal translation of the source-language idiomatic expression, which occurs in only one text, *Die “cool” Nguni* (Bester, 2007 TT-A). In this text, the expressions “I’m not cool enough...” and “That’s cool” are translated by direct transfer: “Ek’s nie cool genoeg nie...” and “Dis cool.” However, it should be pointed out that this particular expression is a slang expression that is well established in Afrikaans, and thus will not necessarily carry a strong foreignising effect. Furthermore, some instances where “cool” is used with this meaning in the source text are replaced with target-language idiomatic expressions. For example, “... they’re cool” is also translated as “... hulle is eksie-perfeksie” (backtranslation: “They are absolutely perfect”), and “COOL NGUNI!” is similarly translated as “EKSIE-PERFEKSIE NGUNI!” (backtranslation: “ABSOLUTELY PERFECT NGUNI!”). It thus appears that a target-oriented or domesticating cultural approach is very dominant as far as the translation of idiomatic expressions is concerned.

Two reasons for this may be proposed. Firstly, and most obviously, the literal translation of idiomatic expressions is not regarded as good translation practice, and is therefore bound to be avoided. Secondly, and for this study more importantly, it may be argued that idiomatic expressions and collocations as instances of essentially metaphorical language use operate at a level where culture, cognition and language are deeply intertwined (see, for example, Lakoff & Johnson, 1980; Pinker, 2008), and as such constitute a dimension of the text where the reader requires or expects familiarity in order to engage meaningfully with the text – and that translators are thus unlikely to open up to foreignising strategies. Even when foreignising translation strategies are used in other dimensions (such as loan words or forms of address), the translation of idiomatic expressions tends to be driven, overall, by a domesticating impulse.

It should be emphasised that in all cases, the strategies that are used for the translation of idiomatic expressions are mixed in a single book, with varying degrees of domesticating effect. The Jamela books provide a good example of this type of mix. Both translations (Daly, 2005 TT-A, 2007 TT-A) often make use of the replacement of source-language idiomatic expressions with target-language idiomatic expressions. Some of these are culturally quite laden. For example, the use of “... ‘n regte grootnooi!” (Daly, 2007 TT-A) as translation for “... such a big girl!” (Daly, 2007 ST-E) carries particularly strong cultural connotations, as
does the replacement of “She’s a really cool kid” (Daly, 2005 ST-E) with “... en sy’s op en wakker soos ‘n Kaapse akker...” (Daly, 2005 TT-A). Both translations thus have a strong domesticating effect.

Some replacements of source-language idiomatic expressions with target-language expressions are less explicitly culturally loaded, but the very idiomacy of the target-language expressions, and their difference from the source-text expressions, have a domesticating effect. Compare the following examples:

<table>
<thead>
<tr>
<th>Happy birthday, Jamela! (Daly, 2007 ST-E)</th>
<th>Lekker verjaar, Jamela! (Daly, 2007 TT-A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>but they were a bit beaten up.</td>
<td>maar eintlik is hulle kapoet.</td>
</tr>
<tr>
<td>Jamela’s heart sank.</td>
<td>Jamela se hart sak weg tot in haar hakskene.</td>
</tr>
<tr>
<td>Jamela beamed.</td>
<td>Jamela glimlag van oor tot oor.</td>
</tr>
<tr>
<td>You really are full of tricks...</td>
<td>Jy is darem vol blink idees...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Where’s Jamela? (Daly, 2005 ST-E)</th>
<th>Waar’s Jamela? (Daly, 2005 TT-A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greasy Hands revving up old cars...</td>
<td>Ghrieshand wat aan ou motorenjins karring...</td>
</tr>
<tr>
<td>By now Jamela was fed up with packing.</td>
<td>Teen hierdie tyd is Jamela sat van pak.</td>
</tr>
<tr>
<td>Is Jamela up to her tricks again?</td>
<td>Is Jamela al weer besig met haar streke?</td>
</tr>
</tbody>
</table>

Table 3: Highly visible replacements of source-language idiomatic expressions with target-language expressions in the Jamela books

In other instances, the cultural “shift” is less visible, since the source-language and target language expressions are very similar, as in the examples in Table 4.

<table>
<thead>
<tr>
<th>Happy birthday, Jamela! (Daly, 2007 ST-E)</th>
<th>Lekker verjaar, Jamela! (Daly, 2007 TT-A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamela felt like jumping out of her shoes.</td>
<td>Jamela wil uit haar skoene spring van opgewondenheid.</td>
</tr>
<tr>
<td>When Mama looked, her eyes almost fell out.</td>
<td>Mama se oë val byna uit haar kop.</td>
</tr>
<tr>
<td>Mama needed time to cool down.</td>
<td>Mama het tyd nodig om af te koel.</td>
</tr>
</tbody>
</table>

Table 4: Less visible replacements of source-language idiomatic expressions with target-language expressions in the Jamela books

Some neutralisation occurs, as when the expression “... cackled Gogo” (Daly, 2007 ST-E) is translated as “... lag Gogo” (backtranslation: “laughed Gogo”) (Daly, 2007 TT-A). However, this is limited in the translation of these two books. What is more widespread is the addition of idiomatic expressions in the translation where literal language is used in the source texts. Compare the examples in Table 5.

<table>
<thead>
<tr>
<th>Happy birthday, Jamela! (Daly, 2007 ST-E)</th>
<th>Lekker verjaar, Jamela! (Daly, 2007 TT-A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamela wished...</td>
<td>Sy wens met haar hele hart...</td>
</tr>
<tr>
<td>I can’t even look at what you’ve done...</td>
<td>Ek kan nie eens kyk na wat jy aangevang het nie...</td>
</tr>
<tr>
<td>Go away...</td>
<td>Loop onder my oë uit...</td>
</tr>
<tr>
<td>... to decorate...</td>
<td>... op te dollie.</td>
</tr>
<tr>
<td>Mama was amazed...</td>
<td>Mama is stom verbaas...</td>
</tr>
<tr>
<td>Where’s Jamela? (Daly, 2005 ST-E)</td>
<td>Waar’s Jamela? (Daly, 2005 TT-A)</td>
</tr>
<tr>
<td>... awake at last!</td>
<td>... nou wawyd wakker en penorent!</td>
</tr>
<tr>
<td>It was a very nice house...</td>
<td>Dis rêrig ‘n piekfyn huis...</td>
</tr>
<tr>
<td>Suddenly she had an idea!</td>
<td>Maar skielik kry sy ‘n blink plan.</td>
</tr>
</tbody>
</table>

Table 5: Addition of idiomatic expressions in the translation of the Jamela books, where literal language is used in the source text
This kind of mix of strategies occurs throughout the books in the sample, though sometimes with greater emphasis on one strategy (e.g. neutralisation) than another (e.g. replacement with target-language idiomatic expression), with varying degrees of domesticating (though never foreignising) effect.\textsuperscript{43} The domesticating tendency can also be seen in instances where idiomatic expressions imply, if only tangentially, very particular cultural contexts not suitable for the target readership. For example, in The day Gogo went to vote (Sisulu, 1997 ST-E), the expression “... no matter how many miles I have to walk...” occurs, but in translation becomes “... maak nie saak hoe ver ek moet loop...” (Sisulu, 1997 TT-A; backtranslation: “... no matter how far I have to walk...”). The omission of “miles” is deliberate, since the Afrikaans readership would use kilometres as unit of measurement.\textsuperscript{44} Similarly, in Freya Fiemies (Quarmby, 2008 TT-A) the idiomatic expression “... caught the train...” that appears in the source text is omitted, simply because most Afrikaans readers would not be familiar with ordinarily taking the train as transport.

Another domesticating effect that occurs in a number of texts, which is not strictly related to the use of idiomatic expressions, but more to register, has to do with the use of the colloquial contraction “daai” instead of “daardie” (backtranslation: “that”) in the Afrikaans translations. A number of the translations make use of “daai”, which is a written rendering of an informal speech convention (see Coombe et al., 2007 TT-A; Jarman, 2008 TT-A; Knapman, 2008 TT-A). This, too, has some domesticating effect.

As far as similarities and differences in strategies across the three subsamples are concerned, a number of potentially significant trends emerge. Firstly, the readers in the sample make the most extensive use of the replacement of source-language idiomatic expressions with target-language cultural expressions (75% of the instances of idiomatic expressions in this subsample constitute use of this strategy), followed by local picture books (66%) and international picture books (53%). In all three subsamples this strategy therefore predominates, though to varying degrees. Secondly, the local books (picture books and readers) make notably less use of neutralisation by generalisation or omission (11% and 14%) than do the international picture books (24%). A possible explanation for this tendency may be the fact that a large percentage of the books in the subsample of international picture books make use of rhyme, rhythm and other poetic devices, and retaining these elements in the translation is strongly emphasised. This means that greater constraints operate in the translation of these books, and often idiomatic expressions are downplayed in order to facilitate the use of other creative and individualised linguistic techniques.

Lastly, the picture books make the most use of the addition of target-language idiomatic expressions where none exist in the source text, with 23% of instances of idiomatic usage in the subsample of translations with international originals and 19% of instances of idiomatic usage in the subsample of translated picture books with local originals originating from this strategy. In the readers this strategy is much more limited, at only 11%. In the case of the local picture books, this strategy may be used as a means to provide some domesticating effect even where other elements of the translation may be experienced by the reader as foreignising. In the case of the international picture books, this may be a deliberate strategy

\textsuperscript{43} See Table 14 (Addendum E) for more examples from the other books in the sample.

\textsuperscript{44} Somewhat oddly, though, so would the South African readership of the English text. Possibly “miles” is used in the English source text as part of the idiomatic expression only, or otherwise the intent may be to make the book accessible for an international audience as well.
to domesticate the books for Afrikaans readers, despite the cultural familiarity and generality evident in most of the international picture books.

4.6 Summary and conclusion

The summary of findings presented here should be read against the background of the limitations of the particular kind of analysis used in this chapter. Firstly, the sample size is limited, which means that the deductions made should be subjected to further (preferably empirical) scrutiny. Secondly, the method of analysis is exploratory rather than deductive, and similarly requires further refinement and more rigorous testing to validate the findings set out in this chapter.

4.6.1 Preliminary norms: translation policy

As far as the role of perceived function in the selection of texts is concerned, the readers in the sample have most likely been selected for translation on the basis of their functions of helping children to develop literacy, while simultaneously helping them to develop certain values and skills and to deal with particular personal and social problems, in line with the requirements of educational discourse.

The local and international picture books in the sample are not directly subject to these requirements, and mostly do not have an overt didactic function, focusing rather on entertainment and recreation. Nevertheless, the translated local picture books share much of the readers’ emphasis on the social and cultural dimension; however, the international picture books selected for translation do not. This suggests that there is some difference between the functions of international and local books selected for translation. In the case of international books, social and cultural awareness does not appear to be a main function of children’s books selected for translation, while it certainly is the case for translated books with South African originals.

In terms of language, it appears as if books with Afrikaans source-texts are less concerned with social and cultural issues, while books with English source-texts often explicitly deal with social and cultural issues, and even when they do not, are often more deliberately rooted in particular social and cultural contexts that are drawn in realistic detail.

The analysis of the paratexts of original and translated books suggests that the functions of books are perceived to remain largely the same for the source text and the target text, although there may be some variation in the reader’s experience of the function of the book, depending on her particular position in South African society. This analysis also demonstrates that local picture books utilise ideas of literary and didactic value, and socio-historical context much more extensively as a marketing strategy in paratextual material than the international picture books in the sample do. This echoes some of the other deductions made here, and may reflect some of the prevalence of educational discourse in South Africa set out in Chapter 2 (evident even in books not directly tied to use in the educational environment).

Cultural aspects play an important role in the preliminary norms affecting text selection. The macrotextual analysis suggests that the cultural background of local picture books and readers is strongly differentiated according to language. Books with Afrikaans source texts tend to be non-specific, homogenised, neutralised and Westernised in terms of geographical location, and socio-economic and cultural background. Culture is either backgrounded, or
draws strongly on Western cultural traditions. Fantasy plays an important role in the local picture books with Afrikaans source texts, and space tends to be conceived of in a fairly limited way, focusing on the home, family and school. The local books with English source texts, however, tend to be more specific, diversified and hybridised in terms of geographical location, and socio-economic and cultural background. Culture is often strongly foregrounded, and the style is largely realistic. These qualities are foregrounded in the verbal as well as the visual narrative. Lastly, where the Afrikaans source texts tend to focus on space in fairly limited terms, the English source texts have a much wider scope, and often include the wider social environment, resulting in a conception of space that is much more social in nature than in the Afrikaans source texts. From the above it appears that different preliminary norms apply for Afrikaans originals (for translation into English) and English books (for translation into Afrikaans and the African languages) – reiterating the argument presented in Chapter 2 and 3.

As far as the international picture books selected for translation are concerned, the macrotextual analysis seems to indicate that the preliminary norms governing the selection of international texts for translation generally specify culturally neutral settings, or at least highly homogenised cultural backgrounds (“purely” Western or “purely” African) – as opposed to the culturally hybrid backgrounds of local English source texts. Books with an element of fantasy, rather than a realistic social environment, also appear to be favoured. In this sense the preliminary norms governing the selection of Afrikaans texts for translation, and of international English texts for translation, appear to be somewhat similar.

The analysis of the visual and verbal style of the books in the sample with a view to exploring how these aspects are related to translation policy for the selection of texts yields additional findings supporting the above. The readers in the sample are generally characterised by a conventional use of third-person narration with character (often protagonist) and external focalisation in the text, and limited linguistic play and experimentation. Humour and repetition are used to create interest. In terms of visual style, there is a predominance of largely realistic approaches, with cartoon-like elements. Illustrations are also conventional in the sense of perspective: most often, a third-person participant perspective is suggested, though there is some variation. The above analysis thus suggests that the preliminary norms governing the selection of readers for translation place a strong emphasis on books with an educational function, which often means that linguistic and artistic innovation take a back seat to a more realistic approach directly linked to didactic concerns. A last aspect in which this is obvious is in the conventional use of layout and type.

The local picture books have much the same style, though there is more diversification and creativity. While most of the books in the sample make use of third-person narration, focalisation appears to be somewhat more variable than in the readers. Illustrations, too, reflect this diversity, with a greater variety of participant and non-participant positions suggested by the angles and degree of proximity used in illustrations. The style of the illustrations also tends to be more variable and innovative; however, typography and layout are mostly used in conventional ways, with text and illustrations kept separate. While there appear to be somewhat more instances of creative use of language, this is still relatively limited. There does, however, appear to be a greater incidence of figurative language as well as linguistic hybridity in the local picture books than in the readers. The preliminary norms affecting selection of local picture books for translation thus appear to place greater
emphasis on creativity on the linguistic level as well as the visual level than the preliminary norms affecting the selection of readers for translation.

A comparison with the visual and verbal style of the international picture books makes these differences even clearer. Unlike the majority of the local picture books and readers in the sample, all four international books make extensive use of either rhythm, rhyme and other sound effects, or figurative language. The humour in the books is of a much more sophisticated kind than the humour in most of the local picture books, while illustrations are similarly more sophisticated particularly in terms of their use of variable perspective, allowing the reader to assume multiple perspectives or positions in the visual narrative and thus the story world. The use of typography and layout is significantly more innovative than in either the readers or the local picture books. Overall, thus, it appears that the limited emphasis on social and cultural realities in the international children’s books selected for translation corresponds to a high degree of emphasis on creativity and originality on both the verbal and visual levels, and also in terms of the relationship between the two levels. Different preliminary norms therefore appear to apply to the selection of international children’s books for translation than to the selection of local picture books and readers for translation.

4.6.2 Preliminary norms: the status of translation
The visibility of the translator in paratextual material marks some of the preliminary norms that have to do with how translation is conceived of and what status is accorded to translation. In this regard, there is a notable difference between the readers and the picture books, in that about half of the picture books visibly mark the fact of translation and the identity of the translator in highly visible paratextual material (the title page). This is not the case for the readers. This most likely has to do with the different functions of the two categories of text. Readers are regarded as having primarily pragmatic, rather than literary or artistic value, and as such the fact of translation is regarded as of little importance, with correspondingly lower visibility accorded to translators working with such texts. Picture books, however, are generally chosen for translation for literary and aesthetic value, so that the fact that a text is translated is regarded as significant, and thus marked to a greater degree. Translators of picture books are correspondingly more visible in paratextual material, and usually have a higher “status”.

4.6.3 Operational norms: textual-linguistic norms
The micro-analysis of the translation of lexical items that link particularly strongly with culture (names, social forms of address, loan words and cultural items) and idiomatic expressions clearly suggests the hybridised ways in which South African translators approach translation. A number of salient points emerge from the micro-textual analysis of translation choices.

The picture books with international source texts tend to display a greater degree of more uniform localisation and domestication in both forms of address and the translation of proper names. Local picture books demonstrate the highest degree of mixed strategies and cultural and linguistic hybridity in both source and target text as far as proper nouns and forms of address are concerned, while local readers also make use of mixed strategies for the translation, but tend to be somewhat more restrained in the cultural marking of particularly forms of address.
As far as the treatment of **loan words** are concerned, the subsample with the most limited instances of the use of loan words is the picture books with international source texts. In these texts, loan words hardly occur in the source texts, source-language words are almost never directly transferred to the target text, and very few new or additional loan words are introduced in the translations. Where there are exceptions, these suggest the generally domesticating translation tendencies in this subsample of books. In the local readers, however, the incidence of loan words is somewhat higher, and there is some evidence of a mix of domesticating and foreignising strategies in the translations. Clearly the fact that source and target texts are produced in the same domestic context, for a variety of readers, facilitates and requires a mixture of cultural orientations within both source and target texts. However, the explicit educational function of these texts in all likelihood constrains too much linguistic mixing or hybridisation. The local picture books, however, make extensive use of loan words, and a mixture of domesticating and foreignising translation strategies is evident, not only across the sample, but usually in the same book.

The micro-analysis of the translation of **cultural items** suggests that in all three subsamples of texts (readers, local picture books, international picture books) a mix of domesticating and foreignising strategies for the translation of cultural items is evident (though with a somewhat stronger focus on domestication in the subsample of international picture books). However, it is also clear that the majority of cultural items are retained in translation, regardless of the particular culture involved. This supports the argument in Chapter 2: South African readers are, to at least some degree, familiar with both globalised Western cultures as well as local South African cultures, which means that “domestication” often becomes unnecessary. Nevertheless, translators do feel that some cultural familiarity is important for young readers, and therefore also employ domesticating strategies.

Lastly, the translation of **idiomatic expressions** is the only category dealt with in the micro-analysis where domesticating tendencies feature significantly across all three subsamples. Source-language idiomatic expressions are most often replaced with target-language equivalents, and target-language idiomatic expressions added in translation where none exist in the source language. Neutralisation of source-language idiomatic expressions is also commonly used. It may be argued that idiomatic expressions and collocations as instances of essentially metaphorical language use operate at a level where culture, cognition and language are deeply intertwined, and as such constitute a dimension of the text where the reader requires or expects familiarity in order to engage meaningfully with the text.

Ultimately, it should be emphasised that none of these categories of items can be interpreted in isolation. Rather, all the aspects investigated in the micro-textual analysis (together with many others) function in a kind of metonymic network, evoking particular aspects of particular cultures to create an overall construction of culture in the particular book – a construction which is likely to be multiplicitous and shifting, depending on the position of the reader constructing the text. Binary conceptions of cultural orientation (such as adequacy/acceptability in terms of the initial norm) are thus oversimplifying and reifying. Overall, the analyses in this chapter support the argument developed in Chapter 3 – that the hybridity of South African society means that easy dichotomies such as familiar/strange or domestic/foreign do not hold up to scrutiny. Instead, an analysis of the functions of children’s books, translations as well as originals, in the South African context needs to remain attuned to the variety and differences inscribed in readerships.