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Zulu literature in the global book market: the English translation of *Inkinsela YaseMgungundlovu*

By

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Research report submitted in partial fulfilment of the requirements for the degree of Masters by coursework and research report in Translation and Interpreting Studies

Contents

Dedication 4
1) Introduction 5
1.1) Aim 5
1.2) Rationale 6
2) Literature Review 7
2.1) *Inkinsela YaseMgungundlovu* and *The Rich Man of Pietermaritzburg* 8
2.2) Descriptive Translation Studies 9
2.3) African literature written in African languages and in European languages 11
2.4) Zulu and English Translation Tradition 16
2.5) Domestication vs. Foreignization 22
2.6) Strategic exoticism 25
2.7) Stylistic Deformation as a result of Homogenizing Translation 34
3) Theoretical framework 37
4) Methodology 38
5) Comparative analysis 38
5.1) Rationalization 38
5.2) Clarification 42
5.3) Expansion 44
5.4) Ennoblement 47
5.5) Quantitative impoverishment 48
5.6) Exoticization 50
6) Conclusion 53
7) Appendix 1 56
7.1) Segment 1 56
7.2) Segment 2 56
7.3) Segment 3 57
7.4) Segment 4 57
7.5) Segment 5 58
7.6) Segment 6 60
7.7) Segment 7 60
7.8) Segment 8 61
7.9) Segment 9 62
7.10) Segment 10 62
7.11) Segment 11 63
7.12) Segment 12 63

7.13) Segment 13 64
7.14) Segment 14 65
7.15) Segment 15 66
7.16) Segment 16 67
7.17) Segment 17 67
7.18) Segment 18 68
7.19) Segment 19 69
8) Reference List 72

Dedication

I dedicate my research report to my family and many friends. A special thanks to Vincent Khoza for being a good and supportive friend throughout this grueling journey. Special gratitude goes to Mbukiseni Ndima and Petunias Mashianonke for keeping me focused throughout the project.

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1) Introduction

Inkinsela YaseMgungundlovu (1961) by Sibusiso Nyembezi is considered a classic of written Zulu literature and one of the very few novels in that language to gain widespread acclaim within South Africa as well as international prestige. It was made into a popular television serial which aired on SABC during the nineties. It was included on Ali Mazrui's prestigious list of the '100 Best Books of African Literature' as decided by the panel of judges in a competition in Accra, Ghana, 18 February 2002. It was translated into English in 2008 by Sandile Ngidi as *The Rich Man of Pietermaritzburg*. Its inclusion on the abovementioned list features prominently on the front cover of the first English edition. This sudden prestige may have influenced the decision of Aflame Books, a small British publishing house, to translate the novel. Aflame Book's mission, as stated on its public Facebook page, is "to provide you with the finest English translations of literature from across the world hitherto hidden by barriers of culture and language." The sudden introduction of a translated version of this previously minor text, 47 years after its original publication, into the global canon of prestigious African literature and its reception within a global market hungry for new 'exotic' products from the postcolonial world forms the object of this research report.

1.1) Aim

This research report investigates the translation of the Zulu novel *Inkinsela YaseMgungundlovu* (1961) by Sbusiso Nyembezi into English as *The Rich Man of Pietermaritzburg* (2008) translated by Sandile Ngidi. The study is based on the notion of translation norms. Norms govern both the acceptance of literary texts into literary systems (initial norms) and the form a translation assumes (operational and textual norms) (Toury 1978/2004, Toury 1995). The study has two foci: the first, given the publication of the translation by a British publisher, is an examination of the reception of the English translation within the framework of postcolonial book history based on debates about the marketing of cultural products from the Global South by metropolitan audiences (Huggan 2001, Brouillette 2007); the second is a descriptive comparative analysis of the source-text and the target-text. The first focus is therefore concerned with initial norms while the second is concerned with operational and textual norms. The study is situated within the theoretical paradigm of Polysystem theory which argues that when literatures from less influential languages are

translated into more powerful languages they tend to adopt the prevailing norms of those hegemonic literary systems (Even-Zohar 1990). This study tests this hypothesis by examining the approach adopted by Ngidi when translating *Inkinsela YaseMgungundlovu*. Broadly speaking, a literary translations is often considered to be either a foreignization or domestication (Venuti 1998/2008). A domesticized translation subscribes to target-language norms while a foreignized translation deliberately emphasizes the foreign provenance of a text by resisting the tendency to translate a text by subscribing to domestic norms. Foreignization is not to be confused with 'exoticization'. Foreignization refers to an ethical stance rejecting the imposition of hegemonic target-culture norms whereas 'exoticization' refers to the ethnocentric aestheticization of otherness. The presentation and reception of the novel by metropolitan critics is subject to an examination along these lines to ascertain the norms surrounding this text's recent translation and inclusion in the dominant literary system and the norms that govern reading practices surrounding it. The textual analysis element of this study examines the translation of *Inkinsela YaseMgunundlovu*, situating the approach taken by the translator within the poles of domestication and foreignization. These two foci will then be synthesized to provide a holistic account of place occupied by *The Rich Man of Pietermaritzburg* in the receiving system.

1.2) Rationale

This study takes as its object a rare case of a Zulu novel being translated into English. The translation of a novel from a minor and underdeveloped written literary system into a major one provides the perfect environment to test many of the assumptions of Polysystem Theory. Polysystem Theory puts forward the argument that literatures from minor languages, when translated into influential and dominant languages, become target-oriented (Even-Zohar 1990). This hypothesis suggests that a Zulu novel, when translated into English will adopt English literary norms because English literary norms are more influential and dominant than Zulu literary norms. Dominated languages and cultures, when translated into influential and widely spoken languages such as English, tend to be systematically compromised (see Spivak 1993/2004). These languages are more often than not manipulated in order to make the target audience "understand" the identity of foreign people in their own domestic terms. This study builds on contentious issues in the postcolonial translation which is concerned with the ways the subaltern is made to speak to the global centre. Many postcolonial translation theorists have focused on the form or the orientation literatures from the global south take when they

are translated into the languages of hegemonic cultures. These postcolonial translation theorists have focused on how texts could best be translated. In many cases the form of the translation is adapted to meet the standards expected of translations by the hegemonic cultures (see Venuti 1995).

The translation of Zulu literature into English is an area that has received relatively little attention because of it is extremely rare. The opposite phenomenon is much more frequently studied given the large volume of English language texts that are received into Zulu in translation. This study provides an opportunity to engage with this rare phenomenon and will, by extension, provide insights into the broader issues concerning the reception of minor literatures by metropolitan audiences and make a small contribution to this body of knowledge.

2) Literature Review

The following is a review of the relevant literature for this study. Firstly a short analysis of *Inkinsela YaseMgungundlovu*, focusing on the plot, style, and motifs is provided to contextualize the study. There is a section focusing on Descriptive Translation Studies (DTS). DTS is important because the study is descriptive in nature. There is also a section called "African literature written in African languages and those in European languages". The difference between the African literature written in African languages and those in European languages is explained. This is followed by a section called "Zulu literature and Polysystem theory". *Inkinsela YaseMgungundlovu* is analysed within the theory of polysystems which asserts that literature is made out of different systems and translated books forms a single system and the system is important for the evolution of literature. There is also a section called "foreignization vs domestication". This section is important for understanding better which norms governed the translation between the Zulu and the English literary norms. The next section is called "strategic exoticism". 'Strategic exoticism' according to Huggan (2001) is a process in which writers deliberately play on the fact that their work is being received in the West tailoring their work for Western audiences. This can be subversive in nature or not. What is important here is not 'strategic exoticism' as a writing strategy but the exoticization of products from the global south within the marketing structures of the west. The last section of this literature review is called "Stylistic Deformation as a result of Homogenizing Translation approaches". Here Antoine Berman's "negative analytic" and Anton Popovič's "expression shifts" are explained.

2.1) *Inkinsela YaseMgungundlovu* and *The Rich of Pietermaritzburg*

Inkinsela YaseMgungundlovu was Sbusiso Nyembezi's third novel. It is set in the remote village of KwaZulu Natal of Nyanyadu. Nyembezi satirically narrates the events and political changes that took place in KwaZulu Natal in the 1930's concerning overstocking in the reserves. Historian Sanders explains below the state of affairs that provides the backdrop for the unfolding of Nyembezi's story.

> The Native Affairs Department (NAD) had, since the 1930s, conducted campaigns in Zululand to combat what it viewed as overstocking in the reserves. The NAD held its own auctions to buy up Zulu cattle. But after the Second World War, with the rise of African-nationalist politics, suspicions about the motives of the government grew, and Zulus increasingly turned to private cattle speculators to sell surplus cattle
>
> (2009: 353)

Ndebenkulu is perhaps the most interesting character of all Nyembezi's characters. He is described as a dandy who masquerades the hauteur of status. He is a bogus tycoon, and according to his account he is from Pietermaritzburg, a fact which after reading the novel is cast into doubt. He is a character that parodies people who knew all about the NAD policy of the 1930's and could speak English (a status symbol at the time) and travelled to the villages lying to old cattle farmers about their connections with white owned abattoirs and butcheries. Many of these con-artists might have succeeded in deceiving the villagers, but Ndebenkulu fails, perhaps, the resolution of the story was Nyembezi's way of promoting legal ways of living by discrediting the unlawful ways of living. In this way the novel acts as a moral tale. Mkhwanazi, when he receives Ndebenkulu's letter which states that Ndebenkulu will be a guest at Mkhwanazi's home on a Saturday, is overawed by Ndebenkulu's title (esquire) believing that the Ndebenkulu is an educated man. The title makes him oblivious to the portent of danger contained in his visitor's rare surname: Ndebenkulu (big lip) indicative of the deceitful nature of this character. The surname Ndebenkulu is symbolic in the story in that it accentuates the credulity of Mr. Mkhwanazi. The translation treats the surname as though it were a real name with no indication of the double meaning contained in the Zulu. The surname is questioned when Themba makes his suspicions about the surname known. Only Themba is aware of the inauthenticity of this surname because he is a college student. Yet the surname stands because it marks an important difference between Mr. Mkhwanazi and Ndebenkulu. In addition, it seems as though the surnames of some of the characters have a certain function. Ndebenkulu is pompous and also talkative. This is in line with his name Ndebenkulu (big lip). Themba (hope) becomes Mr. Mkhwanazi's last hope at retrieving his

cattle from being stolen by Ndebenkulu. It is Themba who ensures that Ndebenkulu does not take his family's cattle.

Regarding Ndebenkulu's surname it is Mkhwanazi that makes his suspicious family accept the visit through ridiculing their level of education, from Themba, his son, who is at college, maNtuli his spouse who left school at Standard Four and Thoko who is still at school. "You must realize maNtuli that Themba is still uneducated. Such things would make sense to people who are highly educated" (Nyembezi, 1961/2008:16). According to Mkhwanazi, Themba does not know the meaning of Ndebenkulu's title because his generation is getting an inferior education. This attitude is illustrated by Mkhwanazi's declaration that "we, with our Standard Four, are much better than them doing Standard Seven. Our generation was blessed with the fortune of high–quality education" (Nyembezi, 1961/2008:16).

It can be argued that Nyembezi in the novel criticizes patriarchal society by focusing on the need for the women to be involved in their political transformations. MaNtuli appears to be inquisitive and not malleable while her spouse seems to be credulity personified. Her intuition makes her believe that Ndebenkulu is a crook. She becomes aggressive around him sending him a message that he is not welcome in her house. Nyembezi describes the inferior instincts of men as compared to women's instincts. Nyembezi is also using Mkhwanazi to warn his readers about the dangers of cupidity. Nyembezi ends the novel with this sentence, "I wonder what maNtuli will say when they get home" (Nyembezi, 1961/2008:199). The closing sentence represents Mkhwanazi's realization that he should have headed the advice of his wife.

The novel also comments on the unequal transition from orality into writing. At the time the novel is written and published already there is a sort of prestige given to written word and the drawbacks of this change is that a written word seem to suppress the wisdom of the traditional Zulu oral culture. The satirical humour rests in the ridiculously overwrought and highly formal style of the letter from Ndebenkulu and his pompous diction.

2.2) Descriptive Translation Studies

Descriptive translation studies (DTS) aims to study, describe, explain and even predict translation outcomes in a systematic and controlled way (Toury, 1982: 23). DTS is a translation research tool that promotes the understanding of translation in context and translation as operating within socio-cultural contexts. DTS assumes an empirical science perspective as it focuses on actual facts of real life, rather than the merely speculative

outcomes of previous models (Toury, 1982: 24). DTS promotes the notions that in translation observable facts are not only important, but are integral to the complete understanding of the norm-governed decision-making process of the translator. Translation should be understood as occurring within a socio-political framework and, therefore, a means of observing societal norms (Toury, 1980: 80).

Many research methods in translation are preoccupied with examining and understanding problems and the translation process with a source-oriented view. These methods undermine the importance of understanding translation systematically and empirically since they focus on applications neglecting description, explanation and testable assumptions (Toury, 1980: 79). DTS can be function-oriented in the sense that it seeks to understand the function of the target text in relation to other translations in the target system. DTS is a goal-oriented mechanism designed to understand translation beyond the surface of linguistic comparison between source and target text or culture (Toury 1980:81).

Linguistic shifts are taken to be a data source to analyse norms that governed the translation process and they cast light to the operational norms which governed the translation process. Operational norms affect the translation process and the form the translation takes (Toury, 1980: 54). Linguistic shifts which could only be teased out through investigating the operational norms the translator used makes it possible to account for the prevalent ideas or ideologies involved in a translation. Translation products are attributed to numerous factors, including translators' individual style, translation policy, ideological considerations and political decisions (Hatima, 2001: 69). This means that translation products are constrained by target cultural norms. Initial norms determine what form a translation is going to take between acceptability (target-orientedness) and adequacy (source- orientedness) (Toury, 1980: 53). The position of the translations on this continuum is purely descriptive; in order to problematize the issue of subscribing a translation to target-norms we make recourse to Venuti's (1995) terms *foreignization* and *domestication* (see below). DTS focuses on the conventions of the target system, which the target system always works towards containing than allow them to be subverted by conventions of a different system. As a result translated texts are seen as compromised to suit the conventions of the target textual traditions. This is illustrated by the fact that:

> The translated texts are facts of one language and one textual tradition only: the target's. It is clear that from the standpoint of source text or source language, translations have hardly any existence, even if everybody in the source culture

> knows of their existence. They do not affect either the source linguistic and textual systems and norms, or source texts as such. On the other hand, they may well affect the textual and/or linguistic norms, and even systems, of the target, recipient culture, not to mention the mere identity of the target text as a target language text
>
> (Toury, 1980: 83).

DTS helps us to understand the power dynamics between the target textual traditions and the translation. The target textual traditions are used to determine what form the translation will take, and that form usually promotes the target textual traditions (Hermans, 1999: 118). DTS holds that in translation the system that matters is the target text system because it is the system that initiates a cross−cultural interchange (translation).

2.3) African literature written in African languages and in European languages

African literature written in African languages has a fairly small and insubstantial written corpus because of the history of privileging orality over writing. Translation is possible if a source literary system has books which can be translated. In contrast, African literature written in European languages has a direct relationship with the global market. Written in European languages, this literature is directly assimilated to the standards used to value all the literary books of the world. Therefore, this literature reaches a much wider audience than the one written in African languages. The perception of oral literature as inherently and only an African quality and remotely contained in the continent alone, dismisses Africa from the global exchange of ideas and tales, depicting it as a continent that is bankrupt of ideas and stories. Andrzejewski in the below quotation reassess the wide belief that genuine African literature is the one composed orally, and that the practise of African men and women of letters in writing their compositions for publication they are doing what is foreign to Africa. In his universal way of look at oral literature Andrzejewski argues that:

> Oral literature is a worldwide phenomenon and so far no one has produced the requisite evidence for any claim either that its practice in Africa is in some way distinctively different from that in other continents, or that one could speak of a typologically or genetically cohesive African group of oral literature
>
> (1985: 35).

When one thinks of African literature one thinks of the concepts associated with the true representation of Africa and the need to have black literature (Helgensson, 2009: 1). The

concept of capturing Africa through literature is concerned with national identity and black literature is concerned with the day–to-day socio-political issues of the Africans. A system of this kind, which is ontologically oriented and exclusive in a sense that it seeks to define itself within the confines of the African borders is concerned with relooking, revising, and redefining Africa as a continent, the people living in it and its cultures. Postcolonial African literature is seen as instrumental to nation building. The harmony between literature and the nation is said to be useful for gaining national consciousness, especially when literature is stopped from being an elite monopolized commodity but it is made a public phenomenon (Helgensson 2009, Anderson 1983). Literature in Africa can be a public phenomenon when it is written in the indigenous languages as a didactic or aesthetic tool instead of it being written in languages that have the spirit of the colonizers. On this issue Ngungi wa'Thiongo and China Achebe differed. Ngungi wa'Thiongo argued:

> English and the African languages never met as equals under conditions of equality, independence, and democracy, and this is the root of all subsequent distortions; they met with English as the language of the conquering nation, and ours as the language of the vanquished
>
> (Wa Thiong'o, 1993: 35).

It is clear from these words that Ngungi wa'Thiongo sees English as a reminder of how power was distributed in Africa during the era of colonialism. If Africans hold on to the language of the colonizer even after they are free from colonialism it means they celebrate the severe treatments they suffered during colonization. The best way to find therapy from the pain suffered during the painful years of the continent is to use indigenous African languages. African languages offer hope of succeeding at forgoing the traumas of the colonial era. The languages do not have a history of oppressing Africans as is English. Achebe's approach is different:

> 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 within its ancestral home but altered to suit new African surroundings
>
> (Achebe, 1976:82).

From these words we can see that for Achebe history is long lasting and it cannot be thought of as having not happened. English has shaped many African countries and this fact is irrevocable. The problem is English has shaped Africa as a continent in ways which are prejudice or limiting. English in postcolonial Africa can be used to translate accurately and

truthfully the experience of the African people. In forsaking English which most of African history is told, it means we are content with how Africa is portrayed. Achebe is not content with how African history has been told by the English language. He will use the English language to tell an accurate history of African and thereby, disabusing those who speak English of their misconceptions about African.

African writers have to make a choice between the two approaches. Whichever choice a writer makes is governed by the nature of the verbal code he or she has chosen. In choosing European languages instead of their indigenous languages African writers' risk being read by the standards of the reader whose indigenous language is a European language. Spivak problematizes this case by saying that when an author composes his/her work in a particular language he enhances that language by making it do what it has not done before, or to do what it has done but differently. She argues that "the verbal text is jealous of its linguistic signature but important of national identity (2003: 9). It is this verbal textual jealousy that makes it possible for African social realities to be fully captured through their own languages (Helgensson, 2009: 105). The reference towards the use of African languages to promote African literature and languages is not to be understood as a move towards rejecting publications and to use orality as the only form that can completely capture African cultures. This misconception of African languages as being oral languages and not written languages is common, yet wrong. The fact that true African stories can be truly called such if they are only told and not written is not a new misconception either. Africa should be perceived as any other continent which has found modernity, that although it still identifies orality it also uses printing press to promote ideas and formulate social discourse. Orality is also important for written literature. The heart of imaginative literature is vernacular or oral tradition. "Vernacular language is by its very nature more physical, more iconic than cultivated language (Berman, 1985: 294). Much literature has touched on the issue of orality and literacy relationship in Africa and there seem to be an agreement in seeing orality and literary equally vital to any society and communication.

> The objective…should not be to isolate orality, to see it as singular, as inherently 'first' or 'other' in opposition to writing. Neither medium is the 'good guy' or 'the bad guy'. Neither should be used as metonymies for Africa or European. Speech and writing are modes of language, and both modes are ours when we have the means to produce them
>
> (Julien, 1992: 24).

If a spatial bloc has people with a culture and language and all the elements that make social cohesion that means those people have stories to tell. Africa being a continent on its own with different cultures and people of different ethnicity and languages cannot fail to have literature. In fact research proves that there is no society in Africa that has been found lacking literature (Andrzejewski, 1985: 33). This proves that African languages have their own way of describing the world, and to produce literature. It is a fallacy that African languages are incapable of compositing literature. Languages are all of equal value because they exist in a society, for the people, and they are long term oriented in that they exist to serve the coming generations.

> All languages in the world, written or unwritten have complex grammatical structures, with similar basic rules of operation which allow the possibility of forming infinite numbers of new sentences. Similarly, all languages, written or unwritten, have vast vocabularies, rich in abstract concepts as well as the specialized terms related to the needs of the societies in which they function
>
> (Andrzejewski, 1985: 32).

There has been a historical confusion in some places, a confusion based on the structure of African languages. That African languages orthography is constructed to mirror the European languages of the missionaries is often taken as a sign that African languages would have perished were it not for the charitable missionaries. The politics behind the missionaries' agenda can be divided into two. Firstly, the missionaries were interested in being involved in the orthographies for a communication between the indigenous people and themselves to be possible, for their religious teachings to be possible. Secondly, the printing press has had a fundamental psychological change to people from Europe, printing press symbolized evidence, longevity of memory whereas when the European languages were still in their oral phase records were not kept and that meant people forgot things quickly. This meant having a say in how African languages are written and because writing is recording not just for the moment but for the future, the missionaries believed that their influence on these societies would last for a long time. The consequences were also twofold. "Missionaries developed orthographies within the same linguistic area which gave rise not only to greater dialectic divergences but also delayed the formation of literary languages and hampered the development of literature" (Andrzejewski, 1985: 57). At the same time the involvement of missionaries in the manufacturing of African orthographies was good for the African societies because these societies were suddenly able to see their languages not only hear them.

The distinction between African literatures written in African languages and those written in European languages is not clear or it is sometimes difficult to account for because it is couched in class differences. African literature written in African languages is usually seen a catering for the ordinary people of Africa who usually are not learned. These people who are catered for by this literature are mostly defined by their ethnicity. There is an assumption that the only these people know is their ethnicity and nothing else, and therefore, it becomes easier to characterize this literature as minimalist in a sense that it is for a definite ethnicity. "Literature in African languages is written for African readers and for a distinct ethnic or linguistic group (Pilaszewics, 1985: 65)". African literature written in European languages is regarded as transcontinental, for the middle class black Africans, or those who are educated and mainly inclusive since it transcends ethnicity and the continent to include even the European readership. "Literature in European languages is mainly addressed to a non-African readership, or to the educated African towns-people, it is not read by the ordinary African" because of insufficient knowledge of European languages and lack of interest in the issues raised (Pilaszewics, 1985: 65).

It is hard to justify the small number of literary books written in African languages in comparison with the literary works which are written in European languages. If colonialism was the main obstacle to the interest in African languages since they were not recognized the same way European languages were by the colonizers, then colonialism has ended in governments are the leaders that should be promoters of their languages. Using the past to justify the lack of confidence in the African languages as capable of producing their literary systems is not a solution to the current problem. However, to solve the problem of regaining the prestige of African languages a few socio-economic matters have to be understood. There are numerous challenges that prohibit African language literature from growing and developing own literary systems. Pilaszewics in the below quotation outlines challenges that prevents African languages from having flourishing independent literary systems.

> Limited demand for books caused by the high level of illiteracy. The small size of the editions of purely literary works results in very high prices often making those editions inaccessible to potential readers. The readership consists of school and university students, and then of those members of the wealthier social groups who are literate, but rarely of the intelligentsia, among whom considerable indifference to their own languages continues
>
> (Pilaszewics1985: 66)

It is true that in written texts African languages started fairly late to be published, therefore, these languages were automatically delayed in terms of published works compared to the western countries. In the South African context publishing did not begin until the early 1820's. "The first, printing presses were established in South Africa in 1823 in lovedale and Mariannhill (Pilaszewics, 1985: 66)". African languages from this time on had proven to be capable of translating dense and sophisticated works written in European languages. That resulted in a lot of production of translations of the Christian scriptures and the composition and the translations of hymns (Scheub, 1985: 493). Yet somehow, African literature written in European languages, which reaches its height during the decolonization period of the continent, is the literature that has produced more stories for Africans than African languages telling African stories. The result of this is that African stories are told through European languages for the European audience, instead of being told in the indigenous languages for the African audience that speaks the languages. This has also led into producing less African written works, which hinders the possibility of having more works translated into European languages, as is the case with *Inkinsela YaseMngungundlovu* being translated into English.

The fact that most translations happen into African languages means that this phenomenon is well-documented whereas in the rare case where a European language translates an African language, such as is the case with a Zulu text translated into English, it is hard to find references documenting this phenomenon. The translation of the Zulu fiction into English is one way in which Western readers can access a different, competing tradition in African literature as opposed to the Anglophone African literature, which they are used to.

2.4) Zulu and English Translation Tradition

The translation relationship between English and Zulu began in1846 with the translation of bible portions from English to Zulu (Ntuli, 1993: 139). This obsession with teaching the natives religion by the European missionaries heralded into the Zulu speakers led to the popularization of religion. Literary translations would have to wait until 1883 with the translation of Bunyan's *Pilgrim's Progress* into Zulu with the title *Ukuhamba Kwesihambi* (Maake, 2006: 72). However, Sbusiso Nyembezi has been an instrumental figure when it comes to the normalization of literary translation between Zulu and English. In 1958 he translated Alan Paton's *Cry, The Beloved Country* into Zulu under the title *Lafa elihle kakhulu* (Gerard, 1971: 263). Nyembezi knew the fundamental role of translation, which is to enable the target reader to be exposed to all streams of human imagination flowing from all centres in the world while retaining his or her own identity (wa Thiong'o, 1981: 11). It

follows then that, *Inkinsela YaseMgungundlovu* translation into English is the continuation of the translation collaboration between Zulu and English Nyembezi and others helped to make sustainable. However, there are many more translations of books written in English into Zulu than books written in Zulu translated into English (Ntuli, 1971: 142). Indeed, this is not only a Zulu problem but it is the same with all other official languages in South Africa they translate English works into their languages and English translates them infrequently.

There are many English translations into Zulu, and this has made the Zulu system to benefit through borrowing ready-made models from the English system. Just like other languages Zulu through translating English texts have gained from the language and the English culture. The small Zulu literary canon has used English models to develop Zulu and to start a Zulu literary system. However, in the past literary texts written in African languages served almost exclusively for the propagation of religion (Pilaszewics, 1985: 61). In South Africa during the apartheid regime African language literatures did not flourish because of political constraints and this made a context where the indigenous languages were used more for communication and less for producing literature. This might have been a conscious choice by the participants in those particular literary circles of the time to evade state censorship and imprisonment. This could be the reason books written in Zulu are small in quantity. The consequence of this was that the apartheid regime found it hard to interfere with the oral tradition, their cultural, social aspects in their country (Pilaszewics, 1985: 61).

Writing in indigenous languages offers the writers a sense of freedom to use their language in a way they feel they are entitled to. Writing in indigenous languages becomes less of a political exercise as it is usually the case with the Anglophone languages; instead it becomes an act of cultural revival. Indigenous expression offers the writer an opportunity for personal and racial/ cultural identity built on the spiritual guardianship of traditional laws (Boehmer, 2005: 160). Indigenous languages they are languages which have not been used in the same way universal languages are used in the world. A positive regard of indigenous languages has to start with the promotion of translations. Indigenous languages have to translate languages which have fiction; in doing this they will also adopt the ready-made literary forms of the well-developed systems. Translation will encourage more interest in these languages, and form possibilities of strong minor languages systems. New authors will be motivated by their system to use their indigenous languages.

2.5) Zulu literature and the literary Polysystem

In South Africa, due to historical reasons, African languages have been somewhat obstructed from developing into widely spoken languages beyond their communities. The phenomenon of multiplying languages which could have been joined into single stronger languages has resulted in fragmentation instead of strong languages which would grow and be spoken by many people who would have a keen interest in speaking them and writing them. Political reasons were involved in this carrying out of this systematic language fragmentation as the Apartheid authorities were concerned with achieving some sort of restrictive ethnic identities and static identities for the indigenous people (Ricard, 2004: 111). As a system Apartheid based much attention and resources on compartmentalizing the native languages for their divide and rule strategy to work efficiently. In a sense this language fragmentation governmental project which was linked with the Bantustans had a dual purpose which was concerned with treating the native people as ethnographic entities and led to the unnecessary different spellings and lexicological instruments (Ricard, 2004: 98). The effects of this language fragmentation project have contributed to these languages producing little written material and their being mostly seen as oral languages. It is not surprising, therefore that, Bantu languages in South Africa are as yet to produce their own monolingual dictionaries (Ricard, 2004: 96). Translation as a language developing process could help these languages to grow, especially in relation to literary translation. The Zulu developing literary system has a long way to go because it has little translations. The Zulu novel combines orality and literacy and this dichotomy would suggest that the Zulu language is rich enough to produce a big corpus, but this is not the case because of the lack of translations which would offer the Zulu literary system new models (George, 2009: 15). Zulu literary outputs have always been regarded in a narrow manner as just works whose function ends in a classroom devoid of any social function (Gerard, 1971: 266).

The idea that certain languages, normally regarded as oral languages are incapable of translating other languages which are viewed as written languages is false. It appears that all existing language exists on the continuum of orality and writing (Mazrui, 2002:46). The promotion of African languages in contradiction of commentators who argue that these languages are becoming defunct is linked to the idea of decolonizing the mind. The notion presupposes that Europhone literature is a European-oriented literature; therefore, it is produced to inform the European people, while alienating the African reader (wa Thiong'o, 1981:18). It is important to be aware of the fact that the use of an African or European

language in itself does not mean that a writer is authentic to his/her subject (Karen & Furniss, 2006: 2).

African literature written in indigenous languages is weaker compared to Anglophone literature owing to historical reasons; African languages have for a long time been used as oral languages while the western languages for a long time have been used for literacy. However, there is no need to treat African languages as only oral languages because they are also written and used for literacy and to use these historical reasons to justify the small corpus of Zulu literature suggest not taking responsibility for failing to produce a Zulu literary system that is strong. Zulu literature is yet to achieve a bigger reading audience as it has a small underdeveloped reading culture and also has a fairly small publishing industry. On the important point of engaging seriously and passionately with the culture of translation *Inkinsela YaseMgungundlovu* serves as a work worth being used as a motivation for more Zulu written novels because not only does the novel show the literariness of the language, it is also one of the few (if not the only) Zulu novel to be translated.

According to polysystem theory, texts translated from smaller and weaker literary systems into bigger and stronger literary system tend to adopt norms of the bigger and stronger literary systems. Usually texts translated from the smaller and weaker literary systems translated into bigger and stronger systems tend to play a conservative role than an innovatory role in the stronger system (Even-Zohar, 2000: 193). In most cases, this conservatism results in the production of translations that are target oriented or domesticated translations. An innovatory role is not favoured usually, but were it adopted it would be achieved through a production of a translation that is source oriented or a foreignized translations. In the case of *Inkinsela YaseMngungundlovu* translation into the hegemonic English polysystem it is most likely that the novel will have a conservative role. This is because translations are a reflection of the target literary norms. In the case of *Inkinsela YaseMngungundlovu* to select the book into English may be concerned with the book's adaptability to the conventions of the English system. With regards to the paradigms involved in the selection stage of text to be translated, Even-Zohar's quote below explains things better:

> The very principles of selecting the works to be translated are determined by the situation governing the (home) polysytem: the texts are chosen according to their compatibility with the new approaches and the supposedly role (usually secondary) they may assume within the target literature

(2000: 193).

Zulu literature is weak compared to the English literature. It is on the periphery while English literature is at the centre because it provides other literatures like Zulu with readymade literary models. The translation of *Inkinsela YaseMgungundlovu* is likely to play a secondary role in the English literary system. This means that the translation of the novel is likely to maintain the homogeneity of the English literature with regards to books translated from the African languages into English. The translation is likely to be an ideological compromised translation with its main purpose being to promote a certain viewpoint, which the target system regards as worth maintaining. Such an ideology could be found in the sociocultural norms of the target culture. Hatima believes that translation are not much concerned with promoting languages which are translating each other, but is concerned with the impact the translation is going to have in a macro-scale, which is the role it will play in the target system. He says:

> Within the polysystems' paradigm, to talk of genuine linguistic or even equivalence seem irrelevant in most cases. What matters is the way texts have come in, how they are translated and where in the target polysystems they are eventually found. Questions such as the acceptability of a translation as a translation, and whether the translation is central or peripheral within the overall conceptual map, far outweighs considerations of correspondences and linguistic or aesthetic compatibility of source and target versions
>
> (Hatim, 2001: 71).

Hatima advices us to be conscious of the dynamics which are involved in the selection process, which supersedes linguistic boundaries. He advices us not to only look at translation as a language trade in which a foreign language is made to do business with the domestic language, but to view translation within the paradigm of socio-cultural issues of the target system. This means, therefore, that a translation made from a local language like Zulu into a hegemonic language like English the translation benefits the polysystem of the hegemonic language. *Inkinsela YaseMgungundlovu* translation was published by a small British publishing house called Aflame Books. Aflame books focuses on originally English written or English translated fiction from Africa, the Middle East and Latin America. Compared to the British literary system the countries focused on by Aflame Books have smaller and weaker systems, which presupposes that they are focused on because they play a conservative role in the developed and bigger British literary system. Aflame Books might be promoting a

literature from the global south with the view of promoting a particular western understanding of the Global South. The developed literary systems have a choice of borrowing models into their literary system or resist them. Even-Zohar says that weaker literary systems absorb foreign ready-made models because their survival depend them:

> Whereas richer or stronger literatures may have options to adopt the novelties from the periphery within their indigenous borders, weaker literatures depend on import alone
>
> (Even-Zohar, 2000: 193).

If this is true, *Inkinsela YaseMgungundlovu* translation is going to have little influence in the English literary system. *Inkinsela YaseMgungundlovu* may have been translated in a manner that conforms to prevailing norms of the target literary system (Even-Zohar, 2000: 193). It is often said that most translations (if not all) are produced with an intended function of fulfilling certain goals of the target culture (Leuven-Zwart, 1989: 152). This belief in some ways explains the influence and power of obligatory shifts and the option shifts both within the continuum of norms. Translations are governed by obligatory norms, which is, they are not changeable, but have to be adhered to by the translator, who wants the work to be recognized. These obligatory norms are target oriented, and force the translator to produce a translation that promotes the target norms instead of one that subverts them. Broeck describes the obligatory and optional norms in the following manner:

> Obligatory shifts are rule governed, i.e imposed by the rules of the target linguistic and cultural system. Optional shifts on the other hand are determined by the translator's norms
>
> (1985: 57).

The Polysystem hypothesis concerning the evolution of literary systems, with powerful literary systems having a power to resist or adopt models from less powerful models and less powerful literary systems dependent on the powerful literary systems readily-made models is based on norms. Social norms and literary conventions of the receptor culture govern the aesthetic presuppositions of the translator and the translator's decisions (Gentzler, 1993: 107). Preliminary norms or initial norms focus on factors "regarding the existence and actual nature of definite translation policy and those related to the directness of the translation" (Toury, 1995:58). In other words, preliminary norms are more about the stages involved during the selection of a text to be translated, and the reasons for that particular text to be translated into the target language. In relation to the works translated from the global south

and into the global north this is usually the stage at which the selection of exotic works are selected to be translated. Operational or textual norms deal with decisions made during the translation by the translator (Toury, 1995:58). Therefore, operational norms can be viewed as concerned with that which influences the rational process of the translator when making decisions about the text he is translating. It is at this stage that a translator will adopt strategies that will achieve the goals of the selection agenda.

The "textual strategies which determine the way given translations looks, and, more broadly the way translations function in the target literature" have to do with norms (Hermans, 1985: 13). Hence, in literary translation the debate about adequacy and acceptability is due to the sociocultural and political paradigms which translations are located in. A translation which adheres to the target system norms achieves acceptability and that which adheres to the source system norms achieves adequacy (Toury, 1995:58). According to the polysystem hypothesis *Inkinsela YaseMgungundlovu* translation is expected to adhere to the target system norms and therefore, aspires to achieve acceptability.

2.5) Domestication vs. Foreignization

Literary translation may take one of or exist at some point on a continuum of the two important approaches and they are domestication and foreignization. Domestication involves "an ethnocentric reduction of the foreign text to target-language cultural values" (Venuti, 1995: 20). Domestication is an approach that privileges the home system norms. Translations that are considered to be domesticated uphold the receptor literary conventions and they forego the foreign literary conventions. In Schleiermacher's terms domestication as leaving "the reader in peace, as much as possible, and moving the author toward him" (Schleiermacher, 1813/2004: 49). There are some translation ethics issues related to the translation of literary works as they are usually connected to the author's voice. The domestication approach manipulates the writer's voice by privileging the target text reader who must not suffer much when engaging him or herself in the work. Domestication, its dubious ethical consequences, remains the most adopted approach in literary translations especially in the British and American translation cultures (Munday, 2012: 218). This being the case, focusing on *Inkinsela YaseMgungundlovu* leads one into anticipating the translation into the British literary system to be domesticated. If it is true that all literary translations that are produced between a minor system and British or American literary systems become domesticated then it is expected that Ngidi would have produced a "transparent, fluent, invisible style in order to minimize the foreigness of the target text" when translating

Inkinsela YaseMgungundlovu (Munday, 2012: 218). The issue of readability of translated texts is a byproduct of preliminary and operational norms. The preliminary norms govern and constrain the nature of operational norms: if the preliminary norms prefer readability, operational norms will strive towards readability (Koskinen, 2008: 148). Readability is determined by the textual norms of the receptor system and they make the translator adapt to them. Readability is not just a linguistic issue it is an issue also of ideology as well. Readability can be the governing force of a target system. "The shared norm of readability guides and directs the translators' routine decisions towards translation solutions that are considered reader-friendly" (Koskinen, 2008: 147).

Foreignization is not a popular approach but it does promote translation ethical code which is to protect and respect the voices of the foreign authors. The foreignization approach entails "choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti, 1995: 20). This approach ensures that the target audience is aware of the foreignness of the text he or she is reading as the translating will be a non-fluent translation. Foreignization is an approach that treats foreignness as worth being appreciated while the levelling of the foreigness implied by domestication sees foreignness as worth being avoided at all cost. Schleiermacher was a forerunner campaigner for foreignization and saw this approach as offering an experience whereby "the translator leaves the writer in peace, as much as possible and moves the reader toward the writer" (Schleiermacher, 2004: 49). Foreignization as an approach allows translators to be involved, and to accept their role of being cultural agents and cultural mediators in their field by giving them a mandate of forging translations that would not undermine other peoples' cultures and languages. If translators accept their role as cultural mediators they will be playing a leading role of sending the target reader abroad (Venuti, 1995: 20). This campaign will be achieved only after the translation produced is able to make the target reader aware of the linguistic and cultural difference in the translation (Munday, 2012: 218). A typical foreignized translation would consist of the bending of the target language word-usage to try to ensure faithfulness to the source text (Munday, 2012: 46). If this proves true, *Inkinsela YaseMgungundlovu* translation would have English that is bent to make the translation read like the Zulu original. This is achieved through the target text being faithful to the sense and sound of the source text (Munday, 2012: 46).

The debate between foreignization and domestication cannot be undertaken to promote the other approach and disregarding the other. Translations usually are a blend of domestication

and foreignization. “Similarity and difference are the two bases of translation at the level of the relationship between the old text and the new text, between the existing text (the source text) and the text resulting from it (the target text) (Albaladejo, 2004: 451)”. Domestication existing on its own outside of foreignization would result in something close to a rewrite, if not precisely a rewrite. Foreignization existing in isolation that means a text has been translated precisely word for word, throughout the history of translation and the extensive research made on study of equivalence it is evident that a complete foreignization results in a text that has no meaning.

Based on the frequent usage of domestication when translation moves from the global south to the global north it is unlikely that *Inkinsela YaseMgungundlovu* will lean towards foreignization. The reasons concerning the dependents of the global south polysystems on the global north polysystems makes it even more probable that *Inkinsela YaseMgungundlovu* would be domesticated. The global north with its appetite for ‘exotic’ goods from the global makes it possible that *Inkinsela YaseMgungundlovu* would have foreignization that aims for exoticization. In the case of *Inkinsela YaseMgungundlovu* the foreignization could be used in order to preserve Zulu vernacular for the achievement of exoticization. In the translation of *Inkinsela YaseMgungundlovu* one can expect a foreignization in a form of selective typographical procedure (italics) to isolate what does not exist in the target culture (Berman, 1985: 294). It is at this moment of introduction of italics with the aim of emphasizing a certain stereotype that the breach of translation ethical code is often performed.” Domesticated translations, often exocitized use heavy paratextual material for the consumption of western audience (Bandia, 2008: 163)”. Exoticization is used to essentialize and romanticize foreign cultures. Therefore, foreignization should not be confused with exoticization because whereas foreignization promotes a universal cultural equality, exoticization treats other cultures as inferior to other cultures by romanticizing and essentializing them. Modern history is full of stories that comments on categorization. These would be black/white, colonized/colonizer, marginalized/marginalizer etc. (Wisker, 2007: 205). The divisions which are endorsed are nuanced in the political discourse, and they point to the manner in which the global economy is shaped. There has been an assumption in the Anglophone metropolises that postcolonial writers focus entirely on identity and difference (Wisker, 2007: 68). Cultural identity is placed at the centre of such constructed divisions or difference. This is because history seems to have been that of the colonizers, and therefore, the postcolonial people wanted to rewrite the history that excluded them or misrepresented

them (Wisker, 2007: 60). There has been instances in which the institutionalization of such cultural difference had been enacted to make other cultural groups inferior and for annexing their natural resources. At the same time those pigeonholed as the minority or inferior cultural groups have in the past amalgamated under the idea that they had different experience and they have a different world view from others, especially those they considered to be their common enemy. Translation can be used to redress these polarizations by not leveling the cultural difference in the world or ridiculing them, but by celebrating them. Such could be done through the rejection of essentialism from the actors involved, from those who initiate the translations to the translators. Essentialism is a social discourse based upon the idea that in a certain cultural group the people who belongs in this group have similar contingent behavioral patterns which they cannot escape (Cartwright, 1968: 615). Essentialism is a process whereby a person or a few persons from a different cultural group in coming into contact with a person or few persons from a different cultural group focuses on similarities and flaws and take those as normal in all the people of that particular culture (Wisker, 2007: 184).

2.6) Strategic exoticism

In its earlier manifestations the writings of the black writers have always tended to be reactionary accounts (Ashcroft, Griffiths& Tiffin, 1989). They were literary projects whose main aim was to deal with the solipsistic interests or anxieties in contrast to the white phenomenological identifications. These literary projects concentrated on describing the life of the decolonized Africa to make him acquire self-appreciation (e.g black consciousness). This sense of polarization intended to bring humanity to the dehumanized it has sometimes been interpreted as a struggle within the continuum of the clash of civilizations. Here was a solid idea that 'black writing' would only gain life or have functionary purpose once it had distanced itself from themes, values and experiences communicated by 'white writing'. The consequence of such a self-negating project was that African literature would easily be reincorporated into a European model in which it would function as the antithesis of the supposed white supremacy (Ashcroft, Griffiths& Tiffin, 1989: 21). This was a literary tradition that promoted the idea that blacks are ontologically different from whites, their stories, it follows, differ profoundly from each other as incompatible cultural groups. The writings in their search to communicate "distinctive qualities of Black culture and identity"

also claimed a “distinctive African view of time-space relationships, ethics, metaphysics, and an aesthetics which separated itself from the supposedly universal values of European taste and style” (Ashcroft, Griffiths& Tiffin, 1989: 21). This consequently has meant that African literatures in the Anglophone metropolis will be ideological interpreted within the framework of exoticism, translation would be instrumental to such a project where literatures are written in indigenous languages.

Exoticization entails portraying someone or something unfamiliar as exotic or unusual. Exoticization in literary terms is a process by which a human figure is cast as foreign in the phenomenological sense of “other” (Huggan, 2001:26). Exoticism is a social discourse rather than a fact; it originates among the group that thinks of itself as superior to other groups. It is believed that exoticization is a “wilful activity in which the beholders are the majority participant” with the emphasis on “aestheticization and dehistoricization” (Brouillette, 2007: 16). Postcolonial writers are aware of the dominant tradition of exoticizing cultures in the Anglophone metropolis and they either choose to promote the exoticization of their cultures or they go against it. Appiah has dubbed these writers the “comprador intelligentsia: of a relatively small, Western-style, Western-trained, group of writers and thinkers who mediate the trade in cultural commodities of the world capitalism at the periphery” (Appiah, 1992: 149). When dealing with words which are influential in a sense that they encompasses human experience, even his existence and history or future, or present it is always wise to look at those words within the framework of meanings. Post-colonial as a term for critical inquiry of objects classified as postcolonial it makes sense only when seen within the framework of study of meaning, semantics and pragmatics. The term is controversial and multifaceted in its implications, to say the least, as it is a term that is concerned with the past and not the present or the future, it is concerned only with understanding the post-ness (Osundare, 2002: 41). The term denotes the privileging of the past, and justifying the events which occurred in the past. Colonialism being an economic strategy for the colonizers, the discourse of post-colonial serves as the justification of the colonialism economic expansions undertaken in the colonies. For the colonized the term has a traumatic cast all over it.

> Post-colonial is a highly sensitive historical and geographical term which calls into significant attention a whole epoch in the relationship between the West and the developing world, and epoch which played a vital role in the institutionalization and strengthening of the metropole – periphery, centre – margin dichotomy
>
> (Osundare, 2002: 42).

Usually postcolonial writers who are based in the Anglophone metropolis mostly, have participated in ensuring a successful strategic exoticism in their works by taking a role of being socio-cultural commentators of their countries of birth by criticizing (among other things) the government for being corrupt (Adesokan, 2011: 24). If these postcolonial writers are really contributors in this strategic exoticization then they act as cultural brokers whose role is to popularize in the Anglophone metropolis a simplistic and impressionistic Africa or global south (Lewellen, 2002: 48). Underneath this socially constructed exoticism discourse is the idea of power which can be seen in the geo-political dynamics. The world is structured in spatial blocs (countries, zones, continent) for the achievement of universal criterion that allows ethnocentrism to be possible (Staszak, 2009:45). Ethnocentrism is the "propensity of a group to consider its members and values as superior to the members and values of the other group (Staszak, 2009:43). This being the case, such a discriminative project is predicated upon binaries, high versus low values. The high values (western values) are those that are supposed to be universalized while the low values (non-western values) are to be discouraged through being stigmatized. This attitude of discrediting other group's ways of living and cultures by groups who are concerned with universalizing their own way of living and culture is impractical. "Difference belongs to the realm of facts and otherness belongs to the realm of discourse" (Staszak, 2009:44). The important instrument for the achievement of exoticism is the paratextual aspect. Batchelor's quote below describes how strategic exoticism is achieved through the use of paratexual material:

> The overall picture that emerges from this study of the translation strategies employed in the transfer of African novels into English is a dominance of strategies that tend to normalize the linguistically innovative features of the original texts, or, where these are retained to any significant degree, to render them less opaque – and more exotic – through the addition of paratextual material such as glossaries and introductory essays
>
> (2009: 206).

These strategies that tend to normalize the linguistically innovative features of the original text to achieve exoticization do so to produce translations that "conform to the predetermined geopolitical-aesthetic rules" (Brennan, 1997: 36). The consequence of this treatment of novels coming from Africa and translated into the Anglophone audience has led into an overblown exotic global market. A large number of African writers write in English because of its big market (Mlama, 2002: 9). Some would say such is to be expected since Euro-American metropolis has a monopoly of literary legitimacy in the world (Bourdieu, 1993: 42). It is therefore, a matter of privilege that the Anglophone literary system could view

global south novels anyhow they want including using them as documents that disclose everything about the cultures (Bandia, 2008: 163).

Exoticization is not only performed on literature written in European languages, it is also performed on the literature written in African languages (Karen & Furniss, 2006:2). It can be argued that exoticism serves to protect and normalize the suspicion of the global north towards the global south. The promotion of stereotypes instead of going against them through exoticism is connected to western imperialism. This western imperialism prevails through essentializing and romanticizing the cultures of the conquered people. The only difference between the economic and political annexation and the strategic exoticization of western imperialism is that the former is through force or usually violence while the latter is done under the catchphrase 'liberalism' (Venuti: 1995). The focus on cultural difference in order to justify the exoticization of the cultures which are different from your own is different from conceding that cultures are different but they have the same function and importance to those who belong to them. Bhabha critiques the divisions of worldly existence achieved when one social group describes another social group in ways that suggest phenomenological difference. He says:

> Social differences are not simply given to experience through an already authenticated cultural tradition; they are signs of the emergence of community envisage as a project
>
> (Bhabha, 2004:333).

This homogeneous cultural program is linked to the idea that there could or should be a single overarching universal culture, which is also a motivation for the global north to commission translations that promote their social norms and literal conventions. The only way the Anglophone cultural liberalism can succeed it is when there are values which promote cultural hybridity that will entertain differences without an assumed or imposed hierarchy (Bhabha, 2004:335). This cultural liberalism would have to destroy what Huggan considers the three-tier commodity fetishism. This is how Huggan describes his three aspects of commodity fetishism:

> There are three aspects of commodity fetishism- mystification (or levelling-out) of historical experience; imagined access to the cultural other through the process of consumption; reification of people and places into exchangeable aesthetic objects
>
> (Huggan, 2001:26)

It can be argued that the advent of globalisation destroyed old cultural or communal meanings and made them to adopt new functions. In the context of globalization, cultures and communities are re-conceptualized by new forces "transnationals, nations, diasporas scattered in many countries" (Lewellen, 2002: 30). The tradition of romanticizing and essentializing foreign cultures in the Anglophone social discourse ignores the re-conceptualization of these cultures and communities, and also in some ways it a miscomprehension of the current geo-political dynamics. The new geo-political dynamics that have reconceptualised cultures and communities they also act to reconceptualise the idea of 'foreign'. In any case, the idea of the universal homogeneous culture escapes from the complexities of cultures and the people of the culture who can sanction their cultures because they believe that they cannot gain any material worth from it.

Since capitalism has long adopted a global oriented stance African Anglophone literature has found a niche in a global market. "African literature has a stronger presence in Western Europe and North America than ever" (Helgensson, 2009: 126). Achebe's first novel *Things Fall Apart* is one of the well-known novels from Africa in the Western Europe and the North America. These are major literary awards which previously the political settings of the world had refused them a chance to be eligible for.

> Achebe was awarded the Man Booker International Prize 2007 and Chimamanda Ngozi Adichie's second novel *Half of a Yellow Sun* in English and in various translations went through the roof. As a high-profile magazine such as Granta has repeatedly published writers such as Adichie and Helon Habila over the past few years. Mia Couto from Mozambique was awarded *Premio Unione Latina di Letterature Romanze* in Rome in 2007. The Angolan writer Jose Eduardo Agualusa's The Book of Chameleons (in English translation) was the same year awarded The Independent Foreign Fiction Prize
>
> (Helgensson, 2009: 125).

The list unveils contradictions. On the other hand, these writer's books have transcended boundaries of continents, and have dismissed that literary works of high standard (assuming that the awards are for books of a high literary standard) cannot come from Africa. The books have "dislodged hierarchies and moved across separate provinces of class, geography and culture (Helgensson, 2009: 128)". On the other, novels which are given a literary prize in these prestigious international prizes tend to be political in nature. They are historically bent, and have a tone of loss, hopelessness, nostalgia and emptiness. These are the books that mirror the concerns and values of a certain past usually commingled with the outside

interference in internal affairs (colonialism) instead of focusing more on Africa's developments in the postcolonial era (Helgensson, 2009: 126). The gesture of awarding novels literary awards written in English by Africans with certain themes can be understood by how the global literary canon is regulated. The literary global system, which is part of mass production on which capitalism is predicated, is inclusive and exclusive at the same time. In this context what is meant by inclusivity and exclusivity as a market strategy is that the entire system uses cultural difference to gain attention. That is done through shelving books; those from another continent are alone to reveal the cultural difference. The shelving is meant for "pigeonholing of the writers from the former 'third world' to a touristic logic as representatives of remote and exotic location" (Helgensson, 2009: 126).

It is no irony, that this distinction is also based on the access to technology, to be precise publishing. It is not the main reason that many African writers choose European languages over African languages but that writers confronted with this choice are forced to choose European languages to be published. These are the contradictions of postcolonial Africa. After Africa gained its independence African literary works were published by publishing houses based in Western Europe, and the African writers had to comply with policies prepared outside Africa which were market oriented (Pilaszewics, 1985: 66). The policies that the African writers had to comply with were Eurocentric view of Africa. An African "writer had therefore to submit to his publisher's demands and write for western readers, and this often aggravated rather than improved, the false image of Africa in Europe" (Pilaszewics, 1985: 65). A text itself as a complete and independent product is only a symbol, a commodity, part of other commodities of the modern world, but its interpretation, related to its provenance makes the text to have significance. The global market is not run to allow for cultural difference, it is run to stigmatize cultural difference (Huggan, 1989: 29). This reinforces a discourse about cultural homogenization an ideology of maintaining the dynamics which sustained colonialism, in this so-called postcolonial or colonial free environment. The global market allows for a Euro-American cultural bias, which in turn serves as archetypes for other cultures to assimilate, "this time involving the reincorporation of the various post-colonial heterodoxies within the admittedly pluralist and decentred, but now increasingly institutionalized domain of European/American" values (Huggan, 1989: 27).

Translators of literary prose are in a situation where they have to understand the socio-political issues of the target text. Translators need to know from where this information

emanates and the fact that the construction of a translation is governed by societal, institutional and economic-dimensions of its context (Megrab, 1999: 69). Since they translate a text from the source culture into the target culture they have to be informed on the traditional perceptions the target culture has over the source culture. That will help in confronting the connotations of their choices in the target texts, since translation is influenced more by ideology than linguistic features (Megrab, 1999: 63). The importance of extra-linguistic issues is as important as the linguistic matters because translation serves as a tool to promote cultural tolerance in the world. Every translation is an "outcome of ideological constraints imposed by the target language culture and audience" (Megrab, 1999: 62). Ideologies that are intolerant upheld by the state institutions do permeate into translation, and translation can be used to perpetuate such ideologies. Megrab's quote below gives light to the dangers of stereotyping and how stereotyping is perpetuated in translation:

> Stereotyping accrues mainly from ideological struggles that are waged in words through texts in various forms of language. A list of vocabulary usage can have negative connotations which in turn structure the thought of its audience. The translator, being part of this audience, is often prone to being influenced by such social values and stereotypes
>
> (Megrab, 1999: 64).

In translation complete and precise message rendering from the source text to the target text is possible yet it does not always manifest because translations are mired by a habit of using literary translation for ethnographic purposes. Translators who use translation for ethnographic ends "cannot help using the categories of their own language and culture to represent what they observe (Wolf, 2002: 182)". It is not the genuine foreign cultural person that the reader of the target text reader tends to read about in translations mostly; it is the foreign person in the perspective of the target culture. Translation in this sense can be viewed as a "linguistic and cultural practice which in fact produces the 'Other' (Wolf, 2002: 180)". A complete and genuine rendering of the foreign culture in a target text is possible and achievable, but the problem is that cultures are used to express power relations. Thus the Other, as one of the central values of postmodern culture, is in danger of being mystified (Budick, 1996: 2). The creation of the 'Other' through the exaggeration of cultural difference is also an attempt to treat the 'Other' as a literary genre. The 'Other' becomes a text to be interpreted in relation to the conventional and sometimes misguided views of his nature. The creation of stable boundaries between Self and Other is made to achieve essentialization of the cultural difference (Wolf, 2002: 180).

The discourse about Othering and the other is taken to be a cultural discourse meant to distinguish cultures from each other and therefore, people who participate in those cultures. As a social discourse Othering entails characterizing the Other as odd or irrational (Riggins, 1997: 17). Those who cling into the Othering social discourse tend to be those who seek a sense of belonging, who sees culture as a social binding factor to which an individual has no say. Thus, the discourse of Otherness as articulated by dominant majorities is meant to devalue, marginalize and silence the subordinate minorities (Riggins, 1997: 17). Othering can be seen as an economic sabotaging strategy undertaken by one group onto another perceived as the Other. This discourse is influenced by economic and political motives because the function of Othering is exploitation, which is the political and economic ramification of prejudice (JanMohamed, 1985: 80). Othering as a social discourse propagated by social institutions of one cultural community on another cultural community is a phenomenon of making inferences on the observed cultural community without enough knowledge of them. This led to an act of stereotypically homogenizing other cultures (Riggins, 1997: 4). However, not everyone in cultural groups that are performing the Othering social discursive strategy are advocates of such a social system, these individuals perceive cultures as equal in their variances, important in their own right, and most importantly interdependent. An example of such individuals is found in Satre's words: "The Other is the indispensable mediator between myself and me, I need the Other to realize fully all the structures of my being" (Sartre, 1965: 189-190). The 'Other' is a generalised being and this generalization removes him from his authentic self and makes him a creation of others. There is also a view that other cultural groups dedicate their time, perhaps as a hobby or because of curiosity into observing other cultural groups in order to compare them in relation to their own domestic values or standards of living. If this is true, such manner of learning customs of other cultural groups is mired by the issue of power relations dynamic. This tradition of generalizations performed by is instructively criticized by others in the institutions of higher learning belonging in the cultural groups which are observed:

> To theorize about my customs and beliefs is impracticable for a couple of reasons. First, inherited customs and beliefs were fabricated in response to reality as experienced by ancestors and accordingly modified during the oral hanging-down process from generation to generation. To theorize about them is to presume that I am able to transcend the wisdom and reality of my society in order to appeal to some *other* universal (objective) grid of possible responses on the basis of which my people's response was tribal

(Tshehla, 2003: 172).

Instrumental to the strategic exoticization is the behaviour of people who turn their back on other people while huddling down to what is familiar to them. It is the acceptance of stereotypes without challenging them. This behaviour is not "concerned with how people differ among themselves, from one place and time to another, and what those differences signify" it takes cultural difference to be meaning that other cultures are superior and others are inferior (Metcalf, 2005: 6). It can be argued that this behaviour promotes not only translations that keep intact cultural stereotyping but also seeks to develop a certain reading method.

> Literatures from African literary genres are considered to a common heritage of colonialism and post-colonialism, a common heritage of multilingualism and multicultural culturalism, a common heritage of displacement and migration
>
> (Lazarus, 2011: 23).

Cultural universalism harms the Anglo-American audience through making them incurious about other cultures and making them to hold on to their cultures not for self-actualization but for feeling superior. Globalization is an enemy to cultures and at the centre of cross-cultural interaction, through trading goods, through states importing and exporting human skills from each other, the field of ideas, yet at the same time this global related interchange in-between continents seem to be privileging the values of the Anglo-American cultures. Commenting on the dangers of this House talks as someone implicated in this cultural universalism.

> Rules of discourse, conventions of textualization and communicative preferences often remain hidden and act stealthy at a deeper level of consciousness. This does not mean, however, that they are less powerful and persuasive. On the contrary. Once we have all internalized 'universal' communicative conventions and cultural values (to which we will be exposed ever more frequently), it may be difficult, indeed, to appreciate multilingualism, multiculturalism and culture-specificity
>
> (House, 2009: 37).

Those who find it relevant and essential to be ethnocentric do so with a belief that it is their right and duty to be ethnocentric. They perceive ethnocentrism to be an important cultural signifier and as important for a sustainable social cohesion. Cultural interaction between different cultures is found not only to be difficult to be achieved by the patrons of ethnocentrism; it is viewed as being the potential of cultural assimilation, or to put it blatantly

cultural weakening. Schipper describes the difficulty of having a world that is free from any form of ethnocentrisms. This is his view:

> The democratic idea of culture is that everyone is ethnocentric. One is preaching for the status quo, assuming an immutability of real difference between cultures, and adamantly opposed to contaminating one culture with elements from another
>
> (Schipper, 1989: 14).

It is difficult to perceive people who have been socialized to value their own cultures than those of others deciding to learn other peoples' cultures and value them as they value their own. It is equally difficult to perceive a program, which will teach people that the world has a single culture, and that culture is the culture of tolerance. The difficulty with achieving this cultural utopia is in the fact that people would have to forget about themselves and focus on others in order to learn their cultures. However, one is hopeful that the future generations will achieve this cultural utopia.

2.7) Stylistic Deformation as a result of Homogenizing Translation

The challenges facing prose fiction or literary translators are connected to the linguistic patterning of the original text and strategies to negotiate these multifaceted linguistic patterning. From the surface prose fiction translators are only faced with the challenge of producing translations that will achieve acceptability in the target text (this is half the story) the translators are also faced with socio-cultural nuances which have to be considered through paying attention to the social norms and literary conventions of the target system. The translator has to be considerate to the voice of the foreign author and also be considerate to the foreign culture. Translators in the translation postcolonial discourse are encouraged to be faithful to the linguistic character of the foreign writer. The translation ethical violation in prose fiction translation has been mourned by many translation scholars. Antoine Berman diagnoses certain deforming strategies "the negative analytic of translation" of prose fiction, which are used to achieve domestication and strategic exoticization (Berman, 1985: 286). Berman is pointing to the unethical strategies that are performed to romanticize and essentialize other cultures. A translation may seem fluent but Berman's "negative analytic of translation" points to the deformities that may have been performed by the translator to achieve a fluent translation that achieves acceptability in the target culture. Venuti in his discussion of domestication and foreignization argues that domestication is popular in the

British-American translation culture and Berman “negative analytic of translation” is also popular in the British-American translation culture. In focusing on *Inkinsela YaseMgungundlovu* Berman’s comments concerning the North and South translation relations are appropriate as his “negative analytic is primarily concerned with ethnocentric, annexationist translations and hypertextual translations”. (Berman, 1985: 286) *Inkinsela YaseMgungundlovu* being a text emanating from the South and translated into the North has to be considered in the trajectory set by Berman in his “negative analytic of translation”.

The “negative analytic of translation” outlines twelve deforming elements in prose fiction translation or literary translation from typography to the linguistic patterning of a text. This is not to say that the twelve deforming aspects are found all of them in a single literary work, in looking at *Inkinsela YaseMgungundlovu* only the relevant deforming elements are interrogated. Relevant to *Inkinsela YaseMgungundlovu* is “the destruction of vernacular networks or their exocitization” (Berman, 1985: 294). In *Inkinsela YaseMgungundlovu* Sbusiso Nyembezi shows command with dialogue in order to display the Zulu oral culture. It is therefore, interesting to interrogate whether this orality is preserved or destroyed in the translation. The tradition of the British-American translation culture favours this deformity instrument as many translations from other countries into the British-American translation cultures usually undergo vernacular effacement, which can be characterized as a very serious injury to the textuality of the work itself (Berman, 1985: 294).

Berman points out to “the traditional method of preserving vernaculars is through exoticizing them” (Berman, 1985: 294). According to Berman exoticization is achieved through a typographic procedure (italics) to isolate some linguistic features serving to add authenticity to the translation and to emphasize a certain stereotype held against that vernacular (Berman, 1985: 294).

“Ennoblement is a rewriting, a stylistic exercise based on and at the expense of the original” (Berman, 1985: 291). Ennoblement is concerned with linguistic features as they appear on the text and the meaning the reader is likely to receive from the words. Ennoblement is achieved through the concentration toward the target system literary conventions. With clarity and simplicity as features preferred in the Anglophone culture ennoblement is likely to be in use in translations that seem to have aspects which are obscure. Ennoblement can be linked to domestication because it privileges the target system literary convention and subverts the source system literary conventions.

"Rationalization" entails the reworking of the syntactical structures of the original text (Berman, 1985: 291). Rationalization is also a procedure concerned with meaning. In a text there is always something communicated and if what is communicated is obscure on purpose, rationalization makes it clear. This procedure depends on both context and content. Rationalization assumes that a foreign text can be made to have the identity of the home system text.

"The destruction of linguistic patterning" refers to the rearrangement or changing of the sentence structure, sentence organization and type of sentences (Berman, 1985: 291). This linguistic rearrangement has to follow the target system literary norms. The pace of the work of literature when translated has to proceed in the same way the works of the home literary system are paced. Any form of sentence reorganization is made in favour of a fluent translation and this procedure is made to make a translation that will adopt acceptability in the target system.

Expansion refers to the inflation of translation, which is a corollary of rationalization and clarification (Berman, 1985: 290).Expansion is a corollary of rationalization and clarification to unfold what the original text has deliberately folded. Expansion does not add any information that enriches the story but it fills it with words that make a story expansive for the sake of being expansive. The opposite of expansive is omission. Berman referred to the omissions as "quantitative impoverishment" meaning the loss of lexical in the translation (Berman, 1985: 290).

"The destruction of linguistic patterning" refers to the way the author has put together sentences and the type of the sentences (Berman, 1985: 290). "Rationalization clarification, expansion, etc. destroy the systematic nature of the text by introducing elements that are excluded by its essential system (Berman, 1985: 290).

Popovič's "Shift of Expressions" is relevant in focusing in a translation that moves from an underdeveloped literary system such as the Zulu system and into the developed English literary system. "Shift of Expressions" serves to achieve linguistic manipulation with the aim of achieving a fluent translation for the target reader.

"*Stylistic levelling"* refers to the simplification of expressional qualities of the original" (Spirk, 2009:8). Stylistic levelling is useful for a translation that wishes to be fluent and gain acceptability in the target system. Translators who are leaning toward a translation that seeks

to pay attention to the target system literary conventions and forego the foreign literary conventions will use stylistic levelling.

"*Stylistic intensification* refers to the exaggeration of the expressional qualities of the original" (Spirk, 2009:8). Considering the nature of translations which moves from the places considered to be exotic into the Anglophone societies such a procedure can be used to justify the exotic nature of these cultures through translations that are produced for the Anglophone audience. This procedure is used when a translator wishes to point out to cultural difference in order to preserve the stereotype of that different particular culture.

"*Stylistic transformation* refers to the change in the expressional values of the source text" (Spirk, 2009:8). This would link to simplifying or making clear segments in a text that appear to be obscure. "*Stylistic compensation* looks at compensating for untranslatable elements, often in another place, by stylistic means unique to translation's language" (Spirk, 2009:8).This is the justification of omissions and additions to achieve a fluent translation. "*Stylistic substitution* refers to the replacement of the original expressional features by domestic ones (encompasses words, phrases and idiomatic expression)" (Spirk, 2009:8). The context of the home system is privileged in the expense of the foreign context. The literary conventions of the target system are made to prevail in the translation over the foreign literary conventions.

"Stylistic standardization refers to translating by the stylistic means typical of the translation of the translator's language and literature" (Spirk, 2009:8). The stylistic shift is domestication oriented. It refers to a translation procedure concerned with removing any form of foreigness in the translation by using words that are familiar in the target language and literature.

3) Theoretical framework

The study takes a form of close comparative analysis of a source text *Inkinsela YaseMgungundlovu* (1961) and the target text *The Rich Man of Pietermaritzburg* (2008). Segments for close comparative analysis are analysed within the context of the theory of norms: initial norms, operational norms and textual norms. The contextualization of this study is based on polysystem theory which maintains that less dominant literatures when they are translated into dominant literary systems adopt norms of the dominant target literary systems. This hypothesis is tested through analysing the norms the translator adopts between the source and the target norms. Polysystem theory is concerned with the approach taken

towards translation (and whether translation takes place at all) based on the relative influence of the receiving literary system as compared to the original literary system. This will govern the form the translation assumes on the domesticated/foreignized continuum. The politics of cultural capital which informs the global book market are in such a way that literatures that are not produced in the West are deemed as exotic. Strategic exoticism is a form of linguistic manipulation to produce a translation that fits the perception of the target culture over the foreign culture. Antoine Berman 'the negative analytic of translation' which shows how cultures are deformed in translations is used to ascertain whether the translator uses strategic exoticism. Anton Popovič's 'shift of expressions' which deals with the linguistic manipulation of a text during translations usually informed by ideology or norms of the receptor culture is also used to ascertain whether the translator adopts a foreignization or a domestication approach.

4) Methodology

The analysis below is organized around six "deforming tendencies" discussed in Berman's negative analytic which are applied to twenty segments in this section. These deforming tendencies are: rationalization, clarification, expansion, ennoblement, quantitative impoverishment and exoticization. These categories of negative analytic are described and linked to the segments discussed. Discussed segments are quoted and there are my own literal translations on every quoted source text segment unit. The entire segment is provided in the appendix for the purposes of greater contextualisation. Furthermore, Popovič's stylistic shifts are incorporated to the discussion of Berman's categories of textual deformities. Foreignization and domestication debate is involved in this discussion.

5) Comparative analyses

This section compares the source text segments to the target text segments. The segments compared are closely and critically analysed in relation to Berman's "negative analytic" and Popovič's "stylistic shifts". This is linked to the broader question of whether *Inkinsela YaseMgungundlovu* is a foreignized or domesticated translation.

5.1) Rationalization

Rationalization entails the reworking of the syntactical structures of the original text (Berman, 1985: 291). An important element of rationalization is what Berman calls "passing from the concrete to the abstract". In real terms Berman is talking about the restructuring of

sentences in order to render them more logical and precise and thus more easily accepted by the target-audience. Accordingly this destroys what Berman considers the central feature of literary prose: “its shapeless polylogic”.

Rationalization occurs frequently in the translation. Two common ways rationalization is achieved is in the shifting of punctuation and omission of words or phrases. In segment 7 (see appendix) the translator made use of rationalization. The source text reads “babehambe beshunqisa ugwayi, omunye eshunqisa usikilidi, omunye ephafuza ipipi lakhe” (*LITERAL TRANSLATION*: While they were walking they were smoking, the other puffing a cigarette, the other puffing his pipe). In the target text the sentence is rendered as “both were smoking, one a pipe and the other a cigarette”. The source text sentence has double comas, while the target text sentence has only a single coma. This is rationalization and qualitative impoverishment. The source text sentence has two comas because it is long. The target text has a single coma because it is shorter. The translator has also made of rationalization by omitting the words “babehambe beshunqisa ugwayi”. This undermines the literary quality of the source-text by removing the use of repetition.

In Segment 5 the source text has “amadoda akasheshanga ukuchitheka, amanye esaxhawula uNdebenkulu, amanye esabuzisa kwamanye ukuthi ubekade ethini” (*LITERAL TRANSLATION*: The men did not quickly disperse, others were shaking Ndebenkulu’s hand; others were asking each other about what he was saying). In the target text this sentence is rendered as “the men did not disperse at once. Some felt the urge to shake Ndebenkulu’ hand personally and exchange pleasantries. Some were not sure whether they had really understood him and so had to clear up a few issues with others”. The translator has performed rationalization through making what is a single sentence in the source text three sentences in the target text. This means that the translator has used rationalization and expansion. He has made the segment longer in the source text by rearranging the punctuation since in the source text a message that is communicated through a single sentence which evidently has a single full stop in the target text is communicated through three sentences yielding three sentences as a result. This is where expansion is utilized. The fact that what in the source text is explained in a single sentence is in the target text rendered in more than one sentence. Expansion is linked to Popovič’s stylistic intensification, through adding words in the translation the translator exaggerates the expressional qualities of the original.

In segment 4 the source text has “ekuseni wavuka uThemba wabophela ihhashi. Wahamba waqonda eThisayidi eyoshaya ucingo luka Mr. S. Southey, 2 North Street, Pietermaritzburg” (*LITERAL TRANSLATION*: In the morning Themba woke up and took the horse. He went straight to Tayside to make a call to Mr. S. Southey, 2 North Street Pietermaritzburg). In the target text the sentences are rendered as “early in the next morning, Themba took a horse and went to Tayside to send a telegram to a Mr S. Southey of North Street, Pietermaritzburg”. The two sentences of the source text are combined in the target text into a single long sentence through the use of a coma. The coma in the target-text sentence is a full stop in the source-text. This is yet again rationalization and expansion as what is communicated tersely in the source text in the target text is said in many words. According to Popovič’s stylistic intensification, the translator here has exaggerated the expressional qualities of the source text.

In segment 16 there is another example of rationalization. The source text reads “nakho lokho okwenziwa nguNdebenkulu kwamcasula uMkhwanazi ngoba yena wayefuna ukuba baqede lolu daba ngaphambi kokuba bafundane namaphepha” (*LITERAL TRANSLATION*: Even that which was done by Ndebenkulu annoyed Mkhwanazi because he wanted that they finish their discussion before they read newspapers). In the target text the sentence is rendered as “Mkhwanazi found this annoying – he would’ve preferred them to finalize the matter at hand before reading the newspaper”. The target text sentence has a hyphen when the source text has none.

In segment 19 the source text has “Ndabezitha nebandla! Ngingumuntu wasedolobheni. Ngazalelwa edolobheni, ngakhulela edolobheni” (*LITERAL TRANSLATION*: “Praise to the chief and the assembly! I am a person from a city. I was born in the city, and grew up in the city”). This to the target text reads “*Ndabezitha* and all the men gathered here today, let me state at the outset that I am an urban man. I was born in the city and grew up in the city”. The source text sentence has an exclamation mark in the first sentence. The exclamation mark in the target text sentence is omitted. The source text has three sentences. The target text has two sentences. The translator has also made use of expansion in translating “Ndabezitha nebandla”! (Chief and the assembly) as “Ndabezitha and all the men gathered here today”. He has added “all the men gathered here today” into the target text, which make things superfluous. The expansion is initially achieved in the joining of the first and the second sentence of the source text into a single sentence in the target text. This achieved through changing the exclamation mark into a coma. This is linked with Popovič’s stylistic

intensification as the expansion is the exaggeration of the expressional qualities of the original.

In segment 13 there is another example of rationalization. The source text reads “abhekana amadoda ebona ukuthi yinkulu le ndaba” (*LITERAL TRANSLATION*:The men looked at each other realizing that the idea was critical). In the target text the sentence is rendered as “the men looked at one another, overwhelmed by the gravity of the moment”. The source text sentence has no coma, while the target text sentence has a coma. The translator has used rationalization and ennoblement. The translated has rewritten “yinkulu le ndaba” (the issue is complicated) into “overwhelmed by the gravity of the moment” making the target text elegant than that of the source text sentence. There is also the use of expansion. The source text sentence is short, while the target text sentence is long because it expresses more. This links with Popovič’s stylistic intensification, the translator added more words in the translation to exaggerate what is said in the original.

In segment 14 the source text has “nami Mkhwanazi inkosikazi ibisithanda ukwanda namagama engingawathandi aneziswana kwafuneka ukuba ngisheshe ngiyikhumbuze indawo yayo nokuthi yayo nokuthi yeza ingaqhubi nkomo mhla izongena kulona okaShandu umuzi” (*LITERAL TRANSLATION*: “Me too Mkhwanazi my wife was beginning to use nagging words a lot I did not like which had disrespect, I had to be quick in reminding her of her place and that she came heading no cattle when she entered the house of Shandu”). It a long dense sentence and the target text this sentence is rendered as “I had a similar nuisance at home, Mkhwanazi, and my wife even used words I normally hesitate to use! To stop the nonsense I had to remind her of her place in the household, and that when she arrived to become the wife at the Shandu ancestral home, she wasn’t herding any cattle”. The long sentence of the source text is changed into two sentences. The translator made use of an exclamation mark, which is not there in the source text. In counting there are exactly five commas in the target text sentence. There is not even a single comma in the source text sentence. There is a disparity in the length of the sentence. The source text expressed its message through a single sentence, while the target sentence expressed the same message in three sentences. This is expansion. According to Popovič’s stylistic intensification this is evidence of the exaggeration of the expressional qualities of the original.

In segment 18 the source text sentence reads “Zithe uma sezifikile esiteshini abafana base bezibuyisela eceleni esikhotheni, ngaphandle komgwaqo” (*LITERAL TRANSLATION*: When

they arrived at the station the boys took them on the side on the field, outside of the road). The sentence in the target text is rendered as “when the cattle arrived at the station, the boys led them to some grass nearby, away from the road”. The source text sentence has a single comma, while the target text sentence has two commas.

In making use of rationalization a translator privileges norms of the target language and literature. Norms determine whether a translation is a domesticated or foreignized translation. Source text norms, if they are used in the translation, make the translation a foreignization. Target text norms used in the translation makes the translation to be domestication. In privileging the discursive norms of the target text Ngidi has made use of the domestication approach. From a postcolonial perspective, domestication is viewed as a negative approach to translation as it prevents cultures to be treated equal. It hinders the smooth cultural interchange that the foreign audience needs so badly for being cultivated persons, into telling them that their own cultures are enough and there is no need for them to learn cultures of other people. The homogenization implied by domestication encourages this ethnocentrism. This privileges dominant cultures while watering down others, so as to cultivate them to be the clones of those deemed to have importance in the world. Berman’s “negative analytic of translation” decries this homogenization by firstly pointing to the mechanisms used in the process used to achieve domestication, and he is not alone in this denunciation, Popovič’s stylistic shifts concerned with how a voice of a foreign artist is flattened in translation also decries domestication.

5.2) Clarification

Clarification entails an explication of what in the original is inexplicit (Berman, 1985: 288). Clarification is concerned with the level of clarity in the translation from a target perspective. This entails an insistence on focusing on achieving the definite where in the original the indefinite is stressed. Furthermore, this includes the unfolding and concretization of what is deliberately concealed or repressed in the original: a decision on the translator’s part to make clear what is deliberately is made unclear in the original. This again harms the “shapeless polylogic” of literary prose. Clarification is used frequently in the translation process. Berman saw clarification as inherent in translation, due to the insistence of making translations to read clearer than the originals.

In segment 9 there is clarification. The source text has “amadevu lapho asemi sengathi zimpondo” (*LITERAL TRANSLATION*: Beards pointing as though they were horns). In the

target text the sentence reads “by then, his moustache had grown two pointed horns”. The source text does not specify that the moustache were pointed as two horns, while the target text sentence makes this specification. This explication is made to make the sentence in the target text clearer. According to Popovič this is evidence of stylistic levelling, a simplification of the expressional qualities of the original.

In segment 6 the source text has “izandla zithe mbe ezikhwameni, ziphume kuphela lapho ephotha amadevu” (*LITERAL TRANSLATION*: his hands thrust inside his pockets, going out only when he is twirling his moustache). This sentence in the target text is rendered as “his hands were for the most part inside his pockets, except when he momentarily took one out to massage his moustache”. The source text merely says his hands only came out of his pockets when he was twirling his moustache, while the target text sentence makes it clear that he only used one hand to twirl his moustache. Using Popovič’s stylistic shifts this is evidence of stylistic leveling, which entails the simplification of the expressional qualities of the source text.

In segment 5 there is another example of clarification. The source text has “umqondo wokwahlukana nezinkomo zawo wawuwaphethe kabuhlungu amadoda, kodwa abona engathi ayolahlekelwa kakhulu uma engasheshanga azichitha” (*LITERAL TRANSLATION*: The idea disturbed the men, but they imagined they would lose more if they did not release them). The sentence in the target text is rendered as “although the prospects of parting with their cattle disturbed them, they were increasingly convinced that, even if they resisted, soon they would lose them at no value at all”. The target text sentence is making clear that what is at stake is the matter of losing the cattle at no value; this in the source text is not explicated. There is also a use of expansion here, the translator added, “even if they resisted” in the target text. In relating this to Popovič it is clear that stylistic levelling, which relates to the action of the translator of making clear that the cattle could be lost at no value, is linked to the simplification of the expressional qualities of the source text. Linking expansion to Popovič’s stylistic shifts there is evidence that there is stylistic intensification which the translator performed because he has exaggerated the expressional qualities of the original.

In segment 8 the source text has “uthi zithumeleni ngegama lakhe”(*LITERAL TRANSLATION*: “He says send them under his name”)? The sentence in the target text is rendered as “that you send your cattle in his name”? The source text sentence does not make it clear that it is cattle that are referred to; whereas the target text sentence does make this

clear there is no mention of cattle. The unfolding of what is made unclear, is an act of making the message easy and simple. This links with Popovič's stylistic leveling, which is concerned with the simplification of the expressional qualities of the original.

In segment 3 the source text has "nabo sebemi ngezinyawo ngoba ithe ingena nje bathi lacu ezihlalweni zabo, bakhuleka" (*LITERAL TRANSLATION*: They were on their feet because as he came in they stood up abruptly, they gave praise). In the target text this sentence is rendered as "the two were standing, as was the custom. They paid their respects to the chief and said a few words in praise of his clan". In the source text sentence does not mention that standing up is a custom, while the target text sentence makes it clear that standing up is a custom. There is also a use of rationalization here; the source text has a single sentence, with a coma. The punctuation changed through making the source text sentence become two sentences in the target text, and the first sentence of the target text has a comma. Also there is expansion as the target text has these words "as was the custom" which are not in the source text. Using Popovič's stylistic shifts the translator here has used stylistic intensification because he has exaggerated the expressional qualities of the original.

Clarification is linked with Popovič's stylistic leveling, which refers to the simplification of expressional qualities of the original (Spirk, 2009:8). In explicating what the original has purposefully made vague, it is reworking the message changing it from being intellectually challenging into being simple for the reader. This consequently leads to domestication because it privileges the target language reader by making the translation readable and fluent. In using clarification Ngidi has proven to be in favour of domestication approach. The impact of domestication in translation is immense. Domestication hinders the progress of translation is a medium that makes it possible for a people speaking a different language to learn about the way of life which is far from their own national borders. Domestication assumes the failure of languages communicating suggesting that other languages talk over others, as sought of linguistic power relation, which is never fair. Translation should be about broadening people's knowledge of other people's cultures instead of making them to regard their own cultures as greater than those of other people.

5.3) Expansion

Expansion refers the inflation of translation, which is a corollary of rationalization and clarification (Berman, 1985: 290). Expansion focuses on "unfolding" in the translation what is "folded" in the original. This is a form of augmenting only the gross mass of text without

reflecting its particular mode of expression. This subsequently and inevitably necessitates the muffling of the work's own voice. Expansion impairs the rhythmic flow of the work obscuring a text's expressional qualities. Moreover, expansion undermines the initial shapelessness of the work. This procedure consists of adding articles and relatives, explicative and decorative signifiers that have nothing to do with the original. Expansion flattens a work's voice. This is possible because expansion merely lengthens immoderately leading to an inevitable flattening of the work's voice.

In segment 11 there is an example of expansion. The source text has "nembala isithombe sasuka kulona sadlulela kulo" (*LITERAL TRANSLATION*: Indeed the photo moved from this one to the next). This sentence in the target text reads "the photograph moved from one hand to another like an object of communal wonder". The target text sentence is longer than the source text sentence because this simile "like an object of communal wonder" has been added. Using Popovič's stylistic shift it is clear that the translator has stylistic intensification because he has exaggerated the expressional qualities of the original.

In segment 1 the source text has "kwathi ukuba behlukene noThemba, uDiliza wama esangweni kubonakala ukuthi ucabanga ngokujulile" (*LITERAL TRANSLATION*: After parting ways with Themba, Diliza stood at the gate obvious that he was thinking deeply). The target text sentence reads "after having a word with Themba, Diliza stood in front of the gate for a while, deep in thought and muttering to himself". The translator has added "muttering to himself" in the target text. According to Popovič this is evidence of stylistic intensification because he has exaggerated the expressional qualities of the source text.

In segment 19 there is another example of expansion. The source text has "Ndabezitha nebandla! Ngingumuntu wasedolobheni" (*LITERAL TRANSLATION*: "Praise to the chief and the assembly! I am a person from a city"). In the target text this sentence is rendered as "*Ndabezitha* and all the men gathered here today, let me state at the outset that I am an urban man". The translator has added "let me state at the outset" in the target text. This is also rationalization since source text punctuation is different from the target text sentence. This is also an addition and ennoblement. The source text has two sentences, which rendered into the target text they are turned into a single sentence joined by a comma. Expansion links to Popovič's stylistic intensification as the translator in performing expansion is exaggerating the expressional qualities of the original.

In segment 15 the source text has “wazibuka uMpungose izinkabi zabamnumzane zizinhle zinjani, zigcwele indlela” (*LITERAL TRANSLATION*: Mpungose looked at the extremely healthy cattle of the men occupying the entire road). In the target text the sentence reads “Mpungose looked at this high-quality breed of cattle and battled to come to terms with their imminent departure”. The translator added “and battled to come to terms with their imminent departure” in the target text. This is evidence of expansion and rationalization. Whereas the source text sentence is punctuated with a comma, the target text sentence has not that comma. Expansion equals to stylistic intensification. The translator exaggerates the expressional qualities of the source text.

In segment 20 the source text has “bavumelana ngokuthi abalinde khona lapha esiteshini ngoba nazi izinkomo” (*LITERAL TRANSLATION*: They agreed that they should wait in this place the station because here the cattle had arrived). Rendered to the target text the sentence reads “they all agreed that since the cattle were at the station it would be wise for them to stay put because Ndebenkulu, if up to his tricks, would definitely show up soon to take care of the cattle”. The translator has added “it would be wise for them to stay put because Ndebenkulu, if up to his usual tricks” in the target text. Here is the evidence of expansion and rationalization. The source text sentence has no comma. The target text sentence to the contrary has precisely two commas. Clearly, here is a different punctuation between the source text sentence and the target text sentence. Applying Popovič’s model to the use of expansion in this segment, we can see that the translator made use of stylistic intensification through exaggerating the expressional qualities of the original.

Expansion links to Popovič’s *stylistic intensification*, which refers to the exaggeration of the expressional qualities of the original (Spirk, 2009:8). Expansion, because it is a corollary of rationalization and clarification, is also concerned with achieving a translation that is fluent and readable. In using expansion Ngidi made use of the domestication translation approach. Expansion presupposes some form of adding new information in the text by the translator. This on its own means the original writer ceases to be the only writer of the original but suddenly there are two authors of the text since the original writer cannot identify with other words in the text where he/she read the target text. Domestication with its insistence on catering for the foreign audience at an expense of the original author’s voice and his/her language also makes it difficult to know the real author between the translator and the original author. In prose fiction the voice of the author is important and therefore, in a translation it has come off as it is in the original.

5.4) Ennoblement

Ennoblement is a rewriting, a stylistic exercise based on and at the expense of the original (Berman, 1985: 291). Ennoblement is about rhetorical elegance. This is a rhetorization which is aimed at producing elegant sentences in the translations. Underneath this rhetorization, there is a goal of erasing the original clumsiness and complexity of an original in a translation to enhance the meaning. This inevitably leads to the annihilation of formless polylogic which is part of narrative fiction.

The urge to make a translation more stylistically appealing in a way of polishing it for the achievement of rhetorical elegance is inevitable in translation. Such is every translator's main temptation because of the understandable goal of achieving translations which are assessable and fluent.

In segment 7 there is ennoblement. The source text has "Nebala ithe ingakhala insimbi yokuqala kwavalwa umuzi, bonke bahamba baqonda esontweni" (*LITERAL TRANLSATION*: Indeed when the first bell rang the household became locked, they all walked straight to church). Rendered into the target text the sentence reads "so when the first round of bells was heard, the household was locked up and everyone proceeded to church". The translator has rewritten "insimbi yokuqala" (the first bell) into "the first round of bells" to make the target text sentence elegant. Using Popovič's stylistic shift this is stylistic transformation because in rewriting and annihilating the typical polylogic of text is certainly a moment changing the expressional values of the original.

In segment 4 the source text has "ekuseni wavuka uThemba wabophela ihhashi" (*LITERAL TRANSLATION*: In the morning Themba woke up and took the horse). In the target text the sentence reads as "early in the next morning, Themba took a horse". In starting the sentence with "early in the next morning" in the target text the translator rewrote the sentence to achieve rhetoric elegances and to account for the discursive norms of the target language and literature. According to Popovič's stylistic shifts a translator that takes this approach performs stylistic transformation; they change the expressional values of the original.

In segment 20 there is another example of ennoblement. The source text has "UMpungose wathi nyelele sengathi ngumuntu osaziyela ngasesitolo kanti sebeyobhunga nabanye ofokisi ukuthi benze njani uma izinto sezimi ngalolu hlobo" (*LITERAL TRANSLATION*: Mpungose conscientiously left as though he is a person who is just going toward the shop when they were going to strategize with other detectives what to do when things are standing in this

manner). Rendered into the target text the sentence read “Mpungose pretended to be going back into the shop but in reality he was consulting with the other detectives on how to respond to the situation”. The translator has rewritten “wathi nyelele sengathi” (he conscientiously left as though) into “pretended to be” to rid the original its clumsiness and complexity so that meaning is enhanced. In Popovič’s stylistic shift the translator has made of stylistic transformation, changing the expressional values of the original.

Ennoblement is linked to Popovič’s stylistic standardization, which refers to translating by the stylistic means typical of the translation of the translator’s language and literature (Spirk, 2009:8). Ennoblement privileges the discursive order of the literary norms of the target text. A translator using ennoblement he/she translates in a way that the language of the target text is usually formulate in original text written in the target text. In using ennoblement Ngidi has made us of domestication. Ennoblement also deters the original author from enjoying his/her profession. It empowers and gives a translator a role he/she does not deserve that of being a write. The tempering with the author’s voice, encouraged by domestication, is definitely serious. Domestication with its insistence of fluency and readability which cannot be achieved save through rhetorization elegance performed by the translator also encourages the rewriting of other people’s cultures by other cultural group. The undertone of domestication clearly moves towards this direction of sanctioning one cultural group into describing another in ways that are subjective, without worrying if that way is offensive towards the cultural group described.

5.5) Quantitative impoverishment.

Quantitative impoverishment refers to the loss of lexical items (Berman, 1985: 290). Above in this comparative analysis section there are examples of expansion. There mere fact that there is expansion found in *Inkinsela YaseMgungudlovu* it also makes it certain that quantitative impoverishment is also to be found. For expansion, Berman argues, often works to mask the quantitative loss. Quantitative impoverishment consists usually of the use of less signifiers in the translation than found in the original. Quantitative impoverishment can be seen as an annihilation of the lexical features performed by the translator on the work through lexical omissions. This loss of gross quantity or mass lexical units is at time taken as commonplace when minor/less hegemonic languages are translated into powerful/hegemonic languages.

In segment 7, alongside the rationalization discussed above, quantitative impoverishment is found. The source text has “uNdebenkulu wayehamba noMkhwanazi, behamba kancane ngoba kwakwenyukela. Babehambe beshunqisa ugwayi, omunye eshunqisa usikilidi, omunye ephafuza ipipi lakhe” (*LITERAL TRANSLATION*: Ndebenkulu was walking together with Mkhwanazi, walking slowly because it was steep. While they were walking they were smoking, the other puffing a cigarette, the other puffing his pipe). This translated into the target text reads “Ndebenkulu and Mkhwanazi went together and took it easy, as the path was steep. Both were smoking, one a pipe and the other a cigarette”. The translator omitted “while they were walking” in the target text.

In segment 5 the source text has “ukuza kukaNdebenkulu akubona njengenhlanhla enkulu. Uma engasacebanga manje akaseyikuphinde acebe. UShandu yena wake waqonda kuNdebenkulu eyoxhawula, eyoxolisa, futhi esayocela ukuba ake alibone leli sheke asuke aba namahloni okulicela besendlini” (*LITERAL TRANSLATION*: The arrival of Ndebenkulu they saw it as fortune. If one was not rich one would never get rich. At once Shandu approached Ndebenkulu for a handshake, to apologize, to ask for forgiveness, and ask that he sees the cheque he was shy to ask to see in the meeting). This rendered into the target text appears as “in general they felt that arrival of Ndebenkulu was a big blessing for the people of Nyanyadu. Shandu went over to shake Ndebenkulu’s hand, apologise for his earlier behaviour, and ask to see the cheque that he had been too shy to go and look at when Ndebenkulu has asked the men to come forward”. The translator has omitted “Uma engasacebanga manje akaseyikuphinde acebe” (if one was not rich one would never get rich) in the target text. The translator has flattened the voice of a writer making the writer to speak in a way that is not natural his normal way of speaking. The translator has omitted a sentence that has a local colour making Sbusiso Nyembezi to speak in such a way that is more comfortable to the target reader.

In segment 8 there is another example of quantitative impoverishment. The source text has “awu! Salani Bobaba. Uthini? Uthi zithumeleni ngegama lakhe?” (*LITERAL TRANSLATION*: “Alas! Farewell fathers. What is he saying? He says send them under his name”)? The translation of these words reads “hhawu! What is he saying”? The translator has omitted “farewell fathers” in the target text. The translator has changed the sound of “awu” into “hhawu”. “Awu” is more emphatic than the “hhawu” making the matter of being shocked believable while “hhawu” has an undertone of being completely calm, therefore, causing less of believability when it comes to the issue of being shocked. In Popovič’s stylistic shifts the

translator has made us of stylistic transformation, he has changed the expressional value of the exclamation of the source text.

Quantitative impoverishment results when a translator is concerned with the readability and the fluency of translation. According to Venuti many Anglo-American translations turn to be made to be readable and fluent. A translation that use omissions or lexical loss to remove the foreignness in the translation subscribe to domestication. Domestication involves “an ethnocentric reduction of the foreign text to target-language cultural values”. In making use of quantitative impoverishment Ngidi has subscribed to the domestication approach. On the decision of removing words, as though they are superfluous, the translator informed by fluency and readability that is demanded by the target system also does offense to the writer of the original. Quantitative impoverishment presupposes that the translator decides that the writer was mistaken in saying what he/she said. Prose allows that form of linguistic excess, since prose derives from the fact that language itself is elastic. This consequently agrees with the fact that prose fiction is polylogic and formless. So there is really no excuse against archaism in prose to which a translator can turn to. Lexical loss should be avoided by all means by all translators because it damages the massage of the original.

5.6) Exoticization

Berman argues that “the traditional method of preserving vernaculars is through exoticizing them” (Berman, 1985: 294). According to Berman exoticization is achieved through a typographic procedure (italics) to isolate some linguistic features serving to add authenticity to the translation and to emphasize a certain stereotype held against that vernacular. According to Berman vernaculars should not be effaced from the texts because all great prose is rooted in the vernacular languages. Berman argues for the superiority of vernacular languages as more physical, more iconic than cultivated languages. The nature of prose as polylogic invites many vernacular elements into the narration. Berman goes on to argue that prose often aims to explicitly recapture the orality of vernaculars. It therefore, appears that vernaculars are not to be effaced from the texts because such an action causes serious injury to the textuality of the prose work.

Unfortunately, vernaculars in translations are often not used for their beauty, used in commemoration, that they are celebrated but they are used in accordance to some stereotypes and some stigmatizations. This is exoticism which is anti-vernacular, because exoticization renders these vernaculars in negative ways, or condescending ways, as mentioned above

mostly through italics. For exoticization to occur in texts that are translated from minor/less influential languages into powerful/hegemonic language is almost a common theme.

In segment 12 there is exoticization. The source text has “hawu Mkwanazi, nisahamba ngezinqola kanti lapho”? (*LITERAL TRANSLATION*: “Goodness gracious Mkhwanazi, you are still travelling by carts here)? The translation reads “*hawu*, goodness gracious, Mr. Mkwanazi, in this place you still ride makeshift carts? The translator has used *hawu* in the translation, italizing to show that the word does not belong to the target language. The italized *hawu* affirms that the translator here has performed exoticization.

In segment 10 the source text has “siyabonana Mashezi. Kanti phinde awephuzile. Ninjani”? (*LITERAL TRANSLATION*: Hello MaShezi. In essence you did not miss much. How are you”)? When rendered into the target text the sentence reads “*sawubona*, good day, maShezi. You really don’t have to apologize– you came just in time. How are you”? The translator performed a peculiar exoticization by firstly changing the register of the word. “Siyabonana (hello) is the same as sawubona (hello) but the former is complex while the former is easier and usual among Zulu’s speakers. However, the translator having chosen to change the register of the word he italized it, therefore, administering exoticization. The translator does not perform exoticization and stylistic transformation since he has changed the expressional value of the original by changing the register, the translator also made use of clarification and expansion. The source text does not explicitly say that the greeting is during the day, yet the target text sentence makes this fact clear. This is done through adding “good day” which does not appear in the target text. This means that translator has also made use of stylistic intensification because he has exaggerated the expressional qualities of the original.

In segment 2 the source text has “ingabe uyakwazi yini khona ukupheka iphalishi lodwa leli ethi uzosale esibhekela izimbiza nje, said Thoko” (*LITERAL TRANSLATION*: “Does he even know how to cook a simple porridge when he says he will stay behind watching our pots,” said Thoko)”. The translation of the words reads “he says he’ll look after the pots when I doubt he even knows to cook simple *mielie pap*, for that matter, said maNtuli”. The translator has preserved the vernacular “*mielie pap”* by using a typographic procedure (italics) to show that the expression does not belong in the target text language. This form of preservation of vernaculars is not a positive one. Indeed, it is the negative one because it perpetrates certain stereotype about the people who speaks the language. In deciding to italize ‘mielie pap’ the translator allows the foreign reader to realise that the cultural group described in the book

eats different food. It is to show the differences between the food of the target and the source and to other the source culture.

In segment 8 the source text has “Awu! Salani Bobaba. Uthini”? (*LITERAL TRANSLATION*: “Alas! Farewell fathers. What is he saying”)? When translated the word appears as “hhawu! What is he saying”? The translator has changed the sound of “awu” into “hhawu”. “Awu” is more emphatic than the “hhawu” making the matter of being shocked believable while “hhawu” has an undertone of being completely calm, therefore, causing less of believability when it comes to the issue of being shocked. However, the translator having chosen to change the register of the word he italized it, therefore, administering exoticization. The same page, the source text has these words “kanti nidlala isigebengu ilanga libalele”? The translation reads “I didn’t realize that you’re allowing yourself to be fooled by a *tsotsi* in a broad daylight”! In the source text we read ‘isigebengu’. ‘Isigebengu’ in the target text becomes ‘tsotsi’. Isigebengu is a Zulu standard word, while ‘tsotsi’ is colloquial. However, the translator uses italics to isolate the word from the other words of the target language to indicate that the word is foreign, therefore, achieving exoticism. Here, the translator makes use of rationalization. The source text sentence ends with a question mark whereas the target text sentence ends with an exclamation mark. The translator has changed the punctuation of the original to conform to the discursive expectations of the target text language norms.

In segment 19 there is another example of exoticization. The source text has “Ndabezitha nebandla! Ngingumuntu wasedolobheni” (*LITERAL TRANSLATION*: “Praise to the chief and the assembly! I am a person from a city)”. Rendered into the target text this reads “*Ndabezitha* and all the men gathered here today, let me state at the outset that I am an urban man”. The translator has kept the vernacular in the target text but made use of exoticization through italizing the praise Ndabezitha. The translator as performed rationalization because he has removed the exclamation mark in the words uttered by Ndabezitha. The target text has not this exclamation marks to add on the offence these is expansion, through the addition of these words “let me state at the outset that” which are not in the source text. This lead to the use of Popovič’s stylistic intensification, the translator exaggerated the expressional values of the original.

Exoticization necessitates stereotyping. Language is used to further ideological struggle, especially prejudiced views of the ‘Other’. The function of exoticization in translation is to use certain linguistic series to effect a sort negative connotation which in turn structure the

thought of the target audience. Exoticization encourages linguistic imperialism. It suggests that some languages are to be suspected of something undesirable because they are from a certain cultural group. Exoticism is actual anti-translation in many ways. Exoticism assumes that some vernaculars are useless save when they are derided through being exposed against the languages features of a cultivated language. The exoticization of vernaculars in translation hampers the autonomy of the vernaculars. This type of exoticization depicts vernaculars as lesser languages and hegemonic languages as better languages. The pretext of the translator who uses exoticization, and uses paratextual strategies in the form of a glossary, is that he wants the foreign culture to learn the vernacular. It is evident that the focus was not on the vernacular exclusively, but it was on the Anglophone market which is always hungered for exotic cultural artefacts emanating from the global south.

6) Conclusion

Ali Mazrui's in Accra, Ghana, 18 February 2002 judged *Inkinsela YaseMgungundlovu* to be one of the '*100 Best Books of African Literature'*. This might have drawn the attention of Aflame books which is a small British publish house interested in literatures from Africa, the Middle East and South America. The paratext of his novel indicate the importance of Nyembezi's keeping company with other canonized African and other postcolonial writers insofar as the creation of an author figure is concerned. Ngidi added on this paratextual strategy by adding a glossary in *The Rich Man of Pietermaritzburg* which he designed to help the English speakers with the Zulu words. Furthermore, Mazrui's judgement makes it possible for *Inkinsela YaseMgungundlovu* to be translated and commoditized within a framework of a specific practice associated with the marketing of African fiction in the West. Paratexts serve to prove that canonized status of Nyembezi is central to the marketing of his book. African literature in the west is usually viewed as a literature produced in European languages and aimed at the metropolitan audiences. The reasons for this Western monopoly on the publication, distribution and even definition of African literature have a great deal to do with the underdevelopment of the African publishing industry. The chance of new or experimental African writing penetrating the English system is slim because of the high cost of translating novels and the risks associated with publishing obscure authors. This means that only writers and works sanctioned and lauded by the Anglophone book markets and critical industries can hope to enter the English market. Importantly, English publishers rarely take risks on the publication of new unknown African authors generally preferring to wait for

their being sanctioned by the critical industries and markets of the Anglophone world (Huggan, 2001:34). The notion that prizes serve to legitimize an author and his work is in keeping with theories of literature that deny the intrinsic value of literature but rather see canonization as the product of social convention and taste as dictated by the elite of a given literary system. The implication of this view is that there is likely to be exclusions of books which do not fit the dominant poetic mould of African literature as sanctioned and promoted by the African elite and Western markets. The translation of *Inkinsela YaseMgungundlovu* into *The Rich Man of Pietermaritzburg* its translation confirm the polysystem theory hypothesis. Polysystem theory hypothesis is this, literary art works translated from less globally influential or talked languages into hegemonic languages turn to conform to the literary norms of the hegemonic languages. The way *Inkinsela YaseMgungundlovu* is translated into English confirms this hypothesis. The comparative analysis between *Inkinsela YaseMgungundlovu* and *The Rich Man of Pietermaritzburg* shows that the translator privileged the literary norms of the target system than those of the source text. For example, in segment 8 there is a rhetoric expression which does not call forth action (*SOURCE TEXT*: "awu! Salani Bobaba. Uthini?) (*LITERAL TRANSLATION*: "Alas! Farewell fathers. What is he saying")? (*TARGET TEXT*: "hhawu! What is he saying"?). The Speaker does not leave; he is tacitly saying that he has given up on the old men because they are gullible. Such an expression is foreign to the target language or literature, when someone says "farewell" he/she is leaving that particular space. Therefore, the translator omitted "farewell fathers" to conform to the target text language and literature. In segment 7 the translator rewrote (*SOUREC TEXT*: "insimbi yokuqala") (*LITERARY TRANSLATION*: "the first bell") into (*TARGET TEXT*: "the first round of bells"). To make the translation read as an original text written in English. In being a target-oriented text *The Rich Man of Pietermaritzburg* in the target polysystem is going to play a secondary role and a conservatory role. This is because the translation does not transport a source system ready-made model into the target text so as to feed the target system with a model it lacks. With the debate of foreignization vs domestication the comparative analysis proved that *The Rich Man of Pietermaritzburg* is domesticated. This suggests that the translator in translating *Inkinsela YaseMgungundlovu* focused on producing a fluent and a readable translation. This point is corroborated by the many Berman's "negative analytic" and Popovič's "expression shift" that could be found in *The Rich Man of Pietermaritzburg* as performed by the translator. For example, in segment 4 the source text has (*SOURCE TEXT*: "ekuseni wavuka uThemba wabophela ihhashi" (*LITERAL TRANSLATION*: In the morning Themba woke up and took the horse) (*TARGET*

TEXT: “early in the next morning, Themba took a horse”). In starting the sentence with “early in the next morning” in the target text the translator rewrote the sentence to make the sentence to conform to a discursive order of the target language and literature. In Popovič’s stylistic shifts the translator has performed a stylistic transformation; they change the expressional values of the original (this change to follow the rules of the target text language and literature). In segment 20 (*SOURCE TEXT*: “bavumelana ngokuthi abalinde khona lapha esiteshini ngoba nazi izinkomo”) (*LITERAL TRANSLATION*: They agreed that they should wait in this place the station because here the cattle had arrived) (*TARGET TEXT*: “they all agreed that since the cattle were at the station it would be wise for them to stay put because Ndebenkulu, if up to his tricks, would definitely show up soon to take care of the cattle”). The translator in the target text added “it would be wise for them to stay put because Ndebenkulu, if up to his usual tricks”. In Berman’s negative analytic this is expansion. With Popovič stylistic shifts the translator has made use of stylistic intensification, through exaggerating the expressional qualities of the original to make the text read as though it was written in English. The comparative analysis provided insight to the decision the translator made. The translator made his decision in consideration of the target audience. He weeded out most of the foreignness from the translation that would have been intelligible to the target audience, thereby, producing a translation which the target audience when they read will thinking it is an original in their own language. A kind of foreignness of which the translator allowed to remain in the translation has a certain defined function. The Zulu words from the original and which the translator allowed to remain in the English translation are italized, thereby, proving that the translation is exoticized. The formal manner of sustaining the vernaculars of a foreign language is to italize them. Postcolonial translation discourse is centred on the ethics of the use of exoticization in translations. Most of the postcolonial translation commentators or scholars criticize the use of exoticization in translation because of its ethnocentric nature. Even though the translation is compromised in some senses, the translation does represent a step in the right direction in the sense that an example of Zulu language has penetrated the English language system and might, optimistically speaking, pave the way for the introduction of more Zulu novels into the English literary system.

7) Appendix 1

7.1) Segment 1

Source text

Kwathi ukuba behlukene noThemba, uDiliza wama esangweni kubonakala ukuthi ucabanga ngokujulile. Uthe esuka lapho wayevula isango, wehla ngendlela. Wahamba njalo waze wafika komunye umuzi owawuthe qekelele wodwa (Nyembezi, 1962: 130).

Target text

After having a word with Themba, Diliza stood in front of the gate for a while, deep in thought and muttering to himself. The he opened the gate and went down to a house not far away from that of the Mkhwanazis (Nyembezi, 2008: 130).

Literal Translation

After parting ways with Themba, Diliza stood at the gate obvious that he was thinking deeply. After a while he opened the gate and went down the road. He walked until he came to the house that stood alone.

7.2) Segment 2

Source Text

“Ingabe uyakwazi yini khona ukupheka iphalishi lodwa leli ethi uzosale esibhekela izimbiza nje,” said Thoko “Ekwazelaphi lokhu wenziwa yiloku qina kwakhe kobukwaya. Ingidina kabi lento” (Nyembezi, 1962: 76).

Target text

“He says he’ll look after the pots when I doubt he even knows to cook simple *mielie* pap, for that matter,” said maNtuli. “He’s too arrogant and so irritating” (Nyembezi, 2008: 80).

Literal Translation

“Does he even know how to cook a simple porridge when he says he will stay behind watching our pots,” said Thoko. “Knowing it how when he only knows stubbornness of being a squire. It annoys me this thing”.

7.3) Segment 3

Source Text

Yangena lapho oMpungose noDiliza bekhona yababingelela ngomusa ibaxhawula. Nabo sebemi ngezinyawo ngoba ithe ingena nje bathi lacu ezihlalweni zabo, bakhuleka. Yahlala phansi yathi nabo mabahlale phansi. Sebebuzene impilo uMpungose waluqala udaba ayeze ngalo. Lapha endlini kwakuyibo bobathathu. Wayenekela kahle iNkosi into ayizwe ngoDiliza. Wayitshela ngomfokazi ababemfuna ngokukhohlisa abantu. (Nyembezi, 1961: 136).

Target Text

When he entered the traditional Zulu hut where Diliza and Mpungose were waiting for him, he politely shook their hands and welcomed them warmly. The two were standing, as was the custom. They paid their respects to the chief and said a few words in praise of his clan. He then sat, and asked them to do the same.

Without wasting a moment, Mpungose got straight to the matter that brought them to the chief's residence. He explained to the chief the events of the day, and the meeting at the school, as Diliza had related them to him. Mpungose also told the chief about a criminal they were looking for in Ladysmith, after he had tricked people and left them empty handed (Nyembezi, 2008: 135).

Literal Translation

He entered were Mpungose and Diliza they were in and greeted them kindly by shaking their hands. They were on their feet because as he came in they stood up abruptly, they gave praise. He sat down and asked them to seat also. After they had asked each other health Mpungose started on the issue that made him to come. In the house there were only the three of them. He was explaining patiently what he had heard from Diliza. He told him about a man who was wanted for swindling people.

7.4) Segment 4

Source Text

Ekuseni wavuka uThemba wabophela ihhashi. Wahamba waqonda eThisayidi eyoshaya ucingo luka Mr. S. Southey, 2 North Street, Pietermaritzburg. Wedlula ngakwaKheswa eyotshela uDiliza ukuthi akasahambi uNdebenkulu, useyoze ahambe ngoLwesihlanu ngenxa yembizo. Kanti uDiliza ubevele esekwazi lokho ngoba ubekhona lapho uMkhwanazi bexoxa

neNkosi. Uthe lapho uThemba ecela uDiliza ukuba baye eThisayidi kwafumaniseka ukuthi uDiliza usenolunye uhambo naye olumusa eMbabane. Wahamba yedwa-ke uThemba. Indlela kodwa akayizwanga ngoba umqondo wakhe wawugcwele uNdebenkulu nezinkomo zikayise, emangele kakhulu nangendlela unina ayesegwiqike ngayo (Nyembezi, 1961: 143).

Target Text

Early in the next morning, Themba took a horse and went to Tayside to send a telegram to a Mr S. Southey of North Street, Pietermaritzburg. On his way, he passed by Kweswa household to inform Diliza that, because of the chief's *imbizo*, Ndebenkulu would now only leave on Friday. But Diliza told him that he already knew, since he had been present when Mkhwanazi spoke to the chief. Themba would have liked Diliza to accompany him but unfortunately he was also on his way, to Mbabane. Although Tayside was quite far, Themba didn't notice the distance because he was preoccupied with the possible theft of his family's livestock, and disappointed about his mother's change of tune (Nyembezi, 2008, 141-142).

Literal Translation

In the morning Themba woke up and took the horse. He went straight to Tayside to make a call to Mr. S. Southey, 2 North Street Pietermaritzburg. He went past Kheswa's house to tell Diliza that Ndebenkulu was no longer leaving; he would only leave on Friday because of the meeting. When Themba asked Diliza to accompany him, he discovered that Diliza had a trip of his own to Mbabane. Themba then went alone. He did not concentrate on the journey because his head was filled with Ndebenkulu and the livestock belonging to his home, and shocked by the way his mother had softened.

7.5) Segment 5

Source Text

Amadoda akasheshanga ukuchitheka, amanye esaxhawula uNdebenkulu, amanye esabuzisa kwamanye ukuthi ubekade ethini. Babekhona ababekhona ababethathekile kakhulu yilo maqondo wokuthumela izinkombo ngesikwaya bazothola imali eningi. Umqondo wokwahlukana nezinkomo zawo wawuwaphethe kabuhlungu amadoda, kodwa abona engathi ayolahlekelwa kakhulu uma engasheshanga azichitha. Ukuza kukaNdebenkulu akubona njengenhlanhla enkulu. Uma engasacebanga manje akaseyikuphinde acebe. UShandu yena wake waqonda kuNdebenkulu eyoxhawula, eyoxolisa, futhi esayocela ukuba ake alibone leli

sheke asuke aba namahloni okulicela besendlini. Nebala wahosha imvalaphi esikhwameni uNdebenkulu, walikhipha walinikeza uShandu. Walithatha uShandu iminwe kusengathi inedumbe walibuka, walibuka. Amakhulu ayisishiyagalolunye amarandi namarandi ayishumi! Wanikina ikhanda waliphindisela kuNdebenkulu. Wahleka kancane uNdebenkulu elokhu ephafuza usikilidi wakhe (Nyembezi, 1961: 99).

Target Text

The men did not disperse at once. Some felt the urge to shake Ndebenkulu' hand personally and exchange pleasantries. Some were not sure whether they had really understood him and so had to clear up a few issues with others. Some could not wait to explore the Esquire's idea of cows to be sold for cash. Although the prospects of parting with their cattle disturbed them, they were increasingly convinced that, even if they resisted, soon they would lose them at no value at all. In general they felt that arrival of Ndebenkulu was a big blessing for the people of Nyanyadu. Shandu went over to shake Ndebenkulu's hand, apologise for his earlier behaviour, and ask to see the cheque that he had been too shy to go and look at when Ndebenkulu has asked the men to come forward. Ndebenkulu took out an envelope and gladly gave the cheque to Shandu. As Shandu looked at it, his hands shook as if he was unwell. Nine hundred and ten pounds! He shook his head in disbelief and handed it back to Ndebenkulu. Shandu's reaction brought a sense of personal satisfaction to Ndebenkulu, who was busy puffing on a cigarette (Nyembezi, 2008: 100).

Literal Translation

The men did not quickly disperse, others were shaking Ndebenkulu's hand, others were asking each other about what he was saying. They were those who were very impressed by the idea of transporting their cattle through the esquire to get a lot of money. The idea disturbed the men, but they imagined they would lose more if they did not release them. The arrival of Ndebenkulu they saw it as fortune. If one was not rich one would never get rich. At once Shandu approached Ndebenkulu for a handshake, to apologize, to ask for forgiveness, and ask that he sees the cheque he was shy to ask to see in the meeting. Indeed Ndebenkulu felt the envelope from his pocket; he took it out and gave it to Shandu. Shandu took it with trembling fingers, he looked at it, looked at it. Nine hundred thousand and ten Rands! He shook his head and handed it back to Ndebenkulu. Ndebenkulu laughed a little still puffing his cigarette.

7.6) Segment 6

Source text

Yezwakala futhi insizwa elihwanqa iphubuka ihleka. Yabheka phansi sengathi ayifuni ukuthi babone ukuthi yiyona ehlekayo. Lokhu kuhleka kwaba sengathi kuyamcasula uNdebenkulu. Kwaba sengathi izinyo selinamathele ngokunye odebeni. Wasukuma. Waqala walungisa amaphepha akhe sengathi uwabeka ngonina, uwafolisa ngendlela afuna ukuba alandelane ngayo. Wathinta isikhwehlela, wakhuluma izibuko wazibeka phezu kwetafula. Wabheka ibandla, izandla zithe mbe ezikhwameni, ziphume kuphela lapho ephotha amadevu (Nyembezi, 1961: 81-82).

Target text

At that stage the bearded young man burst out laughing but looked down as if to hide his behavious. This irked Ndebenkulu but he nevertheless ignored it, shuffled his papers even more, removed his spectacles and cleared his throat. His hands were for the most part inside his pockets, except when he momentarily took one out to massage his moustache. He looked at the gathering. (Nyembezi, 2008: 84).

Literal translation

The young man was heard again bursting out laughing. He looked down as though he did not want to be seen as the one laughing. This laughter appeared as though it was irritating Ndebenkulu. It appeared as though the hanging tooth was adhered by an unknown substance on his other lip. He stood up. He started to organize his papers as though he was putting them in order, arranging them in a way he wanted them to follow each other. He cleared his throat, he removed his spectacles, put them on the table. He looked at the assembly, his hands thrust inside his pockets, going out only when he is twirling his moustache.

7.7) Segment 7

Source text

Nebala ithe ingakhala insimbi yokuqala kwavalwa umuzi, bonke bahamba baqonda esontweni. UNdebenkulu wayehamba noMkhwanazi, behamba kancane ngoba kwakwenyukela. Babehambe beshunqisa ugwayi, omunye eshunqisa usikilidi, omunye ephafuza ipipi lakhe. UNdebenkulu wayehambe ekhetha amabala kubonakala ukuthi ukhathazekile ngalolu thuli oluzongcolisa impahla yakhe. Kwakubonakala sengathi yigcokoma, ichophanzipho uqobo. UMkhwanazi wayelokhu etshaka amathe sengathi

ubatshelwa ugwayi. UMaNtuli nabantabakhe babelandela buqamama ngemuva (Nyembezi, 1961: 73).

Target text

So when the first round of bells was heard, the household was locked up and everyone proceeded to church. Ndebenkulu and Mkhwanazi went together and took it easy, as the path was steep. Both were smoking, one a pipe and the other a cigarette. From Ndebenkulu's cautious walk it was clear he was concerned that the dust might make his suit dirty. It was evident that he was an immaculate dresser and someone to whom image was everything. Mkhwanazi kept on spiting on the ground, as if the nicotine was irritating his tongue. MaNtuli and the two children were following at a little distance (Nyembezi, 2008: 77).

Literal translation

Indeed when the first bell rang the household became locked, they all walked straight to church. Ndebenkulu was walking together with Mkhwanazi, walking slowly because it was steep. While they were walking they were smoking, the other puffing a cigarette, the other puffing his pipe. Ndebenkulu kept stepping with caution which was obvious that he was concerned with the dust not to ruin his clothes. It was apparent that he was stylish and dandy. Mkhwanazi kept on spitting saliva as though the tongue felt salty from the smoke. MaNtuli and her children were following slowly behind.

7.8) Segment 8

Source text

"Awu! Salani Bobaba. Uthini? Uthi zithumeleni ngegama lakhe? Kanti nidlala isigebengu ilanga libalele?Salani Bobaba! Yasho insizwa yehwanqa iphenduka ikhenyeza ikhanda (Nyembezi, 1961: 105).

Target text

"*Hhawu*! What is he saying? That you send your cattle in his name? I didn't realize that you're allowing yourself to be fooled by a *tsotsi* in a broad daylight! Let me rather leave you, my dear fathers." At once, the bearded young man walked away (Nyembezi, 2008: 105).

Literal translation

“Alas! Farewell fathers. What is he saying? He says send them under his name? Is it not that you’re been crooked on a broad daylight by a thief? Farewell fathers.” Said the young bearded man shaking his head turning to leave.

7.9) Segment 9

Source text

Amadevu lapho asemi sengathi zimpondo. Izinyo kwaba sengathi selide ngokunye. Usehlalele phambili esihlalweni izandla phezu kwemilenze, esinye sifihle imbobo edolweni lapho ibhulukwe lidabuke khona. Ugolozele uMkhwanazi emehlweni. UMkhwanazi wakhipha iduku lakhe likakhakhi wazesula izithukuthuku ezase ziqalile ukumhlupha (Nyembezi, 1961: 45).

Target text

By then, his moustache had grown two pointed horns. His weird tooth looked as if it had suddenly grown even longer. He was seated as if about to disembark from the chair, one hand on his leg and the other on his knee hide the hole in his trousers. He was looking straight at Mkhwanazi. Mkhwanazi pulled out his khakhi handkerchief and wiped the sweat from his face (Nyembezi, 2008: 50).

Literal translation

Beards pointing as though they were horns. The tooth looked as though it had become longer. He seated on the edge of the chair his hands on top of his legs, the other covering the hole on his knee where the trouser was torn. He ogled at Mkhwanazi’s eyes. Mkhwanazi produced a khakhi handkerchief of his and wiped his perspiration which had started to trouble him.

7.10) Segment 10

Source text

“Ngiyabone sengiphuzile dade, “ kusho uMaShezi ehleka, isisu fuku fuku fuku. Sanibona MaNtuli!”

“Siyabonana Mashezi. Kanti phinde awephuzile. Ninjani (Nyembezi, 1961: 55)?”

Target text

“Apologies, I am late”, said maShezi with a laugh.

"*Sawubona*, good day, maShezi. You really don't have to apologize– you came just in time. How are you (Nyembezi, 2008: 60)?"

Literal translation

"I see that it seems as though I've missed a lot sister," said MaShezi laughing, her belly jiggle jiggle jiggle. Hello MaNtuli!"

Hello MaShezi. In essence you did not miss much. How are you?"

7.11) Segment 11

Source text

Nembala isithombe sasuka kulona sadlulela kulo. Bonke bayibabaza ubuhle indlu yomfelokazi. Kwakuyindlu eyakhiwe isilungu, kukhona nomuntu wesifazane omi phandle ebaleni. Umuntu wabona emehlweni amadoda ukuthi athathekile ngempela yisikwaya saseMgungundlovu uMnumzane C.C Ndebenkulu. Kuthe isithombe sisaqhubeka njalo sisuka kulo siye kulo waqhuba uNdebenkulu wathi: (Nyembezi, 1961: 98).

Target text

The photograph moved from one hand to another like an object of communal wonder. The house was built in a modern architectural style– a far cry from the mud huts of most Nyanyadu dwellings. Outside the house stood a beautiful woman, obviously proud of her comfortable and brightly painted home. All this, and more, were cause for the men of Nyanyadu to look at this Pietermaritzburg man, C.C Ndebenkulu, and realize that a great deal of good fortune lay ahead of them. It was all a matter of time before they too could milk their cash cow (Nyembezi, 2008: 99).

Literal translation

Indeed the photo moved from this one to the next. All praised the widow's beautiful house. It was a house built in a western style, there was a female standing outside in the yard. One saw in the eyes of the men that they were impressed indeed by the esquire of Pietermaritzburg Mister C.C Ndebenkulu. When the photo was continuing from this one to the next one Ndebenkulu continued by saying:

7.12) Segment 12

Source text

“Kwaba sengathi liyamethusa elekalishi uNdebenkulu, wathinta isikhwehlela wathi, “Hawu Mkwanazi, nisahamba ngezinqola kanti lapho? Aphi amabhasi akini (Nyembezi, 1961: 25)?”

Target text

From the sudden clearing of his throat, Ndebenkulu was clearly a bit uneasy about the prospect of riding in an animal drawn wagon. He said: “*Hawu*, goodness gracious, Mr. Mkwanazi, in this place you still ride makeshift carts? Where are the buses (Nyembezi, 2008: 31)?”

Literal translation

It seemed as though the word cart frightened Ndebenkulu, he unleashed a hiccough and said, “Goodness gracious Mkhwanazi, you are still travelling by carts here? Where are your buses?”

7.13) Segment 13

Source text

Abhekana amadoda ebona ukuthi yinkulu le ndaba. Kepha asuke emakhaya ungekho umqondo wokuba anike uNdebenkulu izinkomo ahambe nazo. Abona ukuthi sekungaba wukuthathela izinto phezulu. Nalaba asebezokhipha izinkomo bakusho lokoho sebeke balubhekisisa lolu daba, bazanelisa ukuthi akukho magebe nazisele. Nayo iNkosi uqobo yalingeka kakhulu kodwa yabona ukuthi kungeke kwaba kuhle ukuba inike lo mfokazi izinkomo ingasaxoxanga futhi noMpungose. Ngakhoke yasala isithula nje (Nyembezi, 1961: 168).

Target text

The men looked at one another, overwhelmed by the gravity of the moment. Most had left their homes unprepared to let Ndebenkulu take their cattle. They felt that to change their minds on the spot would be to be unduly hasty.

Although they told themselves that the men who were ready to sell their cattle had already done their homework, they were worried that by the time they were eager they might be too late to get good prices. The chief was also uncertain, and on the verge of giving his cattle away as well. He decided against the idea, however, on the basis that it would be premature to do so without consulting Mpungose. He therefore opted to hold on to his cattle (Nyembezi, 2008: 168).

Literal translation

The men looked at each other realizing that the idea was critical. But they left their households without a thought for giving Ndebenkulu cattle for him to go with. They saw that could be acting hastily. Even those who were to release their cattle they said the same having scrutinized, investigating this idea, ensuring that there was no sign of underhand business. Yet men were unhappy to discover that their cattle might arrive late to be unable to gain good prices. Even the Chief himself was greatly tempted but saw that it would not be sensible to give the man cattle without having talked again to Mpungose. Therefore he just remained quiet.

7.14) Segment 14

Source text

"Nami Mkhwanazi inkosikazi ibisithanda ukwanda namagama engingawathandi aneziswana kwafuneka ukuba ngisheshe ngiyikhumbuze indawo yayo nokuthi yayo nokuthi yeza ingaqhubi nkomo mhla izongena kulona okaShandu umuzi. Uyabona Mkwanazi akufuneki ukuba umfazi umvumele ayikhohlwe indawo yakhe ngoba usuke abesechachaza, afune ukukhwela ekhanda lakho uyindoda, angakwazi nokuthi uyini, naphambi kwabantu akudlavudlavuze nje akubangele amehlo abantu. Ubona nje Mkhwanazi kungicasula kabi ukwenza kwalamadojeyana afaka abafazi esikhwameni uzwe elokhu ethu mayi diya mayi diya, ngingazi ukuthi ngumayi diya wani, umfazi aze ayikhohlwe indawo yakhe" (Nyembezi, 1961: 177-8).

Target text

"I had a similar nuisance at home, Mkhwanazi, and my wife even used words I normally hesitate to use! To stop the nonsense I had to remind her of her place in the household, and that when she arrived to become the wife at the Shandu ancestral home, she wasn't herding any cattle. You see, Mkhwanazi, unless you remind a wife about her place in the family she gets out of hand and causes you embarrassment in front of other men. I am a proud hater of men who let their wives into their pockets and keep on calling them *'mayi diya, mayi diya'*. I've no idea why a wife would become *mayi diya* and end up thinking she's also the man in the house" (Nyembezi, 2008: 177).

Literal translation

“Me too Mkhwanazi my wife was beginning to use nagging words a lot I did not like which had disrespect, I had to be quick in reminding her place and that she came heading no cattle when she entered the house of Shandu. You see Mkhwanazi it is not right that you allow a woman to forget her place because she starts to be nagging, wanting to climb on your head as a man, forget what you are, even before people chastise you for fun and cause people to stare at you. As you see Mkhwanazi it annoys me much the actions of these incompetent men who allow women to do as they wish hearing him say my dear, my dear, confused what is the purpose of my dear, a woman ending up without knowing her place”.

7.15) Segment 15

Source text

Wazibuka uMpongose izinkabi zabamnumzane zizinhle zinjani, zigcwele indlela. Nabasesitolo bama kuvulande bazibuka. Wazibuza uMpongose ukuthi konje kungaba liqiniso yini ukuthi lezi sinkomo ezingaka zihamaba nje zimuka nesigebengu? Wabona ukuthi bahambele ubala. Akekho umuntu ongaba nesibindi esingaka sokuhamba nezinkomo ezingaka zabanumzane emini kwa bha, kanti uyabakhohlisa. Wabona ukuthi uMlomo noNdebenkulu ngabantu abehlukene (Nyembezi, 1961: 188).

Target text

Mpungose looked at this high-quality breed of cattle and battled to come to terms with their imminent departure. It was as if they were his. The shop owners also stood on their verandah and looked at the livestock. Then Mpungose began to doubt that these cattle were really being taken away by a thief – perhaps he and his police colleagues had wasted their valuable time, for surely it was impossible for anyone to have the bravado to steal people’s cattle in day broad light like this. Probably he and his colleagues had to face it – Mlomo and Ndebenkulu were two different individuals (Nyembezi, 2008: 186-7).

Literal translation

Mpungose looked at the extremely healthy cattle of the men occupying the entire road. Those in the shop also looked at them under the verandah. Mpungose asked himself that could it be a possible truth that this number of cattle could go this simple leaving with a thief? He saw that they had come for nothing. There is no one who can have this much courage to leave

with this much cattle of the men in broad daylight, when he is lying to them. He saw that Mlomo and Ndebenkulu are different people.

7.16) Segment 16

Source text

Nakho lokho okwenziwa nguNdebenkulu kwamcasula uMkhwanazi ngoba yena wayefuna ukuba baqede lolu daba ngaphambi kokuba bafundane namaphepha. Pho-ke ngoba lalifunwa nguNdebenkulu was ale esefela phakathi okwebutho lakwaZulu. Manje sasuka samcasula ngamandla uMkhwanazi isenzo sikaThemba ukuba alethe amapheshana lapha azophenduka abe yizimpazamiso (Nyembezi, 1961: 147).

Target text

Mkhwanazi found this annoying – he would've preferred them to finalize the matter at hand before reading the newspaper. But since Ndebenkulu wanted it he simply had to manage, and hide his annoyance. Immediately, he felt cross that Themba had brought the newspaper and disrupted the flow of the discussion he was having with Ndebenkulu (Nyembezi, 2008: 146).

Literal translation

Even that which was done by Ndebenkulu annoyed Mkhwanazi because he wanted that they finish their discussion before they read newspapers. But then because it was requested by Ndebenkulu he resorted into dying inside like a Zulu kingdom warrior. Now it started to annoy him aggressively Mkhwanazi the act of Themba of bringing his little papers here to become distractions.

7.17) Segment 17

Source text

Lapho kwathi abaphubuke bahleke abantwana kodwa besaba ingwe lena enguyise eyayixobisile. Wayebagolozele sengathi uthi kenihleke nje nizongifunda kahle nina. Lapho akasathukuthele usegqibelene. Usebona ukuthi manje uMaNtuli usefuna ukudlala ngaye. Wake wathula wathi cwaka, amazwi ehluleka ukuphuma. Izindebe zanyakaza kodwa lutho amagama (Nyembezi, 1961: 51).

Target text

Had they not feared their livid father, the children would have burst out laughing at this stage. He was looking at them as if daring them to slip up, laugh and face the music. Foremost in his mind was a nagging conviction that maNtuli was trying to make fun of him. He was silent for quite some time, unable to utter a single word (Nyembezi, 2008: 57).

Literal translation

Here it felt as though the children should burst out laughing but they feared their leopard that was their father which was worried. He was ogling at them as though he is saying do laugh you will study me accurately. Here he is not angry he is suffocated. He is seeing that MaNtuli wants to toy with him. He became silent it became still, words incapable of coming out. Lips shook but no words.

7.18) Segment 18

Source text

Zithe uma sezifikile esiteshini abafana base bezibuyisela eceleni esikhotheni, ngaphandle komgwaqo. Bedlula abanumzane ababili basondela. Base beyehla emahhashini bawayeka nje nezihlalo. Kodwa baqala ngokubophela amatomu ezitibini ukuze amahhashi angawagqashuli. UMpungose wababingelela, nabo bambingelela. Babuzana-ke nempilo njengesiko. Uthe lapho ebuza ukuthi baqodephi nezinkomo lezi eziningi kangaka, bathi ziya endalini njengoba bebeshilo emhlanganweni kuthangi. Zizohamba noNdebenkulu. Uthe uma ebabuza ukuthi izinqola ezizothwala zonke lezi zinkomo bazilungisile yini, baphendula bathi bona abazi lutho ngalokho. Yinto ezolungiswa nguye uNdebenkulu. Bathi uyeza ngekalishi, uza nabafana. UMpungose wababonisa ukuthi kungahle kube lukhunyana ukuba zihambe izinkomo uma kungalungiswanga nabasesiteshini ngoba azikho izinqola ezihlala nje zilinde izinkomo eziqhamuka zingaziwa. Bathi cha, angazihluphi uMpungose ngalokho. UNdebenkulu ngumuntu owazana nabelungu kakhulu, futhi ozaziyo zonke izimo ezinje. Yena uzoyilungisa kalula nje yonke leyo nto angafika. Naye wabona uMpungose ukuthi la madoda asethembile ngempela isikwaya saseMgungundlovu (Nyembezi, 1961: 188-9).

Target text

When the cattle arrived at the station, the boys led them to some grass nearby, away from the road. As Shandu and Mkhwanazi dismounted, Mpungose went to greet them. When he asked them where they were taking the cattle, they calmly responded that as a result of the meeting on the previous day they were taking the livestock to the abattoir with the help of

Ndebenkulu. Mpungose asked if they had prepared goods coaches in advance. They told him that all the practical arrangements were the job of Ndebenkulu, who was on his way, with the boys, on a horse-drawn wagon. Mpungose made them aware that unless prior arrangements had been made with the station, it might be impossible to transport all the cattle at once. Shandu and Mkhwanazi shrugged it off – Ndebenkulu knew every important white people and would duly ensure that all was in order. As the discussion went on it became clear to Mpungose that, to these two mean, the rich man of Pietermaritzburg was both the sunshine and the rainfall (Nyembezi, 2008: 187).

Literal translation

When they arrived at the station the boys took them on the side on the field, outside of the road. The two men passed and came closer. They climbed down from the horses and left them alone with saddles. But then they started to tie the lassos on the stables for the horses not to tear off. Mpungose greeted them, and they greeted back. They then asked each other life as a custom. The time when he asked what they planned with the cattle as many as this, they said they are going to the auction as they said in the meeting yesterday. They will leave with Ndebenkulu. When he asked them that have they made transports that will carry all these cattle are ready, they answered and said they know nothing about that. That will be solved by Ndebenkulu. They said he is coming with a cart; he is coming with the boys. Mpungose showed them that it might be a little hard for the cattle to leave when it is not confirmed with the station people because there are no wagons which are on display waiting for cattle arriving unknown. They said no, Mpungose must not stress himself about that. Ndebenkulu is a person who knows a lot white people, and again he knows all situations such as these. He will solve very easily all this when he arrives. Even he must be close by because he is coming with a cart. Indeed Mpungose saw that here the men trusted strongly the esquire from Pietermaritzburg.

7.19) Segment 19

Source text

“Ndabezitha nebandla! Ngingumuntu wasedolobheni. Ngazalelwa edolobheni, ngakhulela edolobheni. Ngakhoke angizejwayele izimbizo ezifana nalena; cha angizejwayele. Niyoxola-ke uma mhlawumbe ngenza izinto ezingenziwa phambi kweNkosi noma Mhlawumbe amagama ami ngingawamisi ngendlela yenhlonipho efanele. Niyoxola kakhulu.

Ningahumushi lokho njengendelelo bandla elihle. Niqonde ukuthi konke kubangelwa wukungazi (Nyembezi, 1961: 164).

Target text

"*Ndabezitha* and all the men gathered here today, let me state at the outset that I am an urban man. I was born in the city and grew up in the city. I'm not used to imbizos like this one. Indeed, I'm not used to them. Please bear with me in case I do or say things that would not be acceptable when addressing a chief, or if I don't appear to be polite in my speech. Please bear with me. I apologise in advance. I beg you not to interpret my behaviour as a discourteous act, dear people. Kindly understand that it would be a result of my ignorance."

Literal translation

"Praise to the chief and the assembly! I am a person from a city. I was born in the city, and grew up in the city. Therefore I am not used to the meetings such as this; no I am not used to them. You will forgive then if maybe I did some things which are not done before a chief or maybe the words I spoke were fashioned in a way that show inadequate respect. You will dearly pardon me. Do not interpret that as disrespect beautiful assembly. Pardon me that was caused by a lack of information.

Segment 20

Source text

UMpungose wathi nyelele sengathi ngumuntu osaziyela ngasesitolo kanti sebeyobhunga nabanye ofokisi ukuthi benze njani uma izinto sezimi ngalolu hlobo. Bavumelana ngokuthi abalinde khona lapha esiteshini ngoba nazi izinkomo. Nakanjani uzokuza elandela izinkomo lezi. Ubevele eqonde ukuza khona lapha esiteshini, wayesedilizwa ngabafana endleleni. UMpungose wabuye waphindela koDiliza. Naye uThemba wayengathukuthele nje, ethukuthelele uyise, ethukuthelele noNdebenkulu ombangele konke lokhu (Nyembezi, 1961: 191).

Target text

Mpungose pretended to be going back into the shop but in reality he was consulting with the other detectives on how to respond to the situation. They all agreed that since the cattle were at the station it would be wise for them to stay put because Ndebenkulu, if up to his tricks,

would definitely show up soon to take care of the cattle. In any case, he had intended to come to the station – until the boys had kicked him out, so to speak. Mpungose went back to Diliza and Themba, to while away the time. Themba was even more angry now, not at his father but at Ndebenkulu, who had caused all this trouble (Nyembezi, 2008: 189-9).

Literal translation

Mpungose stealthily vanished as though he is a person who is just going toward the shop when they were going to strategize with other detectives what to do when things are standing in this manner. They agreed that they should wait in this place the station because here the cattle had arrived. Indeed he will follow these cattle. He emerged focused in coming here in this station, was dismounted by the boys during the journey. Mpungose again returned to Dilizas. And Themba he was not just angered, angered by his father, he is angry even at Ndebenkulu who caused him all this.

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