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- RESEARCH REPORT: MASTERS OF ARTS -

TITLE:

Approaches to transferring South African culture-bound elements into German: Zazah Khuzwayo's *Never Been At Home* (2004)

Kerstin Breuer

Approaches to transferring South African culture-bound elements into German: Zazah Khuzwayo's *Never Been At Home* (2004)

A translation project submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Masters of Arts in Translation Studies.

Johannesburg, 2005

DECLARATION

I declare that this dissertation is my own, unaided work, submitted in partial fulfilment of the requirements for the degree of Masters of Arts in Translation, University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other university.

……

Kerstin Breuer (candidate)

…….. day of ……., 2005

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ABBREVIATIONS

ST	source text
TT	target text
SL	source language
TL	target language
SC	source culture
TC	target culture
LC1/2	language c

CHAPTER 1: INTRODUCTION

In our post-modern world, distances between different countries diminish every day, as different cultures come into increasing contact with each other. Such intercultural communication benefits from a knowledge and understanding of foreign cultures. One way of gaining an insight into another culture is by reading its literature. The German-speaking world, compared to English-, French- or Spanish-speaking areas, is relatively small, and there are a number of Germans who are very interested in foreign literatures and, hence, depend on translated works. This highlights the importance of professional translation skills and cultural knowledge which are both a prerequisite for rendering a 'good' translation. Theories of communication and particularly of culture are thus very important and relevant for translators working as a mediator between different cultures and languages. Such theories are necessary to help raising awareness of the role of culture in constructing, perceiving and translating reality as well as serving as a framework for translators and other cultural mediators. According to Venuti (1998: 67), translated texts can be influential in the construction of national identities for foreign cultures.

This study focuses on culture-bound elements as portrayed in the South African novel *Never been at home* (2004). Although classified as fiction, it is to a very wide extent autobiographical. The novel was written by Zazah Khuzwayo and was published by David Philip Publishers in Cape Town in 2004. She is one of the first black South African women to have a novel published in post-Apartheid South Africa.
The novel can also be regarded as a postmodernist and postcolonial text. According to Sue Kosseur (1996: 61), one of the most crucial issues in postcolonial literature is the 'link between language […], power' and culture.
The novel depicts issues concerning rural and urban life in South Africa with which many people can identify.

The main protagonist in the novel is Zazah (Zabanguni Khuzwayo) and the story is set in different parts, rural, township and urban, of KwaZulu-Natal. Zazah, her mother and her siblings have to endure living with the children's violent and abusive father, who has a mental history. Over the years, Zazah grows to become an independent,

young woman and learns to stand up for herself – something that her sister and mother failed to achieve. After their deaths, Zazah becomes responsible not only for herself but also for her younger siblings, her sister's and her own son. She moves to the city to seek work and often finds herself in abusive relationships with men and, at one stage, gives in to alcoholism, which she thought would be a way for her to escape the hard life of her past. In the end, Zazah comes to terms with her cruel and abusive upbringing and is ready to face the future – her son, nephew and siblings are her ray of hope. Despite the cruelty, violence and abuse, the novel does not have a bitter ending. It ends with a strong criticism of abusers, an appeal to all the abused children and women to seek help and a dedication to her late mother and sister.

The reason I chose to work on this book is that it is firmly set in a specific historical and social context. The novel *Never been at home* (2004) represents a specific genre of black women's literature in the contemporary South African culture of the post-Apartheid era.
Although *Never been at home* (2004) is written in English, one easily noticeable feature is the numerous Zulu terms and phrases that have not been translated in order to evoke the Zulu setting and culture. The author has scattered many of them throughout the novel. Ordinary English-speaking readers find themselves confronted with words that cannot be found in usual English dictionaries, only in South African English dictionaries. This includes terms and phrases, predominantly referring to family and culture, exclamations and other aspects of Zulu culture. These terms and phrases obviously serve a purpose since they have remained in Zulu despite the novel being written in English. This fact cannot be ignored when translating the text into German. Khuzwayo has used them to give local colour to the text, and there are no explanations of their meanings in the novel. The Zulu terms and phrases can therefore be read as insights into rural and urban Zulu society; the question is whether this can be transferred into the target text and have the same effect on the German target readership. Another prominent feature is the unidiomatic sentences reflecting the structures of the author's native language, Zulu.

The reason for primarily focusing on culture-bound elements is that they best illustrate how the novel is tied to this particular context. I believe that the novel's cultural nature including its socio-political criticism would be of great interest to

international audiences. By bringing readers in contact with books from other cultures and promoting the appreciation of both unique and universal experiences, international books encourage curiosity about people's lives on other parts of the world and thus help bridging the culture-gap and promoting open-mindedness. Foreign or 'exotic' books are very popular in Germany so I believe the project to be worthwhile. Thanks to the organisation 'Afrikanissimo', foreign literatures have gained increasing popularity in Germany.

The novel *Never been at home* (2004) contains many references to South African culture. When such a novel is translated into another culture and language, such culture-bound elements pose a particularly difficult task for the translator, who, according to various cultural and translation theorists such as Katan (1999), Bell (1991) and others, not only acts as a linguistic decoder and encoder but also as a cultural mediator. Skopostheorie, which was originally developed by Vermeer and Reiss and later elaborated upon by Nord (1997), forms the broad framework of this research. Overviews of theories by Hewson and Martin (1991), Chesterman (1997, 2002) and Baker (1992) are also given and applied to my research.

In any translation project, translators need to make choices with regard to the translation strategies, such as domesticating and foreignising, which are available to them. My aim is to explore different strategies available to the translator and the consequences arising from the choice of a particular strategy. By analysing the culture-bound elements in this work and the issues around culture that the translator faces, I will suggest appropriate translation strategies. Bearing in mind that South African culture, i.e. Zulu culture is still relatively unknown to the German target readership, this paper attempts to answer the following question: how can theoretical concepts of culture, identity and postcolonialism in Translation Studies be applied to the translation into German of the cultural aspects depicted in *Never been at home* (2004) by Zazah Khuzwayo?

With this dissertation, I hope to make a valid contribution to the existing studies regarding translations of South African literary works into German undertaken at the

University of the Witwatersrand. Up to now and according to my knowledge, only two studies with regard to the translation of South African novels into German have been undertaken at the University of the Witwatersrand.

In her M.A. dissertation, Perabo (1993) analysed the East- and West-German translation of two of Nadine Gordimer's short stories. She examined translational shifts and solutions regarding the depiction of South African society, the social and political structures, as well as the presentation of people including their interrelationships. Though no major translational shifts were detected, individual phrases and expressions, often relating to South African use of language, have been replaced by German expressions. Hence, subtle meaning relating to South African political and social realities are lost. For instance, culture-bound elements, such as 'shebeen' have been translated by a descriptive expression. Furthermore, Perabo could not identify any consistency or clear strategy that could justify certain translational shifts. According to Perabo (1993: 66), this may be an indication that the translators have not deployed a conscious translation strategy but have relied on unconscious and random translation solutions. Moreover, it may also indicate a lack of understanding of culture-bound elements.

In her M.A. dissertation, Schulze (1993) contrasted shifts in the transfer of socio-cultural and socio-political South African culture-bound expressions in M. Tlali's novel '*Muriel At Metropolitan*' with the initial norm (Toury 1980) of the translator. Although Schulze points out that the translator, through her fluent German style, made Tlali's novel accessible to a German readership, her analysis also proved that the translator had insufficient knowledge of certain South African-culture-bound elements. Therefore, translational shifts occurred and German readers were not able to fully take part in certain nuances of the novel. Schulze even goes as far as saying that, by not having any in-depth knowledge of South African culture and therefore, not being able to render an exact translation of the source text, the translator colonises the text to a certain extent. The fact that various South African expressions, such as 'madala', 'lobola', 'tsotsis', etc. have been left in italics furthermore show that the translator was not familiar with such terms, Schulze believes.

I would like to point out that this study does neither seek to establish absolute truths nor to provide prescriptive translation solutions. As we all know, rendering the unique and perfect translation remains impossible.
I also acknowledge the fact that there is always, to some extent, a certain loss of some kind in the target text. Every language has its own very subtle nuances which are difficult to convey. Even within the same language, different sociolects or even idiolects come into being, which produce even more different nuances and words for the same meaning and sometimes it is even impossible to preserve the flavours of the original. At the 'Translation-Transnation-Conference' held at the University of the Witwatersrand in March 2004, Leon de Kock, who translated both the South African English version as well as the British English version of Marlene van Niekerk's bestseller *Triomf* (1994), explained that originals are 'vastly superior' compared to the translated texts and that nuances are 'to some extent irretrievably lost'. Therefore, the problem is how do we render a representation of a traditional custom without doing injustice to it? Boothman (2002: 5) points out the following:

> 'While translation between homologous structures or systems may be possible, structures that are not homologous present serious problems of commensurability and hence translatability.'

Rabassa makes two similar statements:

> '[A] translation can never equal the original; it can approach it, and its quality can only be judged as to accuracy by how close it gets'.[1]

> 'It is my feeling that a translation is never finished, that it is open and could go on to infinity… The phenomenon in question is doubtless because the choices made in translation are never as secure as those made by the author.'[2]

Translations can be described as being compromises. Yet, we feel the interest for foreign texts to be available in a particular language.

[1] in Biguenet and Schulte 1989: vii
[2] in Biguenet and Schulte 1989: 7

Translators are faced with the difficulty of having to find a balance of loyalty between the author, text and the reader and having to establish equivalencies between the semantic and cultural discrepancies between two languages.

This being said, I would like to clarify and emphasise the limitations to which this study is subject. This research report merely aims at providing insights of a variety of socio-cultural aspects and present rational translation solutions.

CHAPTER 2: LITERATURE REVIEW & THEORETICAL FRAMEWORK

I. The commoditisation of translations and the status of translators

There are a number of independent publishers and distributors from around the world making a great selection of books available to the widest possible readership. Such companies, most of them represented on the Internet, such as Amazon, Kalahari, etc, are well-established businesses. Due to their economic value, books and their translations can be described as commodities.

Appadurai (1986: 3, 4) defines a commodity as a thing which has a use-value and, hence, exchange value since it can be exchanged for another thing of an equivalent value. Drawing on Simmel's definition (1907; translated into English in 1978), Appadurai (1986: 4) explains that the 'exchange … is the source of value'. All translations are said to have a clear use-value since any text is translated for the purpose of exchange. For the most part, however, the translations' use-value depends on the demands of the publishing houses and the needs of the target readership. Therefore, Simmel (1978 in Appadurai 1986: 3) established that value 'is never an inherent property of objects, but it is a judgment made about them by subjects'. Hence, Appadurai (1986: 5) argues that translations being commodities 'have no meanings apart from those that human transactions, attributions, and motivations endow them with'.

According to Simmel (1978: 73), the key to the comprehension of value lies in a region where 'subjectivity is only provisional and actually not very essential'. Marx (in Appadurai 1986: 6) argues that 'a commodity is a product intended principally for exchange, and that such products emerge, by definition, in the institutional, psycho-logical, and economic conditions of capitalism'. Less purist definitions view commodities as goods intended for exchange, regardless of the form of the exchange. Appadurai (1986: 11) suggests that commodities are things with a particular type of social potential. Furthermore, he argues that they are distinguishable from 'products', 'objects', 'goods', 'artefacts' or any thing intended for exchange. Moreover, following Baudrillard (1981), Appadurai (1986: 29) proposes that demand, hence

consumption, should be treated as an aspect of the overall political economy of societies, and that demand emerges as a function of a variety of social practices and classifications.

Apart from that, Appadurai (1986: 3) elucidates that economic exchange makes a thing valuable and that commodities can be regarded as 'objects of economic value' which circulate in specific cultural and historical milieus. Such principles can be applied to the translation profession, since it is a business after all: clients pay translators, the author of the source text receives royalties and the readers boost the industry by buying the books.

However, this issue brings up several questions surrounding this particular business, for instance, should translation actually be a commodity or rather a service. Cardillo (2004: 12) explains that many clients treat translation as a mere commodity. The translator's experience and qualification seem to be less important since most assignments and projects are allocated to those translators who charge the least and deliver the fastest. Furthermore, the treatment of translation as a commodity reflects the trend of commoditisation of all services; it also reflects a lack of understanding on the part of the clientele about what translators actually do, for instance, do research in order to familiarise themselves with the topic – with some understanding, clients might be less apt to treat translation as a commodity.

Cardillo (2004: 13) emphasises that translation is a craft and not a commodity and recommends several guidelines that are to be considered when making use of the services of a professional translator. He explains that it is very important to look for translators with actual work experience in a particular field. Moreover, clients should ask prospective contractors to translate a short sample, which should be paid for, of the proposed project. Apart from that, he emphasises the importance of realistic deadlines. In spite of the pressures of commoditisation, translation is a labour-intensive task. The quality of the translation project is most likely to be compromised if the deadline is too tight and unrealistic. Furthermore, clients should bear in mind that they are purchasing a specialised, highly complex service and not a commodity. Thus, translators should be treated as a partner in the clients' international communication strategy.

Uleman (2002: 2) explains that competing with language as a commodity means competing in terms of remuneration. This is particularly true in the era of the internet where translators are competing with commodities not just in their own region but worldwide with sometimes stronger, sometimes weaker currencies. Translators from countries with weaker currencies seem to be put a lot of pressure on translators from countries with stronger currencies. With regard to this aspect, Uleman (2002: 2) goes on to argue that the fact that the translation is in most countries an unregulated and unlicensed business plays an enormous role: almost anyone can enter the market and call themselves translators. He explains that the only way is to compete on quality in order to get 'out of the commodity trap' (Uleman 2002: 2). Translators should therefore establish themselves as a trusted and reliable service with a brand that clients are prepared to pay premium rates for. He argues that translators need to specialise by field. Like many other commodities or companies that have brand equity, specialisation is a fundamental element of any brand strategy. For instance, translators should also put their specialist field on their business card. Since translation seems to be regarded and treated as a commodity nowadays, it seems that translators not only need to have translation skills but also business skills in order to hold their ground in the marketplace. Translators need to understand where to look for clients and how to attract them. In addition to this, translators might want to join trade associations and network with other translators. Moreover, it is very important to establish credentials and do a good job.

The translation business, like any other business, has become increasingly global in the past few years which has also raised consumer expectations from translations. Not only does globalisation promote the commoditisation of translation but it also has an effect on the work of literary translators.

When we look at the covers of translated books, we hardly ever see the translator's name on it. It seems that only the profit that the translator's work generates counts. Translators themselves receive hardly any or very little recognition for their work. This fact must have led Venuti (1992: 1) to say that:

> ‘Translation continues to be an invisible practice, everywhere around us, inescapably present, but rarely acknowledged, almost never figured into discussions of translations we all inevitably read.’

In our modern world, being a ‘good’ translator means rendering accurate translations which are not only to be expected to be well received by reviewers and award-winning, but, in actual fact, it involves a large amount of work, working on different projects at the same time and ‘practicing translation as a steady if meagre source of income, gaining an economic advantage over other translators in the competition for foreign texts and the negotiations of fees’ (Venuti 1992: 1). Many translators work on a freelance-basis and take up as many contracts as they can in order to earn a living. Focusing on the timely delivery of their translated manuscripts, translators spend little time on ‘sustained methodological reflection’, Venuti explains (1992: 1).

Another problem with regard to the translators’ status is that they are always working hard on translations but they hardly ever participate in writing translation commentaries, criticisms or theories. To Venuti (1992: 1), translators appear to be ‘aesthetically sensitive amateurs’ or ‘talented craftsmen’ but not what they are supposed to be, namely, ‘critically self-conscious writers’. ‘The contemporary translator is a paradoxical hybrid, at once dilettante and artisan’, Venuti (1992: 1) explains. The circumstances, under which translators currently operate, do not allow for their visibility, Venuti (1992: 2) argues. Translators are believed to carry out a merely practical activity which is separated from all theoretical, methodological, cultural as well as social implications. Moreover, it also takes part in the cultural elitism encouraged by class divisions in highly developed capitalist societies, Venuti (1992: 2) claims, regarding translation as manual and not intellectual labour.

This unjust estimation of translators’ work is represented in copyright law as well as in contractual agreements between translators and publishers, particularly in the United States of America, Venuti (1992:2) points out. In both the British and the US legal systems, translation is defined as a product of secondary importance, as an ‘adaptation’ or ‘derivative work’ which is based on an ‘original work of authorship’, whose copyright, inclusive of the right ‘to prepare derivative works’ or ‘ adaptations’

belongs exclusively to the author of the source text[3]. Even though British law recognises the translator as an author since he or she 'originates the language used'[4], which, hence, includes the translation's copyright, it does not grant translators the very same rights as authors. In the US Code, there is a provision which Venuti (1992: 2) describes as 'manifestly exploitive' that defines translation as a 'work made for hire' where 'the employer or person for whom the work was prepared is considered the author' and 'owns all of the rights comprised in the copyright'[5]. Due to such legal regulations, translators hardly receive the recognition and appreciation which their intellectual and creative work deserves and, from a financial point of view, mainly benefits clients. Very often, translation projects are assigned to translators on the basis of a 'per-thousand-word-fee', whereas publishers and the author of the foreign text receive most of the income from book sales. A further problematic aspect with regard to the translators' status and perception in society is that they are marginalised by what Rabassa defines as an 'essentially romantic conception of authorship' (Rabassa 1989: pp. 1-12).

> 'The fact is that there is a kind of continental drift that slowly works on language as words wander away from their original spot in the lexicon and suffer the accretion of subtle new nuances, which. … result from distortions brought about by time and the events that people it. The choice by an earlier translator, then, no longer obtains and we must choose again. Through some instinct wrought of genius, the author's original choices of world and idiom seem to endure.'

The original is everlasting and regarded as unique and a form of self-expression, whereas the translation is merely a copy dating over time that is considered as false and derivative.

This point of view contrasts sharply with that of Weaver, who explains that the fact that a reviewer of a text neglects to give credit to the translator should not necessarily

[3] Copyright Act of 1956 (4 and 5 Eliz 2 c. 74), section 2 (6)(a)(iii); 17 US Code, sections 101, 102, 106, 201(a) (1976) in Venuti (1992: 2).
[4] Copyright Act of 1956 (4 and 5 Eliz 2 c. 74), section 2 (6)(a)(iii); 17 US Code, sections 101, 102, 106, 201(a) (1976) in Venuti (1992: 2).
[5] E.P. Skone James, John F. Mummery, and J.E. Rayner James, Copinger and Skone Jones on Copyright, 12th ed. (London: Sweet and Maxwell,1980), pp. 322ff.; 17 US Code, sections 101, 201 (b) (1976) in Venuti (1992: 2).

be regarded as a negative thing. According to Weaver, the translator should take the reviewer's negligence as a compliment since he/she was probably not aware that the reviewed text is actually a translation. 'For a translator, this kind of anonymity can be a real achievement' (Weaver in Venuti 1992: 3).

This approach to translating foreign texts, also referred to as domesticating translation, is predominantly being implemented by translators and publishing houses. This is so because translations are very often perceived as successful when they read fluently, i.e. when they evoke the audience's impression that they are not translations. However, such kinds of translation strategy are put into practice only with 'varying degrees of success' to foreign texts that 'put to work more discontinuous discourses' (Venuti 1992: 4). Irrespective of their value, Venuti (1992: 4) argues that they have some aspects in common: the texts have a similar syntactic structure, the meaning is univocal or there is controlled ambiguity and current usage, unidiomatic expressions or constructions are avoided, there is polysemy, archaism, jargon, abrupt shifts occur in tone or diction and there are pronounced rhythmic regularity or sound repetitions.

> '… - any textual effect, any play of the signifier, which calls attention to the materiality of language, to words as words, their opacity, their resistance to emphatic response and interpretive mastery. Fluency tries to check the drift of language away from the conceptual signified, away from the communication and self-expression. When successfully deployed, it is the strategy that produces the effect of transparency, wherein the translation is identified with the foreign text and evokes the individualistic illusion of authorial presence.' (Venuti 1991: 4).

Venuti (1992: 4, 5) argues that a fluent, i.e. domesticating translation strategy seems to mislead the readership by pretending that a translation has never been carried out. This practice leads to a 'self-annihilation' that eventually adds 'to the cultural marginality and economic exploitation which translators suffer today. It also wipes out the linguistic and cultural peculiarities of the foreign source text which is most certainly ciphered with different beliefs, values, social institutions, etc. In this process of rewriting, the domesticating translation strategy acculturates the foreign source text in order to make it more comprehensible to the target readership, 'providing him or

her with the narcissistic experience of recognising his or her own culture in a cultural other, enacting an imperialism that extends the dominion of transparency with other ideological discourses over a different culture.' (Venuti 1992: 5). Additionally, this strategy supports the commoditisation of such translated works as they are generally perceived as more 'readable' as opposed to translations widely incorporating foreign words, idioms, etc. Furthermore, it contributes to the 'cultural and economic hegemony of target-language publishers', Venuti (1992: 5) explains. 'Most of the English-language translations that have been in print since WWII, furthermore, implement fluent strategies, evoking the illusion of authorial presence, maintaining the cultural dominance of Anglo-American individualism, representing foreign cultures with ideological discourses specific to English-language cultures – but concealing all these determinations and effects under the veil of transparency' (Venuti 1992: 6).

This section illustrates the current situation in the translators' profession depicting various issues relating to the discussion of whether translation is a service or a commodity and the visibility and/or invisibility of translators, i.e. the status of translators as defined in British and US copyright law.
The following section discusses theoretical concepts which professional translators face when dealing with literary texts. Emphasis is put on various translation strategies, such as domestication and foreignisation, and culture-bound aspects.

II. Translation, culture and domestication vs. foreignisation

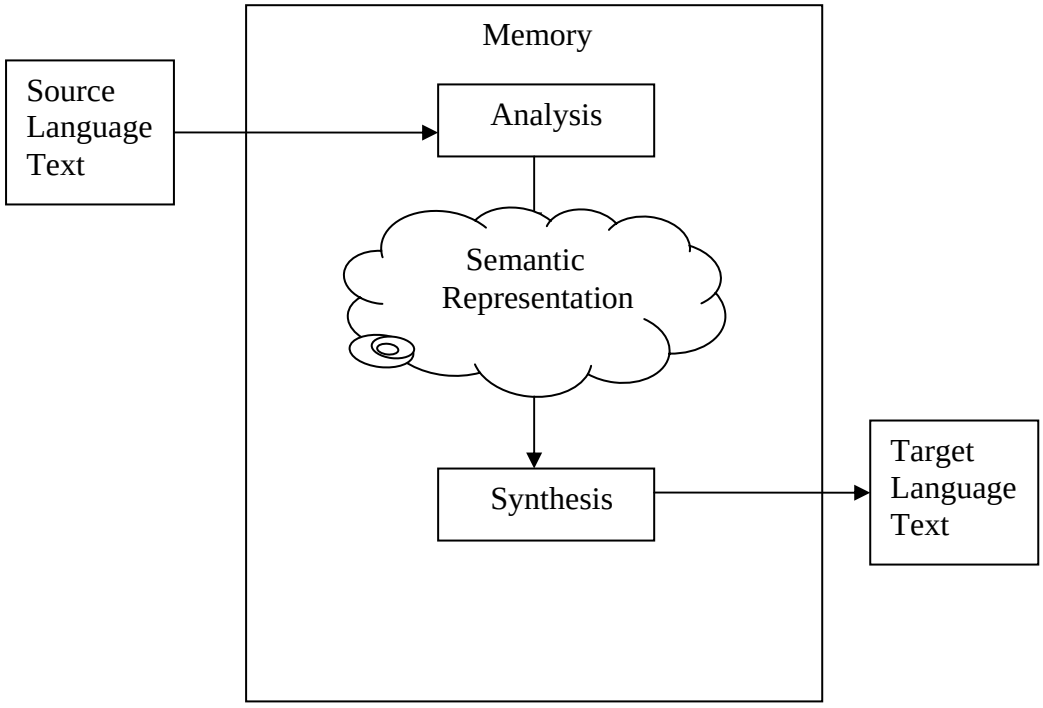
Although all kinds of texts have been translated throughout the centuries, Translation Studies is a fairly new academic discipline. Early approaches to Translation Studies were predominantly based on the assumption that language is a system of coded meanings and that therefore, each word of one language has an equivalent with the exact meaning in the other language. One could say that translations were considered to be almost technical. 'This assumption unleashed the word vs. sense debate in traditional theory and lies at the heart of the concept of equivalence' (Snell-Hornby 1988: 39).

In recent years, however, there has been a reorientation and the importance of culture as well as the cultural awareness of translators have been acknowledged by a number of theorists. Language is no longer regarded as merely consisting of contextless words but as an integral part of culture. The focus is now on cultural rather than linguistic transfer.

In his introduction, Bell (1991: 14) establishes the concept of translation and points out three key aspects:

1. the problem of 'equivalence' between texts and the extent to which it is desirable or even possible to 'preserve' the semantic and/or stylistic characteristics of the SLT in the course of translating it into the TLT;
2. the notion of 'rule'; the distinction between the constitutive rule which defines an activity and regulative rule which seeks to constrain the activity by reference to predefined norms of behaviour which are often assumed rather than explicitly stated;
3. the need to recognise and act upon the distinction as a) a *process* (translating), as b) *product* (translated text) and as c) *concept* (the overall notion which subsumes both the activity and the entity.
   (Bell 1991: 14)

Bells figure (figure 1.5 in 1991: 21) of the actual translation process is as follows:



In my research report, the term ‘culture’ does not refer to what we generally understand as ‘cultural’, i.e. the Fine Arts or Music but rather to the socio-anthropological and ethnological concept of culture. American ethnologist Goodenough ((1964: 36 in Snell-Hornby, 1988: 39, 40) defines the meaning of culture as follows:

> ‘As I see it, a society’s culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By this definition, we should note that culture is not a material phenomenon; it does not consist of things, people, behaviour, or emotions. It is rather an organisation of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do, their social arrangements and events, are products or by-products of their culture as they apply it to the task of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representations.

Culture being a shared mental model or map of the world is a system which consists of congruent and interrelated beliefs, values, strategies as well as cognitive environments which control the common basis of behaviour (Katan 1999: 17). Therefore, since language expresses the culture of a speaker, i.e. a protagonist in a novel, the role of the translator has shifted. He or she is no longer just decoding and encoding texts on a word-level but has become a cultural mediator who facilitates mutual understanding between the sender and the receptor of a message. A translator must know more than the languages concerned. He or she must take the cultural context of both sender and receptor into account. Katan (1999: 11) explains that translators need to be able ‘to mediate the non-converging world-views or maps of the world’ so that successful communication between the interlocutors can be achieved. As cultural mediators, translators need to be capable of negotiating between two

different cultures. Taft (1981: 53 in Katan, 1999: 12) defines the translator's new role as follows:

> 'A cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural.'

There are several competencies translators should have acquired when acting as a cultural mediator. For instance, he or she must have knowledge of the societies of both cultures. This includes history, folklore, traditions, customs, values, prohibitions, the natural environment and its importance, as well as social skills, such as awareness of rules that govern social relations in society and emotional competence. Not only does a cultural mediator need 'two skills in one skull' (Taft 1981: 53 in Katan, 1999: 12) but also needs to be capable of switching between both cultural orientations.

Snell-Hornby (1988: 42) also acknowledges the role of the translator as a cultural mediator, when she argues that the concept of culture being the totality of knowledge, proficiency as well as perception forms a fundamental basis in Translation Studies. Given that language constitutes an integral part of culture, translators do not only need to be proficient in two languages but they 'must also be at home in two cultures. In other words, (they) must be bilingual and bicultural.'

Translators in their role as cultural mediators are also critics: 'Certain texts have been subjected to what one might call an intense and loving scrutiny, producing a 'hyper-reading' of the original to the extent that people might well consult a translation in order to have a better (or more complete) understanding of the original' (Hewson and Martin 1991: 143). Hewson and Martin refer to 'the Translation Operator as a Cultural Operator' (1991: 133-155, 160, 161).

Thus, the meaning of the concepts translating and mediating is extended, suggesting that translations should serve as 'knowledge breakers between the members of disjunct communities' (Neubert and Shreve 1992: 14). Hatim and Mason (1990) offer a very similar approach to the translator's role as a cultural mediator by explaining that mere translation skills are not sufficient. They also make use of the notion of mediation and point out that translators stand at the centre of this dynamic process of communication, mediating between the author of a source text and the receptors of the target text. 'The translator is first and foremost a mediator between two parties for whom mutual communication might otherwise be problematic' (1990: 223).

According to Hatim and Mason (1990: 223-224), there are two kinds of mediation. Firstly, translators need to have a bicultural vision in order to function as a cultural mediator. 'The translator is uniquely placed to identify and resolve the disparity between sign and value across cultures. Secondly, translators need to be critical readers. They argue that translators in their role as cultural mediators can be described as 'privilege readers' of the source text (1990: 224). Unlike ordinary readers, translators have a different approach to reading the source text. They need to read the text more carefully in order to grasp all the meaning that needs to be conveyed. 'In other words, the translator uses as input to the translation process information which would normally be the output and therefore the end of, the reading process. Consequently, processing is likely to be more thorough, more deliberate than that of the ordinary reader; …' (1990: 224).

However, our 'out-of-awareness' assumptions, including beliefs and values are very often responsible for blocking the reception of a message without us realising it. Katan (1999) argues that cultures serve as maps of reality, since they generalise, distort, and delete reality in order to make it manageable. He also describes cultures as filters which exude reality for us. We tend to interpret events in accordance with our culture, and this can lead to misunderstandings. Translators need to be able to understand what kind of filters there are between cultures in order to avoid any miscommunication.

Drawing on various theorists, Katan presents different models for understanding culture and communication:

a) Trompenaar's Layers

Trompenaar's interpretation of the meaning of culture is in the form of a model which has three concentric rings or 'layers of culture' (1993: 22-23).

- The outer layer — artefacts and products
- The middle layer — norms and values
- The core — basic assumptions

b) Hofstede's Onion

Hofstede (1991:7, 9) uses the metaphor of an onion in order to explain that culture consists of superficial and deeper layers. There are two main layers: practices and values. Hofstede groups symbols, heroes and rituals under practices and claims that 'the core of culture is formed by values'.

c) The Iceberg Theory

Hall (1952) explains that the most important part of culture is completely hidden; and what can be seen is merely the tip of the iceberg.

Brake et al. (1995:34-39): 'Laws, customs, rituals, gestures, ways of dressing, food and drink and methods of greeting, and saying goodbye…These are all part of culture, but they are just the tip of the cultural iceberg.

The most powerful elements of culture are those that lie beneath the surface of everyday interaction. We call these value orientations. Value orientations are preferences for certain outcomes over others.'

d) Halls' Triad of Culture

According to Hall (1952), culture consists of three levels:

- Technical culture: it is scientific, analysable and can be taught by any expert in the field. In a technical culture, there is only one right answer, which will be based on an objective technical principle.
- Formal culture: no longer objective, but it is part of an accepted way of doing things; sometimes they are taught; sometimes unconscious and conscious.
- Informal culture or out-of-awareness culture: acquired informally and 'out-of-awareness'.

Apart from such theories, Katan makes use of logical levels linking them to culture within the discipline of Translation Studies. He gives a comprehensive view of how culture reveals itself at each of the logical levels, i.e. environment, behaviour, capabilities/strategies/skills, rituals, values, beliefs and identity.

Katan explains how cultures differ at these levels and provides examples of the effect this can have on translation. The translator has to be sensitive to such cultural issues. Katan explains that the translator must understand the perceptions of reality in each of the respective cultures: how people think, feel and interpret. Each culture has different value orientations. Moreover, Hatim and Mason (1990: 11) claim that translators need to be aware that their own culture influences their own perception, suggesting that 'inevitably we feed our own beliefs, knowledge, attitudes and so on into our processing of texts, so that any translation will, to some extent, reflect the translator's own mental and cultural outlook, despite the best of impartial intentions'. Furthermore, they explain that 'ideological nuances, cultural predispositions and so on in the source text have to be relayed untainted by the translator's own vision of reality' (1990: 224). I would like to point out that the concept of ideology does not refer to political orientations, such as communism, anarchism, etc. but rather to 'the tacit assumptions, beliefs and value systems which are shared collectively by social groups' (Hatim and Mason, 1997: 144).

Robinson (1997) also suggests that translators need to be aware of cultural differences and their significance to translation. Robinson (1997: 222) argues that '(c)ultures, and the intercultural competence and awareness that arise out of experience of cultures, are far more complex phenomena than it may seem to the translator who needs to know how to say 'wrap-around text' in German, and the more aware the translator can become of these complexities, including power differentials between cultures and genders, the better translator s/he will be.' However, Robinson points out that, according to feminist and postcolonial theorists in Translation Studies, we should be very careful about relying upon our own intuitions or *abductions*[6] about cultural awareness and differences. He claims that cultural boundaries exist in what seem to be unified and harmonious culture.

[6] Robinson (1997: 225) defines *abduction* as the self-projection into to the foreign.

Very often, we think we understand a text from a different culture, for the simple reason that it is written in a language we understand. 'A first-world translator should *never* assume his or her intuitions are right about the meaning of a third-world text' (1997: 227). This also refers to male translators who should never assume his intuitions are right about a text written by a female author; and to white translators with regard to texts written by a person of colour, etc. Robinson makes an important point, suggesting that cultural mediators should be aware of their own cultural identity, which is most likely to influence our own perception. Also, a foreign text could definitely challenge our belief systems.

Foreign texts are becoming more and more accessible to a broader readership due to globalisation. This also entails that new means of communication, notably the internet, and media are being put to use which can access all places and social levels very fast. In the light of this mass communication, I would like to quote Comte (in De Fleur 1966: 101) who introduced the concept of the mass society in the first half of the 19th century. The key aspect of this concept is that ineffective social organisation failed to provide adequate linkages between individuals to maintain an integrated and stable system of social control. This type of mass communication worries Maalouf (1999: 152 in Pérez 2003: 1) when he argues: 'I am convinced that globalisation is a threat to cultural diversity, especially to diversity of languages and lifestyles; and that this threat is even infinitely greater than in the past (…). Apfer (2001 in Pérez 2003: 15) argues that globalisation is mounting in an in-built form of Anglo-American translatability at which people consciously or unconsciously aim.

Despite globalisation, cross-cultural ideological tensions are not a novelty. However, as Pérez (2003: 1) explains, recent events indicate that they do have certain features which make them unusual or even unique. She (2003: 1) explains that 'their idiosyncratic nature mainly stems from what is known as globalisation: a widely spread neologism that could be seen to designate a form of cultural and economic colonisation'. Referring to mass communication, Goldenberg (2000 in Pérez 2003: 1) points out that, during the Spanish-American War of 1898, the media played an important role in the construction of public opinion concerning their own countries and 'the Other'. Goldenberg claims that both original and translated texts contributed

to creating ideological stereotypes. This phenomenon is also of great importance today, in the light of recent events in Iraq, Israel, etc.

This topic relates to Critical Discourse Analysis (CDA, in Pérez 2003: 14), which presupposes that all language use is ideological, hence, translators translate according to the ideological setting in which they are. Fawcett (1997: 107) explains that 'throughout the centuries, individuals and institutions have applied their particular beliefs to the production of certain effects in translation'. Therefore, the question is whether this is acceptable with regard to loyalty to the source text and how translators should deal with such underlying issues. Bearing the abovementioned theories in mind, the question is: how do we approach texts from other cultures in order to render a truthful translation and are the translators' decisions and interventions always consciously directed or actually unconsciously filtered, as Katan (1999) claims (cf. Hatim and Mason, 1997: 144)? If they are unconsciously filtered, the truthfulness and quality of the translated text is questionable. As a matter of fact, Robinson (1997: 228, 229) asks whether communication between different cultures is possible at all:

> '[P]rofessional translators must be willing to proceed without clear signposts, working as ethically and as responsibly as they know how but never quite knowing where the boundaries of ethical and responsible action lie…. And maybe in some ultimate sense it's an illusion. Maybe cultural boundaries cannot be crossed… Maybe no one ever understands anyone else; maybe understanding is an illusion projected and policed by superior force.'

On the one hand, taken to the extreme, this statement could mean that the translation of meaning-based texts, i.e. literary works, is ultimately impossible. On the other hand, Chomsky's Universal Grammar, introducing the concepts of a deep and surface structure, proposes that translation is a ''recoding' or change of surface structure in the representations of the – non-linguistic and ultimately universal – deep structure underlying it (Snell-Hornby, 1988: 41). If we take this statement to the extreme, we could argue that all translation is possible.

Since there are so many speakers of different languages in the world, we are compelled to rely on the practice of translation and need to find a compromise between the two statements that I have just mentioned.

Hence, Stolze (1986: 134 in Snell-Hornby, 1988: 43) offers a hermeneutic approach to translation and describes the translator's process of understanding as follows:

> 'Verstehen ist zunächst ein intuitiver Vorgang, bei dem das Bewusstsein des Lesers durch die Textsignale gesteuert wird. Beim Lesen tritt er in neue Sinnhorizonte ein, von denen er annehmen darf, dass sie seinen eigenen Horizont erweitern werden. Damit dies aber geschieht, sollen die vorhandenen Vorverständnisse eingeschränkt, aber zugleich auch potenziert werden, denn nur auf der Basis des mir schon Bekannten können sich mir die neuen Sinnhorizonte erschließen, das zunächst Befremdende im Text wird in einer 'Horizontverschmelzung' (Gadamer) allmählich vertraut'.[7]

Similarly, Steiner (1975: 296) argues that experience is a fundamental element in the translator's understanding process but at the same time, he describes the 'initiative trust, an investment of belief, underwritten by previous experience but epistemologically exposed and psychologically hazardous'. Snell-Hornby explains that 'hermeneutic principles are not central; indeed, they are generally considered too vague to be a dependable basis for a theoretical approach' (1988: 43). According to Steiner's (1975) hermeneutic approach to Translation Studies, all translational processes are subjective and creative events, and therefore, no universally applicable rules can be formulated.

I do agree that translators need to have experience and be culturally aware but, in my opinion, translators should do extensive research before translating a text involving other cultures. For instance, translators could undertake a source text analysis before starting with the translation. The idea behind a source text analysis is to prepare the

[7] 'Comprehension is first of all an intuitive process, where the conscience of the reader is directed by the signals in the text. While reading, he or she will enter new sense horizons, which are likely to extend his or her own horizon. In order for this to happen, the existing knowledge must be limited but at the same time also exponentiated. Only on the basis of what is known to me can I open up to the new sense horizons – what initially appears strange in the text will become familiar in a 'mergence of horizons'. (This is my own translation).

translator for a translation. According to Nord (1991), a source text analysis examines the various aspects that might give rise to translation problems. Every text is the product of its social, cultural and historical milieu. Hence, every text analysis must take the relevant milieu, in which that text originated, into consideration. Both the macro- and micro-level of the text should be analysed in order to give an insight to the meaning of and in the text to avoid any possible misunderstandings. This shall, however, be discussed further in the theoretical framework.

In contrary to the above-mentioned 'in-built form of Anglo-American translatability', Wiersema (2003: 23) suggests that literary translators should create a more genuine, culturally convincing text for the readers of the translated text by using what Venuti (1998) described as the 'foreignising' method of translation. In his article 'Globalisation and Translation – A discussion of the effects of globalisation on today's translation', published in *De Linguaan*, a magazine for members of the Netherlands Society of Translators and Interpreters, in 2003, Wiersema argues that due to the current trend of globalisation, translators do not need to find and make use of a term in the TL if such term would make TL lose credibility. To a certain extent, he assumes knowledge on the part of the reader and explains that an *excessive translation* strategy is nowadays redundant.

> 'An excessive translation strategy is a translation that fails to foreignise/exoticise, i.e. use source-language terms in the target-language text to the degree that I believe is now acceptable' (Wiersema 2003: 1)

Wiersema refers to examples of translated Mexican food names. For instance, there are several possibilities of translating the term *mole*. He recommends using the Spanish word – as it is done in the Dutch and English translations of *Arràncame La Vida* (1998) by Angeles Mastretta (*De Pijn van de Liefde*/'Tear This Heart Out') -, instead of finding a term in the TL, such as the explanatory translation 'spicy sauce on a chocolate basis'.
He explains that 'future translations need to be as foreignising as possible within the limits of reasonable doubt'. Foreignising translations can bring about awareness since they mirror SCs in an appropriate and authentic fashion. Wiersema cites two other examples of Mexican works and their English and Dutch translation in order to

demonstrate how the outcome of literary translation has shifted due to globalisation, i.e. that more and more foreignising translation strategies are applied to literary translations.

Wiersema concentrates on the relationship between globalisation and translation for the following reasons:

- globalisation has had an enormous impact on our lives and cultures
- globalisation has had an enormous impact on translators' lives and work
- translation is becoming a more and more important tool to enhance understanding between cultures
- cultures that readers are traditionally not familiar with have become more familiar as a result of globalisation
- the practice of foreignising or exoticising translation has changed as a result of globalisation

(Wiersema 2003: 1)

Wiersema believes that the relatively new trend of a foreignising translation strategy is instrumental in helping to understand and learn about foreign cultures.

> 'Context explains culture, and adopting (not necessarily adapting) a selection of words enriches the target text, makes it more exotic and thus more interesting for those who want to learn more about the culture in question' (Wiersema 2003: 2)

He goes on to argue that these foreign culture-bound elements may one day be incorporated into Dutch and/or English owing to the translators who have achieved to ameliorate their own languages with loan words.

Since the effects of globalisation have long since played an important role in Translation Studies and since there is no indication that the very process of globalisation is receding, it has now become possible to retain the (here: Mexican) culture-bound elements in the TTs.

According to Wiersema (2003: 2), there are three options for the translation of foreignisms:

- adopting the foreign word without any explanation

- adopting the foreign word with extensive explanations
- rewriting the text to make it more comprehensible to the target-language audience

He would choose the first option since:

- the text reads more fluently (no stops)
- the text remains more exotic, more foreign
- the translator is closer to the source culture
- the reader of the target text gets a more genuine image of the source culture
- the target text is more correct
- globalisation had made this option possible and more acceptable
- the literatures of other languages and cultures have found a wider audience

Wiersema then notes that yet much research needs to be carried out in this particular field of translation but refers to page 183 in *Handbuch Translation* (1999): globalisation and technology can be of help to translators since they now have access to online information. Wiersema argues that this can be extended to the readers of the TT. In case the reader is not familiar with a certain culture-bound term, he/she can refer to the internet and look for information. He compares the translations of *Los de Abajo* (1996) in order to exemplify the current trend in literary translations and how the frequency of foreign words in the TT has increased tremendously.

Year (language)	1963 (English)	1979 (Dutch)	2002 (English)
Total number of *different* Spanish words in the TT	24	31	24
Total number of Spanish words in the TT	45	197	204

Unlike Venuti and Wiersema, Robinson (1997: 110) takes up quite a different stance on the issue domestication and foreignisation in Translation Studies. He argues that the effect of assimilative (domesticating) and foreignising translations on the TT-readers ‘is neither as monolithic nor as predictably harmful or salutary (respectively)

as the foreignists claim' (Robinson 1997: 110). Robinson explains that there is the assumption that assimilative translations will stupefy 'the' TT-reader and inflict 'a hegemonic mindless blandness that will be increasingly blocked to a cultural difference' (Robinson 1997: 110) and that a foreignising translation will induce critical thought and arouse 'the' TT-reader to value cultural difference. In other words, there is the presumption that domesticating translations continue to colonise the reader. 'This is an abstract claim that has almost no basis in the complex communicative realities of human interaction' (Robinson 1997: 110). In fact, the peculiarities in foreignising translations can have the opposite effect they are supposed to achieve and make the author and source culture seem 'childish, backward, primitive, precisely the reaction foreignism is supposed to counteract' (Robinson 1997: 111), for instance: when the Spanish proverb *el mundo es pañuelo* is foreignised *as the world is a handkerchief* as opposed to being assimilated *it's a small world*. Robinson (1997: 111) explains that it is rather naïve to assume that all domesticating translations will always have a negative impact on all TT-readers and that foreignising translations will always have a positive impact on them.
Like its theoretical forerunner, the 'sense-for-sense', i.e. 'word-for-word' translation, the distinction between domesticating and foreignising translations assumes a clear separation between SL and TL: 'An assimilative translation is one that makes all translational decisions in terms of a stabilised or objectified target language or culture; a foreignising translation is one that owes a stronger loyalty to a stabilised or objectified source language or culture' (Robinson 1997: 112). However, this clear distinction between SL and TL becomes blurred when we are dealing with postcolonial texts where subjects begin to occupy a space 'in-between', for instance, in the hybrid texts to be discussed in the following section.

Subchapter 2.2 depicts various concepts, such as cultural awareness and mediation, and plays an important role with regard to the practical part of my research. These notions assist me in focusing on the broader context of the storyline while translating and help me to move away from a too literal rendition. Bearing in mind Katan's, Snell-Hornby's, Hewson & Martin's idea of cultural mediation, I strive to make the receptors' understanding of the ST possible. Having studied such theories also enables me to be sensitive of cultural issues, such as value orientations and customs, and finding the right balance between the various translation strategies and render a

translation without creating ideological/cultural stereotypes and making the TT lose its credibility.

III. Translation and the postcolonial (South) African context

Postcolonial literatures, particularly those from the Anglo- and Francophone areas as well as such from migrants in Western metropoles, have become increasingly popular in recent years. Such literary productions are bound to confront long-established concepts in the discipline of Translation Studies, which are based on 'western 'humanism' and universalism'' (Mehrez 1992: 121) and find new definitions for them. Postcolonial texts are often described as 'hybrid' or 'métisses' due to the various cultural and linguistic features that are embedded in them. In translation studies and many other disciplines, the focus is often on known dominant cultures, such as the Anglo-Saxon cultures, and as a result, studies are dedicated to analysing from a western point of view. In the light of globalisation and events of the past century, this approach is no longer bearable due to the considerable amount of literary work written by postcolonial writers. According to Lionnet (1995: 7), writers such as Ananda Devi from Mauritius, Maryse Condé and Myriam Warner-Vieyra from Guadeloupe, Nawal El Saadawi from Egypt, Chinua Achebe from Nigeria, and so on, all have one characteristic in common: they all write from a non-Western perspective and 'belong to an increasing number of astute interpreters of the postcolonial condition' (Lionnet 1995: 7). Such works have challenged and redefined Western traditional perceptions of history, culture, literature and identity. Lionnet (1995: 7) explains that 'they create new paradigms that represent, through innovative and self-reflexive literary techniques, both linguistic and geographic exile, displacements from the margins to a metropolitan centre, and intercultural exchanges.'

As a consequence, new varieties of standard languages, usually European lingua francas, have come into being that defy 'the very notion of a 'foreign' text that can be readily translatable into another language' (Mehrez 1992: 121). Mehrez (1992: 121) goes on to argue that we can neither rely on traditional and conventional concepts of linguistic equivalence nor on the idea that there is always a loss and gain to some extent in the target text which has long since played a major role in Translation Studies. Since the said works have been written by migrants or by authors in a

postcolonial context, the various language varieties used in the books have formed a language 'in-between' and hence, have taken up a space 'in-between'. The challenge of this space 'in-between' has been twofold: postcolonial writers aim at decolonising themselves from a) the former European hegemonial power who 'naively boasts of their existence and ultimately recuperates them' and b) the indigenous cultural and language groups 'which short-sightedly deny their importance and consequently marginalise them' (Mehrez 1992: 121).

Mehrez (in 1992: 121, 122) goes on to argue that writing in a European language is so relevant for postcolonial, bilingual authors in order to enable them to challenge traditional, western concepts of literary as well as the national, conventional systems by making use of an new language variety. Postcolonial writers basically aim at invalidating accepted norms by linking the 'dominant' with the 'underdeveloped': they challenge these conventions and divide 'systems of signification in order to create a mutual inter-dependence and intersignification' (Mehrez 1992: 122). Mehrez (1992: 122) points out, however, that the language of 'the Other' does not necessarily have to turn a book into a text beyond recognition and distortion. To be precise, by having created a new language variety, the text might not be as accessible as to a monolingual reader 'whose referential world continues to exclude, ignore, and deny the existence of other referential worlds' (Mehrez 1992: 122) than it is to a bilingual, bicultural reader. By writing about various cultural contexts and experiences, postcolonial writers furthermore disregard the conventional definition of an 'original' work and its translation. Readers are bound to occupy the very same space 'in-between' like the text and its author: 'at once capable of reading and translating, where translation becomes an integral part of the reading experience' (Mehrez 1992: 122). Such kind of literary production pushes us to the 'threshold of the untranslatable' ((Kathibi 1992: 122).

Very often, translation solutions will not be found in dictionaries but more likely in an understanding of the way language and culture are attached to local actualities, literary contexts, and to changing identities (Simon 1996: 464). Translators continuously need to decide on different cultural meanings language communicates and determine the extent to which the two different referential worlds they occupy are 'the same'. The process of meaning transfer does not actually involve *finding* the

cultural inscription of a term but rather *reconstructing* its value. Simon cites an example from British cultural anthropology: Needham's paper about the chances of translating the Nuer concept of 'belief'. His discussion is based on the findings of the British social anthropologist Evans-Pritchard who extensively researched this particular African people. Evans-Pritchard drew the conclusion that the Nuer do not have a verbal concept (signifier/reference) that would communicate the exact meaning of the English word 'to believe'. However, Needham noticed that Evans-Pritchard's finding contrast with those of other ethnographic records which stated that certain people always believe in certain things (Simon 1996: 465). Apart from that, it also differs from the findings by missionaries who claimed to have established equivalence between Nuer words and the concept of belief. Simon (1996: 465) points out that the missionary translators' solutions, 'although careful and conscientious in their linguistic research', seemed to have been dependent on their own 'dogmatic conceptions of their faith' and on their 'personal conviction' to determine translatability – otherwise the translation of the Holy Bible would have been impossible. From this example, we can establish that the adequacy of translations relies rather heavily on the objectives of the translator as opposed to the actual (Nuer) realities (Needham 1972: 205 in Simon 1996: 465) and that the problem of equivalence cannot be solved for once and for all.

A South African example for the 'threshold of the untranslatable' would be a specific sociolinguistic phenomenon, i.e. the women's language of respect – *isihlonipho sabafazi*. This custom is particularly prevalent in rural Xhosa-speaking communities, as well as in other Nguni languages. It is also practised, to a lesser extent, though, in Southern Sotho/Sesotho (*ho hlonepha*). The language of respect has been defined by Kropf and Godfrey (1915: 161 in Finlayson 1995: 140) as follows:

> '[T]his word [-*hlonipha*] describes a custom between relations-in-law, and is generally but exclusively applied to the female sex, who, when married, are not allowed to pronounce or use words which have for their principle syllable any part or syllable of the names of their chief's or husband's relations, especially their father-in-law; they must keep at a distance from the latter. Hence, they have the habit of inventing new names for those persons.'

This conscious avoidance in the women's every day speech of the relevant syllables has been regarded as a construct of male supremacy in order to demonstrate their superior role in society, even though women themselves have been observed to support this practice (Dowling 1988: 6 in Finlayson 1995: 143). Herbert (1990: 455 in Finlayson 1995: 143) explains:

> 'Ethnographic descriptions of the role played by women in traditional southern African Bantu-speaking societies have detailed the socially inferior status of women and the numerous prohibitions governing the everyday life of these women, particularly wives… Marriage is patrilocal within southeastern Bantu societies, and the code of behaviour taught to young wives upon arrival in their husband's homestead is indexical of the socially inferior status of the wife, which status is reinforced with the daily practice of this code.'

After the marriage, the young woman stays in her in-laws' home and is expected to adhere to the tradition of *isihlonipho sabafazi*. However, the practice does not go beyond the second preceding generation (Finlayson 1995: 143). The main reasons for this linguistic form of respect is a) to always remind the woman that she has not been born into their families and in order to differentiate her from the clan's biological daughters and b) to make the women show respect to her new in-laws and ancestors (Finlayson 1995: 143).

Traditionally, not only was the woman expected to express her respect in a linguistic manner, but also to keep a physical distance. Her freedom in the new home with regard to issues, such as dress code and eating habits was confined to a very large extent. 'Most of her instruction would come from her mother-in-law, but her sisters-in-law (*indodakazi* 9/6) especially the eldest, would play an active role in instructing her.' (Finlayson 1995: 143), as it is the case in the novel *Never Been At Home* (Khuzwayo, 2004), where Zazah alongside her mother and siblings experience the negative side of this cultural norm and instruction turns into exploitation and contempt towards them.

Finlayson (1995: 140) gives the following example, applied to the English language, in order to put this practice in context and make it more understandable for non-

Nguni-speakers: Robert and Grace Green have three children named William, Joan and Margaret. William marries a woman called Mary, who now has to avoid the syllables occurring in her husband's family's name, i.e. (simplistically) 'rob', 'ert', 'green', 'will', 'may' and 'grace'. For instance, the sentence 'Grace will not eat green yoghurt' would have to be changed to something like 'The older daughter of Smith refuses to eat grass-coloured yomix.'

This problem of the threshold of untranslatability has led to the use of the term 'location' (1996: 138): identity is perceived as a positioning in discourse as well as in history. Sexual and cultural differences enable us to question and examine all other differences, such as national, ethnic, social, and racial differences. 'Emphasis is placed on the active nature of representational practices, which are seen to construct positions for subjects and to produce identities, binding people across diversities and providing new places from which they can speak. Cultural practices are central to the production of subjects, rather than simply reflecting them', Simon explains (1996: 141).

There are quite a number of Black/Coloured South African authors, such as Zakes Mda, the late Sello Duiker, Miriam Tlali, Ellen Khuzwayo and, of course, Zazah Khuzwayo, who write prose and compose poetry in English. Apart from the most obvious or perhaps practical reason, i.e. the intention to reach a wider readership which will inevitably lead to higher royalties – after all, writing is their livelihood, as Sello Duiker explained at the 'Translation-Transnation-Conference' held at the University of the Witwatersrand in March 2004. However, as Mehrez (1992: 123) points out, there are also more underlying motives for writing in a European language. It can be the arena for confrontation, resistance as well as self-liberation. Since these authors do not entirely belong to the English-speaking South African literary tradition, they intend to contest, consciously or unconsciously, domination from both their own 'native' cultures as well as from their 'host' culture.

Furthermore, postcolonial debates over nationalism often become problematic since they reveal the term's boundaries in including multicultural and –lingual countries. For example, the exilic context of Salman Rushdie or Wole Soyinka cannot be clearly categorised according to 'national' identity. In an attempt to tackle such 'in-between'-

categories, Bhabha (1994) defines the 'liminal' negotiation of cultural identity across difference of race, class, gender, and cultural traditions.

> 'It is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated. How are subjects formed 'in-between', or in excess of, the sum of the 'parts' of difference (usually intoned as race/class/gender, etc.)? How do strategies of representation or empowerment come to be formulated in the competing claims of communities where, despite shared histories of deprivation and discrimination, the exchange of values, meanings and priorities may not always be collaborative and dialogical, but may be profoundly antagonistic, conflictual and even incommensurable?' (Bhabha 1994: 2)

According to Bhabha, cultural identities cannot be assigned to unjustified cultural traits which define the norms of ethnicity. Moreover, we cannot make a clear distinction between 'coloniser' and 'colonised', assuming they are two independent entities. In fact, Bhabha proposes that the negotiation of cultural identity incorporates the continuous interface and reciprocity of cultural acts which, in turn, lead to a reciprocal recognition of cultural difference. The following quotations illustrate that, according to Bhabha, the 'liminal' space is a 'hybrid' site bearing witness to the production of cultural meaning, and not merely reflecting on it:

> 'Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively. The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorise cultural hybridities that emerge in moments of historical transformation.' (Bhabha 1994: 2)

> 'It is in this sense that the boundary becomes the place from which something begins its presencing in a movement not dissimilar to the ambulant, ambivalent articulation of the beyond that I have drawn out: 'Always and ever differently the bridge escorts the lingering and hastening

> ways of men to and fro, so that they may get to other banks … The bridge gathers as a passage that crosses'.' (Bhabha 1994: 5)

Given the context of our modern world, liminality does not only apply to cultural difference but also to historical periods, politics, aesthetics, theory and application (Bhabha 1994: 5).

Black African literature has its origins in an oral tradition. Before the colonial era, ethnic groups, such as the Bamoums, Bamilekes and Betis and a large number of other African cultural groups have relied on pictorial writing as a form of creative representation. Delisle and Woodsworth (1995: 92) argue that it is possible to refer to such artistic works as a certain kind of translation, for instance, the transcription of African narratives into Arabic characters. However, translation, as we nowadays know, came only into being in the nineteenth century, when Christian missionaries settled in Africa and introduced the Latin alphabet. The beginning of this translational activity had a notable effect on Africa's literatures and led to the development of a 'literate culture' (Delisle and Woodsworth 1995: 92).
Bearing in mind the African situation, the notion of a 'national language', 'national literature' and '*African* literature' (Delisle and Woodsworth 1995: 92) is open to doubt. During colonialism, European languages, such as English, French, Portuguese and Spanish, have come to co-exist with local languages and have, very often, been given official-language status. For example, English and French are the official languages in Cameroon; however, there are also 236 local languages (Chia 1976 in Delisle and Woodsworth 1995: 92). Delisle and Woodsworth (1995: 92) therefore pose the question whether, in the absence of a national language as such, it is possible to speak of a 'national literature'.

The demarcation of the concept 'African literature' is highly debated among academics and other intellectuals. Ngugi Wa Thiongo'o (1986: 27) Kenyan author and translator, argues in his book *Decolonising the Mind* (1986) that African literature can only be produced in African languages.
In contrast, Chinua Achebe, Nigerian author, is of the opinion that African literature may be written in adapted language varieties of European languages. In his essay *Morning Yet on Creation Day*, he explains:

> ‘I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings.’ (Achebe 1975: 62)

Achebe differentiates between *national literature*, written in a European language, such as English, that is *national* due to the fact that it is intelligible in the entire country, and *ethnic literature*, written in an indigenous language within the country. From this point of view, African literature can be described as ‘the sum total of the national literatures and the various ethnic literatures’ (Delisle and Woodsworth 1995: 93), as a ‘group of associated units’ (Achebe 1975: 56).

Bjornson (1991:4) notes that eighteenth- and nineteenth century European countries ‘crystallised around an existing cultural and linguistic community’ as opposed to African states which inherited a number of language and cultural groups. Hence, many Africans maintained their own ethnic identity and ‘did not have a strong sense of attachment to the emergent nation in which they had been born’ (Delisle and Woodsworth 1995: 93). Nevertheless, a sense of national oneness surfaced in these ‘ethnically pluralistic societies’ (Bjornson 1991: 4), predominantly owing to print culture. In spite of all the language-related problems, including the ‘proliferation of literary voices’ as well as the ‘fragmentation of purpose’, African literatures display ‘shared reference points’. According to Bjornson (1991: 17-18), the notion *national literature* serves as a ‘legitimate framework for understanding the diversity of literary production in Africa’.

Issues such as identity and self-identification play a particularly important role in the South African context. The new South Africa is going through a process of transformation on all levels. Not only does this entail a search for a united national identity but also the redefinition of concepts of race, status and the like. The reality, however, is that race in South Africa (and elsewhere) is ubiquitous. Race was used as an instrument to control social, political and economic relations. In South Africa, race and class are interrelated; however, as Hall (1980:41) points out, the economic relations are the necessary but not the sufficient condition of racial structure of the

South African social formation – in other words, there is a need for a redefined identity. Winant's (1994) racial formation theory attempts to provide a critical discussion of race and racial identity. Here, race is defined as 'both the constituent of the individual psyche and of relationships amongst individuals, and an irreducible component of collective identities and social structures' (Winant 1994: 21). According to Winant (1994: 13), race should not be regarded as an 'essence, a natural phenomenon, a fixed meaning', but rather as a social phenomenon which has different meanings on different levels. Furthermore, it is important to point out that a combination of identities exists concurrently. Moreover, it should be noted that race is not a biological fact but a social construct. Hence, it can be argued that race is nothing but a myth since there are no biological grounds that account for it.

Although '*Never Been At Home*' was published in 2004, 10 years after South Africa's first democratic elections, the South African black identity is not depicted as an inclusive one. What du Toit (2001) refers to as 'the postmodern culture of deconstructed identity' has not yet been reached. In fact, Khuzwayo subscribes to the Apartheid racial categorisation, namely, Coloured, Indian/Asian and Black which proves that there is not only racial prejudice between and black and white but also an internal differentiation among the black communities that still exists. As a consequence, there are a number of allusions, assumptions and stereotypes from a black perspective in the novel which must be taken into consideration when translating it. Apart from the racial aspect, the protagonist's inferior identity stems from the patriarchal society, economic status and class and even from within the family.

In the final chapter of her book *Gender in Translation* (1996), Simon also suggests that, in our postmodern time, the changing parameters of culture and cultural identity influence the way translation is carried out and conceptualised. Simon explains that she has a pedagogical agenda and would like to make suggestions through which cultural studies can be linked closer with translation studies. She goes on to argue that cultural studies enable translators to better understand issues regarding gender and culture. Furthermore, it allows them to place linguistic transfer in the three 'post-realities of today: poststructuralism, postcolonialism and postmodernism' (Simon 196: 130). All these three perspectives enhance the standing of translation involving

both cultural creation and exchange. Moreover, Simon explains that they have also changed the parameters of difference in language. Since there is no absolute equivalence between languages and their cultures, 'the alignment between source and target text is necessarily skewed' (1996: 136). Simon argues that gender concerns can be placed within the problems surrounding cultural representation. However, she points out that, firstly, Translation Studies lacks a clear definition of what the word 'culture' entails. According to Simon, 'culture' seems to have an unproblematic meaning in translation studies: translators are expected to comprehend the culture of the text to be translated in order to render an adequate translation. The more embedded the language is in its culture, the more difficult it is to find equivalents in the target language (cf. Snell-Hornby 1988: 41 in Simon 1996: 137). The problem with such claims is that a unified cultural field which the notion occupies is assumed: translators are expected to search and find the location of the term within this presumed unified cultural field.

Simon attempts to prove the extent to which the linguistic sensitivities of Translation Studies are necessary for cultural studies. According to her (1996: 464), translation has become a metaphor depicting 'the difficulty of access to language, … a sense of exclusion from the codes of the powerful'. Bhabha (1994: 112) elaborates on this metaphor suggesting that 'translational culture' is a new platform for cultural production and processes during which 'newness enters the world'.

> 'There is overwhelming evidence of a more transnational and translational sense of the hybridity of imagined communities' (Bhabha 1994: 5).

The negotiable space 'in-between', which I have already discussed earlier, does not necessarily apply to authors, translators and privileged migrants only anymore. It is also becoming a symbol of the tensions of hybridity linked to the overall postcolonial subject.

> 'This altered understanding of translation as an activity which destabilises culture, which enacts cultural identity, is a vital contribution to understanding new modes of cultural exchange' Simon (1996: 463).

The ‘moving boundaries’ of culture and cultural identity have an impact on the way translation is carried out and perceived (cf. Mehrez).

> ‘Translation research maps out the intellectual and linguistic points of contact between cultures and makes visible the political pressures that activate them’. Simon (1996: 463)

Since modern nations have become and are becoming increasingly multilingual and -cultural, mixed codes as well as ‘other forms of incomplete translation’ (Simon 1996: 464) are used in contemporary, postcolonial literature. Translation and writing define themselves as forms of ‘border writing’ and are referred to as ‘contact zones’ by Pratt (1992 in Simon 1996: 464). Previously segregated language and culture groups meet and establish increasingly growing relationships. Such contact zones have emancipated themselves from former colonial power and have been defined as ‘conditions of coercion, radical inequality and intractable conflict’ (Pratt 1992:6 in Simon 1996: 464).

Spivak (1993) investigates the link between culture and gender in Translation Studies and discusses it from both a theoretical and practical perspective. Spivak (1993 in Simon 1996: 142) argues that, on the one hand, translators need to ‘surrender’ to the text, on the other hand, she explains that language is ‘staged’ (‘staging’) through translation. This results in the fact that we need to ‘attend to the ‘’rhetorical nature’ of every language over its logical systematicity’ (Simon 1996: 142). According to Simon (1996: 142), Spivak’s main message to translators is the needed emphasis on the ‘rhetoricity’ of language together with a poststructuralist comprehension of the text. The reason for this is that, according to Spivak (in Simon 1996: 142), we tend to focus too much on the social message of non-Western female authors who are often ‘rendered in a flat international translatese’ without taking the cultural background and heritage into consideration.

In order to render the most adequate and appropriate translation possible, Spivak (1993: 178) suggests that translators need to ‘surrender’ to the text so that they can ‘transgress from the trace of the other’. She explains that there is always some loss of parameters, control and the ‘spacy emptiness between two named historical

languages' into which 'meaning hops' (Spivak 1993: 180). The translator has to deal with the irregular rhetoric of the ST, being aware of 'the selvedges of the language-textile [that] give way, fray into *frayages* or facilitations' (Spivak 1993: 180). According to Spivak (1993: 181), real translation is when the 'jagged relationship between rhetoric and logic, condition and effect of knowing' are conveyed in the TT. This constitutes a translational ethics, 'so that the agent can act in an ethical way […] so that the agent can be alive, in a human way, in the world' (Spivak 1993: 181). Hence, there needs to be a commitment on the part of the translator to the textuality of the writing, with the conditions of meaning and not just the ideas of the work' (Simon 1996: 467). According to Simon (1996: 467), the translator's relationship to the text can be compared to that of a director who directs a play or an actor who interprets a script. This, however, cannot be the case when the task of translation is considered to be merely an issue of synonymy, a reproduction of syntax and local colour (Spivak 1993: 179).

Simon also cautions against the old colonial approach of grouping together all foreign works and classifying them as 'exotic', which is, in my opinion, in contrast to Winant's approach:

> The persistent heritage of this colonialism means that the accountability of translation is different when you are dealing with a language most reviewers do not know.' (Simon 1996: 469).

Spivak's 'Politics of Translation' (1993) deals with postcolonial, pedagogical theory. Among other issues, this involves a) 'a continual insistence on the internal differences of the postcolonial nation' and b) an 'appreciation of the singular nature of the cultural forms by the Third World' (in Simon 1996: 471).

Bhabha (1990) offers a similar approach involving the parameters of cultural, linguistic and translational issues in the context of postcolonialism and migration. By redefining culture as a form of *enunciation*, as opposed to the category of representation and knowledge, Bhabha makes a valid contribution to the discipline of Translation Studies.

> ‘By translation I first of all mean a process by which, in order to objectify cultural meaning, there always has to be a process of alienation and of secondariness *in relation to itself*. In that sense there is no ‘in itself’ and ‘for itself’ within cultures because they are always subject to intrinsic forms of translation’. (Bhabha 1990: 210)

The space ‘in-between’ (cf. Mehrez, Simon) is also referred to as the ‘third space’ by Bhabha (1990, 1993, 1994) and involves the unsettled identities of migrants, and within it, translating has become an established undertaking. According to Bhabha, the act of translating is no longer merely a medium of communication but lifted to an elementary creative act.

> ‘Translation is also a way of imitating, but in a mischievous displacing sense – imitating an original in such a way that the priority of the original is not reinforced but by the very fact that it *can* be simulated, copied, transferred, transformed, made into a simulacrum and so on: the ‘original’ is never finished or complete in itself. The ‘originary’ is always open to translation so that it can never be said to have a totalised prior moment of being or meaning – an essence.’ (Bhabha 1990: 210).

In Bhabha’s conceptual approach, the conventional definitions of nation, culture, language and subject no longer exist hence ‘[t]his reconfiguration of translation and displacement is possible’ (Simon 1996: 473). These norms are now regarded in a logic of difference and a process of negotiation rather than in a logic of diversity and plurality.

Bhabha tackles the concepts of culture ‘as an envelope which securely binds all the members of a national community within the same coherence of meaning’ (Simon 1996: 473). Migrations and Diasporas brought about by postcolonialism have led to a new socio-demographic setting: a) nowadays, all western countries more and more become multilingual and multicultural b) global communication has generated an international mass culture (cf. Malouf and Perez). Hence, ‘the idea of culture as a set of unchanging and coherent values, behaviours or attitudes, has given way to the idea of culture as negotiation, symbolic competition or ‘performance’’ (Clifford 1988 in Simon 1996: 473). Every culture speaks a language traversed by two kinds of codes,

the complicit idioms of the vernacular and the vehicular codes of international communication' (Simon 1996: 473).

As a consequence, various writers and translation theorists, such as Bhabha, Spivak and Chambers (1994) have coined the term 'incompleteness' of translation. Once regarded as the means through which a ''complete picture', an unbroken chain of tradition and a common contemporary culture, might have been achieved' (Simon 1996: 475), it nowadays shows the incompleteness of cultural affiliations. Instead of reconfirming the parameters which segregate nations, cultures, languages and subjectivities, translation actually reveals their blurredness.

> '… There is a growing hesitancy in pretending to offer a rationalist synthesis of the voices and forces released in the post-colonial world, as if these can simply be plotted on to the existing map of knowledge. Sometimes the voices met with may converge, but they may also separate out to the point of incomprehension and dissonance […] This suggests the need to connect – without reducing to the same – those currents that seep through the contemporary critical world in the occident, which, in condensed, displaced and partial fashion, seek to speak of an elsewhere, of other worlds, and whose co-presence and mixing disturb and decentre our previous sense of knowledge and being. It involves embracing a mode of thought that is destined to be incomplete. Western thought that, with its promise of a mastery of the complete picture is confronted by the incompletedness of 'the spilled, the broken world', to use Thomas Pynchon's memorable phrase: world broken down into complexities, diverse bodies, memories, languages, histories, differences.' (Chambers 1994: 70)

Hence, Simon poses the legitimate question: 'How can translation act as an arbiter of culture, confidently recomposing the boundaries of the text, when the text itself challenges these limits?' (Simon 1996: 475). Today, in a rapidly changing world, translation must deal with new logics of communication, with new configurations of commonality (Simon 1996: 475).

CHAPTER 3: THEORETICAL FRAMEWORK & METHODOLOGY

I. Theoretical framework

Despite the endeavours of many translation theorists and scholars to specify the parameters for successful translation activity and production, few have actually managed to encircle the apparently infinite number of language combinations and text genres that translators have tackled in their pursuit to produce the 'ultimate target text'. Until now, prescriptive translation theories have not been successful to equip translators with a practical framework for their task and only some researchers have given consideration to the fact that translation entails a certain extent of variation with regard to the demands and future expectations, which vary from one translation project to another, that the translator faces.

The broad theoretical framework of this research project will be 'Skopostheorie', which was developed in the mid 1980s by a number of translation scholars, i.e. Vermeer and Reiss ('Grundlegung einer allgemeinen Translationstheorie', 1984), as well as Nord. In *Translating as a purposeful activity: functionalist approaches explained* (1997), Nord illustrates functionalist approaches to translation. According to Nord (1997), a *functionalist approach* means that emphasis has been put on the function or functions of the ST and the translation. One major aspect of the Nord's functionalism is, therefore, *Skopostheorie*, according to which the addressee, i.e. the target text receiver, is the most important factor that determines the purpose of the translation. A general definition of *Skopostheorie* is given by Reiss and Vermeer (1984: 101), who explain that 'translational action is determined by its purpose [Skopos]'. Within the theoretical framework of *Skopostheorie*, the notion of 'skopos' is applied to translation, i.e. it determines any translation purpose in the process of the overall translational action. *Skopostheorie* suggests a possible solution to the abovementioned issue, incorporating other theories and approaches to propose, rather than prescribe a way of thinking that enables translators to search for other alternative approaches to produce an adequate TT. Further aspects of Skopostheorie include the following terminology adopted from Vermeer (1983):

a) Aim: the final result an agent intends to achieve by means of an action (Vermeer in Nord 1997: 28)

b) Purpose: a provisional stage in the process of attaining an aim (Vermeer in Nord 1997: 28)

c) Function: refers to what a text means or is intended to mean from the receiver's point of view (Vermeer in Nord 1997: 28)

d) Intention: conceived as an 'aim-oriented plan of action' on the part of both the sender and receiver (Vermeer in Nord 1997: 28)

The translation brief can be described as translating instructions. According to Nord, function and loyalty are also part of the functionalist approach. In this context, function refers to the factors that make a target text work in the intended way whereas loyalty refers to the interpersonal relationship between the translator, the author of the source text, the target text receiver and the initiator. Nord (1997: 40) argues for a translation-oriented model of text functions and refer to Reiss's translation-oriented text typology (1971) adopted by Bühler (1934) who created the 'organon model' of language functions and text genres. According to Reiss (1971 in Nord 1997: 37), such text typologies assist translators in making specifications regarding a certain translation skopos.

Nord (1997: 45) proposes a *functional typology of translations* and distinguishes between *documentary* and *instrumental translation*. Documentary forms of translation have the following function: they are a 'document of source-culture communicative interaction for target culture readership' (1997: 48). Instrumental forms of translation function as an 'instrument for target-culture communicative interaction modelled according to source-culture communicative interaction' (1997: 51). The former includes these forms of translation: interlineal translation, literal translation, philological translation and exoticising translation. The latter will be of more importance in my study and includes the following forms of translation: equi-functional translation, heterofunctional translation and homologous translation. With regard to functionalism in literary translation, Nord (1997) refers to *actional aspects of literary communication* which include: the *sender* or *author*; the *intention*; the *receivers*; the *medium*; *place*, *time* and *motive*; the *message*; the *effect* or *function*. Furthermore, Nord (1997: 84) examines literary communication across cultural and

linguistic boundaries and establishes the fundamental aspects of cross-cultural literary communication.

Nord (1993) places the 'Skopos' above all other deciding factors involved in translation. According to Nord (1993: 8), the 'Skopos' can be described as 'a more or less explicit description of the prospective target situation'. Hence, it stems from the instructions given by the 'initiator', i.e. the client for whom the translator is carrying out the translation project. In the model presented by Nord, the 'Skopos' can also be referred to as the essential meaning of the initiator's instructions. The usage of the term 'Skopos' is thus different from former definitions, for instance, from Vermeer, according to whom the translator establishes the 'Skopos' in accordance with the initiator's instructions. This is in contrast to Nord's framework, where the translator does not have the freedom to determine such matters alone – the 'Skopos' continues to be 'subject to the initiator's decision and not to the discretion of the translator' (1993: 9). I would like to point out that no explanations are made regarding the various definitions on 'Skopostheorie', which leads Pym (1998: 1) sharply criticise that 'the relatively subordinate position of Nord's translator is due to the classroom situation for which she is writing. Perhaps her translator is ultimately a student!'

Nord draws our attention to a particular theoretical problem: if the 'Skopos' as determined by the initiator is the main aspect in translating, why should the translator carry out a source text analysis? Since Nord argues that equivalence or functional invariance is almost always unlikely, we can thus assume that the ST and the TT have different functions in any case, so why do we need to refer to the ST and analyse its function? Because it is not sufficient to merely analyse the function of the TT and simply transfer the relevant elements from the source text. 'This argument is not entirely perverse to those of us who have had to translate texts that are so badly written as to be inadequate even to their source-culture functions', Pym (1998: 1) explains. Nevertheless, Nord does not regard free rewriting to belong to the discipline of translation since it is not part of 'the conventional concept of translation that I [Nord] have grown up with' (1993: 28). Her point of view explains the relevance of a source text analysis, which is to 'provide a reliable foundation for each and every decision which the translator has to make in a particular translation process' (1993: 1). The specifically translation-oriented text analysis aims at determining the function of

the source text. The translator ‘compares this with the (prospective) ‘function-in-culture’ of the target-text required by the initiator, identifying and isolating those source-text elements which have to be preserved or adapted in translation’ (Nord 1993: 21).

Nord presents a three-column table to illustrate the different categories of text analysis which are related to the ST, TT, as well as the moment of transfer in order to compare the various functions. To help them find solutions to both practical and theoretical problems, students are required to complete the table.

The prospective translation project can only be undertaken on condition that the intention of the ST and the functions of the TT are compatible (Nord 1993: 29). Hence, ‘the translator must not act contrary to the sender’s intention’ (Nord 1993: 48) and it is important that, within the genre of literary translations, the ‘Skopos’ ‘requires equivalence of effect’ (Nord 1993: 202). Even though Pym (1998: 2) argues that these definitions undermine ‘the absolute primacy of initiators’ purposes and the theoretically exceptional nature of equivalence’, Nord’s theoretical framework on the prevalence of the ‘Skopos’ ‘could yet be seen as a masterful way of keeping indeterminism at bay’ (Pym 1998: 2). Due to the various possible functions of the TT, the teacher now no longer has the authority to determine how a text must be translated, ‘authority is displaced towards initiators, who must then be trained to specify exactly what kind of translation they require… initiators virtually become teachers at large… who can now assume or set their own explicit instructions (justified as norms of ‘our culture’) in supposed imitation of generalised initiators’ (Pym 1998: 2).

According to Nord, the differences between literary and non-literary communication are not only brought about by the agents, i.e. the sender/author, intention, receivers/readers, medium, place/time/motive, message, effect and function since they also play a role in non-literary communication. As opposed to non-literary works, which describe the real world, literary texts express the author’s creativity and his/her objective ‘to motivate personal insights about reality by describing an alternative or fictional world’ (Nord 1997: 19). Moreover, readers of literary works have expectations depending on their previous experience with literary texts and are

familiar with the literary codes. Usually, the medium of literary texts are in writing, although oral communication does exist in specific genres, cultures or historical periods, i.e. the story-telling in African communities. Place, time and motive play an essential role in the production of literary texts since they transmit the culture-bound elements of the SC and TC. The message often refers to fictional objects and the texts are assumed to have a certain aesthetic or poetic effect on the receivers.
Nord admits that the definition regarding the distinction between literary and non-literary texts is blurred. This may also be a result of the receivers' interpretation of these features as being literary due to their culture-related expectations. The notion of literariness is based on the culture-bound communicative aims of both the author and readers:

> 'Literariness is first and foremost a pragmatic quality assigned to a particular text in the communicative situation by its users. Intratextual features are not marked 'literary' as such but they do function as signals indicating the sender's literary intention to the readers. Receivers then interpret these features as literary in connection with their own culture-specific expectations, which are activated by certain extra-textual signals. The reader thus decides to read a text as literature. The decisive factor is that they are willing to take part in the game'. (Nord 1997:20)

However, Nord points out that if the author is popular in the source culture but relatively unknown in the target culture, this could prove to be an obstacle since the ST and TT readers' expectations are not on the same level.

Equivalence, in accordance with functionalism in Translation Studies, is defined as a static, result-oriented notion that describes the relationship of 'equal communicative value' between two texts. As opposed to equivalence used in comparative linguistics, i.e. the study of language-systems, textual equivalence in Translation Studies requires translators to take into consideration the manner in which signs are deployed by communicative agents in situations that are specifically culture-bound. The 'Skopos' of the translation establishes the extent of equivalence needed for an appropriate translation: In accordance with 'Skopostheorie', equivalence is described as the appropriateness to a 'Skopos' which necessitates that the TT reflect the same

communicative function(s) as the ST. The notion of equivalence is restricted to 'functional equivalence' in communicative translations.

With regard to literary translation, Nord (1997) explains that the translator needs to convey the message of the source text as well as the specific manner in which the message is communicated in the SL.

In accordance with a 'Skopos'-determined approach, Nord recommends the following:

- The translator interprets the ST not only with regard to the sender's intention but also with regard to its compatibility with the target situation.
- The target text should be composed in such a way that it fulfils functions in the target situation that are compatible with the sender's intention.
- The text world of the translation should be selected according to the intended TT function.
- The code elements should be selected in such a way that the target-text effect corresponds to the intended target text functions.

According to functionalism, translation is connected to both the ST and TT 'so far as to almost blur the borderline between translations and non-translations (Nord 1997). 'Skopostheorie' aims at preserving invariance of function between ST & TT-functional equivalence. Thus, after having taken the readership of the TT, the translator decides whether translation, paraphrasing or re-editing/re-writing will be the adequate step to take for the overall translational action.

> 'Translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function' (Vermeer 1989a: 20)

For the purposes of this study, I will adopt Nord's (1991) model of translation-oriented text analysis as well as her functionalist approach (1997) to translation. In *Text Analysis in Translation* (1991), Nord argues for undertaking a translation-oriented source text analysis before commencing with the translation in order to confirm the characteristic features of the source and target text. Based on this concept, translators have a choice of various translation strategies that are suited for the intended purpose of a particular text to be translated.

Nord (1991: 21) explains that a comprehensive model of source text analysis is required to take into consideration intratextual as well as extratextual factors. They lead the translation process by assisting with the decision-making regarding:

a) the feasibility of the translation project
b) certain ST units which are relevant to a functional translation
c) the translation strategy which will lead to a target text meeting the requirements of the translation brief.

When culture-bound elements are transferred into another language, translators have a choice of various translation strategies available to them. Their choice of strategy often depends on the function of the target text, on the specific type of text to be translated as well as on the intended readership (c.f. Nord 1997, 1991). Two of the most widely spread translation strategies are the domesticating and foreignising approach, Robinson explains (1997: 167). By means of the domesticating translation approach, the source text is accustomed to the cultural and linguistic values of the target text. The foreignising translation approach has been coined by von Schlegel, Schleiermacher and Benjamin and is, nowadays, being advocated by Venuti and Berman.

According to this approach, a successful translation always preserves significant traces of the foreign source text. According to Robinson, foreignism in Translation Studies is historically related to literalism or word-for-word translation but not as radical as these two approaches. Foreignism does not mean adhering to the 'meanings of individual words in the original syntactic sequence, but rather on the survival of a flavour of the original in translation.' (Robinson 1997: 167).

The framework of this study will also draw on aspects of Hewson and Martin's Variational Approach (1991). By means of the Variational Approach, Hewson and

Martin attempt to put the universalist and relativist approach in a wider perspective. Their definition of the Variational Approach is as follows: '…the set of all possible formulations that can be associated with any given identifiable situation' (1940: 40). According to them, there are various ways with which truth and untruth can be signified, for instance, the sentences 'Water boils at 100°C' and 'Water boils at 212°F' have the same meaning. Therefore, there always exists a range of variations in formulation but only one unique referent. All communication partners have a choice of more or less interchangeable formulations which can be applied in any given situation. Translators work on such different formulational strategies, not on the referential truths, 'nor on these particularities alone independently of the truth content they convey. Such various formulations have 'paraphrastic nuances that they [communication partners] can freely adjust to their communicational objectives' (1991: 40). Therefore, Hewson and Martin claim that communication can be explained as 'the co-negotiated and contextually motivated *selection* of (more or less) *predictable communication formulation*' (1991: 40). Viewed in this light, meaning is not recognised by means of the informational content but it is 'produced, controlled and identifiable in variations':

1. The participants in the act of communication have at all times some notion of the differences between the formulation options at their disposal and of their common core referential meaning. They collectively constitute the *variation range* made up of *variation option*.
2. They can relate these options to various contextual determinations or *parameters* that they can identify.
3. The variation range is supposed to correspond to the same segments of reality.

(Hewson & Martin 1991: 40)

Hence, this enables us to regard linguistic formulation as being varied within certain parameters while matching up to a unique referent. Concurrently, it is bound to a specific context while making a certain degree of formal predictability possible (Hewson & Martin 1991: 40).

Moreover, it is important to mention that Hewson and Martin emphasise the *interplay* of options of the various available formulations and not the *selection* of one formulation.

This approach was chosen for this study as it 'provides a good compromise between cultural universals in the universalist approach and irreductable cultural differences in the relativist approach' (Hewson and Martin 1991: 41). Furthermore, Hewson and Martin's Variational Approach aims at giving a more specific regulated representation of cross-cultural relationships:

> Instead of being contingent on individual acts of creative adaptations, as in the relativist conception, or contractually negotiated through the neutralisation of cultural differences in the universalist conceptions, they will be found to exist in a wide range of predictable cross-cultural configurations'
>
> (Hewson & Martin 1991: 41)

Such configurations refer to the numerous degrees in which variation ranges can adjust or fail to conform in different cultures. These predefined possibilities neither infringe on the translator's creativity nor do they guarantee the 'perfect' translation. However, they add to the translator's profession as a cultural act (Hewson & Martin 1991: 41).

This being said, the notion translation has, according to Hewson and Martin (1991: 41), been significantly restructured. Translators are no longer required to determine one or some equivalents, but rather, to create 'a variation range in LC2 corresponding to the reconstituted framing of the ST (Hewson & Martin 1991: 41). The Variational Approach is now a twofold approach of 'relativizing translation and translated texts' (Hewson & Martin 1991: 41). By means of the VA, the production of translations are predefined, yet, under no circumstances, predetermined.

It is also attempted to displace the theoretical focus of Translation Studies. Formerly, translation operations, regardless of the conceptual framework applied to them, were considered as a *linear*, *oriented* and *objective-determined* chain of operations.

Hewson and Martin (1991: 42) intend to put ‘systematic representation immediately before the ultimate determination of a translation product by the translator’. This enables translators to operate in a freer environment in order to find the most adequate translation solutions.
Emphasis is now put on the definition of a *systemic*, *bilateral*, *polyvalent comparison* between the different variations of the source and target texts (Hewson & Martin 1991: 42). The translator’s decisions are thus based on a variety of ‘systematically parametred options’ (Hewson & Martin 1991: 42). This depicts the variety of possible translation solutions which can be linked in the LC2 not only to the source text ‘but to the full range of its reconstructible alternatives’ (Hewson & Martin 1991: 42). These alternatives on both sides are associated with explicit contextual determinations defined on a comparative basis’ (Hewson & Martin 1991: 42).

In the VA, we are dealing with a polyvalent system, in other words, any word in the source text set can be meaningfully linked to any other word in the target text set and vice versa. Thus, ‘neither the ST nor the intended TT are given any particular priority’ (Hewson & Martin 1991: 42).
The VA requires a two-stage strategy which is founded on co-ordinated sets of concepts. This first stage is referred to as the *generative* process which depicts the development of variations in LC1 and LC2 as well as the definition of correspondences between the two sets (Hewson & Martin 1991: 42). The second stage is defined as the *normative* process and determines the socio-cultural boundaries ‘corresponding to each pair of correspondences between LC1 and LC2. Translation production proper is situated beyond these two operations’ (Hewson & Martin 1991: 42).

With the ST as our basis, the VA intends to determine a double relationship which extends over two or more LCs. The first one is referred to as *paradigmatic* and it depicts the range ‘of reconstructible alternatives from which the ST was originally selected (see Fuchs, 1982: 172) and, correspondingly in LC2, the range of possible options from which the subsequent TT will be chosen’ (Hewson & Martin 1991: 43). Both reconstructions are founded on *paraphrases*.
The second relationship proceeds within the syntagmatic dimension and pertains to the fundamental basis of ‘comparison for ST and LC2 paraphrastic sets’ (Hewson &

Martin 1991: 43). This is based on the notion *homology* which, alongside paraphrases, needs to be reassessed.
Paraphrase, in this context, is defined as 'a generative process inevitably associated with expression' (Hewson & Martin 1991: 43). Furthermore, it forms the crucial basis of the construction of the VA. It also operates as a *clarifying* idea in ST and as a *relativizing* one in LC2 (Hewson and Martin 1991: 43).

Aspects of Chesterman's memetic theory (1997, 2000i) will serve as a guideline for the choice of certain terms when translating culture-bound elements of the novel '*Never Been At Home*' into German.
Chesterman (2000i: 1) makes the interpretive hypothesis that Translation Studies is a branch of memetics.

Memetics can be defined as the study of memes. According to the Oxford Dictionary (2000), memes are described as follows:

> 'Meme: an element of a culture that may be considered to be passed on by nongenetic means, esp. imitation.'

The notion was suggested and first deployed by Richard Dawkins, who, towards the end of his book *The Selfish Gene* (1976), introduced the term 'meme' as the cultural equivalent of the gene:

> '[A meme is] a unit of cultural transmission, or a unit of *imitation*.
> 'Mimeme' comes from a suitable Greek root, but I want a monosyllable that sounds a bit like 'gene'. I hope my classical friends will forgive me if I abbreviate mimeme to *meme*. If it is any consolation, it could alternatively be thought as being related to 'memory' or to the French word *même*. It should be pronounced to rhyme with cream.
> Examples of memes are tunes, ideas, catch-phrases, clothes, fashions, ways of making pots or … building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperm or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation. If a scientist hears, or reads about, a good idea, he passes it on to

> his colleagues and students. He mentions it in his articles and lectures. If the idea catches on, it can be said to propagate itself, spreading from brain to brain.' (Dawkins in Chesterman 2000i: 1).

Memes were introduced to the discipline of Translation Studies by Chesterman (1996, 1997) and also by Vermeer (1997). In Translation Studies, memes can be anything that we have learned by imitating other people, i.e. things, such as habits, customs, songs, jokes, etc. Memes, such as these, spread like genes, often with mutation. Some memes co-exist with others in groups, which are called mememes or memeplexes, for instance, languages, religions, ideologies, scientific theories, etc.

According to Chesterman (2000i: 4ff.), there are three ways in which the application of mimetics will make a contribution to translation teaching. In my paper, I will not concern myself with teaching but I would like to draw attention to one of the most helpful memes, i.e. the strategy memes. These are defined here as ways of solving a translation problem. They are widely used and well-established in the world of professional translators. The most common strategies are the following (Chesterman 2000i: 13, 14).

(i) *Syntactic strategies*
literal translation, loan, calque, transposition (world class change), unit shift (morpheme, word, phrase, ….), structure changes at level of phrase…/clause…/sentence, cohesion change, change of rhetorical scheme (pattern), e.g. alliteration, repetition,…

(ii) *Semantic strategies*
using a near-synonym, using an antonym and a negation, using a hyponym or a superordinate, changing between abstract and concrete, changing the distribution (condensing or diluting), change of emphasis, change of rhetorical rope (metaphor, personification,…)

(iii) *Pragmatic strategies*
cultural filtering (domesticating or foreignising), explicitation or implication, adding or omitting information, change of formality level,

change of speech act (e.g. rhetorical question, speech representation,…), change of coherence, transediting

Furthermore, Chesterman (2000i: 9, 10) briefly discusses three ways in which memetics can be conceptually applied in translation research.

a) *The cultural turn*

   Formerly, linguistic approaches neglected cultural and social aspects of translation and theorists have started considering translation as a means of conveying ideas from one culture to another. Memetics are now incorporated in culture-related topics in Translation Studies.

b) *The historical curve*

   This would enable us to offer explanations about certain meme patterns, in terms of universal laws of memetic evolution.

Another area of memetic, historical research is the study of retranslations

c) *The cognitive twist*

Cognitive research in the discipline of Translation Studies is relatively unexplored. So far, the main methodology in use is the Think-Aloud Protocols (TAPs). The chief issues involved questions with regard to the translators' mental processes.

From the memetic perspective, however, there are merely assumptions regarding to whether memes exist in the brain, in some observable form.

In chapter 7 of '*Memes of Translation*' (1997), Chesterman discusses ethical issues concerning the role of the translator in society as well as his rights and duties. More importantly for the purpose of this study, the chapter also deals with translational micro-ethics, i.e. the translation process itself, the choice of certain terms and dealing with specific textual matters within a text. Chesterman uses the concepts norms, actions and values. He explains that translation plays an important role in the theory of translational action. All actions, either productive or preventive, have to do with changes in states of affairs. He suggests that although translation is usually described as productive action, the above-mentioned values can also be interpreted as preventive action when describing translational ethics. Furthermore, he argues that translational micro-ethics can be explained in terms of four values: clarity, truth, trust and

understanding. He claims that each of these values relates to one of the main types of translation norms, i.e. expectancy norms, the relation norm, the accountability norm and communication norm. Norms are governed by these values. He points out that clarity and truth refer to texts and the relations between them, whereas trust and understanding refer to relations between people.

Firstly, Chesterman claims that questions concerning macro-ethical matters are the reason he proposes the concepts of norms, values and actions. Macro-ethical issues, such as loyalty to what or to whom, the rights and role of a translator in society, the visibility/invisibility, impinge on micro-ethical issues (Chesterman 1997: 171), for instance, the translation process itself, the choice of certain terms and dealing with specific textual matters within a text. Chesterman (1997: 171) argues that the translation process is a form of certain strategies. These strategies involve ideological choices, e.g. theories of colonialism, nationalism, economic issues, globalisation etc. which are governed by values. Action is influenced by values and norms. Such actions have to do with changes in states of affairs; they pertain to either the production or prevention of change, depending on the translator's choices and decisions. Chesterman also states that these choices and decisions are not only influenced by values and norms but also by what von Wright (1968: 12 in Chesterman 1997: 171) refers to as a 'life-situation' which includes past actions and decisions. The translator is in a 'life-situation' whereby all previous experiences, his/her knowledge of the world and the resulting actions influence the decisions. Chesterman (1997: 174) also points out that 'no two translators can ever be in the same life-situation'. That is why it is difficult to agree upon the perfection of a translation or upon issues concerning sameness and equivalence as every individual translator has different life experiences and a different world knowledge. Chesterman therefore proposes that a translator needs to do the following, whenever, he/she has to make a decision: firstly, the initial state, which includes i.e. the source text, its context, its place of publication, the potential readership, and so on, needs to be assessed. Secondly, the hypothetical state needs to be compared with the presumed end-state. Thirdly, the translator needs to act in accordance with the above-mentioned comparison.

Chesterman talks about the translation process being a form of action. A translator has to make important decisions before translating a text into another language, e.g. issues

relating to different loyalities, the translator's visibility/invisibility, whether he/she has the right to make improvements or corrections, usually a change of language. I believe that translation cannot be considered to be simply a process of replacing words from one language by words from another language. An accurate translation should be able to convey the style and register of the source text. It should sound natural in the target language and not as words that have been arranged randomly. The translator needs to be aware of the fact that language exists in a cultural context where words may have different connotative meanings. The translator has to perform an action, either pertaining to production or prevention of change. Sometimes, a translator might find it more appropriate to leave something unchanged as far as possible, i.e. when a text is tied to the culture of the involved language. For instance, when Afro-American films are dubbed into German, certain terms are translated directly because they are a culture-bound part of the source text, i.e. 'brother' (*Bruder*) is not at all commonly used in German when addressing somebody. Sometimes, a translator might find it more appropriate to change something in order to preserve the naturalness of the translation, i.e. when translating institutional terms. Then, the translator has to make use of annotations to compensate for the non-equivalent term.

Now, I would like to talk about the values and norms as described by Chesterman. 'Clarity' is the first value that he discusses. He argues that clarity governs the expectancy norm and facilitates processing of the text in order to avoid ambiguity. Furthermore, he claims that this is partly based on the translator's knowledge of the target-culture norms and partly on their ability to assume the potential readership. The expectancy norm therefore relates to what people's expectations about texts are. Grammaticality plays an important role in achieving clarity, i.e. in getting one's intention across. Chesterman (1997: 176) claims that 'a clear, readable, translation with some grammatical errors is surely often to be preferred to one that is illogical, obscure or clumsy, albeit grammatical'. If clarity is not being achieved, the following problem emerges: 'if hearers perceive a lack of clarity, if they think the clarity maxim is being broken, they will seek a reason why and interpret the message according to the perceived function of the text's apparent non-clarity' (Chesterman 1997: 176). An accurate translator has to make sure to attain clarity and avoid ambiguity, confusion or even illogicality. In that case, he/she should refine and edit his/her translation and be

loyal to the readership by fulfilling their expectations with regard to a logic text. In Zulu, the phrase ‘uyagijima’ on its own is ambiguous since it has three meanings in English. It can either mean *you are running*, *she is running* or *he is running*. I would therefore need to specify in the target text to whom the author of the source text is referring. A similar problem would occur if I were to translate ‘the professor’ from English into German. I would need to know whether this professor is a male or female person in order to be able to choose between the two German words for ‘professor’: *der Professor* refers to a male person, whereas *die Professorin* refers to a female person.

Chesterman (1997: 178) then goes on to argue that truth is the value which is governing the relation norm and that it relates to the fidelity and faithfulness to the source text. The truth of the source-target relation should be maintained. He states that the state of affairs to which a translation should be ‘true’ is the source text which corresponds to reality. The definition of translation is specifically target-culture bound: ‘what people choose to call translations at a given time in a given culture’ (Chesterman 1997: 179). Therefore, the truth value aims at preventive action in order to preserve a true relation. The challenge with this value lies in the fact that truth can be very subjective ‘at a given time in a given culture’ (Chesterman 1997: 179). Truth, for instance, in news reports in different countries, can be manipulated and used for ideological purposes. The translator can therefore only rely on what is being stated in the source text, not knowing whether it is true and corresponds to reality.

Furthermore, Chesterman suggests that trust is the value governing the accountability norm. He argues that the translator needs to trust the original writer and also the commissioner of the translation. He claims that translators should be loyal to their profession as well as accountable to other participants involved because of the ‘overriding value of trust’ (Chesterman, 1997: 181). He explains that translators should act preventively so that change in this situation of trust will be prevented. He assumes that this trust is deemed to exist unless something happens to dispel it (Chesterman 1997: 181). Trust plays an important role in this particular profession. A client needs to have trust in the translator. If he/she does not trust the translator, another translator is likely to be considered and entrusted with the translation. Trust is a prerequisite in this profession, ‘without trust, the profession would collapse’

(Chesterman 1997: 181). Trust can be prevented from being lost. There are two main options: a) a translation by an accredited or approved translator is perceived to be more trustworthy since the translators are then accountable for what they translate b) at least a preface or the name of the translator should be mentioned. Also, the translator's own personal ethics play an important role.

Finally, Chesterman suggests that 'understanding' is the value governing the communication norm. The goal of translational action here can either be interpreted as producing understanding or preventing misunderstanding. Chesterman argues that understanding always involves interpretation or a subjective input with regard to time and place. Therefore, the reader's perception might not always coincide with the author's intention. He also claims that source texts often contain source-culture bound features which he also refers to as 'culture bumps' (1997: 183). It is the translator's responsibility to remove these culture bumps by means of the various strategies he/she has available to him/her so that the reader is not going to miss the meaning the author is trying to get across. The translator has to be familiar with both the source and target culture in order to minimise misunderstanding. His/her loyalty focuses on the readership as well as the author who aims at a broader readership so that 'communicative suffering' can be avoided. For instance, it is quite tricky to translate comics, such as 'Madam & Eve' when they allude to topics that only a South African audience is familiar with.

Since culture is embedded in language, it is possible that some words do not have an equivalent in another language – they are culture-bound to one language. Mona Baker (1992) summarises various strategies and procedures available to translators that help them solve problems of non-equivalence. According to Baker (1992: 2), the knowledge of strategies forms part of a theoretical, academic training which

a) […] minimizes the risks involved on any given occasion and prepares the student for dealing with the unpredictable
b) […] gives the practising doctor a certain degree of confidence which comes from knowing that his/her decisions are calculated on the basis of concrete knowledge rather than 'hunches' or 'intuition'

c) provides the basis on which further developments in the field may be achieved because it represents a formalised pool of knowledge which is shared and can be explored and extended by the professional community as a whole, not just locally but across the world

Although the notion equivalence is relative since it is determined by a number of aspects, Baker (1992: 2) explains that it can usually be obtained to some extent. Thus, the term is deployed here merely due to the fact that most translators are used to it and not because it has any theoretical status.

'In Other Words' (1992) is divided up into 7 chapters, each of which depicts various kinds of translation problems on different levels and aims at providing possible strategies for such problems.
For the purposes of this study, I will mainly focus on translation problems of equivalence at word level.

Non-equivalence at word level means that the target text lacks a direct equivalent of a specific word from the source text. Translators have a number of strategies available to them that will assist them in dealing with problems of non-equivalence. Due to the limited space, only examples from non-equivalence at word level will be presented here.

Common difficulties with regard to non-equivalence are culture-bound elements, also referred to as culture-specific concepts. The specific concept 'may be abstract or concrete' (Baker 1992: 21) and can be a religious belief, customs, food or any other culture-related aspect.
According to Baker (1992: 21-26), other types of non-equivalence include the following: the ST concept is not lexicalised in the target language; the ST word is semantically complex; the SL and TL make different distinctions in meaning; the target language lacks a specific term (hyponym); differences in physical or interpersonal perspective; differences in expressive meaning; differences in form, differences in frequency and purpose of using specific forms; the use of loan words in the ST.

Baker (1992: 26-42) depicts various strategies used by professional translators for dealing with the above-mentioned kinds of non-equivalence: translation by more general word (superordinate); translation by a more neutral/less expressive word; translation by a cultural substitution; translation using a loan word or loan word plus explanation; translation by paraphrase using a related word; translation by omission; translation by illustration.

Other non-equivalence problems between STs and TTs and the relevant strategies are discussed in subsequent chapters. These include equivalence above word level, such as idioms and fixed expressions; grammatical equivalence; textual equivalence (thematic and information structures); textual equivalence and cohesion, for instance, substitution, ellipsis and cohesion; pragmatic equivalence, for example, coherence and implicature. Some of the strategies, at word-level and above word-level, will applied in this study and will be provided from my own translation of the first chapter of *Never Been At Home*.

II. Methodology

In my research project, I analyse the translatability of culture-bound elements and the significance and meaning of untranslated Zulu-phrases in the English novel *Never Been At Home* (2004) by South African novelist Zazah Khuzwayo. I will undertake an analysis of cultural aspects of the source text, identify certain translation problems according to Christiane Nord's (1997) categories, analyse meaning of culture-bound words and argue for a certain translation strategy by justifying the chosen translation, both at word level and above world level.

For the purposes of this paper, I focus on a set of culture-bound elements such as names, exclamations, customs, proverbs, allusions, assumptions, etc. Such culture-bound terms are of particular relevance throughout the entire novel and play a very important role in various chapters. These paragraphs could include allusions or might have an equivalent in the target language and will pose difficulty for the translator. In order to substantiate my findings, I am going to make use of parallel dissertations, for instance, A. Perabo's M.A. research (1993) about the East and West German translations of two of Nadine Gordimer's short stories *The Smell of Death and*

Flowers and *Six Feet of the Country*, the M.A. dissertation (1993) by M. Schulze who examined the German translation of Miriam Tlali's novel *Muriel At Metropolitan* as well as other papers which included the translation of African culture-bound elements into a European language. For instance, A.-M. Lindfors analysed the translation strategies of the Finnish version of the novel *Nervous Conditions* (1988) by Zimbabwean novelist Tsitsi Dangarembga. The purpose of these references is to identify and incorporate current translation trends regarding the translation of African culture-bound elements into a European language, i.e. German.

My project will be divided into 6 chapters. Chapter 1 will present a brief introduction as well as the aim and rationale of my research.

Following on from the introduction, the literature review will provide a deeper insight into the development of translation and cultural studies. In order to contextualise the topic of this study, my paper begins with a discussion of the translational profession and its increasing commoditisation in practice. This section is called 'The commoditisation of translations and the status of translators' and mainly draws on Appadurai (1986), according to whom a commodity is a thing that has a use-value and exchange-value as it can be exchanged for another thing of an equivalent value. Thus, all translations can be said to have a clear use-value because any text is translated for the purpose of exchange. Appadurai explains that a thing becomes valuable through economic exchange and that commodities can be described as objects of economic value. These theories can be related to the translation business where clients pay translators, the author earns royalties and the readers boost the industry by purchasing the books.

Furthermore, this section provides a discussion by different scholars whether translation should actually be a commodity or rather a service and gives an overview of the practical situation in the business translators face. There seems to be a trend towards the commoditisation of the translation business, particular in recent years due to the high increase of new media, such as the internet.

Drawing chiefly on Venuti (1992), the status of translators based on British and US copyright is analysed. In both legal systems, translation is defined as an 'adaption' or

‘derivative work’ which is based on an ‘original work of authorship’, whose copyright, inclusive of the right ‘to prepare derivative works’ or ‘adaptations’ belongs exclusively to the author of the source text (in Venuti 1992: 2).
Moreover, Venuti depicts issues surrounding various translation strategies, such as foreignisation and domestication as well as the visibility and/or invisibility of literary translators. It is established that, due to the abovementioned legal regulations, translators hardly receive the recognition and appreciation they ought to have and, thus, chiefly remain invisible.

The second section of the chapter is entitled ‘Translation, culture and domestication vs. foreignisation’. It is acknowledged that translators are cultural mediators who must be able to switch between the source and target culture (Hatim and Mason 1990). Translators need to be aware of our ‘out-of-awareness’ assumptions and existing cultural filters in order to forestall any miscommunication (Katan 1999). Several competencies translators should have acquired before starting with the translation project are explained. Drawing on a number of theorists, Katan (1999) illustrates various models, for instance, Trompenaar’s Layers, The Iceberg Theory, etc, for clarifying culture and communication. Apart from these, he makes use of logical levels associating them to culture within the discipline of Translation Studies. A comprehensive view of how culture reveals itself at each of these logical levels is presented. Arguments for both the domesticating and foreignisation translation strategies are offered.

The third section ‘Translation and the postcolonial (South) African context’ introduces the notion of postcolonial texts. Such works are often referred to as ‘hybrid’ or ‘métisses’ due to the diverse cultural and linguistic features that are entrenched in them. This has led to challenging and redefining Western traditional perceptions of history, culture, literature and identity. According to Mehrez (1992: 121), authors writing in and/or about a postcolonial context are creating new varieties of standard languages, usually European lingua francas, which have taken up a space ‘in-between’. There is a dual challenge of such space ‘in-between’: firstly, writers intend to decolonise themselves from the former European hegemonial power who ‘naively boasts of their existence and ultimately recuperates them’ and, secondly, the

indigenous cultural and language groups ‘short-sightedly deny their importance and consequently marginalise them’ (Mehrez 1992: 121).

Simon (1996) argues that, in a postcolonial literary context, translation solutions are not likely to be found in dictionaries but rather from an understanding of how languages and cultures are entrenched in local actualities, literary contexts and changing identities. According to Simon (1996), the process of meaning transfer does, in fact, not involve *finding* the cultural inscription of a term but rather *reconstructing* its value.

Spivak (1993), Bhabha (1994) and various other translation theorists as well as writers have coined the term ‘incompleteness’ of translation. Translation nowadays shows the incompleteness of cultural affiliations. Instead of reconfirming the parameters which segregate nations, cultures, languages and subjectivities, translation actually discloses their blurredness. Simon (1996: 475) asks the legitimate question: ‘How can translation act as an arbiter of culture, confidently recomposing the boundaries of the text, when the text itself challenges these limits?’

Chapter 3 will present the theoretical framework and the methodology applied in this paper. For the purposes of this study, I will adopt Nord’s (1991) model of translation-oriented text analysis as well as her functionalist approach (1997) to translation. In *Text Analysis in Translation* (1991), Nord argues for undertaking a translation-oriented source text analysis before commencing with the translation in order to confirm the characteristic features of the source and target text. Based on this concept, translators have a choice of various translation strategies that are suited for the intended purpose of a particular text to be translated. In *Translating as a purposeful activity: functionalist approaches explained* (1997), Nord illustrates functionalist approaches to translation.

Two of the most widely spread translation strategies are the domesticating and foreignising approach, Robinson explains (1997: 167). By means of the domesticating translation approach, the source text is accustomed to the cultural and linguistic values of the target text. The foreignising translation approach has been coined by von Schlegel, Schleiermacher and Benjamin and is, nowadays, being advocated by Venuti

and Berman. According to this approach, a successful translation always preserves significant traces of the foreign source text.

The framework of this study will also draw on aspects of Hewson and Martin's Variational Approach (1991). By means of the Variational Approach, Hewson and Martin attempt to put the universalist and relativist approach in a wider perspective (1991: 39). Their definition of the Variational Approach is as follows: '…the set of all possible formulations that can be associated with any given identifiable situation' (1991: 40). According to them, there are various ways with which truth and untruth can be signified.

Aspects of Chesterman's *Memes of Translation* (1997) will serve as a guideline for the choice of certain terms when translating culture-bound elements of the novel '*Never been at home*' into German.

Since culture is embedded in language, it is possible that some words do not have an equivalent in another language – they are culture-bound to one language. Mona Baker (1992) summarises various strategies and procedures available to translators that help them solve problems of non-equivalence.

Chapter 4 present the role of African literature as well as literature of the African diasporas in Germany, beginning with Janheinz Jahn's milestone anthology *Schwarzer Orpheus* (1954), which paved the way for such literatures in Germany.

Organisations such as *Afrikanissimo!*, an imprint of the *Gesellschaft zur Förderung der Literatur in Afrika, Asien und Lateinamerika* (Society for the Promotion of African, Asian and Latin American Literature), engages in a number of initiatives to promote African literature in Germany. This only encourages the pursuit of my paper showing that there is an interest and a market for literature from South Africa in Germany.

Chapter 5 will focus on my findings with regard to translation solutions. My findings are based on my translation of the first chapter 'The warm tears of Makoti' in *Never Been At Home* (2004) by Zazah Khuzwayo. I chose the first chapter as it introduces

the setting and the topic of the novel. My translation is included in the addendum and has footnotes explaining the translational process.

Chapter 5 of this study is divided up into different sections. The macro-level analyses textual aspects of my translation, such as sentence length, paragraph division, internal narrative, dialogue and italicised words and phrases. Each section presents an example from both the English ST and the German TT.

On the micro-level I summarise the translational problems I faced when dealing with socio-cultural differences as well as idioms that occurred on the linguistic level. The following aspects are discussed: socio-culturally marked terms of address, the grammatical form of address, proper names, idiomatic expressions, aspects of contemporary and historical South Africa & culture-bound elements, equivalents with distinctions in meaning as well as other modifications and omissions.

Chapter 6 will present my conclusion and synthesis of the research project, followed by the bibliography and the addendum (both separate sections).

CHAPTER 4: AFRICAN LITERATURE IN GERMANY & TEXT ANALYSIS OF *NEVER BEEN AT HOME*

I. African Literature in Germany

African writing has been attracting German readers for a long time but particularly so during the past fifty years. In 1954, the Carl Hanser Verlag in Munich published the anthology *Schwarzer Orpheus: Moderne Dichtung afrikanischer Völker beider Hemisphären*, a work of selected poems that were translated and edited by JanHeinz Jahn. It contains poems by authors hailing from 12 different African countries, 28 authors from the Caribbean Islands, 13 authors from 12 South American countries as well as 12 Afro-American authors. This publication paved the way for a broader reception of contemporary African literatures in Germany and is considered a milestone for African literature in Germany. For the first time, modern poetry from Africa as well as the African Diaspora was made available to a general German readership. This was at a time when written African literature was still, to a large extend, unknown in Germany.

Janheinz Jahn was born to a wealthy family on 23 July 1918 in Frankfurt-on-the-Maine. During his travels abroad, his interest in foreign languages and literatures was awakened at an early stage. Before enrolling for History of Art, Drama and Arabic Studies at the universities in Munich and Perugia, he was already fluent in five European languages. In 1950, he made the memorable encounter that was to characterise the rest of his life: at the German-French-Society, Jahn attended a presentation by Léopold Sédar Senghor, who later became the Senegalese president and winner of the Peace Prize of the German Book Trade (1968). Although Senghor did not recite any of his own poems, Jahn listened, for the very first time, to francophone works composed by poets, such as Aimé Césaire, Léon Damas, Birago Diop and Paul Niger. He was taken by these poems and decided to collect more of them, study them and, if possible, to render them into German. The following years were, as Jahn himself said[8], a 'geistige Entdeckungsreise per Luftpost'[9]. He sent out

[8] c.f. website: http://www.jahn-bibliothek.ifeas.uni-mainz.de/SchwarzerOrpheus.html

more than 600 letters in order to establish the contact details of more poets and to discuss both the selection of works as well as his own translations.

Jahn linked the metaphor of the 'Black Orpheus', featured in the title of his anthology, to the successful story of the character Orpheus who has repeatedly been the focus of academic interest. The fascination that radiates from this singer, poet, founder of a religion, lover and traveller to the underworld was very suitable to convey Jahn's enthusiasm for poetry from Africa and the African Diaspora – an enthusiasm that Jahn wanted to share with the German readers. He managed to win Herbert Georg Göpftert to his vision. Göpftert was then the head of the literary department at the Carl Hanser Verlag and later became professor of Book and Editing Sciences at the University of Munich. He, too, paid much attention to contemporary world literature: his aim was to popularise literary innovation and lesser known literary works in Germany.

The character Orpheus in conjunction with the adjective 'black' as a metaphor for the Other appeared and was celebrated in many poems and the title alone was enough to conjure up this vision. The success did not fail to materialise. What started as an editing and publishing adventure, soon cast its spell over, for lyric poetry that is, an extraordinarily broad readership and was reprinted many times.

The title chosen by Jahn for his anthology, however, mainly referred to Sartre's famous essay 'Orphée Noir' (1948) in which he addresses the personal interest of the combined poets featured in Léopold Sédar Senghor's *Anthologie de la nouvelle poésie nègre et malgache de langue française*, a personal interest that perhaps hints to the headword 'Négritude'.

The metaphor of the Black Orpheus was well received. Three years after the publication of *Black Orpheus*, Janheinz Jahn and Ulli Beier, researcher in African Studies, established the journal *Black Orpheus: A Journal of African and Afro-American Literature* (1957) which specifically aimed at promoting contemporary African literature as well as bridging the gap between various languages in African literatures.

[9] An intellectual expedition by airmail (this is my own translation)

After the publication of *Black Orpheus*, Jahn continued to devote himself passionately to the promotion of African literature in Germany. Apart from publishing further anthologies, he also made a name for himself internationally by writing influential, even though controversial[10], literary or cultural-philosophical works, such as *Muntu: Umrisse der neoafrikanischen Kultur* (1958) and *Geschichte der neoafrikanischen Literatur: Eine Einführung* (1966). Furthermore, he compiled first biographies and works of reference relating to literature from Africa and the African Diaspora.

Geider (2004 c.f. footnote 1) referred to *Black Orpheus* as 'metaphorisch für Jahns gesamtes Œuvre…, das bei ständig existentiellem Risiko auf beharrlicher Übersetzungsarbeit, Korrespondenz, Spürsinnentwicklung, Bibliographierfreude, statistischen Berechnungen, Vorträgen Publizieren und Reisen aufbaute'. Having already applied the notion of 'Weltliteratur' to an African literary work in his cultural-philosophical work *Muntu* (1958), Jahn began to extend the term in the 'New Collection' of *Black Orpheus*. Geider (2004 c.f. footnote 1) argues that,

> 'durch seine zahlreichen Übersetzungen und Editionen literarischer Texte in Kontinente übergreifendem Ausmaß, zum anderen aber auch durch seine interpretierenden und systematischen Arbeiten *über* diese Literaturen und ihre Autoren',

Jahn himself contributed to the positioning of African literature as 'Weltliteratur' in Goethe's sense. According to Goethe (in Geider, 2004 c.f. footnote 1), 'Weltliteratur' is 'sowohl ein[en] Prozess des Austausches und der Auffrischung der Literaturen untereinander als auch ein Medium, mit dem man interkulturell zu besserem Verständnis voneinander gelangen könne'. However, Geider (2004 c.f. footnote 1) argues that, as far as 'Weltliteratur' and communication are concerned, Germany has some catching up to do. He concludes that Janheinz Jahn is

> 'eine Pioniergestalt, an deren Persönlichkeit und Lebenswerk die Bedingungen solcher Arbeit paradigmatisch erkennbar werden. Es bedarf

[10] For instance, the metaphor 'Black Orpheus' itself and the tendency towards essentialising black identity is, as a matter of fact, an example of eurocentrism.

> noch weiterer Bemühungen, Janheinz Jahn besser kennen zu lernen, seine Schriften im Zeitkontext und Kulturtransfer zu analysieren und über die Ergebnisse mit seinen Nachfolgern im Literaturbetrieb ins qualifizierte Gespräch zu kommen.'

Not only did Jahn pave the way for the promotion of the literatures of Africa and the African Diaspora to a broad German readership, but he also contributed to promoting the study of such literatures in Germany.

To my knowledge, most universities offer degrees in 'African Studies' or African Literature' (*Afrikanistik*). At the Johannes-Gutenberg-University of Mainz, to name one as an example, there are a number of courses, both advanced and foundation seminars, available to students who are interested in African literatures.
Some of the courses on offer include the following[11]:

a) Introduction to African Literatures

This foundation seminar introduces students to contemporary African Literatures. It focuses on the interpretation of short stories by the following authors: Chinua Achebe (Nigeria), Mobolaji Adenubi (Nigeria), Ama Ata Aidoo (Ghana), Francis Bebey (Cameroon), Steve Chimombo (Malawi), Mia Couto (Mozambique), E.B. Dongala (Volksrepublik Kongo), Nadine Gordimer (South Africa), Bessie Head (South Africa/Botswana), Lília Momplé (Mozambique), Grace Ogot (Kenya), Ben Okri (Nigeria), Ousmane Sembene (Senegal), Ngugi wa Thiong'o (Kenya), Yvonne Vera (Zimbabwe).

b) Introduction to African Women's Literature

This foundation seminar concentrates on contemporary works by African women writers, predominantly those that were written in English and French. With the help of selected texts, different aspects of African women's literature are studied. Moreover, the course deals with the role of women in oral traditions. At the same time, the seminar aims at introducing concepts and methods from African literary studies.

c) Literatures in African Languages I

'Literatures in African Languages' is an advanced seminar and firstly gives an overview of various African languages. Secondly, it addresses general problems relating to issues, such as the language problem, translation problems, target groups,

[11] http://www.jahn-bibliothek.ifeas.uni-mainz.de/Seminare.html

i.e. actual and potential readers, the reception and canonisation of literatures in African languages, the role of orature/literature and 'word artists' in the individual languages, the interaction of written and oral and/or traditional literature, aesthetics, present issues in the academic discussion of literatures in African languages and future perspectives for such literatures. As part of a larger project, this seminar thirdly aims at laying the foundation for a website presenting information about literatures in African languages.

d) Literatures in African Languages II

This advanced seminar is a continuation of 'Literatures in African Languages I' and deals with more theoretical texts. Further seminars about literatures in various African languages, such as Amharic, Kuyu, Hausa, Nyarwanda, Ndebele, Shona, Swahili, Wolof, Yoruba and Zulu will be held.

e) Literatures in African Languages III

This seminar is also a continuation of I and II and offers a more complex and advanced approach to the previously mentioned issues.

f) Literature in Zimbabwe

'Literature in Zimbabwe' is a foundation course and gives an introduction and overview of the literary diversity of this Southern African country. Works by well-known writers, such as Shimmer Chinodya, Tsitsi Dangarembga, Chenjerai Hove, Dambudzo Marechera, and Yvonne Vera are dealt with in more detail but the seminar also focuses on the works of lesser known writers. Literature as well as orature in Zimbabwean languages, such as Ndebele and Shona, is introduced. The seminar is complemented by available film material.

g) Black Orpheus Revisited

In honour of the 50th anniversary of the 'Black Orpheus', this course deals with both selected literary texts as well as with the background of their origin and their reception in academia. The 'Négritude'-movement, i.e. the commitment to promoting a new, positive African conception of oneself, plays an important role. Contemporary-historical contexts and conditions are reflected upon critically from a modern and a perspective from the day.

Homage was paid to Janheinz Jahn on 23 July, 2004 (which would have been his 86th birthday), to mark the 50th anniversary of the 'Black Orpheus'.

On a more accessible and less academic level, Afrikanissimo is another organisation aiming at promoting African literature in Germany. It is an imprint of the *Gesellschaft zur Förderung der Literatur in Afrika, Asien und Lateinamerika* (Society for the Promotion of African, Asian and Latin American Literature) which, in turn, is affiliated to external groups collaborating with UNESCO. It particularly addresses scholars in secondary schools and people who are generally interested in African literature and do not have the privilege of studying this discipline at a university. Afrikanissimo also intends to bring Africa's artistic potential closer to a European, i.e. German, readership. At the time of globalisation, this function of literature is gaining more and more importance as well as influence.
The *Afrikanissimo macht Schule!* project is based on three years of experience, intensive discussions with experts as well as much enjoyment of the topic. Apart from informative introductions to the various literatures, references to further readings, a meeting for exchanging teaching ideas and an appendix for teaching materials, it contains concrete teaching unit for teachers[12].

Afrikanissimo's project *Afrikas Literatur im Dialog mit Europa – Eine Einladung* intends to launch a change of perspective and impart a new image of the African continent. Excerpts from both well known and lesser known authors are presented during readings or literary conferences which are open to the public. Through Afrikanissimo, a campaign has been started to make African literature more popular in the German-speaking world. So far, they have published two journals called *Lesereise*[13] *Afrikanissimo* which introduce more than 80 authors including short portraits and sample readings[14].

Furthermore, the Society for the Promotion of African, Asian and Latin American Literature(*Gesellschaft zur Förderung der Literatur aus Afrika, Asien und Lateinamerika*) founded *Der ANDERE Literaturklub*, a non-profit initiative, which aims at giving African, Asian and Latin American authors much deserved credit.

[12] http://www.litprom.de/sites/afrikanissimomachtschule.html
[13] Eng.: reading journey
[14] http://www.litprom.de/sites/afrikanissimo_startseite.htm

According to their website (http://www.litprom.de), from which all information was obtained, the annual membership of this club amounts to €65,- and offers subscribers the following per year[15]:

- Four selected books by authors from Africa, Asia and Latin America (German translation)
- The magazine LiteraturNachrichten (literature news). It is published quarterly and informs about trends, books, prizes, authors as well as literary policies in the relevant countries
- Information regarding readings and conferences
- The catalogue QUELLEN which informs about contemporary literature from Africa, Asia and Latin America (German translation) and is published every two years
- Through the membership subscriptions, the club also supports literary projects, such as literary competitions, magazines and anthologies, in Africa, Asia and Latin America

This section illustrates the role of African literature in Germany, starting from its breakthrough as the anthology *Schwarzer Orpheus: Moderne Dichtung afrikanischer Völker beider Hemisphären* (1954), paving the way for a wider readership of contemporary African literature as well as the literature of the African Diasporas in Germany. This was chiefly made possible with the dedication and enthusiasm of German scholar and publisher Janheinz Jahn.

Nowadays, African literature is widely accessible in German bookstores, including the works of South African writers, such as, J.M. Coetzee, André P. Brink, Miriam Tlali, Zakes Mda, and many more. Much effort is put in to make works from not only Africa but also Asia and Latin America in order to encourage cultural exchange and awareness. *Afrikanissimo!*, an imprint of the *Gesellschaft zur Förderung der Literatur in Afrika, Asien und Lateinamerika* (Society for the Promotion of African, Asian and Latin American Literature), runs various initiatives to make authors from the African continent more popular in the German-speaking world.

[15] http://www.litprom.de/sites/alfrm.htm

Most universities offering degrees in language and cultural studies teach courses in African literature.

This section aims at showing that African literature has an important role in Germany and that my research is worthwhile doing since there is an interest for works by African writers.

II. Text Analysis of *Never Been At Home*

The book to be analysed is *Never Been At Home* by Zazah Khuzwayo, a young, black woman writer in post-Apartheid South Africa, which was published at the beginning of 2004, after South Africa's first decade of democracy. It tells the story of Zazah's childhood in a poor rural village in KwaZulu-Natal as well as her teenage years in a township in the face of her abusive father humiliating herself and the entire family. It also deals with her difficulties coming to terms with her past and ultimately ends with an appeal to all abusers and abused to take responsibility for their lives.

In this section, I carry out an analysis of the text, using the following model proposed by Christiane Nord (1991: 36) in her book 'Text Analysis in Translation'.

The specifically translation-oriented text analysis consists of both extra- and intratextual factors[16]. Extratextual factors are investigated by determining the author or sender of the text (*who?*), the sender's intention, the addressee or recipient the text is aimed at (*to whom?*), the medium or channel the text is communicated by (*by which medium?*), where or when the text was produced and published. Furthermore, the motive (*why?*) as well as the function of the text (*with what function?*) need to be analysed.

Intratextual factors are investigated by determining the subject matter the text deals with (*on what subject matter?*), the information or content, which is presented in the text (*what?*), the knowledge presupposed by the author (*what not?*), the composition or construction of the text (*in what order?*), the non-linguistic or paralinguistic

[16] Cf. model proposed by Christiane Nord on page 36 of her book 'Text Analysis in Translation' (1991).

elements accompanying the text (*using which non-verbal elements?*). Moreover, the lexical features (*in which words?*), the syntactic structures (*in what kind of sentences?*) found in the text, the suprasegmental characteristics of intonation and prosody (*in which tone?*), as well as the effect of the text (*to what effect?*) need to be analysed.

Nord's model is designed for application to all text types and language pairs. Her approach aims to provide 'criteria for the classification of texts …, and some guidelines for assessing the quality of translation' (Nord 1991: 2). She claims that source-text analysis aspires to 'provide a reliable foundation for each and every decision which the translator has to make in a particular translation process' (Nord 1991: 1). When deploying a comprehensive model of translation-oriented text analysis, the translator can establish the function-in-culture of the source text. He/she then 'compares this with the (prospective) function-in-culture of the target text required by the initiator, identifying and isolating those source-text elements which have to be preserved or adapted in translation' (Nord 1991: 21). Nord (1991: 11) goes on to argue that 'the translator […] is a text producer in the target culture' and that 'the translator must not act contrary to the sender's intention' (1991: 48).

The sender of the present text is Zazah Khuzwayo, born in a rural village in KwaZulu-Natal in the late 1970s where she spent a great deal of her childhood years. She then moved with her family to a township on the north coast of the Indian Ocean in KwaZulu-Natal, where her father worked as a policeman. After having completed High School, she studied at a Technical College. Nothing seemed to suggest that she would start a successful career as a writer and become a women's and children's rights activist. So far, the novel or autobiography *Never Been At Home* (2004) is the only published work.

Zazah Khuzwayo's social background can easily be compared to that of many black South Africans since she grew up in a rural village with her grandmother as well as in an urban township where she received formal schooling.

Although the sender, the text producer and even the narrator are the same person – the novel ends with a dedication to her mother, all abusers and abused – the structure and storyline do not become complex. Khuzwayo writes in the first person singular, i.e.

she is the first-person narrator; hence, in most cases the sender of the quoted utterance is identical with the sender of the frame text:

> 'I couldn't lose the only remaining sister I had, the one that I knew. I said my own prayer: 'Please God, I beg you not to take her away from me. Please bring her back safe and alive. I have been through so much. If I lose this one last sister, I will be sure that you don't exist.' That was my prayer.'
>
> (Khuzwayo 2004: 82)

Only in some instances does she cite remarks by a third person or dialogues. In these cases, the sender of the quoted utterance is not identical with the sender of the frame text.

> 'Your father has chased us away,' they told me. 'He told us to leave his house, but *Mntanami*, it is after seven and there is no transport.'
>
> (Khuzwayo 2004: 144)

The intention behind this work is to raise awareness about physical and sexual abuse, particularly that against women and children. It aims at empowering and encouraging them to seek help, confide in someone and fight for their rights. It also addresses abusive parents, especially men, and reminds them that they destroy people's or their children's lives through their careless and violent actions.

The recipients of this book are readers who are generally interested in South African writing. In my opinion, Khuzwayo aims at a very general and broad-based readership of South Africans. I think this includes almost everybody, from diverse social and educational backgrounds, of different, religion and ethnicity although particularly black South African youth are likely to identify themselves with the book.

The book was published by David Philip Publishers in collaboration with New Africa Books. David Philip Publishers was established by David and Marie Philip with the aim of starting an indigenous, independent publishing house in South Africa in order to promote and encourage the development of South African writers. As opposed to

many other various, smaller publishing houses that were launched in the 1970s and 1980s, David Philip Publishers managed to remain in existence until today. The following quote[17] describes this publishing house's success: 'in just under 30 years of their existence as independent publishers, they have helped to change the face of local, English-language publishing from the colonial-style dependencies of the large British companies like Oxford University Press and Macmillan, to quality indigenous products.' David Philip Publishers is an imprint of New Africa Books. New Africa Books aims at becoming Africa's leading publishing house and claims to be the world's gateway to Africa's literatures. Imprints, such as David Philip Publishers, Spearhead Press and New Africa Education Publishing operate under New Africa Books. The directors are Z. Sisulu (Chairperson), B. Wafawarowa (Managing), L. Emmanuel (Financial), A. Koopman (Publishing), M. Philip and D. Philip.
There are no statistics depicting the age, education, ethnicity, gender, religion, etc. of these publishers' readers available at this point in time.

The text is transmitted in writing, 'a suitable channel or medium … [which] will have the function of fulfilling the intended communicative purpose' (Nord 1991: 12), by David Philip Publishers in collaboration with New Africa Books. Works that are published by David Philip Publishers are printed in Cape Town and distributed throughout the entire country. Over the last few years, the number of published works at David Philip Publishers has steadily grown. The Botsotso magazine's[18] editorial board help developing the manuscript of Khuzwayo's first work. As a matter of fact, chapter one, *The warm tears of Umakoti*, was originally published in Botsotso magazine, No.12, 2000. It is an independent cultural magazine which promotes new writing in all South African languages. The magazine features poetry, cultural features, short stories, and artwork. Depending on the availability of funds, Botsotso magazine is published on an annual basis. The members of the editorial board are: Allan Kolski Horwitz, Isabella Motadinyane, Ike Mboneni Muila, Siphiwe Ka Ngwenya Zachariah Rapola and Anna Varney. Furthermore, Botsotso aims at incorporating illustrations as well as art work.

[17] All information regarding David Philip Publishers as well as New Africa Books was retrieved from the following website: http://www.newafricabooks.co.za/about.asp
[18] All information regarding Botsotso Magazine was retrieved from the following website: http://www.111.co.za/botsotso.htm

The text class is a novel. In almost all cases, novels are fiction; however, the book in question is at the same time an autobiography. Whereas novels deal, for the most part, with fiction, autobiographies tell the story of the author's life. All authors transform their life experiences into art. Usually, the names of the protagonists, even the one of the author, are changed and replaced with different names. In *Never been at home*, Khuzwayo decided to leave her own name as well as the names of the close family members. However, she opted for changing the names of all other people involved in order to protect their privacy (c.f. acknowledgements in *Never Been At Home*). While the events are retold in an autobiographical novel, the events do not necessarily have to be absolutely true, neutral or objective but can be told in a way that the author would have liked them to be in real life. When the distancing from real events is prevalent, the book can be referred to as a semi-autobiographical novel. Many first novels deal with personal experiences, such as war, discrimination, sex, family conflict, trauma, etc.

The place of publication is Cape Town, South Africa's Mother City. Alongside Johannesburg, Cape Town is South Africa's biggest urban metropolis (plural) and cultural melting-pots. The city attracts many South Africans from urban and rural areas, such as the Eastern Cape, as well as foreign immigrants who in search of jobs and better living conditions or merely for the beautiful scenery.

The book was published very recently, in January/February 2004. In this year, South Africa celebrated its first decade of freedom. It might be important to mention that this book could only have been published in such a very modern context, i.e. after 1994, as it would have most likely been censored, had Khuzwayo written the novel during the apartheid era.

With regard to the text's function, I would like to point out that I have already mentioned earlier the author's intention, namely, to raise awareness about abuse towards women and children as well as empowering them and encouraging them to take action against their abusers. In this case, Khuzwayo tells her own story as it happened to her and her family. The motive for this is likely to be the fact that South African statistics indicate an outrageously high number of violent behaviour towards

people, especially towards women and children. Khuzwayo elaborates on the subject matter in as much detail as possible in order to fulfil the communicative purpose.

The subject matter of the text deals with the hardship Zazah Khuzwayo experiences as a result of her father's inhuman and abusive behaviour but shows how she, as a young grown up woman, eventually manages to forgive him for all the suffering he caused her and the rest of the family and overcame her hatred which has formerly hindered her in becoming a free woman. *Never Been At Home* (2004) is set in the South African province KwaZulu-Natal.

Zazah, along with her older sister Thembi and her mother, live in her father's mother's kraal, while her father lives far away in a township on the north coast where he works as a policeman. He is a much respected man in the village and visits them at the end of every month. However, in reality, the father is not the person he pretends to be. From a very young age, Zazah and her sister have to witness their father's violent behaviour towards their mother. She even lost two sons at their births as a result of his beatings. At the same time, the grandmother and the other in-laws blame her for not having borne them boys. Also, Zazah, Tembi and their mother are only allowed to eat their in-laws leftovers and are exploited to do the household chores.

After both families and the police have been involved the father receives a warning and is ordered to support his daughters and wife at his house in the north coast township.

Over the years, however, the father becomes more and more violent and refuses to take any responsibility for his children, i.e. take care of the most basic things, such as to buy groceries and pay the school fees. Against his will, the mother takes up part-time employment in order to bring up her children. She chooses to abide by the norms and values of the Zulu tradition and Catholic religion and tolerate the pain she and her children, now the two girls and two younger boys, have to endure. The neighbours and the church do not know or perhaps do not want to know about the abuse and cruelty that is happening so nearby.

As she becomes older, Zazah grows to be rebellious and decides not to bear her father's behaviour anymore. Her sister, however, runs away from home after having been sexually abused by her father and leaves her little son in the care of Zazah and their mother. The father also tries to indecently assault Zazah but she does everything in her powers to resist – and succeeds.
Looking for male attention and love, Zazah starts dating but none of her relationships with her boyfriends seem to work out as she finds it difficult to bond. Yet, she keeps on dating young men as a way to escape home and in search for love and attention. She manages to obtain a diploma from a college in Durban but her personal life is dominated by strokes of fate. Her beloved sister, Thembi, having suffered from an unknown illness, and her mother pass away in a short space of time. Zazah now faces the tremendous task of raising her younger siblings, Thembi's as well as her own son. Still being impaired by her past, she becomes a refuge to alcohol and considers suicide. The love for her son and the love she got from her late mother give her the admirable strength not only to move on but also to forgive her father and respect him after all the sorrow he caused.

Throughout the book, there are also numerous knowledge presuppositions made by the author. This clearly indicates that the text is aimed at a (black) South African readership that has background knowledge of African rural life and traditional Zulu customs in KwaZulu-Natal. An introduction to the grim storyline is made by the word 'piss' as opposed to 'wee' first sentence in the book disrupting our mental picture of the idyllic village in the hills of rural KwaZulu-Natal:

> 'The sun was already up when I went to piss behind one of the huts. We lived in a rural village on the south coast of KwaZulu-Natal. The family home was built on a hill. It was a large home with several round huts with grass roofs, a four-roomed building, a yard, a kraal and a place for chickens and pigs. If you looked downhill you saw a river that teemed with fish… Everybody used to go there to fetch water, to do their washing or to bath. The cows, goats, pigs, donkeys, even the birds in the sky, used to go there. It was one of my favourite places in the village. There was not only a river but also hills, trees, and a big mountain.'
>
> (Zazah Khuzwayo 2004: 1)

Furthermore, the names of the chapter at the beginning of the novel also point to a sad story:

Chapter 1: The warm tears of Umakoti
Chapter 2: Tears of hope
Chapter 3: Hoping against hope
Chapter 4: Tears of hopelessness
Chapter 5: The source of hatred
Chapter 6: Prayers for forgiveness
Chapter 7: The suicide nightmares
Chapter 8: Makoti's tears to death

Khuzwayo makes use of local and temporal deixis (Nord 1991: 138): 'KwaZulu-Natal' (p. 1), 'shebeen' (p. 135), '…we had lunch at a Wimpy' (p. 118). The most obvious presuppositions Khuzwayo makes are both at word-level and above word-level.

What is, quite understandably, expected from South African literature, is the addressing the theme of Apartheid in some way or another. However, Khuzwayo chose not address any political issues whatsoever, presumably in order to focus on the crises that went on her very personal life. For instance, the year 1994, when South Africa held its first democratic elections is not depicted from a political point of view:

> 'That year, 1994, a lot of things happened. I started going to the Christian Centre. My mother didn't approve of this but she knew it was better than not going to church at all. I had made it clear that I was not going to attend the same church as my father. I was out of the Roman Catholic church completely.'
>
> (Zazah Khuzwayo 2004: 113)

At various instances, she presents unspoken rules to us without explaining them any further. For instance, the fact the Zazah's mother is expected to do all the housework. According to Zulu culture, the family is to be looked after by the daughter-in-law.

> My mother was in the kitchen lighting the fire… My mother went into the kitchen to prepare lunch for the whole family.
>
> (Zazah Khuzwayo 2004: 1, 4)

What might also pose another difficulty with regard to the target readership's understanding of the text (*what not?*) is the fact that, according to Bhatti (2003[19]), South Africa and Germany are based on different social formations. This is likely to have an effect on the way other cultures and customs are regarded or perceived. Readers from social or national backgrounds will have different assumptions regarding issues, such as interculturality (active and critical participation in communication), pluriculturalism (perception and construction of the multiple identifications of a person)[20] and multiculturalism (ackowledgement and appreciation of the coexistence of a number of cultures in the social context. Since many issues are assumed and not addressed directly in *Never been at home,* readers should be aware of diversity in society and also, how communication is affected by certain cultures.

If Khuzwayo's novel is going to be translated into German, or any other foreign language for that matter, the translations of these presuppositions must be tackled in a different fashion since the target readership has different assumptions and expectations. However, the following issue might then arise: Since the 'translator is not the sender of the ST message but a text producer in the target culture who adopts somebody else's intention in order to produce a communicative instrument for the target culture, or a target-culture document of a source-culture communication' (Nord 1991: 12), is the translator allowed to add or omit information? I hope to do justice to all aspects as good as possible.

Apart from a very few points that deviate from the subject matter, the text composition is in chronological order.

[19] Prof. Anil Bhatti is a professor from the University of New Delhi and held a guest lecture at the University of the Witwatersrand in 2003.
[20] http://www.ecml.at/mtp2/LEA/presentation/pluriculturalism.pps+Pluriculturalism&hl=en

The novel is accompanied by a picture on the cover of the book (see addendum). It shows a little black girl in her school uniform carrying her school bag in her right hand walking through the veld in a rural area. It is a sepia photograph. Her posture and facial expression play an important role with regard to the context of the story: the child looks at us in a naïve, innocent and timid fashion. At her young age, she seems to have already experienced hardship. Yet, the look of her eyes seems to tell us that she has a fighting spirit and determination in her as well and that she is not someone who gives up easily. The girl on the photo could have easily been Zazah Khuzwayo herself as a girl growing up in her grandmother's kraal in rural KwaZulu-Natal. However, the picture is not one of Khuzwayo's private photographs. It was taken by photographer Graeme Robinson and has been put at the publisher's disposal by the Cape Photo Library. The picture seems to stress the narrator's personality and the role she plays in her dysfunctional family. This additional feature is intended as a reading incentive for the recipient and aims at capturing their attention.

Even though the text belongs to the category of novels, a great part of it resembles spoken language. The level of formality and difficulty is not high at all. As far as the English text is concerned, Khuzwayo writes in a very accessible style. She uses short and simple, everyday English words. However, as already mentioned before, the Zulu words and/or phrases in italics will only be understood by readers who understand Zulu or, at least, have a basic knowledge of the language. Since they have not been translated on purpose and, thus, evoking the Zulu cultural setting and traditions, they cannot be ignored when translating the text into German. They add local flavour to the novel and Khuzwayo has not made or added any explanations with regard to their meaning. The question is: how can these Zulu culture-bound terms and phrases be transferred into a German target text and have the same overall effect on the German readership? Another prominent feature is the unidiomatic sentences reflecting the structures of the author's native language, Zulu.

Furthermore, it is important to note that Khuzwayo hardly uses objective words but tends to make use of subjective words for persuading, for example: 'luckily', 'I felt', I believe'. Persuasiveness requires familiarity as well as colloquialisms, for example, her style writing resembles spoken language, which makes the reader feel as if she is telling the story directly to, for instance, when she uses 'didn't' instead of 'did not'.

Her style can also be described as dynamic, powerful and convincing as she always describes the cruelty of her experiences and situations in much detail which seems to involve the readers as well and make them sympathise with her:

> ‘We went to the funeral. My little sister was so beautiful in a small white coffin. She looked as if she was going to say something or cry. But she lay there very quietly. Deep down I hoped for a miracle, for her to come alive. But I knew it was impossible. The doctors must have tried their best to save her. She was light and so bright like a shooting star. And she had shiny, thick black hair. No one was able to stop the tears of my sister and my brothers. With those tears they told her to rest in peace and asked God to be with her until we met again.
>
> My father was worse than a killer. He was able to kill people even before their births. Two boys and a girl were dead at birth and it was all his fault. He was a murderer, an abuser and a senseless being who rejoiced when his family was suffering or shedding tears. He was a criminal and deserved to go to jail, only there was no way to prove it. He was like a witch that mutilated people and killed people while they were sleeping in their homes. The state would find no evidence against the evil witch, for there is no proof of voodoo. I believed the devil didn’t need him in hell, that’s why he was still with us. If he went to heaven everyone would leave.’
>
> (Zazah Khuzwayo 2004: 73)

Her style can also be compared to a dialogue or conversation since she addresses the reader directly as if she is really communicating with us. She poses several questions in order to get the reader involved but at the same time, the questions already imply their answers, e.g.

> ‘How could we be expected to believe in God?’
>
> (Zazah Khuzwayo 2004: 73)

> My father didn’t even know what standard I was in. He didn’t care at all. Sometimes I wished that things were different between him and me. The other pupils at school would say nice things about their fathers and how proud their fathers were about them being in matric. But I wouldn’t have

> anything to say about mine. He would tell me to my face that I was nothing but a worthless bitch. Those words were worse than his hitting me. They would pierce my heart and destroy my self-confidence… My heart was filled with wounds that hurt. Would they ever heal?
>
> (Zazah Khuzwayo 2004: 102, 103)

> 'I am not so much into politics, but I thought to myself: What is wrong with our society? Look at how many street kids we have because of unwanted pregnancies caused by men forcing women into sex? And how many more will we have in the future because of unsafe sex? The men don't seem to care about the Aids virus and all the sexually transmitted diseases. I am proud to be a South African and glad to be black but why is our black society so careless about the future? Do they expect the government to come up with miracles and sort out all their problems?'
>
> (Zazah Khuzwayo 2004: 130)

She writes in an informal and sometimes sarcastic manner, for instance (cf. above):

> I believed the devil didn't need him in hell, that's why he was still with us. If he went to heaven everyone would leave.'
>
> (Zazah Khuzwayo 2004: 73)

The relationship between the author and the reader is balanced, i.e. there is no superior or inferior role, and it can be described as reciprocal. This is due to the fact that the novel is an autobiography told in the first person. Khuzwayo also uses many personal pronouns such as *I*, *you*, *and we*, words of endearment for beloved family members, such as *Ma*, *my baby*, their first names, and so on, which convey love and intimacy. Everybody can identify him-/herself with that. As already highlighted before, the relationship between Zazah's family and her father, including the grandmother and the other in-laws, however, is not a balanced one. This is reflected by the use of forms of address, for example, *Baba ka Thembi*, *that bastard*, *Sathane*, etc.

According to Jakobson (1976), who expanded Bühler's earlier tripartite model, assumes six functions of language.

a) The ‘expressive function’ (emotive) which refers to the author, addresser or sender of the message, is often used in editorial comments, literature, letters or autobiographies
b) The ‘informative function’ (referential) is linked to the content as well as the context of the message and is used in academic texts, textbooks, encyclopaedias, etc.
c) The ‘vocative function’ (appellative/persuasive) is linked to the addressee, i.e. the receiver of the message. It is predominantly used in advertising, speeches, religious texts or sermons.
d) The ‘aesthetic function’ which refers to the form of the message and relates to poetry, songs, etc.
e) The ‘phatic function’ is linked to the channel of the message and refers to the maintenance of contact.
f) The ‘metalingual function’ (language about language) is linked to the code of the message.

There are several functions of language that can be found in Khuzwayo’s novel. The ‘expressive function’ is deployed since the author uses emotive and subjective words in order to convey her opinions and her perspective with regard to all events depicted in the novel. Also, the ‘vocative function’ is used as Khuzwayo sometimes writes in an ironic but persuasive manner in order to get her point of view across, for instance (cf. above):

> I believed the devil didn’t need him in hell, that’s why he was still with us. If he went to heaven everyone would leave.’
>
> (Zazah Khuzwayo 2004: 73)

She also criticises the expectations society imposes on women:

> ‘I should have left him but I didn’t want to break my parents’ beliefs.’
>
> ‘What were your parents’ beliefs, Ma?’
>
> ‘Stay married to your husband and don’t bring shame to yourself. A good woman obeys her husband and perseveres.’
>
> (Zazah Khuzwayo 2004: 138)

The ‘phatic function’ is used when Khuzwayo poses direct questions to the reader as if she is making sure that the contact between him and the reader is still maintained, e.g.:

> ‘He tried to make love to me, but I knew that I had no feelings for him as a lover, so I refused. How I wished I could fall in love with him. What more could I want from a guy?’
>
> (Zazah Khuzwayo 2004: 118)

> I thought of abortion, but where was I going to find money to do it?’
>
> (Zazah Khuzwayo 2004: 122)

Khuzwayo hardly makes use of the ‘informative function’, since she does not refer to historical facts, such as the political situation at the time. I wish to point out that the ‘expressive function’ predominates, since it is used throughout the entire novel.

When culture-bound elements are transferred from an ST to a TT, translators have various translation strategies available to them. Their choice of strategy usually relates to the function of the target text, to the specific type of text to be translated as well as to the intended readership (c.f. Nord 1997, 1991). The purpose of Nord’s (1991) model of translation-oriented text analysis before commencing with the translation is to establish the characteristic features of the source and target text. Based on this concept, translators have a choice of various translation strategies that are suited for the intended purpose of a particular text to be translated.

CHAPTER 5: FINDINGS

The findings of the translation strategies are based on my translation of the first chapter 'The warm tears of Umakoti' in *Never Been At Home* (2004) which can be found in this paper in addendum A.

Careful thought was given to making adequate decisions with regard to the translation strategies to be deployed in the text. My overall approach to the translation of the first chapter of *Never Been At Home* (2004) was to be loyal to the author by conveying her message including the effects and different nuances to the best of my ability into the German target text. At the same time, I decided to make the TT reader-friendly in order to win the readers over and maintain their interest throughout the text. Different strategies, i.e. source-oriented vs. target-oriented and domestication vs. foreignisation, were utilised depending on the context, for instance, I generally chose to adopt a target-oriented approach when it came to the stylistic features and fluency of the translation and a source-oriented approach for culture-bound elements.

I. The macro-level

Sentence length

In general, the length of the sentences is preserved. Only in a few instances, sentences are shortened or connected with the previous or following sentence due to fluency purposes in the TT. This was done is accordance with German syntax and sentence construction.

I would like to note that the short sentences in the ST had a beneficial effect on my translation as it made the translation process slightly easier.

Example 1:

> The sun was already up when I went to piss behind one of the huts. We lived in a rural village on the south coast of KwaZulu-Natal. The family home was built on a hill. It was a large home with several round huts with grass roofs, a four-roomed building, a yard, a kraal and a place for

chickens and pigs. If you looked downhill you saw a river that teemed with fish… Everybody used to go there to fetch water, to do their washing or to bath. The cows, goats, pigs, donkeys, even the birds in the sky, used to go there. It was one of my favourite places in the village. There was not only a river but also hills, trees, and a big mountain. (p. 1)

Die Sonne schien bereits, als ich zum Pissen hinter eine der Hütten ging. Wir lebten in einem ländlichen Dorf an Südküste KwaZulu-Natals. Unser Zuhause lag auf einem Hügel. Es war groß und hatte mehrere Rundhütten mit Grasdächern, ein Haus mit vier Zimmern, einem kleinen Hof, einem Kraal und einem Ort für die Hühner und Schweine. Wenn man bergab schaute, konnte man einen Fluss sehen, der nur so von Fischen wimmelte... Alle Menschen gingen dorthin, um Wasser zu holen, ihre Wäsche zu waschen oder zu baden. Die Kühe, Ziegen, Schweine, Esel, ja selbst die Vögel am Himmel, kamen dorthin. Es war eines meiner Lieblingsplätze im Dorf. Dort gab es nicht nur einen Fluss, sondern auch Hügel, Bäume und einen großen Berg.

Example 2:

‘First you went to your family without getting permission from me or your husband. Which means we wasted all those cows that we paid for you.’

‘But Ma, your son beats me all the time and you don’t say a thing about it. He doesn’t give me any money for my children.’ (p. 8)

‚Erst gehst du einfach ohne die Erlaubnis von mir oder deines Ehemannes zu deiner Familie. Das heißt also, dass wir sämtliche Kühe, die wir für dich bezahlt haben, für nichts und wieder nichts waren.’

‚Aber, Mutti, dein Sohn schlägt mich die ganze Zeit und du sagst gar nichts dazu. Er gibt mir gar kein Geld für meine Kinder.’

<u>Paragraph division:</u>

As the following examples demonstrate, I precisely maintained the paragraph division from the ST.

Example 1:

> My mom was in the kitchen lighting the fire. She was a very beautiful woman, with a light skin, long shiny black hair and a warm smile. But she did not often smile. She was very unhappy and always busy. The whole family called her Makoti… (p. 1)

> Meine Mutter war in der Küche, um das Feuer anzuzünden. Sie war eine wunderschöne Frau, mit einer helleren Hautfarbe, langen, glänzendem Haaren und einem warmen Lächeln. Jedoch lächelte sie nicht oft. Sie war sehr unglücklich und hatte immer viel zu tun. Die ganze Familie nannte sie Makoti...

Example 2:

> How I wished my family could be as happy as Mrs Zumu's and Mrs Mthethwa's families. I had great faith that everything was going to be alright but I was scared. I had seen so much swearing and fighting that day. (p. 18)

> Wie sehr ich mir wünschte, dass wir auch so glücklich wie die Familien von Frau Zumu und Frau Mthethwa sein könnten. Ich hatte großes Vertrauen darauf, dass alles wieder in Ordnung sein würde, aber ich hatte auch Angst. Ich hatte soviel Streitereien und Fluchereien an dem Tag gehört.

<u>Internal narrative:</u>

The internal narrative consists of Zazah's detailed description of her recollections of her childhood and youth. Such memories predominantly deal with the family's daily ordeal by the abuse inflicted by the father as well as the socio-cultural implications within the Zulu community at large. Political issues, such as life during or after apartheid, are only revealed in so far as Zazah's everyday life is concerned, i.e. the segregation between South Africa's many diverse cultures is briefly mentioned. Important historical events, such as the first democratic elections in 1994, are not mentioned at all.

Apart from that, dialogues among the different protagonists play an important role throughout the entire novel.

All the abovementioned types of internal narrative were directly transferred into the German target text.

Example 1:

> He used to come home at the end of every month. Sometimes he came on special occasions, bringing his mother, my granny, a box of assorted cakes, sweets, fruits and a two-litre bottle of squash. My granny was very dark. She had long grey hair and was always very neatly turned out. She was a good member of the Roman Catholic Church. (p. 2)

> Er kam immer am Ende des Monats nach Hause. Manchmal kam er zu besonderen Anlässen, um seiner Mutter, meiner Oma, eine Packung mit gemischten Keksen, Süßigkeiten, Obst und eine 2-Liter-Flasche Saft zu bringen. Meine Oma hatte auch eine dunklere Hautfarbe. Sie hatte lange, graue Haare und war immer schick zurecht gemacht. Sie war ein ehrenhaftes Mitglied der Romanisch-Katholischen Kirche.

Example 2:

> Time was moving on and the days were passing. The weekend my father was supposed to come he didn't show up. That Sunday I didn't go to church, because I didn't have anything to wear. The dress I had was too small and my shoes did not fit me. My mother was complaining that her husband was working, yet she never had a cent from him to buy anything for us. The clothes we had she had bought while she was working as a maid, but the family stopped her because a woman was not allowed to work. (p. 15)

> Die Zeit verstrich und die Tage gingen vorüber. An dem Wochenende, an dem mein Vater hätte kommen sollen, kam er nicht. An dem Sonntag ging ich auch nicht zur Kirche, weil ich nichts zum Anziehen hatte. Das Kleid, das ich hatte, war zu klein und meine Schuhe passten mir nicht. Meine Mutter beschwerte sich darüber, dass ihr Ehemann arbeitete, aber sie nicht einen Cent von ihm bekam, um für uns etwas zu kaufen. Die Kleider, die wir hatten, hatte sie gekauft, als sie als Maid gearbeitet hatte. Die Familie zwang sie mit der Arbeit aufzuhören, weil es einer Frau nicht gestattet war zu arbeiten.

Dialogue:

All direct speech as featured in the source text was precisely conveyed into the German target text. Khuzwayo makes use of dialogues right through the entire novel in order to depict the different power relationships and hierarchies that exist among the family members as well as to show the love and affection between Zazah's mother Hlengwa and her children.

Example 1:

> My grandmother said: 'Mtholephi, this woman of yours does as she pleases, as you can see. She cannot even keep quiet and let us talk. She went home without my permission. She also wants to go and live in the township with you. But what really makes me angry is that she says that you give me money and nothing to her. Just tell her how hard I worked to send you to school so that you can be what you are today.' (p. 11)

> Meine Großmutter sagte: ‚Mtholephi, wie du siehst, macht deine Frau hier, was sie will. Sie kann noch nicht mal ihren Mund halten und uns ausreden lassen. Außerdem ist sie ohne meine Erlaubnis nach Hause gegangen. Sie will auch mit dir ins Township gehen und dort leben. Aber was mich wirklich böse macht, ist, dass sie sagt, du gäbest mir Geld und ihr gar nichts. Sag ihr doch bitte gefälligst wie hart ich gearbeitet habe, um dich zur Schule schicken zu können, damit du das sein kannst, was du heute bist.'

Example 2:

> One night we were in the kitchen. My mother was cooking and I was on the mat next to the fire as usual when my granny said: 'Makoti, you must not send this child to school. She will waste my son's money. She is lazy, always lying next to the fire. She is even too lazy to talk.' (p. 13)

> Eines Abends waren wir in der Küche. Meine Mutter war am Kochen und ich saß wie gewöhnlich auf der Matte neben dem Feuer, als meine Oma sagte: ‚Makoti, schick dieses Kind nicht zur Schule. Sie

verschwendet bloß das Geld meines Sohnes. Sie ist faul und sitzt nur immer neben dem Feuer. Sie ist sogar zum Reden zu faul.'

,Bitte, Ma, sie ist doch noch jung. Gib ihr eine Chance.'

Italicised words and phrases

In the source text, italics were deployed in order to put emphasis on culture-bound elements, phrases and expression. Furthermore, italics indicate the usage of the Zulu language. Such italicised words, phrases and expressions featured in the source text were transferred into the German target text in their original form, i.e. in italics.

Example 1:

He preferred to sell her for eleven cows, *ilobola*, with nothing in her hand except her heart that was too soft. (p. 7)

Er wollte sie lieber für elf Kühe, *ilobola*, verkaufen, mit nichts in ihrer Hand, außer ihr viel zu weiches Herz.

Example 2:

'Gogo, my mother is back!'

'Oh, *Nkulunkulu ngiyabonga*, thank God! Who was going to do all the work for the party?' (p. 8)

,Oma, meine Mutter ist wieder zurück!'

,Oh, *Nkulunkulu ngiyabonga*, Gott sei Dank! Wer hätte denn sonst die ganze Arbeit für die Party machen sollen?'

To sum up, I would like to conclude that the target text is a mirror text of the ST as far as the macro-level is concerned, i.e. sentence length, chapter and paragraph division, internal narrative and dialogues were maintained. Moreover, italicisation of Zulu words, phrases and expressions in the source text were left unchanged in the German target text.

The problematic nature of the translation of such italicised words and expression will be dealt with in the following section.

II. The micro-level

This section will closely examine the translational problems I faced when dealing with socio-cultural differences as well as idioms that occurred on the linguistic level. The subsequent analysis including the examples will justify the choice of the various translation strategies. Further comments can be derived from the footnotes.
During the translational process, the following procedures suggested by Hatim & Mason (1990) were borne in mind:

- if possible, retain intentionality
- retain linguistic devices maintaining coherence
- if possible, preserve informational status
- if possible, preserve the extra-linguistic status

Socio-culturally marked terms of address

In most of these instances, I opted for a cultural equivalent, i.e. a cultural substitute (Baker 1992: 31), particularly for those words that are deeply embedded in the rural Zulu society. Such socio-culturally marked terms of address are difficult for the target readers to grasp due to cultural differences.

- gogo:

In the Zulu culture, this word is a term of address for one's grandmother. In the South African Concise Oxford Dictionary (2002) it is defined as follows:

gogo · n. S. African informal granny › used as a respectful form of address for an elderly person, usually a woman.
- ORIGIN from isiZulu *ugogo* 'elderly person'

It is well known in South Africa by non-Zulu speakers, possibly due to the popular Vodacom adverts 'Yebo Gogo!' ('Yes, granny!'). Since the German target text aims at a non-South African audience who does not have the same presumptions and presuppositions as South African readers do, I chose to translate it as *Oma* which is the German cultural equivalent. In my opinion, the German reader would be puzzled by the South African term since it does not sound familiar at all. The TT reader would, therefore, also be distracted from the storyline while attempting to grasp the meaning of the term 'gogo'.

- babakaThembi:

This term literally means ‘father of Thembi’ in English. The word *baba* is defined as follows in the South African Concise Oxford Dictionary (2002):

baba · n. S. African a respectful title or form of address for an older man.
- ORIGIN C19: isiZulu, ‘father’.

In the literature review, I have discussed the concept of *isihlonipha sabafazi*, i.e. the conscious avoidance of syllables that occur in the husband’s family’s names. The term *babakaThembi* is a slightly deviated form of respect used by Zazah’s mother. She is consciously avoiding her husband’s name in order to show respect and to indicate her social inferiority. This term of address also stresses the importance of the first-born child in African cultures[21].

Even though this is an intrinsic part of the Zulu culture, predominantly in rural areas, I opted for an alternative solution in the target text. The literal translation of this term of address is not used at all in a German context and can, therefore, only result in the confusion on the part of the reader. In fact, it could even cause the opposite effect the author intended to convey.

Hence, in this instance, I opted for a substitute, i.e. I made use of the husband’s first name ‘Mtholephi’. The first name is likely to be used during an argument between a German couple.

- Makoti

According to the South African Concise Oxford Dictionary (2002), the Zulu noun *makoti* is defined as follows:

makoti · n. S. African a young married woman; a bride.
- ORIGIN from isiZulu.

Furthermore, *makoti* is a popular term of address widely used for a family’s daughter-in-law as can be derived from the ST. For this word is so well known in the South African context and can be used both as a noun as well as a term of address, I decided to retain it in the German TT instead of finding a German equivalent. Since the target readers do need an explanation as far as the meaning of the word is concerned, I included the term *makoti* in the glossary which can be found in the addendum of this paper.

- sayitsheni

[21] Thembi is Hlengwa’s and Mtholephi’s first-born child and therefore, Zazah’s older sister.

There is no entry for this term in the South African Concise Oxford Dictionary (2002). It is obvious, though, that this is a loan word from English. I also retained this term in the TT as its meaning, i.e. the original English word 'sergeant', is mentioned in the very same sentence. Hence, there is no need to add this term in the glossary.

- Mamncane

There is no entry for this term in the South African Concise Oxford Dictionary (2002). The word is derived from *mam*, 'mum' and *ncane*, 'small'. This word is used as a term of address for one's mother's younger sister. In order to emphasise the Zulu background of this novel, I decided to retain this term in the German TT and included it in the addendum for clarity purposes.

- Ma/MaHlengwa

According to the South African Concise Oxford Dictionary (2002), *ma* is defined as follows:

ma · n. informal one's mother.

However, this term is often used by Zulu speakers to address a woman regardless of the fact whether she is that person's mother or relative. It can be used on its own or in conjunction with a surname. I decided to retain this term in the TT and included it in the glossary.

- Sis

This word is an informal term of address for one's sister but is used for strangers as well in order to express solidarity (c.f. *ma*). However, I chose not to transfer it into the German TT as I did with the term *ma*. Whereas *ma* sounds similar to the German word for 'mum' *Mama* and is, thus, easier to recognise, the word *sis* does not have any resemblance with the German equivalent *die Schwester*. I believe in this case, it would be confusing for the TT reader. Moreover, the term, as embedded as it is in the Zulu culture, is not particularly relevant in the TT. Hence, I opted for a domesticating approach and, depending on the context, chose to use the person's name or the German word *Schwester* instead.

The South African Concise Oxford Dictionary (2002) briefly explains this term as follows:

sis · n. informal sister.

Grammatical form of address:

When translating the various conversations featured in the text, I realized that there are different forms of address between English and German, i.e. the formal *Sie*, *Ihnen*, *Ihr-* and the informal *du*, *dir*, *dich*, *dein-* and *ihr*, *euch*, *euer/eur-*. In English, this distinction does not exist as there is only the 'you'-form which is used both formally and informally. However, Zulu speakers make use of the two different forms of address: *wena*, *u-* (informal) and *nina*, *ni-* (formal). If we merely take the English text into consideration, I could conclude that I opted for a domesticating approach. However, if we bear the underlying Zulu context in mind, I transferred the appropriate form of address into German.

For instance, when MaHlengwa arrives with the girls at Mtholephi's house in the township, she finds a strange woman in the kitchen. Since they are strangers and have not been introduced properly, the formal form of address is used, i.e. *Sie*, *Ihnen*, *Ihr-*.

Proper names

This category includes names used for the various protagonists as well as locations featured in the novel. Usually, authors choose names for individuals very carefully in order to indicate the characters' social background or sometimes even their character traits. Since this is a South African text, which is specifically bound to a cultural setting, I decided not to domesticate the names. I chose to rather keep the names unchanged (text can clearly be identified as translation) It is worth mentioning at this point that traditional African name giving among the Zulus differs from the German name giving. Although German names, or European names in general, do have a meaning, often originating from centuries ago, the meaning of a name does not necessarily play an important role. However, in Zulu culture, the choice of a name is a much more serious matter.

- KwaZulu-Natal:

KwaZulu-Natal is one of South Africa's nine provinces. It is located in the south-eastern part of South Africa on the Indian Ocean coastline. This is where most of the storyline takes place.

The province is widely known for its tourist attractions and holiday resorts. Thus, the German readership will not have any difficulty recognising this particular location.

- Khuzwayo:

Khuzwayo is a Zulu surname. Since the novel is set in a particular cultural, African context and Khuzwayo is telling her personal family story, I chose not to domesticate the names. Moreover, a domesticated name, i.e. a German name, would sound unnatural, probably even ridiculous, given the circumstances of the story.

- Thembi:

Thembi is a Nguni first name, usually for girls.

- Zazah:

Zazah is an abbreviation or a nickname for the Zulu name Zabanguni.

- Jo'burg:

Jo'burg is an abbreviation for Johannesburg. The German readership will have no difficulty recognising this location due to its popularity. Many German tourists fly into Johannesburg when coming on holiday to South Africa.

- Mandla

This is another Zulu first name for boys. Its meaning is 'power' (cf. *amandla ngawethu* 'power to the people'). I did not domesticate this name for the abovementioned reasons.

- Mtolephi

Mtolephi is a Zulu name. Again, I did not domesticate this name.

- Hlengwa

Hlengwa is a Zulu name. I did not domesticate the name for the abovementioned reasons.

Idiomatic expressions

In order to avoid a stilted target text, I made use of various flavouring particles, such as *ja*, *doch*, *schon*, etc. These particles can, for instance, put emphasis on certain aspects in a sentence and contribute to creating a flowing and natural text.

Example 1:

> … Everybody used to go there to fetch water, to do their washing or to bath. The cows, goats, pigs, donkeys, even the birds in the sky, used to go there. (p.1)
>
> … Alle Menschen gingen dorthin, um Wasser zu holen, ihre Wäsche zu waschen oder zu baden. Die Kühe, Ziegen, Schweine, Esel, ja selbst die Vögel am Himmel, kamen dorthin.

Example 2:

> One morning, as I entered my mother's room, she was crying. 'Mummy, why are you crying and why are your eyes blue?' (p.3)
>
> Eines Morgens, als in das Zimmer meiner Mutter kam, weinte sie. ‚Mama, warum weinst du denn und warum hast du ein blaues Auge?', fragte ich.

Moreover, I ensured that the adequate collocation (Baker 1992: 63) of verbs and nouns is target-oriented. For instance, idiomatic expressions allow for little or even for no variation in form, i.e. some nouns tend to be associated with a certain verb, even though there might be other verbs which could convey the same meaning.

Example 1:

> The sun was already up when I went to piss behind one of the huts. We lived in a rural village on the south coast of KwaZulu-Natal. The family home was on a hill. (p.1)
>
> Die Sonne schien bereits, als ich zum Pissen hinter eine der Hütten ging. Wir lebten in einem ländlichen Dorf an Südküste KwaZulu-Natals. Unser Zuhause lag auf einem Hügel.

As I have pointed out in footnote 3, the phrase ‘was built on a hill’ cannot be translated literally (*wurde gebaut*) as it would link the readers associations with the building process. Saying *Unser Zuhause wurde auf einem Hügel gebaut* would, therefore, sound rather unnatural as the word *bauen* as such is not at all important in this specific context. It is more natural to use the word *liegen* (‘to lie’, ‘to be situated’) here: *Unser Zuhause lag auf einem Hügel*.

Example 2:

> After church we went home and had lunch. (p.2)
>
> Nach dem Gottesdienst gingen wir nach Hause und aßen zu Mittag.

As pointed out in footnote 36, ‘After church’ cannot be translated literally in this context as it would sound unnatural in German. I translated it as *Nach dem Gottesdienst* (‘After the service’).
I would like to point out at this stage that this finding relates to this particular text only. There are various other literary texts, such as *Das Leben ist eine Karawanserei* (1992) by Emine Sevgi Özdamar, who wrote the book in German but let her first language surface in order to play with her bilingualism and express her two identities. For instance, she used the word *Mutterzunge* (‘mother tongue’) which does not exist in German. The correct term is *Muttersprache* (‘mother language’). Since this is part of her creative writing and has been incorporated in the text on purpose, a different translation strategy would have to be deployed in this particular context.

Another aspect which I would like to mention at this point is South African Black English (SABE, Lanham 1984, Buthelezi 1995). According to Buthelezi (1995: 17), there are various reasons for a fossilised second-language variety of English by black South Africans, for instance, the educational experience, cultural lifestyle, enclosure and group cohesiveness, religious affiliations and the overall political experience. There are some instances where the text revealed that the author is a non-native speaker of English. Whether these are individual mistakes or features of SABE will not be discussed further in this paper.

Example 1:

> One morning, as I entered my mother's room, she was crying. 'Mummy, why are you crying and why are your eyes blue?' (p.3)

As described in footnote 48, there must be a mistake in the ST. Actually, the expression is 'to have/get a black eye' and not 'blue eye' which be just like the German expression. Also, the 'to be' cannot be used here as the German expression is *ein blaues Auge haben*. The verb 'to be' (*sein*) would refer to the actual colour of the eye, for instance: *meine Augen sind blau* vs*. Ich habe ein blaues Auge*. Also, I used the singular form of 'eye' whereas the ST uses the plural form. I did this for fluency purposes and it does not really change the meaning of the sentence. The essence is that Zazah's mother was beaten and the reader will still understand this:

> Eines Morgens, als in das Zimmer meiner Mutter kam, weinte sie. ‚Mama, warum weinst du denn und warum hast du ein blaues Auge?', fragte ich.

Example 2:
Another example of second-language interference is the following sentence:

> 'Mtholephi, it's good that you came, we need you a lot,' said my grandmother.

This sentence seems to be a direct translation from Zulu, the author's first language. In Standard English, one would probably say 'We really need you' as opposed to 'We need you a lot', which sounds literally like *siyakudinga kakhulu*, the Zulu equivalent. I did not translate this part literally into German as it would make the TT sound stilted. I used the adverb *unbedingt* which means 'absolutely'/'really' in this particular context.

> ‚Mtholephi, wie gut, dass du gekommen bist. Wir brauchen dich nämlich unbedingt.', sagte meine Großmutter. (p.10)

<u>Aspects of contemporary and historical South Africa & culture-bound elements</u>

Khuzwayo's novel *Never Been At Home* (2004) features a number of culture-specific elements which are totally unknown in the German target culture

and are, thus, not lexicalised in German. According to Baker (1992: 20, 21), such concepts may be concrete or abstract and pose a particular high level of difficulty for the translator.

The German translation of Miriam Tlali's novel *Muriel At Metropolitan* (1979) by Michaela Huber (1989) does neither include footnotes nor any other types of explanations, such as a glossary containing South African culturally bound terms, phrases and expressions. As mentioned earlier, such terms, phrases and expressions are italicised in order to emphasise their importance in the novel for the author. According to Schultze (1993), the lack of explanations constitute 'a deficiency in the translation which makes for superficial reading because many readers will have to skip foreign expressions they cannot understand, thus losing out on the richness of the multicultural text'. Therefore, I decided to let the German readership share the South African experience by incorporating these terms in the translation and add a glossary which could be appended at the end of the novel as it is the case in Devil's Valley (2001), a novel by André P. Brink.
The terms featured in Khuzwayo's novel are defined as follows in the South African Concise Oxford Dictionary (2002). Below the definitions are the respective German explanations for the glossary.

kraal S. African · **n. 1.** a traditional rural settlement of huts and houses; a village. **2.** another term for **HOMESTEAD** (in sense **3**). 3. an animal enclosure · **v.** drive animals into a kraal).
- ORIGIN Dutch, from Portuguese *curral*, perhaps from Latin *currere* 'to run'.

glossary:	**Kraal**	eine ländliche, afrikanische Siedlung in Südafrika

township · n. 1. (in South Africa) a suburb or a city of predominantly black occupation, formerly officially designated for black occupation by apartheid legislation. **2.** N. Amer. a division of a county with some corporate powers. **3.** Brit. historical
a manor or parish as a territorial division. › a small town or village forming part of a large parish. **4. Austral./NZ** a small town.
- ORIGIN Old English *tūnscipe* 'the inhabitants of a village' (see **TOWN-SHIP**)

I decided not to include the term ‘township’ in the glossary as it is widely known in Germany and almost exclusively associated with South Africa.

B.A. no entry for this term in the South African Concise Oxford Dictionary, 2002.
abbrev. for *baccalaureus artium*, Bachelor of Arts.

Again, I decided not to include the term ‘B.A.’ in the glossary as this term is also widely known since most German universities now offer certain B.A. degrees.

sangoma · n. (in Southern Africa) a traditional healer or diviner
- ORIGIN from isiZulu *isangoma*

glossary:	**Sangoma**	eine Medizinärztin mit übernatürlichen Fähigkeiten

maid · n. 1. a female domestic servant. **2.** archaic or poetic/literary a girl or young woman › a virgin
- ORIGIN Middle English: abbrev. of **MAIDEN**

glossary:	**Maid**	eine Haushälterin und Tagesmutter, gewöhnlicherweise schwarz und ohne Schulbildung, die bei einer Familie, oft weiß, im Haus arbeitet

lobola (also **lobolo**) **· n.** (among southern African peoples) a bride price, formerly paid with cattle but now often with money. **· v.** offer cattle, etc. for a woman in order to marry her.
- ORIGIN from isiZulu and isiXhosa.

glossary:	**Lobola, auch Lobolo**	afrikanischer Brautpreis, traditionell 11 Kühe, heute zumeist Geld, der von der Familie der Braut an die Familie des Bräutigams übergeben wird.

The following phrases are in Zulu and not eligible to a German or even a South African English audience and must be included in the glossary.

In this phrase, Makoti is told to clean the house.

glossary:	***'washa nendlu, hhe.'***	Putz gefälligst das Haus!

The following phrase is a Zulu proverb meaning: Doing what your head tells you regardless of what people say.

glossary:	***'Ungukhanda limtshel` okwakhe'***	Ein Zulu Sprichwort, das übertragen bedeutet, seinen eigenen Weg zu gehen

Equivalents with distinctions in meaning

This section deals with certain terms that, according to the dictionaries, do have an equivalent in German but there are cases where the source and target languages make different distinctions in meaning, or have different expressive meanings (Baker 1992: 22, 23). Sometimes, there are words which are semantically complex, i.e. a single word sometimes expresses a more complex set of meaning than an entire sentence. 'Languages automatically develop very concise forms for referring to complex concepts if the concepts become important enough to be talked about often.' (Baker 1992: 22). Often, this realisation is only made once we need to find an equivalent for such a term in a different language.

Example 1:

The previous statement is particularly true for the word 'madam' which evokes particular associations due to the overall South African political experience.

madam · n. 1. a polite form of address for a woman. **2.** S. African the mistress of a household, usually a white woman. › humourous or derogatory an affluent urban white woman. **3.** Brit. formal a conceited or precocious girl. **4.** a female brothel-keeper.
- ORIGIN Middle English: from Old French *ma dame* 'my lady'.

The paragraph which features the term 'madam' does not refer to a typical South African situation. It describes a scene where a 'madam' unknowingly concludes a pact with the devil. In this context, I used the direct equivalent *die Dame*. This term can be either highly formal or humourous and, thus, matches the context.

Example 2:

There are instances, where the supposed equivalent of the TT does not actually match the ST term as it has different connotations, associations and effects.

The terms ‘to educate’ or ‘education’, respectively, are quite difficult to translate into German. According to the South African Concise Oxford Dictionary (2002), they are defined as follows:

educate · v. give intellectual, moral and social instruction to. **›** train or give information on a particular subject.
- DERIVATIVES **educability** n. **educable** adj. **educative** adj. **educator** n.
- ORIGIN Middle English: from Latin **educare** ‘leadout’

education · n. 1. the process of educating or being educated. **›** the theory and practice of teaching. **›** information about or training in a particular subject: health education. **2.** (**an education**) informal an enlightening experience.
- DERIVATIVES **educational** adj. **educationalist** n. **educationally** adv. **educationist** n.

The education system is different compared to that of South Africa or Great Britain and, hence, there are different possibilities for the equivalents in the dictionaries, for instance *die Ausbildung*, *die Schulung*, *die Erziehung*, *die Bildung*, *die Schulbildung*, etc. The English term ‘education’ has a number of German equivalents which are dependent on the particular contexts. Also, the associations of the expression ‘to be educated’ differ in the South African and German context.

> The people in the village respected him. Everybody that came to visit my family said I looked like my father. This made me feel proud, because my father was educated, and he had a house in the township and everybody saluted him and called him *sayithseni* which means ‘sergeant’. (p. 1, 2)

> Die Menschen im Dorf hatten Respekt vor ihm. Jeder, der meine Familie besuchte, sagte, ich sähe aus wie mein Vater. Das machte mich stolz, denn mein Vater hatte eine Ausbildung und ein Haus im Township, und alle sprachen ihn mit *sayitsheni* an, was ‚Sergeant’ bedeutete.

The adjective ‘educated’ is, here and in various other passages, difficult to translate. The German equivalent is *gebildet* but does not work here since ST and TT readership have different associations regarding this word. In Germany, the word *gebildet* would

be used in connection with a person who holds a university degree whereas in rural South Africa, the word ‘educated’ can even refer to someone who has received very little education, for instance, at primary school level. In Germany, the word also means ‘to be cultured’ (i.e. knowledgeable in the arts, i.e. literature, classical music, drama, etc.). In this specific context, I chose the phrase *eine Ausbildung haben*, which is required in order to be able to work in certain positions, i.e. as a policeman.

Example 3:
The South African Concise Oxford Dictionary (2002) defines the word ‘lunch’ as follows:

lunch · n. a meal eaten in the middle of the day. **· v.** eat lunch. **›** take (someone) out for lunch.
- PHRASES **do lunch** informal meet for lunch. **out to lunch** informal unbalanced or stupid.
- DERIVATIVES **luncher n.**
- ORIGIN C19: abbrev. of **LUNCHEON**

The German equivalent is *das Mittag(essen)*.

> After church we went home and had lunch. (p.2)
>
> Nach dem Gottesdienst gingen wir nach Hause und aßen zu Mittag.

Although the noun ‘lunch’ means *Mittag* in German, there is a difference in meaning. In German, *das Mittagessen* is the main meal of the day, whereas in English, the word ‘lunch’ means a snack since the main meal is eaten in the evening (‘supper’). *Abendessen* usually means a sandwich and would be eaten at around 6 or 7 p.m. I chose to use the direct German equivalent although it does not exactly refer to the very same thing for it is not really important for the entire storyline. The reader will understand that the family had food together which is all the information Khuzwayo wanted to convey at this point. Should the difference in meaning become relevant another translation strategy must be implemented (c.f. footnote 37).

Example 4:

In the South African Concise Oxford Dictionary (2002), the term ‘bitch’ is defined as follows:

bitch · n. 1. a female dog, wolf, fox, or otter. **2.** informal a woman whom one dislikes or considers to be malicious or unpleasant. **3.** (**a bitch**) informal a difficult or unpleasant thing or situation. **· v.** informal make malicious or spitefully critical comments
- ORIGIN Old English, of Germanic origin.

I found it quite difficult to translate the derogative word ‘bitch’ as it seems to be overused in English and, thus, it has a wider meaning and can be used in more contexts. None of the above-mentioned suggestions seem to match the ST context as the father is referring to his own children, who are not even teenagers. Point 2 of the definition refers to a grown woman and to a child. However, I had to take into account the father’s maliciousness and transfer this derogative and offensive term into the target text. I chose to use the word *die Schlampe* which is one of the German meanings of ‘bitch’ listed in the Oxford Dictionary. The term ‘bitch’ is predominantly used for its expressive value.

Other modifications and omissions

There are some instances where I slightly modified the literal meaning for fluency purposes in the target text.

Example 1:

> The family home was built on a hill. It was a large home with several round huts with grass roofs, a four-roomed building, a yard, a kraal and a place for chickens and pigs. (p. 1)

> Unser Zuhause lag auf einem Hügel. Es war groß und hatte mehrere Rundhütten mit Grasdächern, ein Haus mit vier Zimmern, einem kleinen Hof, einem *Kraal* und einem Ort für die Hühner und Schweine.

Instead of translating the phrase ‘It was a large home’ literally, I decided to abbreviate it to *Es war groß* (‘It was large’) in order to avoid the repetition of the word *Zuhause*. The personal pronoun *es* (‘it’) refers to *Unser Zuhause* in the previous sentence (c.f. footnote 3).

In a very few instances, I omitted words from the ST where such words did not contribute to the storyline and their translation would sound stilted in the German TT.

Example 1:

> My mother started talking: 'BabakaThembi, I am leaving you and this hell that you have put me through. Enough is enough.' (p.11)

> Da fing meine Mutter an zu sprechen: ‚Ich werde dich und diese Hölle, durch die du mich geschickt hast, verlassen. Genug ist genug.'

I opted for omission as a strategy. The literal translation of *BabakaThembi* is *Vater Thembis* or *Vater von Thembi* but it sounds rather stilted and could confuse the reader. It may also have a ridiculous effect on the reader which is actually the opposite of what foreignisation strategies intend to achieve.

CHAPTER 6: CONCLUSION

To sum up the research report ‘Approaches to transferring South African culture-bound elements into German: Zazah Khuzwayo’s *Never Been At Home* (2004)’, the most relevant features of this paper are concluded. The various translation strategies as well as the most important theories are highlighted.

To start with, the implications of the domesticating and the foreignising translation strategies need to be considered.

Secondly, the findings derived from my translation of the first chapter ‘The warm tears of Umakoti’ in *Never Been At Home* (2004) are connected with the above-mentioned theories as well as current trends in the literary field of Translation Studies.

Thirdly, a synthesis for future projects will follow resulting from a brief discussion of theoretical implications for Translation Studies within the postcolonial context.

The following statements by Spivak and Biguenet & Schulte put the challenges of translating postcolonial literary texts in a nutshell:

> ‘We can begin to see that the project of translating culture within the politics of identity is not a quick fix.’
>
> Spivak (1992: 794)

> ‘Translators cannot approach the text from a linear point of view; they must be present simultaneously at various points of a text.’
>
> Biguenet & Schulte (1989: xii)

In other words, a translation of a culture-bound text into another language and culture is likely to cause difficulties for translators. In the case of *Never Been At Home*, the main challenge is that it is a multilayered book which was originally aimed at a specific readership in a specific culture. The researcher then had to decide on appropriate translation strategies that need to be followed in order to render an

adequate translation by finding the right balance between being loyal to the author, the text and the foreign readership. According to Séguionot (1989), such choices are made before the actual translation process. Nord's *Text Analysis in Translation* (1991) gives reasons for undertaking a translation-oriented source text analysis before commencing with the translation so that to the characteristic features of the source and target text can be established. Based on this model, translators can make use of a number of translation strategies that are suited for the intended purpose of a particular text to be translated.

An example of domestication is illustrated by Hagfors (2001) in her paper entitled *A journey to another time and place: How a British Victorian Children's Classic was translated in post war Finland*. When Piispanen translated *The Wind in The Willows* into Finnish, the norms pertaining to the translation of children's book in Finland were different from what they are nowadays (Tarkka 1970 in Hagfors 2001). At the time when the book was translated, the main task for translators was to enrich and promote Finnish language and literature. Norms were predominantly controlled by the *suomalaisuusaate* ('the Finnish language movement'). Hence, most foreign books were domesticated and hardly any loyalty to the foreign culture-bound elements was paid. In other words, culture-specific aspects, such as titles and proper names that were directly linked to the storyline were replaced by Finnish terms.

At the present time, there is an overall trend towards a foreignising approach to the translation of culture-bound texts. Or as Bandia (1993: 60, 61) puts it: '[t]he main aim of the translator of African works is to preserve the cultural homogeneity of African thought. His effort is generally geared towards transferring the source language culture into the target language culture with a minimal distortion of both languages and cultures'.

For instance, Mayanja's (1999) hypothesis is that literary translations, particularly concerning African literature into German, should result in a cultural translation. The translator's knowledge of the social and cultural background of both languages should be incorporated into the translational action. African texts that have been written in a European language play a particularly important role. Mayanja claims that there is a third text which chronologically precedes the novel itself and the translation. This

third text, however, has not been taken down in writing but has been translated 'internally' by the author him- or herself while writing the novel in a European language. In order to be able to render an accurate translation of such texts, translators not only need to have linguistic but also cultural competence.

However, when translating between two different cultures as diverse as rural Zulu and modern German, it is very likely that there are culture-bound elements which cannot be transferred from these two different referential systems. Depending on the individual situation, of course, Venuti's foreignising approach to translation does not always prove to be right solution. Critics, such as Robinson (1997:111) who argues that for '[some] readers the quaintness of foreignised texts […] their authors, and the source text in general, seem childish, backward, primitive, precisely the reaction foreignism is supposed to counteract'. This statement played an important role when I thought about the right translation strategy for the term of address *BabakaThembi* (cf. isihlonipho sabafazi). I decided not to transfer this culture-bound element into German as this practice does not exist in the target language. A stilted, literal translation would sound rather unnatural which would almost certainly lead to an unjust representation of the protagonists, or the Zulu culture in general. Also, an explanation of this cultural aspect in the glossary would probably be too extensive and most importantly too overwhelming for the reader.

Attempting to find a compromise between the two contrasting translation strategies, Appiah (2000) suggests an approach which is referred to as 'thick translation'. In this strategy, all cultural aspects are clarified in annotations or glossaries in order to ensure that the target readership fully grasps the meaning of such terms. The problem that lies with this approach is that the reader might feel that it is too much of an effort to absorb all the information provided and, as Lindfors (2001) puts it, these translations might be perceived to be 'too academic too sell'.

In her paper *Respect or Ridicule: Translation Strategies and the Images of a Foreign Culture*, Lindfors (2001) cites an example from a Finnish translation of the novel *Nervous Conditions* (1988) by Zimbabwean writer Tsitsi Dangarembga. Depending on the context, foreign elements are transferred into the target text only in some

instances but not all. According to Chesterman (1997: 108), this is referred to as *cultural filtering* and only domesticates the target text to a certain degree.

To sum up my approach with regard to finding the right translational solutions, I would like to say that I generally aimed at a domesticating approach as far as the fluency of the text is concerned. This was done in order to maintain the interest of the reader throughout the chapter without making him/her stumble over 'unnatural', stilted phrases in the text.

I would also like to point out that my translation can be transferred to as a mirror text of the ST with regard to the macro-level: sentence length, chapter and paragraph division, internal narrative and dialogue were maintained. Apart from that, all italicised words, phrases and expressions were transferred into the German TT.

As far as culturally bound elements are concerned, I generally opted for a foreignising approach, particularly because the ST was written in English but contained certain words, phrases and expressions which were left untranslated on purpose and kept in Zulu, the author's native language.

There are various strategies I deployed for such terms. In some instances, it was obvious that Khuzwayo was aware of a possible non-Zulu-speaking readership and included an explanation after a Zulu expression. I then transferred the particular Zulu term in its italicised form into the TT and translated Khuzwayo's explanation of the term into German.

In other cases, there was no further explanation given because certain Zulu words are widely known in South African English, such as *lobola*. In such instances, I opted for a foreignising strategy, i.e. I transferred the Zulu term into the German TT and, wherever necessary, included the term in the glossary.

In a very few instances, I opted for omission as the best suitable translation strategy in a particular context. For example, the practice of *isihlonipha sabafazi* is not practised the way it is done in the Zulu culture. I decided against the literal translation of words where such custom is practised as it might have the opposite effect foreignisation

aims at achieving: because the phrase would sound so unnatural, it might lead to a distortion and even ridicule of characters.

In general, it could be said that I made use of a number of various strategies as opposed to one particular strategy only. This was dependent on every individual situation where I needed to consider a new appropriate translation strategy.

However, it is important to note at this stage that the ultimate or the perfect translation does not exist. As Oittinen and Biguenet & Schulte point out:

> 'Every book is a journey to a particular time and place'.
>
> Oittinen (1997:9)

> '… [T]ranslation is a process of choice and, consequently, never a finished process.'
>
> Biguenet & Schulte (1989: viii)

At this particular time, bearing in mind all the various factors, such as presupposed knowledge by generally educated German readership, my translation, which I carried out to the best of my knowledge, seems to be the best possible solution to the abovementioned challenges.

I have also shown that new media, particularly the increasing use of the internet, play a decisive factor in the commoditisation of translations. This inevitably leads to the marginalisation and invisibility of translators who nowadays compete for a lower remuneration in exchange for higher turnaround. Time constraints, lack of preparation and reflection about methodologies and cultural aspects on the part of the translators can have an adverse effect on the translation.

Schulze (1993: 161) concludes from her research report that the translator of Tlali's novel seemed to be under pressure and had to work speedily in order to produce quantity. Although acknowledging the translator's ability as an 'aesthetically sensitive, talented craftswoman' (Schulze 1993: 161), Schulze argues that she did not manage to sufficiently study the socio-cultural, socio-political and geographical background in which the ST is embedded. As a consequence, it could be established

that the German translation of *Muriel At Metropolitan* showed a ‘lack of depth’ of work on the part of the translator (Schulze 1993: 161) which was unveiled by the ideological shifts in the micro-structural analysis.

On a theoretical level, there is a growing trend toward a foreignising translation strategy in order to portray the postcolonial contexts and identities in an appropriate manner. However, the question arises whether this is possible in a business context where translation projects are assigned to translators who charge the least amount and produce the highest turnaround. Translators do not seem to have enough time to familiarise themselves with the culture, never mind the literary work, they are translating.

In the future, I would suggest that research needs to be done as far as the collaboration between translation scholars and publishing houses is concerned. To my knowledge, this is hardly the case, and yet such an important issue with regard to the promotion of postcolonial literary works.

Current methodologies assisted me in this project on all levels. However, the following point must be raised. Most theoretical concepts used in this paper originate from western thought, i.e. Skopostheorie, the Variational Approach, etc., yet we are dealing with texts where identities seek to redefine themselves in a postcolonial context and challenge western concepts. To what extent can western methodologies be successfully applied to postcolonial works? Future research could be done in order to establish new theoretical frameworks, i.e. from an African or Arabic perspective.

My dissertation concentrates on translation strategies to be applied in a South African novel which push translators and readers at the ‘threshold of the untranslatable’ (Kathibi 1992: 122). In this process, I hope to have raised awareness that translating culture-bound texts involves translating beyond the word-level, i.e. translating an entire situation where loyalties to different parties need to balanced in order to find an appropriate translation strategy. This requires a dedicated and accomplished translator who wholly grasps the complexity of this task.

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Noch nie zu Hause gewesen

Zazah Khuzwayo

1

Die warmen Tränen der *Makoti*[22]

Die Sonne schien bereits, als ich zum Pissen hinter eine der Hütten ging. Wir lebten in einem ländlichen Dorf an Südküste KwaZulu-Natals. Unser Zuhause[23] lag[24] auf einem Hügel. Es war groß[25] und hatte mehrere Rundhütten mit Grasdächern, ein Haus mit vier Zimmern, einem kleinen Hof, einem *Kraal*[26] und einem Ort für die Hühner und Schweine. Wenn man bergab schaute, konnte[27] man einen Fluss sehen, der nur so[28] von Fischen wimmelte...[29] Alle Menschen gingen dorthin, um Wasser zu holen, ihre Wäsche zu waschen oder zu baden. Die Kühe, Ziegen, Schweine, Esel, ja[30] selbst die Vögel am Himmel, kamen dorthin. Es war eines meiner Lieblingsplätze im Dorf. Dort gab es nicht nur einen Fluss, sondern auch Hügel, Bäume und einen großen Berg.

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[22] The Zulu word *UMakoti* means 'bride' in English and *die Braut* in German. I decided to put the word in italics as Khuzwayo has done with other Zulu words that are, in general, not understood by all South Africans. In Zulu culture, particularly in the rural areas, the daughter-in-laws are addressed with this word instead of their own name. As we can see here in this novel, Zazah's mother's real name Hlengwa is hardly ever used. I have omitted the 'u' as it is a part of Zulu grammar, indicating class, and therefore not necessary in English or German although Khuzwayo chose to leave it in the English ST. Since the word has not been translated into English due to its manifold cultural implications, I decided to keep the Zulu word in the German TT and include its meaning in the glossary. The German reader will soon realise that the word *Makoti* also functions as a term of address for Zazah's mother.

[23] I translated 'The family home' as *Unser Zuhause*, meaning 'our home', rather than translating the phrase literally as 'Das Familienhaus'. The notion of 'home' would be lost here. Combining the two words 'family' and 'home' in German would sound stilted and as if it was saying the same thing twice. I have replaced the English definite article 'the' with the German possessive pronoun *unser*, meaning 'our', in order to refer indirectly to the entire family.

[24] The phrase 'was built on a hill' cannot be translated literally (*wurde gebaut*) as it would link the readers associations with the building process. Saying *Unser Zuhause wurde auf einem Hügel gebaut* would, therefore, sound rather unnatural as the word *bauen* as such is not at all important in this specific context. It is more natural to use the word *liegen* ('to lie', 'to be situated') here: *Unser Zuhause lag auf einem Hügel*.

[25] Instead of translating the phrase 'It was a large home' literally, I decided to abbreviate it to *Es war groß* ('It was large') in order to avoid the repetition of the word *Zuhause*. The personal pronoun *es* ('it') refers to *Unser Zuhause* in the previous sentence (c.f. footnote 3).

[26] The South African word 'kraal' is widely used and understood by all South Africans of different language groups. I decided to put the word in italics as Khuzwayo has done with other Zulu words that are, in general, not understood by all South Africans.

[27] I added the modal verb 'can' (*können*) as it makes the German TT sound more natural.

[28] I added the flavouring particle *nur so* which literally means 'only' and 'so' in English but serves a different function here. It helps to emphasise the word 'teem' (*wimmeln*).

[29] I decided to retain the punctuation from the ST. The punctuation here seems to indicate that something remains unsaid and that there is something that needs to be expressed. In this particular passage, the idyllic place seems to be tainted by what is going to happen to the family.

[30] The German word *ja* actually means 'yes' in English but in this context, it serves as a flavouring particle and makes the German sentence more fluent.

Meine Mutter war in der Küche, um das Feuer anzuzünden[31]. Sie war eine wunderschöne Frau, mit einer helleren Hautfarbe[32], langen, glänzendem Haaren und einem warmen Lächeln. Jedoch lächelte sie nicht oft. Sie war sehr unglücklich und hatte immer viel zu tun[33]. Die ganze Familie nannte sie Makoti[34]...[35]

Mein Vater lebte weit weg in einem Township[36] an der Nordküste, wo er als Polizist[37] arbeitete. Er war sehr groß, hatte eine dunklere Hautfarbe[38] und ein schönes Gesicht, allerdings[39] war er sehr dick und aß wie ein Schwein. Er verlangte ständig Essen. Er hatte einen schwarzen Gürtel in Karate und fuhr ein weißes Auto, einen alten Volvo mit Handsteuerung[40]. Die Menschen im Dorf hatten Respekt vor ihm. Jeder, der meine Familie besuchte, sagte, ich sähe aus wie mein Vater. Das machte[41] mich stolz, denn mein Vater hatte eine Ausbildung[42] und ein Haus im Township, und alle sprachen ihn mit *sayitsheni* an, was ‚Sergeant'[43] bedeutete. Als Kind wollte ich[44]

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[31] The English ing-form here is best translated with the German *um... zu*-construction ('in order to').
[32] I translated the phrase 'with a light skin' as *mit einer helleren Hautfarbe*, meaning 'with a lighter skin colour' in English. The literal translation *mit einer hellen Haut* might confuse the German readership and might lead the reader to believe that her mother was Caucasian. Otherwise, the reader might not understand the fact that Zazah's mother's light skin is in comparison to the other Zulu people in the village.
[33] The German phrase *immer viel zu tun haben* fits better in this context. The literal translation of the word 'busy' is *beschäftigt* but does not necessarily imply that the person is hard-working which is what Khuzwayo clearly intents to convey.
[34] c.f. footnote 1.
[35] c.f. footnote 8.
[36] The word 'township' is generally known in Germany.
[37] There might be a problem here regarding the presumptions of the South African and German readerships. It is very likely that in South Africa, policemen do not receive as much respect as in Germany which may be due to the high level of corruption in South Africa. Nevertheless, the term is *Polizist* is correct.
[38] c.f. footnote 11. I translated the adjective 'dark' as *hatte eine dunklere Hautfarbe* ('had a darker skin colour) as the direct translation *dunkel/dunkelhäutig* could also be confusing the reader and could mean that Zazah wants to say that her father is of African descent. They readers might not understand what she actually intents to bring across, i.e. that her father had a darker skin colour compared to the other Zulu people in the village.
[39] The word *allerdings* actually means 'though' in English but sounds more fluent as the direct translation of 'but' (*aber*).
[40] The correct term for 'manual' in German is *die Handsteuerung*.
[41] The literal translation of 'to feel' *fühlen* does not work in this context. In German, the phrase *machte mich stolz* ('made me proud' as opposed to 'made me feel proud') sounds natural.
[42] The adjective 'educated' is, here and in various other passages, difficult to translate. The German equivalent is *gebildet* but does not work here since ST and TT readership have different associations regarding this word. In Germany, the word *gebildet* would be used in connection with a person who holds a university degree whereas in rural South Africa, the word 'educated' can even refer to someone who has received very little education, for instance, at primary school level. In Germany, the word also means 'to be cultured' (i.e. knowledgeable in the arts, i.e. literature, classical music, drama, etc.). In this specific context, I chose the phrase *eine Ausbildung haben*, which is required in order to be able to work in certain positions, i.e. as a policeman.
[43] The word 'sergeant' is well known in Germany since it appears in English-speaking detective and crime series even though the series are dubbed into German. That is why I did not translate the word and I also wanted to make it clear that the Zulu loan word is derived from this very word.

so sein wie er. Ich wollte auch[45] im Township leben und mein eigenes Auto haben. Ich war sehr stolz auf meinen Vater.

Er kam immer am Ende des Monats nach Hause. Manchmal kam er zu besonderen Anlässen, um seiner Mutter, meiner Oma, eine Packung mit gemischten Keksen, Süßigkeiten, Obst und eine 2-Liter-Flasche Saft zu bringen. Meine Oma hatte auch[46] eine dunklere Hautfarbe. Sie hatte lange, graue Haare und war immer schick zurecht gemacht. Sie war ein ehrenhaftes[47] Mitglied der Romanisch-Katholischen Kirche.

Jeden Sonntag[48] ging die ganze Familie zur Kirche, was ich sehr langweilig fand[49]. Wir mussten immer[50] eine weite Strecke bergauf zurücklegen, und das auch noch bergauf[51]. Auf dem Weg we durchquerten und tranken etwas Wasser. Dann, als wir bei der Kirche ankamen, haben wir den Staub und Matsch von unseren Füßen gewaschen. Als der Gottesdienst anfing, hatte der alte Priester kaum ein Lächeln auf seinem[52] verschrumpelten Gesicht[53]. Er brachte jeden dazu, stundenlang auf den Knien zu beten. Ich glaubte nie daran, dass der Priester heilig war, aber behielt es für mich[54]. Jeden Sonntag wiederholte er das Gleiche. Er schien mir keine angenehme Person zu sein[55]. Für mich war er immer ein Gespenst[56], dass in der Kirche lebte.

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[44] The phrase 'I wanted to grow up' in this context was difficult for me to translate. The literal translation does not work here as it does not sound natural: *Ich wollte groß werden/erwachsen sein…* There is a phrase that children use when they talk about their future: *Wenn ich groß bin, möchte ich … werden (*'When I grow up/am grown up, I want to be …'). The problem with this phrase is that it only works in the present. I think the best approach would be to say: *Als Kind wollte ich so sein wie er* ('As a child I wanted to be like him').

[45] I included the word *auch* ('too') as this is what the father already has. Seen in this specific context, the German sentence would sound incomplete.

[46] I included the word *auch* ('too') as it was mentioned before that her son (Zazah's father) also has a darker skin colour. Seen in this specific context, the German sentence would sound incomplete.

[47] In my opinion, the adjective 'good' does not seem appropriate here. The grandmother might be a respected or honourable member of the church but she is not a good person considering the way she treats Zazah, her sister and her mother. The adjective 'good' seems to refer to society's perception of the grandmother. That is why I chose to translate 'good' as *ehrenhaft* ('honourable').

[48] For a change, I altered the sentence order ('Every Sunday, the whole family...'). The ST sentence order does not deliberate so I do not think this decision will affect the meaning of the ST sentence.

[49] I combined the two sentences for fluency purposes. Also, the literal translation of 'very boring for me' does not work for me. I translated it as 'which I found very boring' (*was ich sehr langweilig fand*).

[50] I included the word 'always' in order to stress the regularity of the family's attendance at church. The TT would not flow without this word.

[51] I put slight emphasis on the word 'uphill' in order to stress the tediousness experienced by the child.

[52] In German, possessive pronouns need to used in connection with body parts.

[53] I slightly had to change the sentence structure for grammatical purposes.

[54] I translated the phrase 'kept it inside' as 'kept it to myself' (*behielt es für mich*) for fluency purposes.

[55] I translated 'To me he didn't look like a pleasant person' as 'He didn't seem… to me' as this sounds more natural in German.

[56] I had difficulty translating the word 'ghost' as it has two meanings in German. In this case, however, the correct term is *das Gespenst*.

Nach dem Gottesdienst[57] gingen wir nach Hause und aßen zu Mittag[58]. Danach hat meine Mutter immer mit meiner Schwester Thembi und mir gespielt. Meine Mutter sah immer unglücklich aus, außer wenn sie mit uns spielte. Meine Schwester war sechs Jahre älter als ich und daher schon in der Grundschule[59]. Ich war etwa[60] vier bis fünf Jahre alt und konnte nicht abwarten, zur Schule zu gehen, aber ich war ja[61] noch zu jung. Ich konnte aber bis zehn zählen und im Sand malen.

Unser Familienname war Khuzwayo. Die Khuzwayo-Familie war sehr stolz[62] und sind am längsten zur Schule gegangen. Zur Familie gehörten meine Oma, ihre drei Töchter und zwei Söhne. Ihr Ehemann war schon[63] gestorben. Einer ihrer Söhne war mein Vater; der andere, der älteste, wohnte mit seiner Frau und ihren Kindern über der Straße, gegenüber vom Haus meiner Oma. Zwei ihrer Töchter waren mit reichen und gebildeten[64] Männern glücklich verheiratet. Die andere Tochter war nicht verheiratet. Sie war Lehrerin und studierte abends, um ihren Bachelor of Arts[65] abzuschließen. Meine Mutter hatte keinerlei Schulbildung[66] und ihre Mutter war eine *Sangoma*[67], eine Medizinfrau mit übernatürlichen Fähigkeiten. Eines Morgens, als in

[57] 'After church' cannot be translated literally in this context as it would sound unnatural in German. I translated it as *Nach dem Gottesdienst* ('After the service').
[58] Although the noun 'lunch' means *Mittag* in German, there is a difference in meaning. In German, Mittagessen is the main meal of the day, whereas in English, the word 'lunch' means a snack since the main meal is eaten in the evening ('supper'). *Abendessen* usually means a sandwich and would be eaten at around 6 or 7 p.m. I chose to use the direct German equivalent although it does not exactly refer to the very same thing for it is not really important for the entire storyline. The reader will understand that the family had food together which is all the information Khuzwayo wanted to convey at this point. Should the difference in meaning become relevant another translation strategy must be implemented.
[59] I combined the two sentences for fluency purposes.
[60] It sounds more natural to translate 'between' as *etwa* ('approximately/about').
[61] Again, I have made use of one of German's flavouring particles in order make the sentence more fluent.
[62] The literal translation of the adjective 'proud' is *stolz*. However, I am not sure whether the perceptions around this word are the same for a South African black readership and a German readership. Since this does not play a major role in the storyline. I decided to use the direct equivalent.
[63] I added the word *schon*, meaning 'already', for fluency purposes.
[64] The literal translation of the adjective 'educated' is *gebildet*. However, the term has different associations: in rural South Africa, being educated means to have at least some school education, whereas in Germany, being educated indirectly implies having a degree from a university. In this instance, there is no other term available. In some of the following examples, the same problem occurs but changes are made in order to avoid any misunderstanding.
[65] I did not change the term 'Bachelor of Arts' even though there is a dictionary entry for it: *Bakkalaureus der philosophischen Fakultät*. However, this translation is notused anymore since there are a number of Bachelor courses available in Germany now. That is why I did not see the need to translate it.
[66] c.f. footnote 21. *Schulbildung* would be the German equivalent here. It entails primary, secondary and tertiary education.
[67] Sangomas are generally not known in Germany and I included the word in the glossary.

das Zimmer meiner Mutter kam, weinte sie. ‚Mama, warum weinst du denn[68] und warum hast du ein blaues Auge[69]?', fragte ich[70].

‚Zazah, das verstehst du noch nicht.'[71]

‚Bitte sag's mir'[72]. Ich fing auch an zu weinen[73].

Sie erzählte mir, dass[74] mein Vater sie geschlagen hat. Sie beschuldigte ihn, andere Frauen zu haben[75], und sie nicht als seine eigene Ehefrau anzusehen. Sie sagte, sie habe die Nacht draußen geschlafen. Alles war für mich, einer Vierjährigen, zu schwer zu verstehen.

Als meine Schwester aus der Schule kam, sagte meine Mutter ihr, dass weggehen würde: ‚Ich habe die Nase gestrichen voll von diesem Leben.'

‚Lässt du uns hier, Mama?', fragte meine Schwester.

‚Nein, ich würde[76] euch nie bei diesen Hexen lassen. Ich werde zurückkommen[77] und euch abholen.'

Meine Schwester fing an zu weinen und ich ebenfalls, aber ich glaubte, dass mein Vater ein guter Mann war. Warum wollte meine Mutter ihn bloß[78] verlassen? Wie sollte sie sich ohne Arbeit[79] nur[80] um uns kümmern können[81]?

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[68] Once again, I have made use of one of German's flavouring particles

[69] There must be a mistake in the ST. Actually, the expression is 'to have/get a black eye' and not 'blue eye' which be just like the German expression. Also, the 'to be' cannot be used here as the German expression is *ein blaues Auge haben*. The verb 'to be' (*sein*) would refer to the actual colour of the eye, for instance: *meine Augen sind blau* vs. *Ich habe ein blaues Auge*. Also, I used the singular form of 'eye' whereas the ST uses the plural form. I did this for fluency purposes and it does not really change the meaning of the sentence. The essence is that Zazah's mother was beaten and the reader will still understand this.

[70] I added the phrase 'I asked' to indicate who is talking.

[71] The future tense is used in the ST but does not work in the TT. I used the present tense instead which sounds more natural.

[72] The literal translation of 'Please tell me' (*Bitte sag mir*) is ungrammatical since a direct object is missing. I added the personal pronoun 'it' (*es*) in order to make the sentence grammatical.

[73] The literal translation of 'I wanted to cry' (*Ich wollte auch weinen*) does not work at all, especially since the verb *wollen* expresses a wish. I translated this sentence as 'I also started to cry'.

[74] The word 'how' in the phrase 'how my father beat her' does not work in German. I translated is as 'that' (*dass*).

[75] The German expression 'to see other women' uses the verb *haben* ('to have') instead.

[76] Again, the future tense does not really work in the German TT as it sounds unnatural. I chose to use the verb 'would' (*würden*) instead.

[77] The German word *kommen* ('to come') is not sufficient as the mother is going away and planning on coming back to fetch her children. That is why I used the verb *zurückkommen* ('to come back').

[78] Once again, I have made use of one of German's flavouring particles to put emphasis on Zazah's state of bewilderment. The word *bloß* could also mean 'only'.

[79] I shortened this sentence for grammatical purposes. No meaningful aspects were lost. I translated the phrase 'when she didn't have a job' as 'without a job'.

[80] c.f. footnote 57.

[81] I added the word können ('can'/'to be able') in order to make the sentence sound more natural.

Meine Mutter begann, uns Geschichten aus der Vergangenheit zu erzählen: ‚Wisst ihr, Thembi und Zazah, meine ersten beiden Söhne[82] sind bei der Geburt wegen dieser Familie und der ständigen Schlägen eures Vaters[83] gestorben. Die Khuzwayo-Familie mag mich nicht, weil ich keine Schulbildung[84] habe.'

‚Mama, warum sagen die Menschen, dass mein Vater dich sitzen gelassen hat?'

‚Er hat mich sitzen gelassen, als ich im 6. Monat[85] schwanger war. Er hat gesagt, du seiest[86] nicht sein Kind und ist nach Jo'burg[87] gegangen. Aber dann, als du da warst[88], warst du sein[89] Ebenbild. Er kam zurück, als du drei Jahre alt warst. Zazah, ich musste oft draußen arbeiten wie eine Magd[90] mit dir auf dem Rücken, weil deine Großmutter sich weigerte[91], auf dich aufzupassen. Sie haben mir die Schuld dafür gegeben, dass ich keinen Sohn geboren[92] hatte, der den Namen deines Vaters tragen würde. Sie haben mich eine Hexe genannt[93]. Sie sagten auch, dass ich keine Schulbildung[94] hätte und nichts von Geld verstehe[95]. Sie haben deinen Vater überzeugt, sein ganzes Geld seiner Mutter und nicht mir zu geben. Seine Schwestern wollen immer noch, dass er sich eine zweite Frau nimmt[96], und zwar eine mit

[82] The phrase 'My first and second sons' sounds rather stilted to me, especially if translated literally into German. Therefore, I slightly changed the phrase in order to make it sound more natural ('My first two sons').
[83] I slightly changed the sentence structure in order to make the sentence more natural, for instance, I used the noun 'beatings' (*Schläge*) instead of the verb which is used in the ST.
[84] c.f. footnote 45.
[85] In German, the idiomatic expression is im *xten Monat schwanger sein as opposed* to *x Monate schwanger sein* which is the literal translation of 'to be x months pregnant'.
[86] *Seiest* ist the subjunctive du-form for the verb 'to be'.
[87] Johannesburg is very well known in Germany and the abbreviation would be easily recognised and the name does, therefore, not need to be written out.
[88] The literal translation of 'to come out' would sound rather stilted and perhaps also a little too graphic, and is, therefore, not appropriate. I chose to translate this phrase as 'when you were there'.
[89] In German, the possessive article is required in this context.
[90] The South African noun 'maid' might be problematic to some extent. In Germany, people do not make use of domestics like in South Africa. However, the noun *die Magd* is the correct translation.
[91] I chose to translate the phrase 'would not' here as 'to refuse' (*sich weigern*).
[92] I slightly paraphrased this sentence in order to make it sound more fluent. 'To have a son' literally means exactly that in German, however, in this context, the mother is talking about the fact that she gave her husband daughters and not sons. That is why I used the word 'to bear' (*gebären*).
[93] In German, the perfect tense is used in spoken language even though English would require the simple past tense.
[94] c.f. footnote 45
[95] It is more idiomatic to use the verb *verstehen* ('to understand') rather than *wissen* ('to know') which is used in the ST.
[96] Even though this custom is not part of German culture, it is generally known that it is accepted in certain non-Western cultures to have more than one wife.

Schulbildung[97]. Und ich sollte immer schweigen, während sie mich wie Dreck behandeln. Er hat immer recht und ich immer unrecht. Seine Mutter und seine Geschwister[98] kommen immer zuerst in seinem Leben.'

‚Und wir?[99] Wir sind seine Töchter.'

Während meine Mutter erzählte, wurde sie von einer Cousine, die sie oft besuchte, unterbrochen. Sie war eine Tochter des Bruder meines Vaters. Sie sagte: ‚Mamncane[100], ich habe gehört, wie meine Mutter und Tia (meine unverheiratete Tante) über ein Kind gesprochen haben, dass dein Mann mit einer anderen Frau haben soll. Sie sagten, er solle diese Frau heiraten, weil sie eine Schulbildung[101] hat. Sag niemandem, dass ich es dir erzählt habe[102]. Meine Mutter wird mich umbringen.' Für einen Augenblick herrschte Schweigen im Raum[103]. Ich sah eine Eidechse[104] an der Mauer, die uns anstarrte und über die tränenerfüllten Augen meiner Mutter lachte[105].

‚Haben sie gesagt, ob es ein Junge oder ein Mädchen ist und wer die Mutter ist?'

Es ist ein Junge namens Mandla[106], aber ich habe den Namen der Mutter vergessen[107]. Sie sagten, dass diese Angelegenheit[108] vor dir geheimgehalten werden soll, weil du das Baby töten könntest[109], da deine beiden Jungen bei der Geburt gestorben sind und du keine Söhne mehr gebären[110] kannst.'

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[97] c.f. footnote 45. Moreover, I had to change the sentence structure in order to make the TT sound more natural.
[98] The direct translation 'his sister and brothers' would sound clumsy since the word *Geschwister* ('siblings') makes more sense here.
[99] The literal translation of 'What about us?' does not work here as it sounds unidiomatic. The best option would be to say *Und wir?* ('And we?').
[100] Mamncane refers to the younger sister of one's mother. The word is included in the glossary.
[101] c.f. footnote 45: *Schulbildung*
[102] I inserted the personal pronoun *es* ('it') as the sentence would be incomplete without a direct object.
[103] I slightly changed the sentence structure in order to make the sentence sound more natural. I also made use of the word *herrschen* which has three meanings in English: a) to reign, to rule b) to be (in the sense of being present/vorhanden sein) c) to prevail.
[104] I found the metaphor of the laughing lizard on the wall rather striking but could not establish a certain meaning. I asked two Zulu speakers and did not know of any proverb with a laughing lizard.
[105] The use of the participle *lachend* ('laughing') does not sound natural. I translated the sentence as if the ST read: 'I saw a lizard on the wall that was staring at us and laughing about …'.
[106] The Zulu name Mandla means 'power' in English. Although interpretations could be made with regard to the relevance of this particular name, it is not really important since it does not interfere with the gist of the entire book.
[107] In the original text, the present tense is used even though the verb 'to forget' should be in the past tense. I used the perfect tense in the TT (c.f. 71).
[108] The personal pronoun 'it' would sound too vague in the German TT. Therefore, I have used the word *die Geschichte* meaning 'the story' or 'the matter'.
[109] The future tense does not work in the German TT text since the claim is a suspicion and not definite. That is why the use of the future tense in this particular context would sound rather unnatural.
[110] c.f. footnote 70: *gebären*

Meine Mutter ging in die Küche, um das Mittagessen[111] für die ganze Familie vorzubereiten. Ich konnte das Leid und den Schmerz in ihren Augen sehen, obwohl ich meinen Vater immer noch als einen ehrenwerten Mann betrachtete. Ich fand nichts falsch an dem, was er getan hatte[112]. Er machte das, was ein Mann tun sollte. Ich war zu jung, um Recht von Unrecht[113] zu unterscheiden. Nach dem Essen machte sich meine Mutter auf dem Weg nach Hause zu ihrer Familie, die 40 Kilometer entfernt wohnte[114].

An dem Abend lag ich auf meinem Bauch neben dem Feuer, während meine Tante[115] das Abendessen vorbereitete und alle anderen sich in der Küche aufhielten. Es war Winter und die Küche war warm, weil wir[116] mittendrin ein Feuer an hatten.

Meine Großmutter fing an zu sprechen: ‚Makoti hat noch nicht einmal um Erlaubnis gefragt, ob sie bei ihrer Familie übernachten darf.'

‚Sie muss wohl[117] ihre Liebhaber vermissen', antwortete meine Tante.

‚Sie hat wohl vergessen[118], dass wir elf Kühe bezahlt haben und daher ihren Respekt für ihren Ehemann, die ganze Familie und sogar den Hund, der auf diesem Grundstück bellt, erwarten[119]. Ich kann verstehen, warum Mtolephi[120] (das ist mein Vater) sie immer schlägt. Sie gehorcht einfach[121] nicht.

Es war morgen am nächsten Tag. Der Hirtenjunge führte die Kühe zur Weide und ein Hahn krähte laut. Ich ging zum Pissen hinter das Haus; zur selben Zeit schaute ich oben vom Hügel aus, um nachzusehen, ob meine Mama zurückkam. Ich vermisste sie sehr. Ich merkte wie lieb ich sie hatte[122]. Zum ersten Mal fühlte ich mich

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[111] c.f. footnote 37: *Mittagessen*

[112] The verb 'to see' does not work in the German TT. I translated the ST sentence as if it read: 'I found nothing wrong with what he did.'.

[113] The adjectives 'right' and 'wrong' can be used as nouns in the TT.

[114] I added the phrase 'who lived 40 km away' in order to make the TT sentence sound grammatical.

[115] In German, there is no actual word of endearment for 'aunt'. I used the general word *die Tante* which means 'aunt'.

[116] In order to avoid a repetition of *es war/gab*, I slightly paraphrased this sentence. I translated it as if the ST read: 'we had a fire'. I also used the word *mittendrin* which means 'in the middle of something'.

[117] The word *wohl* is a flavouring particle and indicates probability.

[118] The present tense of 'to forget' does not work in the German TT. Again, I have used the perfect tense.

[119] In order to make the German sentence sound natural, I paraphrased this sentence and added the verb 'to expect' in connection with the noun 'respect'.

[120] I retained the Zulu names of the characters.

[121] For fluency purposes, I added the word 'simply' ('She simply/just doesn't listen'): *Sie gehorcht einfach nicht*.

[122] The verb 'to love' has two equivalents in German: *lieben* is used for lovers whereas *lieb haben* is used for platonic love.

verloren. Der Ort, an dem ich so sehr hing[123], den ich als Zuhause betrachtete[124], war kein Zuhause mehr. Ich starrte die Bäume an. Zwei kleine Spatzen spielten und ihre Mutter kam dazu und spielte mit ihnen zusammen[125]. Ich fing an, die Vögel zu jagen. Warum ließen sie mich nicht mit ihnen spielen?[126]

Meine Schwester rief mich[127] und ich lief zu ihr. Wenigstens an ihrer Seite fühlte ich mich sicher. Sie mochte übrigens[128] Hausarbeit viel lieber als Schulaufgaben. Wir gingen in die Küche, um zu frühstücken. Es war Wochenende. Alle Frauen[129] gingen zum Fluss, um die Kleider zu waschen. Der Fluss war ein Treffpunkt für die Frauen des Dorfes. Ich liebte den Fluss, aber weigerte mich, mitzukommen[130], weil ich auf die Heimkehr[131] meiner Mutter wartete.

Alle Frauen[132] gingen zum Fluss, außer meiner Großmutter und meiner Tante. Sie beschwerten sich darüber, dass, falls Makoti nicht zurückkommen sollte, wer dann nun[133] ihre Aufgaben[134] übernehmen sollte. Meine Mutter konnte[135] gut Kochen, Bier brauen[136] und sauber machen. Ich habe bei ihren Gesprächen mitbekommen, dass über das Wochenende eine Party veranstaltet[137] werden sollte. Ich war überrascht,

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[123] The equivalent of 'to love' (c.f. footnote 100) does not sound natural here. I used the expression *an etwas hängen* instead which means 'to be attached to something'.
[124] The verb 'to think of' does not work here in the German TT. I translated the sentence as if the ST read: '…that I regarded as home…'.
[125] I find this phrase very childlike but did not make any paraphrases since this is told from the perspective of a four-year old girl.
[126] The idea of birds allowing humans to do something sounds rather comical in the German TT. That is why the verb 'to allow' needs to be substituted with a different verb. I translated the sentence as if the ST read: 'Why didn't they let me play with them?'
[127] The phrase requires the pronoun *mich* ('me').
[128] I inserted the word *übrigens*, meaning 'by the way', in order to make the sentence more fluent. The fact that the sister preferred housework to schoolwork is a little out of context here. The word *übrigens* makes it sounds as if Zazah suddenly remembered this fact as she was retelling the story.
[129] I replaced the noun 'everybody' by 'all the women' they clearly are the ones washing the clothes (c.f. the following sentence in the ST: 'The river was a meeting place for the women of the village').
[130] The German verb *mitkommen* works better as *gehen* which is the direct translation of the ST verb 'to go'.
[131] For grammatical purposes, I had to change the sentence structure. I used the noun *die Heimkehr*, meaning 'return home/homecoming', instead of translating the entire subordinate clause 'for my mom to come back home'.
[132] c.f. footnote 107.
[133] I used the words *dann* and *nun* as flavouring particles in order to make the sentence more idiomatic.
[134] I find the noun 'place' too general and translated this part as *ihre Aufgaben übernehmen*, meaning 'to take on her tasks/duties'.
[135] I chose to translate the phrase 'to be good at something' with the German verb *können* ('can'/to be able to') in order to avoid a lengthy sentence.
[136] The traditional Zulu beer is called *uMqombothi*. However, this is of no further importance in this particular context. I think the German readership will be able to use their imagination and understand that this not an ordinary kind of beer but an African, traditional one.
[137] The German verb *veranstalten* ('to organise', 'to hold', 'to give') is almost always used in connection with celebrations. I chose to make use of it in the German TT as the ST verb 'to be' sounds

dass sie sie brauchten. Also war sie doch[138] nicht so nutzlos, wie sie immer behaupteten.

An jenem Winternachmittag sah ich den Sonnenuntergang[139] an. Meine Mutter kam nicht zurück und ich ging wieder ins Haus[140]. Ohne sie kam mir jeder wie ein Fremder vor[141], meine Schwester ausgenommen. Meine Tante füllte Hühnchen-Curry mit Reis auf, aber[142] meine Großmutter bat mich und meine Schwester nach draußen zu gehen. In der Küche waren meine Großmutter, Tante und ihre vier Kinder. Sie aßen alle ihr Essen[143] außer mir und meiner Schwester.

‚Thembi, warum geben sie uns kein Essen ab[144]?'

‚Wenn sie unsere Mutter nicht mögen, erwartest[145] du etwa[146], dass sie uns mögen? Zazah, fang nicht an zu weinen. Niemand wird Mitleid mit dir haben. Unsere Mutter wird zurückkommen, also hör auf, so viele Fragen zu stellen. Du bist zu jung um alles verstehen zu können[147].'

Seit dem Zeitpunkt bekam ich aber immer Antworten[148]. Ich dachte immerzu an das traurige Gesicht meiner Mutter[149]. Manchmal schimmerten ihre Augen voller Tränen. Sie lass niemals zu, ihre Tränen fließen[150] zu lassen. Wenn sie betete, schwang immer etwas Bitterkeit in ihrer Stimme mit, fast als ob sie schreien würde, und bat Gott

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too general to me. I used in the passive form in order to avoid using a subject that is not mentioned directly in the ST.

[138] Once again, I made use of one of German's flavouring particles in order to stress the fact that Zazah's mother is actually needed by her in-laws.

[139] I paraphrased this subordinate clause in order to avoid a lengthy sentence. I used the noun *der Sonnenuntergang* in the German TT.

[140] I paraphrased this part in order to avoid a lengthy sentence. I omitted the verb 'to turn around' and translated the sentence as if the ST read: 'My mom did not come back I went back into the house.'.

[141] I did not translate this sentence literally as the TT would sound unnatural. I used the verb *jemandem vorkommen* which means 'to seem … to someone'.

[142] I combined the two sentences and also used the word aber ('but') in order to underline her grandmother's coldhearted behaviour.

[143] In the German TT I used a more general word for the noun 'supper', i.e. *das Essen* ('the food'). The meal that is eaten in Germany in the evening is referred to as *das Abendessen* but is not the main meal of the day (c.f. footnote 37).

[144] The English verb 'to give' has two equivalents in German, i.e. *geben* and *abgeben*. Both verbs mean 'to give' but the separable verb *abgeben* can also mean 'to share'. The German verb *abgeben* seems to be the best solution here.

[145] The German verb erwarten ('to expect') is more appropriate in this context as opposed to the directly translated verb *denken* ('to think').

[146] The particle *etwa* means in this context 'really' or 'actually'.

[147] In order to make the TT sentence sound more fluent, I added the verb *können* ('can').

[148] For fluency purposes, I omitted the ST verb 'to start' and I also inserted the conjunction *aber* as a flavouring particle.

[149] I slightly paraphrased this sentence as the literal translation does not sound natural. I translated the phrase as if the ST read: 'I kept on thinking about my mother's sad face the whole time.').

[150] The ST verb 'to come out' does not work in the TT in this particular instance. I used the verb *fließen* instead which means 'to flow' in English.

darum, dass er die Situatiuon in ihrer Ehe verbessern würde. Und ich fragte mich, warum Gott nicht auf ihre Gebete antwortete[151], denn schließlich[152] war sie ja eine wundervolle Mutter und eine gute Ehefrau. Ich flehte Gott an[153], meine Mutter wiederzubringen.

An jenem Abend aßen[154] wir die Reste von den Tellern. Das Hühnchen konnten wir nur noch von der Soße riechen[155]. Meine Schwester musste den Abwasch machen. Reste waren immerhin[156] besser als gar nichts. Ich schlief ein, darauf hoffend, dass meine Mutter bald kommen würde.

Ein neuer Tag brach an. An dem Morgen sprach ich mit meiner Schwester darüber, wie grausam es von unserer Familie war, uns kein Essen abzugeben. Ich wollte es meinem Vater sagen[157], wie sie uns behandelten[158].

‚Zazah, er wird dir nicht glauben.'

‚Aber er bringt uns doch immer Essen. Er ist doch[159] unser Vater.'

‚Zazah, er bringt immer Kuchen, Süßigkeiten und Obst für seine Mutter, aber doch[160] nie für uns, und nie für unsere Mutter. Er weiß oder fragt uns noch nicht einmal, was wir gerne mögen.' Also schwieg ich, weil ich wusste, dass sie recht hatte[161]. Unsere Großmutter gab[162] uns manchmal Kuchen oder so, wenn sie guter Stimmung war; vielleicht einmal in der Woche. Jeden Abend trank sie Tee, aß[163] Brot

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[151] I added the direct object *die Gebete* ('the prayers') in order to make the German TT sound more idiomatic.
[152] I made use of the adverb schließlich which, depending on the context, has several meanings. Here, it can be compared to the English expression 'as a matter of fact'. Just like the flavouring particles, I used it to make the German TT sound fluent.
[153] Again, I omitted the ST verb 'to start' as it does not sound natural in the TT.
[154] The English expression 'to have something to eat' cannot be translated literally. The German expression is *etwas essen* which literally means 'to eat something'.
[155] Due to German's flexible sentence structure, I put the *das Hühnchen* at the beginning of the sentence in order to put emphasis on the fact that the children would have really liked to eat some of the chicken. Literally, the sentence reads: 'The chicken, we could only smell…'.
[156] I inserted the German adverb *immerhin* which means 'at least'/'after all' in order to make the German TT flow.
[157] Again, the English verb 'would' poses a difficulty and cannot be translated literally into German. I chose to say 'I wanted to tell...' which sounds more natural in the German TT.
[158] I paraphrased this part of the sentence in order to make the German TT flow better. I translated this as if the STread: '… how they treated us.'.
[159] I made use of the flavouring particle doch in these two sentences in order to create a natural German sentence.
[160] c.f. footnote 137.
[161] I shortened this phrase and translated it as if the ST read: '… because I knew she was right.'.
[162] The literal translation of the English verb 'would' does not work in this particular TT context. I paraphrased this part and translated it as if the ST read: 'Our grandmother sometimes gave us…'.
[163] Again, the verb haben ('to have') cannot be used here in the TT context as it would sound stilted. I replaced this verb with *trinken* ('to drink') and *essen* ('to eat'); c.f. footnote 132.

und Kuchen, bevor sie schlafen ging. Sie aß[164] Süßigkeiten und weigerte sich, uns Märchen zu erzählen. ‚Was für eine Großmutter ist sie bloß?', dachte ich bei[165] mir. Ich hatte immer gedacht, dass Süßigkeiten für Kinder wären, aber Dinge waren anders hier.

Nach dem Frühstück ging ich zu meinem üblichen Platz auf dem Hügel, wo ich immer saß und Ausschau nach Mamas Rückkehr hielt[166]. Ich dachte daran, wie schön sie war und wie hell ihre Haut war[167]; sie war strahlend wie die Winterssonne, mit langem, glänzendem schwarzen Haar und einem warmen Lächeln. Sie könnte gut in eine Farbigen-Gemeinschaft[168] passen. Ich weiß noch wie sie uns erzählte, dass ihr Vater ihr nicht erlaubt hatte zur Schule zu gehen und für Weiße oder Inder[169] zu arbeiten. Er glaubte fest daran, dass sie mit ihnen schlafen würde, weil sie eine hellere[170] Hautfarbe und lange Haare[171] hatte. Er wollte sie lieber für elf Kühe, *ilobola*[172], verkaufen, mit nichts in ihrer Hand, außer ihr viel zu weiches Herz.

Stundenlang verharrte[173] ich dort. Alles was ich wollte[174], war, dass meine Mutter zurück nach Hause kam. Meine Cousins und meine Schwester waren in der

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[164] c.f. footnote 140.

[165] *dachte ich bei mir* literally means 'I thought to myself'.

[166] I shortened this part as the literal translation, even though it is grammatical, sounds too long-winded, i.e. *... und Ausschau nach der Rückkehr meiner Mutter hielt* as opposed to *... Ausschau nach Mamas Rückkehr hielt.* I translated the phrase as if the ST read: '… and watch for mom's return.' The word of endearment 'mom' (as opposed to 'mother') is used in various other sentences and my change does, therefore, not compromise the readers' understanding of Zazah's relationship with their mother. Apart from that, I believe the direct equivalent of the ST verb 'to watch' does not flow in this particular TT context. I used the expression *Ausschau halten nach jmd/etw.* which means 'to keep a look-out for s.o./sth.' in English.

[167] Although German tends to use nouns more often than English does, particularly in written texts, the literal translation of the ST noun 'fairness' does not sound natural in this specific instance. I paraphrased this TT part as if the ST read: '… how fair her skin was.'

[168] Although there is not really a such thing as a Farbigen-Gemeinschaft in Germany, and Germans do not really make such a distinction between 'Coloured' and 'Black' as South Africans do, I believe people will realise that this is part of South African society and its many cultural identities.

[169] The literal translations are correct but I am not sure whether the German readership will fully grasp the connotations of this phrase. Also, I am not sure whether the German readership at large is aware of Indian communities in South Africa and will understand that the word 'Indian' is not referring to an Indian as such but a South African with Indian heritage.

[170] c.f. footnote 11: *hellere Hautfarbe*

[171] Although it is likely that the German readership at large is not aware of the fact that traditionally, Zulu women have short hair, they will understand that long hair represents female attractiveness, which Zazah's grandfather (her mother's father) obviously confuses with loose-living.

[172] The term *ilobola* is included in the glossary and is defined in chapter 5.

[173] Due to German's flexible sentence structure, I put the adverb *stundenlang* ('for hours') at the beginning of the sentence in order to put emphasis on the fact that Zazah kept on waiting and waiting. Apart from that, I made use of the word *verharren* ('to remain'/'to persist') as opposed to the direct translation of the ST verb 'to sit' *sitzen*. The German verb *verharren* goes well with the notion of waiting.

[174] I chose not to translate the English verb 'to see' as it does not sound natural in the German TT in this particular instance.

Schule. Alle kamen mir wie Fremde vor[175]. Das Haus meiner Oma war wie eine Höhle. Nichts war so wie immer ohne meine Mutter[176]. Wenn meine Schwester auch nicht mehr hier sein sollte, würde ich weglaufen[177]. Ich saß dort hinter dem Haus und beobachtete die Menschen, die den Hügel[178] rauf und runter liefen.

Auf einmal sah ich dann zwei Menschen[179], die sehr langsam bergab gingen. Einer von ihnen war meine Mutter. Ich sprang auf wie ein Grashüpfer und lief den Hügel hinauf wie ein verspielter Hund. Mein Herz sprang vor Freude[180]. Ich sprang in die Arme meiner Mutter, hielt sie fest und fing an zu weinen: ‚Mama, du sollst[181] mich nicht mehr allein lassen, *Hhe*[182]!' Sie sagte nichts und drückte mich fester.

Meine Mutter kam[183] mit ihrer älteren Schwester. Ich nahm an, dass sie mit[184] musste, um mit meiner Großmutter zu verhandeln. Wir machten uns auf den Weg[185] zum Haus meiner Großmutter. Dort war sie, zusammen mit einer Frau, die ein hartes Gesicht[186] hatte.

‚Oma[187], meine Mutter ist wieder zurück!'

‚Oh, *Nkulunkulu ngiyabonga*, Gott sei Dank! Wer hätte denn sonst[188] die ganze Arbeit für die Party machen sollen?'

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[175] c.f. footnote 119: *vorkommen*

[176] The phrase 'the same' cannot be translated literally as it would make the German TT sound stilted. I used the German expression *so wie immer* ('as usual').

[177] I paraphrased this sentence for fluency purposes.

[178] The phrase 'going their ways up and down' does not work in translation as it makes the German TT sound stilted. I replaced this phrase with *den Hügel* ('the hill', dir. obj.).

[179] The literal translation is *die Gestalt* but this word can have a comical effect. That is why I used the word *der Mensch* instead.

[180] It sounds more idiomatic to say *Mein Herz sprang vor Freude* as opposed to *Mein Herz war voller Freude* which is the direct translation of the English ST. However, since the same verb is used in the following sentence, I chose to replace it with the verb *laufen* ('to run'). This change does not compromise the meaning of the text at all.

[181] I made use of the German modal verb sollen ('ought'/'shall'/'must') in order to make the TT flow.

[182] This is a very common Zulu exclamation. I decided not to explain it further in the glossary as its meaning should be clear from the context.

[183] The verb 'to be' does not work in the TT in this particular instance. I used the German verb *kommen* ('to come') instead.

[184] Since the verb is mentioned in the previous sentence, it does not need to be mentioned here. When the meaning is implied, verbs can be left out in conjunction with modal verbs, for instance: *Darfst du mit?* as opposed to *Darfst du mitkommen?* (‚Are you allowed to come along?').

[185] The equivalent of the ST verb 'to walk towards' does not sound as natural as the expression *sich auf den Weg machen* ('to set off) does.

[186] I translated 'gravel-faced' as *hart* ('rough', 'harsh').

[187] The word *ugogo* means 'granny' in English. In contrast to the many other Zulu words, this noun is not in italics. As there is no explanation (c.f. the following sentence: 'Thank God!') and in order not to confuse the reader by making the text too encrypted, I chose to translate this word into German, i.e. *Oma*.

[188] I used the words *denn* and *sonst* as flavouring particles.

Meine Mutter und ihre Schwester gingen ins Haus und setzten sich, wie es sich in der Zulu-Kultur gehört[189], auf den Fußboden.

‚Makoti, macht du das, was dir gefällt in diesem Haus?'

‚Was meinst du, Mutti?'

‚Erst gehst du einfach ohne die Erlaubnis von mir oder deines Ehemannes zu deiner Familie. Das heißt also, dass wir sämtliche Kühe[190], die wir für dich bezahlt haben, für nichts und wieder nichts waren[191].'

‚Aber, Mutti, dein Sohn schlägt mich die ganze Zeit und du sagst gar nichts dazu. Er gibt mir gar kein Geld für meine Kinder.'

‚Sieh mal einer an! Ich bin noch am Reden und habe nicht gesagt, dass ich fertig bin. Du hast deine beiden Söhne verloren, weil du nicht gehorcht hast und deine Ahnen[192] sehr erbost hast. Wenn du einen Sohn haben möchtest, der diesen Familiennamen tragen soll, musst du lernen[193] zu gehorchen und selbst dieses Grundstück zu respektieren, während du Fuß darauf setzt. Wir haben genug Kühe, um *lobola*[194] für eine zweite Ehefrau zu bezahlen[195], die uns vielleicht einen Jungen schenken kann. Denk daran, Makoti, du bist ohne Erlaubnis auf Suche nach Arbeit gegangen. Jetzt hast du Arbeit und denkst, du kannst dich wie ein Mann verhalten[196].'

‚Mutti, was hätte ich denn tun sollen? Meinen Töchtern beim Verhungern zusehen?'

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[189] Sitting on the floor is part of traditional Zulu culture in rural areas. There might only be one or two chairs in the house which are normally offered to the elderly. In Germany, however, it would be downright rude to let a visitor or a family member sit on the floor. I added a subordinate clause which reads 'in accordance with our Zulu tradition' because otherwise, the German readership will assume that this is part of the grandmother's abuse and harassment.

[190] Since it is mentioned earlier that *ilobola* is paid in eleven cows, no explanations are necessary.

[191] The German equivalent of the verb 'to waste' sounds unnatural in this particular TT context. I chose to translate this part with the colloquial German expression *für nichts und wieder nichts* which means 'for nothing at all'.

[192] Although worshipping the ancestors is not part of German culture, it is generally known that certain cultures do so, hence, no further explanations need to be made.

[193] The expression 'to start to do sth.' cannot be transferred literally into the TT. Germans tend to say *lernen, etw. zu tun* ('to learn to do sth.') instead.

[194] c.f. footnote 150: *ilobola*

[195] Although polygamy is not legal in Germany, it is generally known that, in some cultures, having more than one wife is a sign of wealth. What might not be understood by the German readership is the fact that with two wives the chances of having a son increase. I inserted a subordinate clause in the TT which reads '… who might be able to give us a boy.'.

[196] I made use of the verb verhalten ('to act'/'to behave') here as it works better than the verb 'to be' in the TT

‚Makoti, du kannst wohl[197] nicht deinen Mund halten, *washa nendlu, Hhe*[198]. Lass mich gefälligst zu Ende reden[199]!'

‚Ma, ich werde nicht mehr meinen Mund halten[200]. Dein Sohn ist nach Johannesburg gegangen und hat mich, als ich im sechsten Monat schwanger, verlassen[201]. Er hat behauptet, meine zweite Tochter sei nicht von ihm. Und du hast mir noch nicht einmal geholfen. Du wolltest[202] noch nicht einmal auf mein Kind aufpassen, während ich gearbeitet habe. Ich habe jetzt genug von dieser Familie[203]. Für dich bin ich kein richtiger Mensch. Warum? Weil ich keine Mutter habe und mein Vater ein kranker Mann ist? Sag es[204] mir doch bitte. Warum?'

Meine Mutter brach in Tränen aus und zitterte. Ihre Schwester versuchte sie, sie zu beruhigen[205]. ‚Die Ehe ist keine einfache Angelegenheit,' sagte sie. ‚Du musst lernen, alle Situationen mit Geduld und Beharrlichkeit zu bewältigen.'

‚Nein, Thoko', sagte sie zu ihrer Schwester. ‚Ich nehme meine Kinder mit und gehe ein für allemal[206]. Arbeit werde ich mir auch suchen.[207]'

‚Makoti, du willst doch wohl keine Schande über dich bringen, in dem du von deiner Ehe davonläufst[208].', sagte meine Großmutter.

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[197] The German equivalent of 'to keep quiet' is *still sein*. However, I find the expression *den Mund halten* ('to keep quiet'/'to shut up') much more appropriate seeing that the two are having an argument.
[198] In this phrase, Makoti is told to clean the house. I included the phrase in the glossary.
[199] The direct translation of the sentence does not work at all since it sounds rather stilted. An appropriate translation would be *Lass mich gefälligst zu Ende reden!* (Let me talk until I am finished, will you!).
[200] c.f. footnote 175: *den Mund halten*
[201] The TT sentence is slightly longer than the ST sentence due to grammaticality, i.e. I had to make use of two modal verbs in order to form the perfect tense: *sein* ('to be) in connection with *gehen* ('to walk') and *haben* ('to have') in connection with *verlassen* ('to leave').
[202] The literal translation of the verb 'can' does not work in the German TT as it would express ability. Since the grandmother refused to look after the child, this verb is not appropriate here. I used the verb *wollen* ('to want') instead.
[203] The expression 'to be sick and tired of sth.' cannot be translated literally as it does not sound natural in German. I translated this phrase as if the STread 'to have enough of sth.'.
[204] This sentence would be incomplete without a direct object. I inserted the word *es* ('it') as well as the flavouring particle *doch* in order to make the sentence flow.
[205] The literal translation of the English expression 'take it easy' is *etw. locker nehmen* does exist but is not appropriate here as it sounds too casual. I chose the verb *sich beruhigen* which also means to take it easy but more so in the sense of 'to calm down'.
[206] The German expression *ein für allemal* is a colloquial expression which means 'for good'. It fits in nicely in this context as this is a dialogue between Zazah's mother and grandmother.
[207] For fluency purposes, I put the direct object *Arbeit* at the beginning of the sentence. The meaning has not been changed because of that.
[208] I chose to translate the phrase 'by failing to keep your marriage' as *indem du von deiner Ehe davonläufst* which means literally 'by running away from your marriage'. The literal translation of the ST text sounds too stilted and my option fits in well in this context as the grandmother is speaking in a very strict manner and putting the blame on Zazah's mother.

‚Gut, dann werde ich wohl zu meinem Ehemann ins Township ziehen müssen.'

‚Du willst, dass aus diesen Kindern nichts als Schlampen[209] wird[210], die nichts über ihre Kultur wissen?[211]

‚Warum behauptest du so etwas, Ma?'

‚Im Township scheißen sie bloß drinnen[212] im Haus. Sie holen kein Wasser vom Fluß. Sie werden nicht wissen, wie man Holz aus dem Busch holt, wie man ein Feuer macht, und sie werden schlechter sein als du, wenn es zur Aufrechterhaltung[213] der Ehe kommt.'

Die Frau mit dem harten Gesicht nickte und man konnte ihre Zähne in ihrem offenem Mund sehen.

Meine Großmutter fuhr fort: ‚Vielleicht werden sie noch nicht einmal heiraten[214]. Wer will denn eine Frau haben, die noch nicht einmal[215] das Haus putzen kann? Weißt du, Makoti, wenn ich du wäre, würde ich gehorchen. Deine ersten beiden Söhne sind bei der Geburt gestorben, weil du unsere[216] Ahnen mit deiner Starrköpfigkeit sehr erbost hast.'

‚Ja, Ma. Und niemand hat mich im Krankenhaus besucht. Sie mussten meine Söhne verbrennen. Wegen euch gibt es kein Grabmale[217]. Ihr seid alle wie Tiere. Und jetzt versuchst du alles daran zu setzen, dass dein Sohn sich genau so wie du

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[209] I found it quite difficult to translate the derogative word 'bitch' as it seems to be overused in English and, thus, it has a wider meaning and can be used in more contexts. In the South African Concise Oxford Dictionary (2002), the term 'bitch' is defined as follows:
bitch · n. 1. a female dog, wolf, fox, or otter. 2. informal a woman whom one dislikes or considers to be malicious or unpleasant. 3. (a bitch) informal a difficult or unpleasant thing or situation. · v. informal make malicious or spitefully critical comments. ORIGIN Old English, of Germanic origin.

[210] Due to grammatical reasons, the verb 'to be' (*sein*) needs to be used in the future tense in the TT.

[211] I am not sure whether this sentence in ST is a statement or a question where the question mark has been left out by mistake. Ichose to insert a question mark in the TT and formulated this sentence as a question.

[212] I inserted the word *drinnen* ('inside') as the TT sentence would otherwise sound stilted.

[213] The literal translation of the ST noun 'handling' sounds too technical in the TT. I chose to translate this noun as *die Aufrechterhaltung* ('maintenance'/'keeping up'). The construction 'in handling' was translated as if the ST read 'when it comes to the handling of…'.

[214] As the verb 'to get married' refers to an unspecified time in the future it cannot be translated literally which is *verheiratet sein*. This makes the TT sentence sound stilted. I chose to translate this part as if the ST read 'Maybe they won't even marry.'.

[215] I inserted the words *noch nicht einmal* ('not even') in order to make the sentence flow.

[216] The definite article does not really work here in conjunction with the noun 'ancestors' because the grandmother is referring to the family's ancestors. I used the possessive pronoun *unsere* ('our').

[217] The literal translation of the ST sentence sounds stilted and I translated it as if the ST read 'Because of you, there are no graves.'.

verhält[218]. Ich habe einen Mann, der als Polizist arbeitet, aber sein ganzes Geld seiner Mutter gibt und den Rest mit den Schlampen im Township verprasst[219]. Was wirst du ihm sagen? Er ist ein Mann. Heißt das also, dass er das Recht hat, alles tun und lassen zu können[220] selbst, wenn seine eigene Familie deswegen leiden muss?'

‚Makoti, der Junge muss mir alles geben. Du brauchst nicht eifersüchtig zu sein. Ich habe ihn selbst erzogen. Was auch immer in meiner Ehe passiert vorgekommen sein mag[221], bin ich geblieben und habe ausgeharrt. Und jetzt ernte ich die Früchte davon. Du bist eine Schande. Ich habe mich nie mit meinen Schwiegereltern und deren Familie gestritten. Die ganze Welt wird über dich lachen.'

Im Raum herrschte Schweigen. Dann fing meine Mutter an zu sprechen: ‚Ich werde ihm sagen, dass ich ihn[222] ein für allemal verlasse.'

‚*Hhayi bo*[223], Makoti. Ich warne dich!'

Plötzlich hupte ein Auto oben auf dem Hügel. Ich hoffte, dass es das Auto meines Vaters war. Ich glaubte, er würde alles schlichten, da er doch[224] Polizist war.

‚Mama, ich lauf'[225] zu Papa.' Ich lief den Hügel hinauf, um meinen Vater zu begrüßen[226], der groß und fett wie ein Riese war. Er nahm mich bei der Hand und ging mit mir zum Haus zurück[227].

‚Papa, meine Mama will zurück[228] zur ihrer Familie. Kommst du mit uns?'

Meine Vater sagte nichts und ich dann auch nicht. Als ich bergab ging und seine Hand hielt, stellte ich mir eine glückliche Familie vor[229], die zusammen am Tisch ihr Abendessen zu sich nahm: mein Vater, meine Schwester, meine Mutter mit

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[218] I omitted the translation of the adjective 'busy' as it sounds stilted in the TT. Also, the expression 'to turn s.o. into s.o./sth.' did not work here. I translated this part as if the ST read '… that your son behaves exactly like you.'.

[219] Instead of translating the verb 'to spend' literally, I chose the German verb *verprassen* which means 'to squander'/'to blow' as it fits better in this context.

[220] The German expression *alles tun und lassen können* means 'to do as s.o. pleases'/'to do whatever one likes' and fits very well in this context.

[221] It sounds more idiomatic to say 'whatever may have happened' in the TT.

[222] For grammatical reasons, I inserted the accusative personal pronoun *ihn* ('ihn').

[223] *Hhayi bo* is a very common Zulu exclamation. It is a bit longer than the previous exclamation and, therefore, I decided to mention it in the glossary.

[224] Once again, I made use of the flavouring particle *doch* in order to make the sentence flow.

[225] Very often in spoken German, the 'e'-ending of the first-person-singular-verb-form is omitted.

[226] The literal translation of the verb 'to meet' does not sound natural in this particular TT context. I made use of the verb *begrüßen* which means 'to greet'/'to welcome' in English.

[227] In order to make the sentence flow, I inserted the word 'back' as Zazah and her father are walking back to the house.

[228] The literal translation of this ST phrase does not flow in the German TT. I translated this part as if the ST read 'mum wants (to go) back to her family.'. The infinitive can be omitted as its meaning is implied (c.f. footnote 162: modal verbs and infinitives).

[229] It is more idiomatic to use the verb 'to imagine' (*sich vorstellen*) as opposed to the noun 'in my imagination' (*in meiner Vorstellung*).

einem neugeborenen Jungen und ich. Wir sind alle glücklich im Haus meines Vaters. Wie sehr ich mir wünschte, dass dieser Traum wahr würde.

Als wir ins Haus gingen, herrschte dort eine düstere Stimmung[230]. Ich holte die kleine Bank, auf der nur mein Vater sitzen durfte. Ich lehnte mich an meine Mutter an, die auf dem Fußboden saß – in der Zulu Tradition sitzen die Frauen auf dem Fußboden auf einer besonderen Matte, die aus Gras und Baumwolle hergestellt wird[231].

‚Mtholephi, wie gut, dass du gekommen bist. Wir brauchen dich nämlich[232] unbedingt[233].', sagte meine Großmutter.

Die gravel-faced Frau nickte wie üblich. Sie ärgerte mich höllisch[234]. Sie hatte keinen Ehemann; alles was sie konnte, war, ihre Nase in die Angelegenheiten aller Familien zu stecken.

Meine Großmutter sagte: ‚Mtholephi, wir haben ein Problem. Du bist zur richtigen Zeit gekommen. Ich weiß noch nicht einmal, wie ich es dir sagen soll.'

Da[235] fing meine Mutter an zu sprechen: ‚Mtholephi[236], ich werde dich und diese Hölle, durch die du mich geschickt hast, verlassen. Genug ist genug.

‚Mutti, was ist denn mit MaHlengwa los? Warum will sie weg?'

‚Ich werde es dir erklären, Mtholephi.', fuhr meine Mutter fort. ‚In den letzten beiden Tagen war ich nicht hier. Ich bin nach Hause gegangen, weil ich von dir und deiner Familie genug habe. Es kommt mir so vor, als sei ich mit deiner Familie und nicht mit dir verheiratet. Ich habe auch gehört, dass du mit einer anderen Frau ein Kind hast. Du hast es vor mir geheim gehalten und gedacht, ich bin dumm und würde nichts merken[237].'

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[230] I cannot translate this phrase literally as it sounds unnatural in the TT. I paraphrased this part and said 'there was a gloomy/sombre atmosphere.'.
[231] This is one of the scenes where Khuzwayo offers explanations for a non-Zulu readership.
[232] In order to make the TT sentence sound fluent, I included the adverb *nämlich* (here: 'as' /'you see').
[233] There seems to be second language interference in this sentence as it sounds to me like a direct translation from Zulu, the author's first language. In Standard English, one would probably say 'We really need you' as opposed to 'We need you a lot', which sounds literally like *siyakudinga kakhulu*, the Zulu equivalent. I did not translate this part literally into German as it would make the TT sound stilted. I used the adverb *unbedingt* which means 'absolutely'/'really' in this particular context.
[234] The literal translation of this phrase would be *Sie ärgerte mich wie die Hölle* but it does not sound natural at all since Germans tend to use the adverb *höllisch* ('hellishly') instead.
[235] I inserted the adverb *da* which means here 'then' for fluency purposes.
[236] This is aspect of culture is explained in chapter 3 and 5. Instead of a literal translation, I opted to use the father's first name instead.
[237] The equivalent of 'stupid' is *dumm* or *blöd*, however, I added another phrase in the TT in order to make it sound more idiomatic. I said *..., ich würde nichts merken* which means '…. I wouldn't notice anything.'.

Die Frau mit dem harten Gesicht sagte: ‚Makoti, überlass deiner Schwiegermutter das Wort[238]. Niemand denkt, du bist dumm. Mtholephi ist ein Mann, und er kann zehn Frauen heiraten, wenn er mag. Wenigstens haben ihm die anderen Frauen Jungen geschenkt – aber du[239] ja nur Mädchen.'

‚Ach, dann[240] ist es also nicht nur eine Frau? Jetzt verstehe ich gar nichts mehr[241].' Meine Mutter schwieg und wartete ab. Dann sagte sie: ‚Wie könnt ihr von mir erwarten[242], dass ich den Mund halte, während es so viele Dinge gibt, die vor mir versteckt gehalten werden? Ich wusste gar nicht, dass so gute Katholiken so viele Geheimnisse haben. Also, erzählt mir bitte alles, was ich noch[243] nicht weiß.'

‚Bitte, Schwester[244], sei leise.'

Tränen waren in den Augen meiner Mama[245].

Meine Großmutter sagte: ‚Mtholephi, wie du siehst, macht deine Frau hier[246], was sie will. Sie kann noch nicht mal ihren Mund halten und uns ausreden lassen. Außerdem[247] ist sie ohne meine Erlaubnis nach Hause gegangen. Sie will auch mit dir ins Township gehen und dort leben. Aber was mich wirklich böse macht, ist, dass sie sagt, du gäbest mir Geld und ihr gar nichts. Sag ihr doch bitte gefälligst[248] wie hart ich gearbeitet habe, um dich zur Schule schicken zu können[249], damit du das sein kannst, was du heute bist.'

Die Frau mit dem harten Gesicht schloss sich dem Gespräch an. ‚Wer wird Mtholephi's Namen weiterführen, wenn sie keinen Jungen gebären[250] kann? Alles, was sie macht, ist sich beschweren. Makoti, du bist hier hergekommen, um für diese

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[238] I translated this part as *jmd. das Wort überlassen* which means literally 'to leave the word over to s.o.'.
[239] The verb 'to have' can be omitted in the TT as its meaning is implied.
[240] I inserted the adverb *dann* ('then') as a flavouring particle.
[241] This phrase needs a direct object in TT. I added the words *gar nichts mehr* ('nothing anymore', i.e. 'Now I don't understand anything anymore').
[242] For fluency purposes, I have paraphrased this ST sentence and added the verb 'to expect', i.e. 'How can you expect me to…'.
[243] In order to make the German TT sound natural, I added the adverb *noch* which means here 'not yet'.
[244] I decided to use the German word for 'sister': die Schwester.
[245] I omitted the ST adverb 'there' in the TT as it is not needed. I changed the sentence order as well, i.e. literally 'Tears were in the eyes of my mom.'.
[246] The English expression '… of yours' cannot be translated literally into German. I said *…deine Frau hier,* as it sounds natural in the TT. In English, it literally means 'your wife/woman here'.
[247] I added the word 'moreover' as the TT sentence might otherwise sound slightly unnatural.
[248] The word *gefälligst* literally means 'kindly' in English but actually indicates that the grandmother is very irritated with her daughter-in-law's behaviour.
[249] I added the word *können* as it makes the TT sound more natural. *Können* literally means 'to be able to'.
[250] I made use of the German verb *gebären* ('to bear'/'to give birth') as opposed to the literal translation of the ST verb 'to have' (*haben*) as it sounds more idiomatic.

Familie zu sorgen, und nicht, um ihr zu sagen, was zu tun ist. Ich glaube *ungukhanda limtshel'okwakhe*[251]. Man streitet sich nicht mit seinen Schwiegereltern und deren Familie und dein Ehemann ist König und hat das Sagen[252]. Du hast ihn in sämtlichen Lebenslagen zu ertragen.'

Meine Mutter fing an zu weinen: ‚Du machst das alles bloß, weil ich keine Mutter habe. Ma, bitte hör auf zu denken, dass ich deinem Sohn untreu bin, denn es, denn es ist überhaupt nicht wahr[253]. Als ich Mtholephi kennen gelernt habe, war ich noch[254] Jungfrau. Jeder weiß das. Ich bin nicht so wie deine jüngere[255] Tochter, die schon vor der Ehe vier Kinder hatte, und das auch noch von zwei verschiedenen Männern[256].'

Meine Mutter sprach über meine Tante Tia, die ihren Bachelor of Arts machte. Sie war eine große Frau mit großen Augen, dick und mit einem liebenswerten Lächeln.[257] Allerdings hatte sie kein gutes Herz, und dass, obwohl sie eine gute Lehrerin und Dirigentin an der Schule war. Vorher war sie Krankenschwester, wurde aber gefeuert, da sie unverheiratet[258] schwanger wurde. Einmal hatte sie mit meiner Mutter einen Streit, deshalb können sie sich nicht leiden. Meine Mutter fing mit dem Streit an. Meine Mutter war sehr willensstark[259], also hatte sie keine Chance.

Nach all diesen Gesprächen in der Küche brachte mein Vater eine Lösung vor: nach der Party am kommenden Wochenende würden wir zu ihm ins Township ziehen. Ich war sehr glücklich darüber, dass wir wieder eine Familie sein würden und weit weg von den Schwierigkeiten sein würden[260], die meine Mutter dazu brachten, uns zu verlassen. Ich konnte nicht glauben, dass mein Traum wahr werden würde.

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[251] This is a Zulu proverb meaning: to do what your head tells you regardless of what other people say. I decided to include it in the glossary for clarity purposes.
[252] I added the phrase *das Sagen haben* ('to have a say'/'to have the authority') as it makes the TT sentence sound more idiomatic.
[253] I have changed the phrase 'because I am not' to 'as it is not true at all' because it sounds more natural in the TT.
[254] I added the adverb *noch* ('still') as the TT seems to be incomplete without this word.
[255] I used the adjective *jüngere* which means 'younger' since the translation of the ST adverb 'young' could imply that her daughter is still a minor. However, the adjective actually indicates that the daughter is younger than Zazah's mother.
[256] I slighlty paraphrased this sentence in order to make it flow in the TT. I replaced the noun 'fathers' by the noun 'men' (*Männer(n)*) as it refers back to their relationship with the daughter and not the children.
[257] I split up this sentence and paraphrased for fluency purposes.
[258] The phrase 'without being married' can be shortened in the TT by using the adjective *unverheiratet* ('unmarried').
[259] I replaced the ST adjective 'strong' by 'strong-willed' as the German equivalent *stark* could be associated with physical strength.
[260] For fluency purposes, I translated this phrase as 'to be far away from all the troubles'.

An dem Wochenende feierten[261] wir *itiye*[262]. *Itiye* ist eine kulturelle Feier für unsere[263] Ahnen. Die Menschen kamen aus verschiedenen Gegenden des Dorfes, um zu singen, Zulu-Bier[264] zu trinken, zu tanzen und zu essen. Sie unternahmen etlich viele Dinge, nur[265] um glücklich zu sein und eine Kuh wurde auch geschlachtet. Die Frauen trugen Kleider, die so bunt wie ein Regenbogen waren[266]. Alle wechselten sich ab und tanzten nach ihrer Altersklasse. Bei den Teenager-Mädchen waren die Beine und Brüste zu sehen[267], sie waren barbusig[268], aber[269] mit farbenfrohen Perlen um ihren Hälsen, Armen und Taillen. Man konnte ihre Pos sehen, wenn sie ihre Beine hochschwangen. Die Trommel aus Kuhleder schlug mit Wucht und die älteren Frauen trugen schöne Kopfbedeckungen, um zu zeigen, dass sie verheiratet waren. Die Männer gingen ins Kraal[270], wo sie die Kuh schlachteten. Sie grillten die Teile des Fleisches, das nur für die Männer bestimmt ist[271]. Danach schlossen sie sich der Gruppe an, um den Frauen zuzusehen, die ihr Bestes gaben. Die Männer begannen, mit den Stöcken zu kämpfen, um zu zeigen, wer der Stärkste war. Die Gewinner wurden von der Menge gefeiert, während die Verlierer verhöhnt wurden. Meine Schwester war eine der besten Tänzerinnen im Dorf!

Mein Vater versprach uns, uns am Ende des Monats abzuholen[272]. Meine Großmutter war sehr unglücklich über den Entschluss meiner Mutter ins Township zu

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[261] I paraphrased this sentence and changed it to 'we celebrated *itiye*' as it sounds more natural than 'there was *itiye*' in the TT.
[262] Since there is an explanation of this cultural-bound element, I decided to keep the Zulu word in the German TT. *Itiye* is a loan word from the English noun 'tea'.
[263] I added the German possessive pronoun 'our' as the sentence would sound too general in the TL.
[264] I was quite suprised by the fact that the Zulu word for the Zulu traditional beer *UMqombothi* was rendered into English by a more general description. The noun *UMqombothi* is actually one of the well-known Zulu words (like *ILobola*) due to its cultural significance. Moreover, there is a very popular song by Yvonne Chaka Chaka which is called 'UMqombothi'. The lyrics are in English and depict the cultural gatherings in a rural South African village.
[265] For fluency purposes, I inserted the adverb *nur* ('just'/'only'), i.e. in order to say 'just to be happy'.
[266] Due to grammatical reasons, I translated the phrase 'as colourful as a rainbow' by means of a relative clause, i.e. '… that were as colourful as a rainbow'.
[267] I paraphrased this sentence as its literal translation might sound stilted and perhaps to a certain extent comical. I translated this part as if the ST read 'legs and breasts could be seen…'.
[268] The English adjective 'topless' was difficult for me to translate into German as its equivalents sounded stilted. I paraphrased this and said 'they were bare-breasted with colourful beads around their necks,…'.
[269] I used the German conjunction *aber* ('but') here, in order to imply that the girls were not entirely naked. Apart from that, this addition makes the TT sound more natural.
[270] c.f. footnote 5: *kraal*
[271] The literal translation of this sentence sounds quite unnatural. I translated this as if the ST read 'the meat that was meant for the men'.
[272] I omitted the ST verb 'to come' as it it is saying the same thing twice over.

ziehen. Ich hingegen[273] war sehr glücklich, da ich Hausarbeiten, besonders Wasser holen und Feuerholz sammeln, nicht überhaupt[274] mochte.

Eines Abends waren wir in der Küche. Meine Mutter war am Kochen und ich saß wie gewöhnlich auf der Matte neben dem Feuer, als meine Oma sagte: ‚Makoti, schick dieses Kind nicht zur Schule. Sie verschwendet bloß das Geld meines Sohnes[275]. Sie ist faul und sitzt nur[276] immer neben dem Feuer. Sie ist sogar zum Reden zu faul.'

‚Bitte, Ma, sie ist doch[277] noch jung. Gib ihr eine Chance.'

‚Makoti, ich frag'[278] mich, ob du jemals zuhörst, wenn ich etwas sage. Du vergisst, dass ich diejenige bin, die *lobolo*[279] für dich bezahlt hat und weiß, was am besten für dich ist.'

‚Du hast es für deinen Sohn getan, nicht für mich. Ma, du weißt, ich habe Respekt vor dir[280], aber manchmal nutzt du mich aus.

Es war Frühlingsanfang. Alle Menschen im Dorf[281] sahen nach, wie viele Samenkörner sie hatten. Wenn sie nicht genug hatten, würden sie welche kaufen oder Freunde fragen müssen, ob sie welche übrig hatten. Damals halfen die Menschen einander noch[282]. Diejenigen mit übermäßigen Vorräten teilten mit ihren Nachbarn[283], aber die Khuzwayo-Familie war zu[284] hochmütig.

Ich erinnere mich an einen armen Mann, der von Haus zu Haus ging und um Essen bettelte. Er hatte keine Familie und seine Kleider waren zerrissen und schmutzig. Er kam regelmäßig und bat um Essen. Meine Tante und meine Oma

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[273] For fluency purposes, I inserted the conjunction *hingegen* ('on the other hand') in order to stress that Zazah's opinion differs from her grandmother's.
[274] For fluency purposes, I inserted the particle *überhaupt* in order to stress that Zazah did not like housework at all.
[275] The future tense is not necessary in the German TT as Germans tend to use the present tense when referring to events in the future. I also inserted the flavouring particle *bloß* which puts emphasis on the fact that Zazah's grandmother does not want her to attend school.
[276] I inserted the flavouring particle *nur* in order to put emphasis on the adverb 'always' and to make the sentence flow.
[277] Once again, I made use of the flavouring particle *doch* in order to make the TT flow.
[278] c.f. footnote 203: first-person-singular-verb-form
[279] see above
[280] It sounds more natural in this TT context to say 'to have respect for s.o.'.
[281] It is more appropriate to mention a specific subject in the TT, hence, I used the noun 'all the people in the village'.
[282] The adverb 'still' (*noch*) is required in the TT as it otherwise sounds stilted and incomplete.
[283] I omitted the verb 'would' as it would make the TT sound unnatural.
[284] The adverb *sehr* ('very') sounds a little stilted that is why I replaced it with *zu* ('too'). This also puts emphasis on the fact that the Khuzwayo-family was too arrogant to share with poor people.

sagten ihm immer, er solle weggehen, denn er stinke. Nur meine Mutter gab ihm etwas zu essen[285].

Ich fragte meine Mutter, warum sie immer armen Menschen helfe. Sie erzählte mir folgende[286] Geschichte: Es war einmal eine reiche Frau, die alles hatte, was ihr Herz begehrte[287]. Eines Tages bat sie um etwas: sie wollte Gott treffen. Sie rief die Diener zu sich, die alles[288] saubermachen sollten. Das Haus sollte absolut perfekt sein. Aber ein Diener war krank, also konnte er nicht saubermachen, wie es ihm die Dame auftrug. Sie feuerte ihn. Er flehte inständig und erklärte[289], dass er Kinder habe, aber sie hatte kein Verständnis[290].

Am nächsten Tag hatte sich die Frau so schön wie eine Königin angezogen. Alles, was sie wollte, konnte sie stets[291] bekommen. Plötzlich tauchte ein Mann an der Pforte auf. Er war sauber und glänzend, aber[292] man konnte ihm nicht in die Augen sehen. Er sah arm aus; er hatte keine Schuhe und einen sehr langen Bart. Die Frau eilte zur Pforte und befahl dem Mann wegzugehen[293]. Sie sagte, sie habe keine Lust mehr, die Armen, die sich selbst nicht helfen konnten, zu füttern.

Etwas später tauchte ein großer, stattlicher Mann an der Pforte auf, der einen Anzug trug und einen Gehstock aus Gold mit sich führte. Seine Limousine stand draußen[294]. Die Frau öffnete eilig die Pforte und ließ ihn hinein. Die Diener warfen Blumen auf dem Weg zum Haus und alle verbeugten sich vor ihm. Als der Mann nach einer Weile[295] das Haus wieder verließ, holte er ein Buch aus seiner Aktentasche, das den Titel ‚Des Teufels Diener' auf dem Einband hatte. Der Teufel sagte zu der Frau:

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[285] c.f. footnote 261: would

[286] The demonstrative pronoun 'this' does not sound natural in this TT context. I translated this part as if the ST read 'She told me the following tale: …'.

[287] I translated the phrase 'everything she wanted' by the German idiomatic expression *alles, was das Herz begehrt* which means 'everything one's heart desires'.

[288] I replaced the ST noun 'place' by the more general word *alles* ('everything').

[289] For fluency purposes, I inserted the verb *erklären* ('to explain'), i.e. 'He begged explaining that he had children, …'.

[290] In the TT, I used the noun *das Verständnis* ('understanding') as it sounds more natural than the verb *verstehen* ('to understand').

[291] I inserted the adverb *stets* ('always') for fluency purposes.

[292] I used the conjunction aber ('but') in order to stress that there is a contrast. Also, the conjunction 'and' would not sound appropriate here.

[293] For fluency purposes, I paraphrased this sentence. I translated this part as if the ST read '… and ordered him to go away.'.

[294] The literal translation of the verb 'to park' does not work here as it sounds stilted. I used the verb *stehen* ('to stand') instead, i.e. literally 'the limousine stood outside'.

[295] I inserted the phrase *nach einer Weile* ('after a while').

‚Der Mann, den du weggejagt hast, war Gott und jetzt kann ich dich für mich allein[296] haben.'

‚Zazah, das ist das Ende der Geschichte.' Ich stellte meine Mutter keine Fragen mehr[297].

Meine Großmutter zwang die Familie, stundenlang zu beten. Manche schliefen manchmal sogar ein und sie weckte sie dann auf[298]. Das Schlimmste von allem[299] war, das jeder auf den Knien hocken musste. Ich fragte mich, warum unsere Großmutter uns nie Geschichten erzählte oder uns aus der Bibel vorlas. Aber trotzdem hatte ich sie lieb. Sie war ja[300] die einzige Großmutter, die ich hatte.

Die Zeit verstrich und die Tage gingen vorüber. An dem Wochenende, an dem mein Vater hätte kommen sollen, kam er nicht. An dem Sonntag ging ich auch[301] nicht zur Kirche, weil ich nichts zum Anziehen hatte. Das Kleid, das ich hatte, war zu klein und meine Schuhe passten mir nicht. Meine Mutter beschwerte sich darüber, dass ihr Ehemann arbeitete, aber sie nicht einen Cent von ihm bekam, um für uns etwas zu kaufen. Die Kleider, die wir hatten, hatte sie gekauft, als sie als Maid[302] gearbeitet hatte. Die Familie zwang sie mit der Arbeit aufzuhören, weil es einer Frau nicht gestattet war zu arbeiten[303].

An dem Montag morgen bat meine Mutter meine Großmutter um Geld, damit sie für meine Schwester und mich Kleidung kaufen konnte. Meine Großmutter weigerte sich.

Dann sagte mir meine Mutter, ich solle mich anziehen: ‚Wir gehen zu eurem Vater ins Township. Ich habe genug von seinen Lügereien[304].'

Meiner Großmutter gefiel die Idee nicht, aber sie konnte meine Mutter, sobald sie sich etwas in den Kopf gesetzt hatte[305], nicht aufhalten. Unterwegs mussten wir nach dem Weg fragen.

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[296] It does not sound idiomatic to use the demonstrative pronoun *selbst* ('-self') so I replaced it with the adjective *allein* ('alone') as it sounds more natural in the TT.
[297] I am not sure whether the verb 'to question' is apppropriate here. I used the German expression *jmd. Fragen stellen* ('to ask s.o. questions') instead.
[298] c.f. footnote 261: would
[299] I included the phrase *von allem* ('of all') as the TT would sound incomplete without it.
[300] Once again, I made use of the flavouring particle *ja* which puts emphasis on the fact that the reason why Zazah loves her grandmother is that she is the only one she has.
[301] I used the particle *auch* in order to indicate that there is another event apart from the father's absence. It also contributes to the fluency of the TT.
[302] The term maid was transferred into the TT and explained in the glossary.
[303] I constructed two sentences in the TT in order to avoid a lengthy, stilted one.
[304] The noun *Lügereien* ('lies'/'web of lies') sounds more idiomatic than the verb *lügen* ('to lie').

Die Häuser im Township sahen alle gleich aus[306]: Vier Zimmer und mit roten Ziegelsteinen gebaut. Sie waren nicht so weit auseinander wie in den ländlichen Gegenden. Es gab dort auch Hügel und einen kleinen Fluss nicht weit von unserem Haus.

Als wir beim Haus meines Vater ankamen, war niemand dort. Die Frau nebenan war sehr unfreundlich, deshalb gingen wir zu den Nachbarn auf der anderen Seite. Sie[307] waren freundlich und die Frau erklärte meiner Mutter, dass sie meinen Vater melden müsse, wenn er für seine Kinder keinen Unterhalt zahle. Als Polizist müsse er sich an die Gesetze halten. Sie waren sehr nette Menschen.

Dann erschien[308] ein pfiffiger Junge, ein bisschen älter als ich, und sagte: ‚Meine Mutter schickt mich, um euch zu sagen, dass die Tür offen ist und ihr jetzt[309] kommen könnt.'

Zum ersten Mal gingen wir in das Haus meines Vaters. Zu unserer Überraschung trafen wir eine Frau an[310], die Essen vorbereitete. Meine Mutter begrüßte sie. Die Frau fing an zu schreien: ‚Wer hat Ihnen[311] erlaubt, mit Ihren Kindern hier rein zu kommen und wer sind Sie überhaupt[312]?'

‚Hat Mtholephi Ihnen nicht erzählt, dass er auf der Farm eine Frau mit Kindern hat?'

Die Frau stand da mit ihrem Mund weit offen und war[313] verblüfft. Sie war ungefähr fünfundzwanzig. Sie sagte: ‚Das wusste ich nicht, aber ich glaube, ich lasse die Schlüssel bei Ihnen. Falls Sie losgehen sollten, hinterlassen Sie sie bitte nebenan. Da bekomme ich sie nämlich jeden Tag her.'

Dann eilte sie weg und sah sehr scheu, ängstlich und überrascht aus.

Das Haus war okay[314]. Es hatte eine Küche, ein Wohnzimmer, zwei Schlafzimmer und ein Badezimmer und war komplett eingerichtet. Wir machten es

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[305] I translated this phrase with the German expression *sich etw. in den Kopf setzen* ('to put sth in sb. head').
[306] Instead of the ST verb 'to be', I used the verb *aussehen* ('to look like').
[307] The literal translation of 'these people' does not sound idiomatic here, so I replaced this noun with the personal pronoun *sie* ('they').
[308] For fluency purposes, I used the verb *erscheinen* ('to appear').
[309] I inserted the adverb *jetzt* ('now').
[310] The literal translation of the phrase 'there was' sounds too simple and unnatural. I used the verb *antreffen* ('to find'/'to come across').
[311] I used the formal form of address *Sie/Ihnen* ('you'). This form does also exist in Zulu.
[312] I inserted the particle *überhaupt* in the TT to put emphasis on the fact that the woman is astonished.
[313] In the TT, I inserted the verb 'to be'.
[314] I constructed two sentences in order to avoid a lengthy one.

uns gemütlich[315]. Während wir zu Mittag aßen[316], klopfte jemand an die Tür[317]. Eine dicke Frau stand vor uns[318], als ob sie Streit suchen würde.

‚*Sanibona*, ich möchte mit dem Herren[319] des Hauses sprechen. Ich bin hier, um meine Bettwäsche abzuholen. Wer sind Sie denn überhaupt? Sind Sie die neue Maid hier[320]?

‚Nein, ich bin die Dame[321] des Hauses.'

‚Was? Wissen Sie, dass ich einen Sohn von diesem Mann habe?'

‚Und wissen Sie, dass ich mit ihm verheiratet bin?'

‚Nun ja, er möchte mich ja auch heiraten[322]. Und mir sind auch schon weniger schöne Sachen zu Ohren gekommen[323].'

‚Von wem?'[324]

‚Deine Schwägerinnen haben mir gesagt, dass, wenn ich meinen Sohn hierher[325] bringe, würdest[326] du ihn töten, weil du eine Hexe bist und deine Mutter eine *Sangoma*[327] war.'

‚Weißt du, ich bin kein aggressiver Mensch[328], aber ich denke, es ist Zeit, dass du von hier verschwindest. Komm wieder, wenn er dich heiratet und nicht jetzt.'

‚Das ist Mtholpehi's Haus und nicht deins.'

‚Ja ja, das werden wir schon[329] sehen.' Meine Mutter ohrfeigte sie und schubste sie aus dem Haus. Dann fing sie die Frau[330] an, meine Mutter zu

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[315] The literal translation of 'to make oneself at home' is not idiomatic in German. I used the adjective *gemütlich* ('comfortable') instead.
[316] c.f. footnote 37: *Mittagessen*
[317] The literal translation of the phrase 'there was' sounds stilted. I used the verb *klopfen* instead, i.e. 'someone knocked at the door'.
[318] I added the phrase 'in front of us' in the TT in order to make my translation sound more natural.
[319] The phrase 'father of the house' is an idiomatic expression from Zulu (*baba*). I replaced this with the German idiomatic expression *der Herr des Hauses* ('the man/master of the house').
[320] I omitted the phrase 'of this house' and replaced it with the adverb hier ('here') in order to avoid a repetition.
[321] c.f. footnote 296: *der Herr des Hauses* vs. *die Dame des Hauses* ('the lady of the house')
[322] I constructed two sentences in the TT and added the particle *ja*.
[323] The literal translation of the phrase 'they told me things about you' sounds rather clumsy and idiomatic. I paraphrased it and said 'I heard some less good things about you'.
[324] Due to grammaticality and fluency, I shortened this sentence by saying 'From whom?'.
[325] I simplified this sentence by saying hierher ('here') as opposed to translating it literally 'to this house' (zu diesem Haus) as this sounds rather stilted.
[326] The future tense does not sound grammatical in the TT because there is only the possibility that the event will come true. I used the 'would'-form instead.
[327] see above
[328] In order to make the TT sound natural, I slightly paraphrased this sentence and said 'I am not an aggressive human being but I think it is time that you disappeared from here.'.
[329] For fluency purposes, I inserted the particle *schon*.
[330] I decided to mention to use the noun 'the woman' instead of the pronoun 'she' as this might confuse the reader because 'she' might refer to Zazah's mother who is mentioned in the previous sentence.

beschimpfen, und rief sie nach draußen. Meine Mutter ging raus mit einem Buschmesser. Der Frau wurde klar, dass es Zeit zum Verschwinden war, bevor etwas passierte. Ich bemerkte, dass sie zum Nachbarn lief und erzählte es meiner Mutter.'

‚Mach dir keine Sorgen, mein Kind[331], sie wird hier nicht wieder herkommen. Das verspreche ich dir. Okay?'

Wir aßen unser Essen weiter. Es war ein langer und verwirrender Tag für mich und ich versuchte zu verstehen, was für einen Vater ich bloß[332] hatte, und ob er noch eine Frau mit nach Hause bringen würde. Ich war völlig aufgewühlt[333] und wusste keine Antwort.

Ein großer Polizeiwagen fuhr gegen vier Uhr am Nachmittag vor. Als mein Vater ausstieg, rief ihn die Nachbarin zu sich[334]. Ich lief zu ihm und er fragte mich: ‚Wie ist deine Mutter hier hergekommen?' Ich erzählte ihm die ganze Geschichte.

‚Deine Mutter spinnt ja total. Wer hat ihr die Erlaubnis gegeben, hier herzukommen? Scheiße. Zazah, geh zu deiner Mutter.'

Er ging für ungefähr zwanzig Minuten rüber[335] zur Nachbarin und kam danach nach Hause.

‚MaHlengwa, wer hat gesagt, dass du hier herkommen sollst?'

Ich brauche Geld, um Kleider für die Kinder zu kaufen. Die Sachen, die sie jetzt anhaben, habe ich von deiner Schwesters Tochter gestohlen und muss sie zurückgeben, wenn ich wieder nach Hause gehe.'

Sie stand neben ihm und starrte in seine roten Augen. Er atmete schwer und schwitzte vor Wut. ‚MaHlengwa, du hast mir noch nicht gesagt, was du hier willst[336].'

‚BabakaThembi, weißt du nicht, dass ich hier hergekommen bin, weil ich Geld brauche und die Kinder nichts zum Anziehen haben, wenn sie zur Kirche gehen? Was erwartest du von mir?[337] Vor Gericht gehen und melden, dass du deine Kinder nicht unterstützt? Der Gesichtsausdruck meines Vaters verschlechterte sich. Er rief Mama

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[331] The term of address 'baby' is not used at all in German. I replaced this noun by *mein Kind* ('my child').
[332] I inserted the flavouring particle *bloß* in order to make the TT flow.
[333] The phrase 'My mind was really troubled' cannot be translated literally so I used the adjective *aufgewühlt* which means 'deeply upset'.
[334] In order to make the TT sentence grammatical, I added the words *zu sich*, i.e. to indicate that she called him and asked him to come to her house.
[335] I omitted the noun 'house' as it is not necessary in the TT. I inserted the adjective *rüber* which means 'over'/'across'.
[336] It sounds more natural to use the verb *wollen* ('to want') here in this context, i.e. '…what you want here.'.
[337] The literal translation does not sound idiomatic so I paraphrased this sentence and said 'What do you expect from me?'.

zu sich ins Schlafzimmer[338]. Nach einer Weile kam sie wieder heraus und sah sehr böse aus.

‚Was soll ich mit diesen zehn Rand wohl anfangen?[339] Sag mir, was ich damit kaufen kann. Morgen melde ich dich bei deinem Abschnittsleiter. Jetzt weiß ich ja[340] alles. Mich kannst du nicht mehr für dumm verkaufen[341]. Frau Zumu hat mir gesagt, was zu tun ist, wenn du deine Kinder nicht finanziell unterstützt. Und du wagst es, mir zu sagen, ich soll um diese Zeit wieder zu deiner Mutter gehen, nur damit deine Schlampen hier schlafen können.[342] Na ja, *sala kahle*.'[343] Meine Mutter zog mich mit sich, und sagte[344], wir müssten gehen.

Mein Vater folgte uns nach draußen und rief: ‚Verpiss dich oder ich bring dich und deine Schlampe um. Das ist mein Haus.'

Diese Worte meines Vaters klangen fremd in meinen Ohren, sie waren unglaublich. Musste er denn wirklich[345] solche Sachen draußen sagen, wo jeder zuhören konnte? Ich fragte meine Mama: ‚Mami, warum ist Papa böse mit uns und warum flucht er so?'

‚Zazah, weil er uns nicht gerne Geld gibt.'

‚Mami, es ist spät, wo sollen wir bloß[346] schlafen?'

‚Wir warten auf den Bus, mach dir keine Sorgen.'

Es war gegen sieben Uhr am Abend. Wir warteten anderthalb Stunden an der Bushaltestelle. Dann kam die Frau, die neben der Bushaltestelle wohnte, zu uns und sagte uns, dass abends keine Verkehrsmittel mehr fahren. Sie hieß Frau Mthethwa[347] und sie lud uns ein, bei ihr zu übernachten und kochte uns ein Abendessen. Sie und ihr Mann hatten eine Tochter, Fundiswa[348]. Sie ein Jahr älter war als ich und wir

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[338] I used the noun *Mama* ('mom') instead of the pronoun *sie* ('she').
[339] I paraphrased this sentence in the TT and used the German idiomatic expression *Was soll ich damit anfangen?* which literally means 'What should I start with this?', in other words, 'This is not much good to me?' I also inserted the particle *wohl* which stresses the fact that there is very little Zazah's mum can do with the money her husband gave her.
[340] For fluency purposes, I inserted the particle *ja*.
[341] I paraphrased this sentence in the TT and used the German idiomatic expression *sich für dumm verkaufen lassen* which literally means 'not be taken in'.
[342] For fluency purposes, I slightly paraphrased this sentence in the TT and the verbs 'to want' and 'to come'. I translated this phrase as if the ST read '…so that your bitches can sleep here.'
[343] *Sala kahle* is a widely know phrase meaning 'goodbye' or literary 'go well'.
[344] I used the verb 'to say' as opposed to 'to show' as the ST verb does not sound idiomatic in the TT.
[345] In order to render an idiomatic TT, I inserted the particle *denn* and the adverb *wirklich* in order to put emphasis on the fact that Zazah is completely bewildered by her father's behaviour.
[346] I added the particle *bloß* in the TT which puts emphasis on Zazah's despair.
[347] The punctuation in the ST must be a mistake as the new sentence does not start with a capital letter.
[348] The name Fundiswa is derived from the verb *fund-* which means 'to learn' in English. The meaning, however, does not have any bearing on the overall story.

verstanden uns sehr gut[349]. Es gab viele Dinge[350], über die wir uns unterhalten konnten. Ich hatte einen weiteren guten Grund ins Township zu ziehen!

Wie sehr ich mir wünschte, dass wir[351] auch so glücklich wie die Familien von Frau Zumu und Frau Mthethwa sein könnten. Ich hatte großes Vertrauen darauf, dass alles wieder in Ordnung sein würde, aber ich hatte auch[352] Angst. Ich hatte soviel Streitereien und Fluchereien an dem Tag gehört.

Meine Mutter weckte mich am nächsten Morgen auf, um mir zu sagen, dass wir uns fertig machen sollten[353]. Als wir auf dem Weg zum Abschnittsleiter waren, trafen wir einen Mann namens[354] Nkomo. Wir wussten nicht, dass es der Nachbar meines Vater war, da wir ja[355] nur seine Frau getroffen hatten. Er war auch[356] Polizist. Er war freundlicher als seine Frau und zeigte uns den Weg zum Polizeirevier. Als er alles[357] hörte, was meine Mutter zu melden hatte, war Herr Nkomo überrascht darüber, dass mein Vater sich nicht um uns kümmerte. An dem Nachmittag fuhren wir wieder ins Dorf[358] zurück. Meine Mutter musste sich aber[359] Geld von Frau Mthethwa leihen.

Das war das erste Mal, dass ich dachte, dass mein Vater vielleicht ein böser Mensch[360] war. Vielleicht verhielt[361] er sich meiner Mutter gegenüber schlecht. Das muss der Grund gewesen sein[362], warum meine Mutter immer unglücklich war. Trotz allem[363] hatte ich meinen Vater[364] sehr lieb und glaubte ich really aufrichtig an ihn.

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[349] For fluency purposes, I constructed two sentences in the TT in order to avoid one stilted and lengthy sentence.
[350] It is more idiomatic to say 'There were lots of things to talk about.' as opposed to 'We had lots of things to talk about.'.
[351] In the German TT, I made use of the personal pronoun wir ('we') in order to avoid the repetition of the noun 'family'.
[352] I inserted the adverb *auch* for fluency purposes.
[353] For fluency purposes, I omitted the verb 'to leave' in the TT. The meaning is implied.
[354] In German, the title is omitted after the *namens* ('by the name of').
[355] For fluency purposes, I inserted the particle *ja*.
[356] The adverb *auch* ('as well', 'too') is needed in the TT as it is mentioned earlier that Zazah's father is a policeman, too.
[357] I used the word *alles* as it sounds more idiomatic than 'the things'. Furthermore, I translated the phrase as if the ST read '… what my mother had to report…' as it sounds more natural.
[358] I translated 'rural areas' as *das Dorf* ('the village').
[359] I inserted the particle *aber* in order to render an idiomatic TT.
[360] I translated the adjective 'evil' as *ein böser Mensch* ('an evil person') as the literal translation *böse* can also mean 'very angry'. Zazah, however, wants to say that her father is an evil person.
[361] Instead of the ST verb 'to be', I made use of the German 'to act'/'to behave' as it sounds more natural in the TT.
[362] In the German TT, the past perfect tense is required.
[363] I translated 'but also' as *trotz allem* ('inspite of everything').
[364] I used the noun *mein Vater* ('my father') as opposed to the pronoun 'him' as the previous sentence deals with Zazah's mother.

Ich betrachtete ihn als mein Beschützer, mein leitende Hand, mein Vorbild und jemand, der mir Beistand leistet und mich unterstützt. Ich brauchte seine Liebe.

Ich glaubte, meine Mutter hatte ihm einen richtigen Denkzettel[365] verpasst, als sie den Fall meldete. Der Abschnittsleiter gab meinem Vater eine Verwarnung und sagte ihm[366], dass, falls meine Mutter noch einmal eine Beschwerde einreichen[367] sollte, weitere Schritte eingeleitet würden. An dem Wochenende[368] holte mein Vater uns ab und brachte uns ins Township. Am nächsten Tag gingen wir alle Einkaufen. Nur meine Schwester blieb zurück, weil sie zur Schule musste. Und ich war wirklich stolz auf das, was meine Mutter getan hatte[369]. Während dieser Zeit war meine Mutter glücklich und ich deshalb auch[370].

[365] Due to grammatical reasons, Zazah's mother is the subject in this TT sentence. The German idiomatic expression is *jmd. einen Denkzettel verpassen* ('to teach s.o. a lesson'). It is unidiomatic to change this expression and make the person who is taught the lesson the subject of the sentence.
[366] For grammatical purposes, I inserted the phrase *sagte ihm* ('said to him').
[367] It is more idiomatic to use the noun *die Beschwerde* ('the complaint') in this context.
[368] I omitted the verb 'to come' as it makes the TT too lengthy and stilted.
[369] It is more idiomatic to say 'for what my mother did'.
[370] I omitted the repetition of the adjective happy and changed the second phrase to 'and so was I'.

Appendix B: Glossary

GLOSSARY

Hhayi bo!	Zulu: Ein Ausruf, der Empörung und Erstaunen ausdrücken kann
Kraal	eine ländliche, afrikanische Siedlung in Südafrika
Lobola, auch Lobolo	afrikanischer Brautpreis, traditionell 11 Kühe, heute zumeist Geld, der von der Familie der Braut an die Familie des Bräutigams übergeben wird.
Ma/MaHlengwa	Zulu: Kosename für eine Frau
Maid	eine Haushälterin und Tagesmutter, gewöhnlicherweise schwarz und ohne Schulbildung, die bei einer Familie, oft weiß, im Haus arbeitet
Makoti	Zulu: eine Braut; wird aber auch als Anrede für Schwiegertöchter benutzt
Mamncane	Zulu: wörtl. kleine Mutter; wird als Anrede für die jüngere Schwester der Mutter benutzt
Sala kahle!	Zulu: Auf Wiedersehen!
Sangoma	eine Medizinärztin mit übernatürlichen Fähigkeiten
'Ungukhanda limtshel` okwakhe'	Ein Zulu Sprichwort, das übertragen bedeutet, seinen eigenen Weg zu gehen
'washa nendlu, hhe.'	Putz gefälligst das Haus!

Appendix C: Book cover & original text

picture: book cover + original version of chapter 1