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Translation in the South African popular media: A case study of YOU and Huisgenoot

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Chapter 3: The Mass Media, Translation and Ethics

It is unlikely that we can find a single definition that can adequately cover the diversity of the relevant phenomena and perspectives [phenomena relevant to communication studies]. It is also unlikely that any 'science of communication' can be independent and self-sufficient, given the origins of the study of communication in many disciplines and the wide-ranging nature of the issues that arise, including matters of economics, law, politics and ethics as well as culture. The study of communication has to be interdisciplinary and must adopt varied approaches and methods.

McQuail (2005:16)

Translation and the [mass] media have common characteristics as they are both instances of communication. According to Hatim and Mason (1997:1), translation is:

> an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication (which may have been intended for different purposes and different readers or hearers,

and the media communicate messages from one audience to another. While translation deals with to relaying messages across languages and cultures, the media relays messages within one language and culture. Communication interacts with society and influences it: translation allows one community to understand a text that they would not normally have had access to, and the media have different effects on society, from informing to entertaining. Translation and the media both have many similar factors affecting them. The execution of a translation is subject to many constraints – the translator and his/her affiliations, beliefs and previous experiences, the source text, the translation commissioner and his/her requirements, the target language and its grammatical, syntactic and lexical structures, and so on. The media have a variety of factors affecting its output: the political and economic institutions in

the environment where the media exists, the social environment of the media, the media's audiences and their particular culture and values and how the media is used (Croteau and Hoynes: 2000)

Human behaviour is governed by a 'code', or codes, that guide(s) how we should act in specific circumstances. Many think of this code in terms of 'ethics' and each human being has a different code of ethics depending on how s/he was brought up, his/her experiences, and so on. Professional ethics, such as in government, business, medicine and international relations are "rules" which dictate how a someone in a profession must behave when acting in the capacity of the particular profession (Bokor: 1994, 99). Johannesen (1975: 11 – 12) has the following to say about ethics in relation to human communication (which includes both translation and the media):

> Potential ethical issues are inherent in any instance of communication between humans as communication involves possible influence on other humans as the communicator consciously chooses specific ends sought and communication means are used to achieve these ends.

Thus, any instance of human communication is influenced by the communicator (in translation, the communicator would be the source text due to the fact that the source text author provides the material for the communication act and in the media, the communicator would be the journalist or the magazine, newspaper, television program or radio broadcast, depending on which branch of the media is being dealt with), the message that is transmitted and how the receiver interprets this message. Ethics in communication governs "how" this message should be communicated and whether or not this message should actually be communicated in the first place (Johannesen: 1975, 15).

As the popular media provides the material for this particular branch of translation, and society's interaction with the media dictates what form a particular media will take, a discussion of the (popular) media and its relationship with society is essential as it contextualises the field of translation in the popular media. Thus this chapter begins with a discussion of how the media interact with society, the debate surrounding the effects, or lack thereof, of the media on society and various models

that have been devised to attempt to account for the media. Translation in the popular media is a matter of translating a culture rather than merely pieces of writing as the popular media constitutes our modern-day culture. As it was seen in chapter 2 of this report, formal translation theory does not play a conscious part in translation at *You* and *Huisgenoot* but there are certain theories which I have identified that would be useful to translators working in the popular media. The chapter deals with these strategies. The second half of this chapter deals with ethics as these seem to inform current translation practices at *You* and *Huisgenoot*. The ethics of human communication are dealt with as translation and human communication are both instances of communication (see above quote by Hatim and Mason) and issues relative to media and translation ethics are dealt with as well. In Venuti (1995), the terms *domestication* and *foreignisation* were conceptualised in relation to translator invisibility. As it could be argued that the translators at *Huisgenoot* practise a policy of *domestication*, a discussion of translator invisibility ends off this chapter.

The format that a particular media branch takes is dependent on its audience, for example, a financial magazine will have a different audience from a tabloid. As the media is essentially a business, it is influenced by "profitability" (Croteau and Hoynes: 2000, 35) and to ensure that profits remain high the publication or television station has to provide its audience with what they want to read or watch so that these people will continue to buy the magazine, book or newspaper or will continue to use the particular television service. Thus, society plays an integral part in the formation of the media.

To understand the media adequately, it is necessary to look at the media in its "social, economic, and political context" (Croteau and Hoynes: 2000, 23) as by contextualising this industry, it will become easier to decide on an appropriate translation method to apply to this circumstance. If a magazine is in financial difficulty the editor may decide to change the 'look' of the magazine in order to attract an increased readership and thereby increase sales. Or, if a magazine's audience falls predominantly within a certain category, this will explain the choice of a certain type of article above another. As indicated in chapter 2, *You* and *Huisgenoot* are carbon copies of each other but the slight differences that they exhibit are due to

their differing target readerships (see figure 1). Thus, *You* and *Huisgenoot* run articles that will appeal to their specific target audiences.

The freedom, or lack thereof, that journalists have will affect the format of the media (Croteau and Hoynes: 2000, 24). If a magazine allows its journalists to write about subjects that they feel the magazine's target audience feels strongly about, the magazine will end up being relevant to the readership, who will continue to buy it. In a society where there are strict censorship laws, journalists may be restricted to writing about a few subjects, with the result that readers will lose interest in the publication and stop buying it. The journalists at *You* and *Huisgenoot* contribute ideas for stories that they think will be of interest to their readership (see chapter 2), thus ensuring that their target audiences will continue to buy the publications.

The media can also be accounted for by how people interpret media messages (Croteau and Hoynes: 2000, 25) according to their previous experiences and beliefs. If one were to ask two people from different backgrounds for their opinion on a popular magazine, such as the *You* or *Huisgenoot*, they would probably give two very different viewpoints. One might dismiss the magazine as 'rubbish' while the other might say it is a great way of relaxing and forgetting about the worries of daily life. Thus, evaluation of the media will more often than not be swayed by the opinions of the person making the judgement.

In keeping with the idea that society is responsible for shaping the media, the functionalist approach to the media (also sometimes called the "dominant paradigm") discusses how the media is formatted according to the needs of society (McQuail: 2002, 6). What this approach aims to do is describe the media as a means of maintaining the status quo, rather than instigating social upheaval (McQuail: 2005, 97). According to this approach, the media has five social functions, which can also be thought of as effects that the media has on society. These are:

Information

- Providing information about events and conditions in society and the world.

- Indicating relations of power.
- Facilitating innovation, adaptations and progress.

Correlation

- Explaining, interpreting and commenting on the meaning of events and information.
- Providing support for established authority and norms.
- Socializing.
- Co-ordinating separate activities.
- Consensus building.
- Setting orders of priority and signalling relative status.

Continuity

- Expressing the dominant culture and recognizing subcultures and new cultural developments.
- Forging and maintaining commonality of values.

Entertainment

- Providing amusement, diversion and the means of relaxation
- Reducing social tension

Mobilization

- Campaigning for societal objective in the sphere of politics, war, economic development, work and sometimes religion.

(McQuail: 2005, 97 – 98)

You and *Huisgenoot* perform an informative function as they provide "information about events and conditions in society and the world" (McQuail: 2005, 97) as their articles inform their readership on a variety of issues, from current affairs to television schedules. These magazines also perform an "entertainment function" as they provide "amusement, diversion and the means of relaxation" via their 'less serious' articles and their cooking and crafts sections offer ideas for hobbies and pass-times.

The functionalist approach to the media was considered too simplistic for providing an explanation on the media as it was felt that receivers understand messages in a different manner from way that the communicator intended (McQuail: 2005: 62 – 68). The functionalist approach was also deemed to be inadequate as media communication technology was rapidly improving and a new model (or new models) was needed to account for these changes (McQuail: 2005, 69).

The *transmission model* of mass communication is where a message is transmitted by a communicator to a receiver, and the effect on the receiver is measured (Phelan: 1988). However, in mass communication the transmission model is not as simple as Phelan (1988) makes out. According to McQuail (2005:69), the events and 'voices' in society, prompt the communicator to transmit a message to a receiver, which takes into account the fact that with mass communication, the communicator does not originate the content of the message; s/he merely relays his/her own account of the facts. The selection of the content of a message is dependent on what the audience wants. This model of communication presents the mass media "as relatively open and neutral service organisation in a secular society, contributing to the work of other social institutions. It remains essentially a transmission model (from senders to receivers), although much less mechanistic than earlier versions. It also substitutes the satisfaction of the audience as a measure of efficient performance for that of information transfer" (McQuail: 2005, 70). This model is useful for explaining the general function of the media, for example with regard to processes such as general news media and advertising, but it is inadequate for explaining other functions of media as it only sees media communication as a matter of transmission of information (McQuail: 2005, 70). As one of the functions of *You* and *Huisgenoot* is to inform their readers (see chapter 2), the transmission model would explain this but this model does not explain the magazines as a whole as the function of *You* and *Huisgenoot* is not limited to mere transmission of information.

The second kind of model which may be used to describe the mass media is a *ritualistic model,* where the emphasis is on what effect is produced by exposure to the media (Phelan: 1988). According to McQuail (2005, 70), with the ritualistic model the "emphasis is also on the intrinsic satisfaction of the sender (or receiver) rather

than on some instrumental purpose". Instances where the method and manner of communication is more important than the message being communicated are art, religion, public ceremonials and festivals (McQuail: 2005, 71). A significant function of *You* and *Huisgenoot* is to entertain their readership (see chapter 2) thus this model would explain this function of the two magazines as the ritualistic model is concerned with communication situations being of pleasure to the communicators and receivers.

The *publicity model* of mass communication is the model which I feel best describes *You* and *Huisgenoot*. With media that conform to this model, the goal is to attract reader attention so that they buy the publication, which will lead to increased profits for the owners of the particular publication (CIA Advertising Website – accessed 2005-08-24). The producers of the publications do not want to change the readership in anyway – they only want people to buy the publication and hopefully buy anything that is advertised within (CIA Advertising Website – accessed 2005-08-24). This model describes *You* and *Huisgenoot* in their entirety. They are both run by a profit-driven company, thus this company aims to increase these profits with the sale of these two magazines. Thus, *You* and *Huisgenoot* are presented in such a way so as to attract the public and entice them into buying them. Although these two publications do inform their readers, their major function is to entertain them. The readers of *You* and *Huisgenoot* do not have a 'serious' relationship with the respective magazines as these publications do not carry any serious pieces that will prompt their readerships into changing their views.

The *reception model* states that communication depends on the receiver's interpretation of the message: two people could receive the same message but depending on the environment in which the communication act takes place and the different beliefs and previous experiences of the two receivers, the message could be interpreted differently. If this occurs, the communication act will thus change in nature [Maceviciute (Leidykla Website, accessed 2005-08-26)]. Applied to specific instances of the mass media, if one were to take a popular media genre like the 'soap opera', various sectors of the population will interpret the structure and content of these programs differently (McQuail: 2005, 73). For instance, some might dismiss soap operas entirely, saying that they are an unrealistic view of society. Others will say that they watch these programs as an escape from reality but these programs do

not affect other parts of their lives. There are those whose lives are ruled by what is happening to their favourite 'soapie' stars, to the point where they berate the actors and actresses for what their character does on screen. This model does not apply to any part of *You* and *Huisgenoot*'s make-up as the format of these two magazines appears too self-explanatory to be open to further interpretation.

In our modern age, the media has come to reflect our values and what we aspire to – they provide the "fabric of everyday life, dominating leisure time, shaping political views and social behaviour as well as providing the materials out of which people forge their very identities" (Kellner: 1995, 1). Via this "fabric" that the media provides us with, we construct a common culture that "shapes individuals, drawing out and cultivating their potentialities and capacities for speech, action and creativity" (Kellner: 1995, 1). Thus, translating in the media entails translating a culture as the media makes up our modern-day culture.

Katan (2004) sets out a model for translating cultures and this can be applied to translation in the popular media as translating in this arena could be viewed as translating a popular culture. According to Katan (2004: 289), cultures are either *LCC* (low context cultures) or *HCC* (high context cultures), depending on their "orientation" towards "expressive or instrumental" communication. HCC cultures put an emphasis on the expression of "feelings and relationships" - "the human, interpersonal elements" - and LCC cultures (English and Afrikaans fall into this category) put an emphasis on "explaining the facts" and "issues" (Katan: 2004, 289). The strategy that a translator adopts will depend on whether the source language and target language are both from LCCs or HCCs. In the case of *You* and *Huisgenoot*, as both English and Afrikaans are LCCs the translator would not have to find an appropriate way of expressing the source text message in the target language as both English and Afrikaans put an emphasis on the explanation of facts. The translator would merely have to translate the document. However, if a text were to be translated from a HCC language culture to a language whose culture is goal-directed and does not pay much attention to the feelings surrounding communication, the translator would firstly have to find an appropriate way of expressing the source message in the target language and only then could s/he begin to translate.

In the interviews with Dalene Muller and Julia Viljoen, it was ascertained that translations in *You* and *Huisgenoot* must be informative and entertaining, and translations must not deviate from the facts of the source text. Furthermore, translations must be readable, they must not exceed the length of the source text and they must use language that is appropriate in the target language - the target text must not be a direct translation of the source text. In terms of the *functions of language*, as set out by Newmark (1988), I believe that translation in the popular media have an *informative function* which performs an entertaining function for the target audience and the topic of the article is a situation in the world outside the text, for example an event that happened to a celebrity. It is possible that the type of publication that these articles appear in will have a *vocative function* (Newmark: 1988) in that the public may form certain preconceptions about the truth, quality, and so on, of the article, due to the nature of the publication that it appears in. For example, if a publication that is not well-regarded carries information regarding something that happened to someone, the audience will tend not to believe this information in its entirety.

Any type of communication has to be relevant to the situation in which it takes place and to the aims of the communication situation in order to be successful. Thus in order for the message of the source text article to be communicated to the target text audience successfully, all the information in the source article has to be communicated in such a way that is relevant to the target text audience. In other words, the target audience must understand the source text message and the target text must conform to the target audience's expectations. Patricia McCraken, Assistant Editor of *Bona Magazine*, which is a magazine that appears in English, Zulu, Xhosa and Sesotho, and is similar in function to *You* and *Huisgenoot,* agrees with this statement. She says that *Bona*'s main objective is *infotainment*, that is, its target audience is entertained and educated at the same time. *Bona*'s readership has thus come to expect to be entertained by the magazine but if translators were to start adopting a more stringent tone in its translations, and the magazine shifted more to educating, rather than entertaining, *Bona*'s current readership would probably stop buying the magazine. Thus, it is important for translation which, as Hatim and Mason (1997:1) point out is an act of communication, to be relevant to its objectives.

Grice (1989: 26) suggests that for a discourse to be successful, that is for the hearers to understand the speakers, or in this case for the target text audience to understand the source text message, certain conditions need to be fulfilled. His *Co-operative Principle* states:

> Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

Articles appearing in the popular media must be "such as is required" - articles that are translated must conform to the objectives of the publication, the publication's target audience and their expectations. Patricia McCraken also agrees with this: she said that her magazine's main aim with regard to translation is that the copy which appears in all four editions must be the same length in order to keep printing costs down. Further than that, the copy has to readable, the meaning must be accurate and if the flavour of the original article is transferred to the translation, this is a bonus but it is not an overriding concern. Thus, the popular media translator, be it for *You/Huisgenoot/Bona* has to execute his/her translations in line with what the specific publication expects.

In my interview with Julia Viljoen, she had the following to say about how the translator is instructed to go about his translations:

> ... when I read it I should not be able to detect in any way that it was originated in English. It means that it has been well-translated in a magazine [that is, for a magazine]. He should obviously stick to the facts, he should convey whatever – I sometimes say to him "Think of yourself as a reporter. What you're getting in the English is like an interview and you are asked to translate the soul and the heart of it but you should stick to the facts". It should also read like Afrikaans...

As evidenced by the above quote, formal translation theory does not inform translation practice at *You* and *Huisgenoot*. Rather, translation is piloted by a few simple guidelines or 'rules' - this concept will be elaborated on in the next section.

Keeping in mind that the aims of translation are communicative and fluency - the translation must sound appropriate in the target language (see above quote) - the following translation concepts could be useful to the translator working in the popular media.

Nida's concept of *dynamic equivalence* (1964) states that the translation must aim to produce the same effect on its audience as the target text had on its audience. As the media is ultimately a business, where survival depends on the target audience buying the publications, translations in the popular media have to appeal to the target audience so that they will buy the publications. Thus, the translator working in the popular media will have to adapt the text to the target audience, so that they will understand it, but not to the point of distorting the meaning (see above quote).

Communicative translation involves getting the target audience to react to the translation in the same way as the original audience did to the source text. *Semantic translation* involves transferring the exact source text meaning to the target text. It is not sufficient to apply either one of these methods exclusively to translation in the popular media as on their own, I feel they do not adequately respond to the needs of translation in this particular field.

There have been many theorists who have put forward the 'best' way to conduct translation. For example, Toury (1978) said that translation is conducted in terms of certain norms, Baker (1992) said that it is essential to produce cohesive and coherent translations and Hewson and Martin (1991) said that the translation process is determined by the environment in which the translation takes place and the factors constraining the translation process. All of these views have merit but it is up to the individual translator to select which theory will aid in translation and to develop his/her own method of translation from that foundation.

Usually, the term 'ethics' indicates codes of human behaviour that dictate whether or not an action is 'good' or 'bad', 'right' or 'wrong'. In many cases ethics differ from person to person, depending on their personal values, their beliefs structures and values – one person may condone an action while another may condemn it. However, translation ethics are the 'rules' that govern the activity of translation and ethical

decisions have an impact on the finished translation. For example, if the translator were to decide to translate a piece of writing without adapting source language idioms for the target audience, the translation will not have the same impact on the target audience as it had on the source text audience. This would be an unethical decision as it violates the goal of translation, which is to get the target audience to understand the source text message. Media ethics have an impact on translation in the media due to the fact that the media provides material to be translated, ethical issues in relation to production of media texts will affect translation in this arena. In relation to translation, ethics guide the decisions that we take in the translation situation so that the best possible translation product is attained.

As translation and the media are instances of communication, it would be useful to discuss communication ethics before going on to discuss media and translation ethics.

A number of views have been known to aid communicators in deciding on the manner of communication and whether or not communication should take place. Johannesen (1975: 16 – 57) lists these views as religious perspectives, utilitarian perspectives, social utility perspectives, legal perspectives, ontological perspectives, political perspectives and situational perspectives.

If a communicator is influenced by a *religious perspective*, s/he will undertake any communication act in accordance with the tenets set out by his/her particular religion (Johannesen: 1975, 16). For instance, a Christian-influenced communicator would, always tell the truth as it says in the Bible that:

> You shall not steal or deal falsely, nor lie to one another
>
> Johannesen (1975: 16)

A *utilitarian perspective* on communication ethics would be interested in whether or not the communication methods employed by the communicator aid him/her in achieving the objective of the communication act (Johannesen: 1975: 17). For example, if *You* and *Huisgenoot* were to publish articles that did not entertain their

target audience (entertainment is the goal of the magazines – see chapter 2), this act would not be ethical as it goes against the aim of the magazines.

The *social utility* perspective looks at what are the benefits of the communication act for the groups affected and if this communication act will ensure the survival of the group (Johannesen: 1975, 17). For instance, if *You* and *Huisgenoot* were to publish an opinion piece on the pros and cons of antidepressants, but the article slightly emphasised the negative aspect, this article would not be ethical as it gives the public a biased view on the subject.

Viewing human communication ethics from a *legal perspective*, it is relatively easy to judge what is ethical or unethical as any facet of the communication act that is illegal is seen to be unethical (Johannesen: 1975, 17). Thus, if *You* and *Huisgenoot* were to publish a story that had been obtained via illegal means, the publication of that article would not be ethical.

Ontological perspectives focus on human behaviour and what is uniquely 'human-like' about this (Johannesen: 1975, 31). Thus, an ethical instance of human communication would emphasise the human qualities of human communication and unethical instances of human communication would be dehumanising (Johannesen: 1975, 31).

A political system needs to have certain values - a "concept of The Good or The Desirable (such as justice, honour, courage, honesty, etc) which functions either generally as a goal motivating human behaviour or specifically as a standard people use to assess the acceptability of concrete means to ends" (Johannesen: 1975, 20), in order to function optimally. These values may be used as a means to judge the ethicality of human communication in that particular system. For example if an instance of communication in a society does not adhere to the particular political values of that society, then that instance of communication is not ethical.

In a dialogue both participants should let the other have their say, they should make an effort to understand each other and they should take what the other says as true. There should be a mutual respect between the two participants in a conversation.

Johannesen (1975: 43) lists the characteristics of a dialogic communication act: "authentic communication, facilitative communication, therapeutic communication, non-directive therapy, presence, participation, existential communication, encounter, self-disclosing communication, actualising communication, supportive communication, helping relationship, caring relationship, loving relationship". In terms of a *dialogical perspective* of communication ethics, if a communication act allows both participants to have their say and facilitates communication, the act is ethical. However, if the communication act is dominated by one participant, who imposes their opinion on the other, the communication act is non-facilitative and thus is unethical. In relation to *You* and *Huisgenoot*, if an article is published that does not present an objective view of a subject, that article is unethical.

If one were to adopt a *situational perspective* with regard to communication ethics, one would judge the situation as ethical/unethical on the specific circumstances present and no "universal standards" would be employed in order to make judgements (Johannesen: 1975, 57). When making ethical judgements from a situational point of view, the following need to be considered:

> the role or function of the communicator for the audience (listeners or readers)
> expectations held by the audience
> degree of urgency for implementation of the communicator's proposal
> degree of audience awareness of the communicator's techniques
> goals and values held by the audience
> ethical standards for communication held by the audience.
>
> Johannesen (1975: 57)

In relation to *You* and *Huisgenoot*, I think that it is not possible to apply general ethical standards to such a judgement as these two magazines have such a great variety of articles, are read by an incredibly wide variety of people and the readerships have a vast array of opinions on these publications. Thus, when making an ethical judgement on *You* and *Huisgenoot*, one must take a situational perspective on the whole matter and consider each of the questions proposed by Johannesen

(1975) above. This should be done in each instance where ethical judgements are required.

As previously stated, media ethics affect translation practices in the media as journalists provide the material that translators translate. Thus the translator will have to decide how to treat any unethical aspects. If these aspects are minor, does s/he alter these so that they appear more neutral or does the translator refuse to translate the piece altogether?

If one were to view the journalism profession using standards that are used to judge usual behaviour, the behaviour exhibited by journalists to get the "all important story" would seem to be intrusive and deceitful (Kieran: 1998, xi). However, the media and journalists seem to enjoy their own code of ethics which allows them to do things that 'ordinary' people are not allowed to do as these journalists act in the interest of the public. This code of ethics seems to change with every new situation, or according to various individuals' needs.

For example, take the issue of invasion of privacy. Archard (1998: 82 - 84) gives the example of photographs of a "questionable nature" (82) being taken of a public figure, without the person's knowledge. Is this wrong? Operating from a 'normal and decent' perspective, one would have to say that this is clearly wrong as the subject's privacy was violated. One argument is that the photograph is unethical if the intention of the photograph was "to humiliate, ridicule, belittle or unfairly stigmatise the subject" (83). Obviously, if the photographer had trespassed onto private property in order to get the photograph, the publication of said photograph would undoubtedly be unethical as it had been obtained via illegal means. However, as Archard (1998: 85) points out, journalists tend to rationalise their (unethical) actions in a variety of ways. Regarding the example of the photograph that was discussed above, if this photograph had been taken of a politician who was running for re-election on the grounds that he was trustworthy and the photograph shows him cheating on his wife (Archard: 1998, 85) journalists would rationalise this photograph by saying that it shows voters that if this man cannot be trusted with the simple task of being faithful to his wife, he certainly cannot be trusted with a country/state. In other

words, journalists would say that the illicit photograph aids the voters in making an informed decision.

Archard (1998: 86 – 89) also discusses the issue of invasion of privacy with regard to a celebrity, which is relevant here as *You* and *Huisgenoot* do carry certain items that could be construed as violating public figures' privacy. The fundamental issue is that tabloid pictures and articles do violate celebrities' privacy but, the general feeling is that famous people, by being in the public eye, have forgone the right to privacy as they have incredible wealth and status, which 'ordinary' people do not have. Thus the invasion of privacy is the 'price' that had to be 'paid' for the advantages that these celebrities have. Also, the publicity generated by any negative press is never wasted as no publicity is ever bad. Thus no-one is 'actually getting hurt'. It is impossible to say whether tabloid articles about celebrities are ethical/unethical as there are many arguments for this type of article and there are many arguments against this type of article. I think the issue is not the articles or photographs themselves but what they prompt the reader to do and think. Many read tabloid articles and know that they are not true but there are those who take this type of article as truth and these sensational, often untrue, articles are responsible for distorting these people's reality.

Translation ethics are as complex as media ethics. What is the 'right'/'wrong' way to undertake translation? Should the translator be loyal to the source text, the target audience or the wishes of the translation commissioner? Is the translator allowed to improve a text in translation or is s/he obliged to render every aspect of the source text in the target language, even if the source text has been badly written?

Prior to Chesterman (1997), translation ethics did not propose any guidelines for translation practice as a whole; it provided guidelines for dealing with specific problems surrounding the act of translation, namely:

(a) the general concept of loyalty, to the various parties concerned;
(b) the acceptable degree of freedom in the translating process, plus the issue of whether translators have the right or duty to change or correct or improve the original ... [in this report, this point is discussed in relation to Pym]

(c) linked to both these, the argument about the translator's invisibility understood as an ideal of neutrality or anonymity and recently challenged by many scholars; [this is discussed in the section on translator invisibility]

(d) whether translators have the right to refuse to translate a text they find "unethical" ...

(e) what rights translators have regarding translations as intellectual property, e.g. compared with the rights of original authors ... [this is discussed in the section on translator invisibility]

(f) There has been some discussion of the translation commissioner's power and ideology in initiating the selection of texts to be translated ... Issues have also been raised concerning the relation between translators and the various authoritative bodies who legislate or otherwise determine the positions to be taken within a given culture convening the above questions [the latter is discussed in relation to Pym]

(Chesterman: 1995, 147)

As was noted by Hatim and Mason (1997: 1) at the beginning of this chapter, translation is "an act of communication" and is a human behaviour. As such, translation is regulated by those principles which govern any instance of human behaviour. In relation to translation, these principles were classified as 'norms', which are the expected methods that translators follow when they carry out their task, and 'values', which are the beliefs they have that influence the methods they follow and the decisions they take when carrying out a translation (Chesterman: 1997, 172). Value-norm pairs that govern translation will either prevent him/her from taking a certain action ("preventative action") or they will prompt him/her to take a certain action ("productive action"). (Chesterman: 1995, 148).

'Clarity' is defined as a "linguistic value" (Chesterman: 1997, 174), which entails that one has to be clear and unambiguous in one's communication in order for the hearer or reader to understand one. 'Expectancy', according to Chesterman (1997), is to do with what people expect the form of certain texts to take. In the case of *You* and *Huisgenoot*, their readers expect a certain format from the magazine's articles. The translations undertaken must preserve the format of the source text and they must

sound typically Afrikaans/English, depending on the language of the source text. Clarity is an essential value that translators have to adhere to because if the meaning of their translation is not clear to the target audience, the purpose of the translation is sacrificed as the goal of a translation is for one's target audience to understand a text that they may not have been able to understand if it had remained in the source language. Thus, the clarity value prompts two kinds of actions: preventative and productive action. In the case of the former, the translator may seek to translate in order to prevent confusion (Chesterman: 1997) or the translator may want to translate in order to 'produce' the maximum amount of clarity in his or her translation. Thus, by saying that the clarity value governs the expectancy norm, it is merely being pointed out that clarity in all forms of communication is what people expect when they read a translation: they want it to be clear in order that they may be able to understand it or otherwise they would not read it (Chesterman: 1997).

The 'truth' value describes "the quality of a relation between a proposition and a state of affairs." (Chesterman: 1997, 179). Thus the target text must bear a resemblance to the source text in some manner and must not distort that which is described in the source text. In the interview with Julia Viljoen, she indicated that source text facts must appear unaltered in the translation. 'Relational norms', entail that a translator acts "in such a way that an appropriate relation is established and maintained between the source text and target text." (178) Chesterman (1997) uses the clarity and truth value to deal with relationships within the text and between other texts. Thus, the truth value necessitates preventative action which is put into place, when invoking the truth value, as this value, which is regulative, prevents any information from entering the target text that was not originally in the source text (Chesterman: 1997).

The 'trust' value encompasses the various parties that the translator has to have faith in, in order for the translation to be a success - for the target readership to understand the message that was contained in the source text (Chesterman: 1995, 152). The parties that the translator has to have faith in are: the author of the source text, the person who has commissioned the translation and the fact that the translation that he has commissioned is worth doing as well as that the target audience will read the translation, and believe all that it says is true to the source text (Chesterman: 1995, 152 – 155). In the case of *You* and *Huisgenoot*, the translator has to trust that the

author of the source text has not written any untruths, s/he has to trust that the magazines' editorial teams know that the translation of the article will further the aims of the magazines and the translator also has to trust that the readership will trust the translation as being a true reflection of the information contained in the ST. When one talks about the 'accountability norm' one means that the translator has been invested with the faith of many parties, who trust that the translator will render a target text that accurately represents the original. Thus, the translator is accountable to these various people and has a responsibility to keep the trust that they have placed in him or her and render a truthful translation. Chesterman (1997) says that the translator needs to undertake 'preventative action' in order that the trust that is placed in him or her is not broken.

'Understanding' is based on individuals' interpretations of situations (Chesterman: 1997): two people can study the same text. but there is no guarantee that they will both grasp the author's intended meaning, in the manner that the author intended the message to be understood. The understanding of the intended message will depend on the individual's life experiences, general knowledge, and so on. Thus, understanding is a subjective skill (Chesterman: 1997) and it stands to reason that the understanding value governs the communication norm, as it is necessary to interpret and understand what is being imparted to one by a speaker or writer. The translator needs to take preventative action in his or her work in order to prevent the readers of the target text misunderstanding what the author of the source text intends to get across. For the translator working at *You/Huisgenoot*, this means that s/he has to translate in such a way that the target audience will understand the source text message and s/he must also ensure that the translation is in idiomatic Afrikaans/English.

Pym (1997) writes about ethics as well but his writing is more on the textual level, rather than on the global level of translation. It deals with the issues of where the translator's loyalty must lie and whether or not the translator is allowed to improve on a badly written text.

According to Pym (1997: 163 – 164), there are five possible authorities in which the translator's loyalty may lie: the source text author, the target text audience, the translation initiator, the source text culture or the target text culture. However, not

one of these authorities has preference in all situations as each translation situation is different. In other words, they have different purposes and are destined for different audiences (Pym: 1997, 164). A solution to the problem of divided loyalties is to conceive of translation as an intercultural activity where all cultures are influential. Thus, the translator needs to position him/herself in an "intercultural space" in order to consider how the five authorities mentioned above affect the translation at hand (Pym: 1997, 166) .

Regarding the issue of the translator improving on the source text, the translator has a "right or duty to improve originals" (Pym: 1997, 162). The translator has a duty to correct incorrect facts and s/he must clarify any facts that are not distinct in the source text in order for the target audience to understand the target text in its entirety (Pym: 1997, 162 - 163).

Translations have always been regarded with mistrust as they are generated by someone other than the original author and thus are not true reflections of the original (Arrojo: 1995, 21). Translations have been dismissed and as a result of this, the translator has been marginalised. When one looks at the issue of the marginalisation of the translator, many would say that not giving a person the credit for the work that they have done, or making out that the translator's role could be fulfilled by anyone who is able to speak the source language and the target language, is fundamentally wrong. Other professionals get credited for the work that they do and it is universally accepted that only that person can be trusted with that particular job – you would not phone the plumber if you needed brain surgery. However, many companies and institutions do not believe in paying for professional translators as they feel that a person with adequate language proficiency (who will probably not charge as much as the qualified translator) will be able to do the job just as well as the professional.

Venuti (1992, 1995 & 1998) states that the reason for the marginalisation of the translator, and resulting invisibility, is that since authorship is prized highly in Anglo-American culture the copyright of a text, as well as its translations, belong to the original author. Translation of various texts are thus limited as the source text author has the final say over what is done with his/her text. Since authorship is so highly thought of, and is deemed to be the ultimate authority, audiences would distrust a text

if they know that it had been translated, probably thinking that the truth of the article was questionable, since someone other than the author had "rewritten" it. Venuti (1995: 41 – 42) is against invisibility in translation, and the domesticating tendencies that it advocates, as it promotes "ethnocentric violence" in translation and negates the "linguistic and cultural difference of foreign texts" as well as encouraging the exploitation of the translator (Fischbach: 1992, 3; cited in Venuti: 1995, 41). He advocates a method of *foreignisation* where the peculiarities of the foreign text are made evident in the target text (Venuti: 1995, 20).

However, Lefevere (1982) offers a positive consequence to the "misunderstandings and misconceptions" (240) that are thought will 'inevitably' result from translation. When a translator translates an author's piece of work, the translator is invisible as s/he 'speaks as the author in the target language'. Thus, through translation, an author's work gains exposure, which will increase readership, boost sales and ultimately be of financial gain for all concerned, including the translator. I believe that these two differing opinions regarding translator invisibility both hold merit and I think that the translator/translation student needs to consider them together before forming an opinion regarding translator invisibility.

Robinson (1991: 203) expresses another view with regard to the situation of translator invisibility. The translator is not a person, s/he is only a 'tool' which allows for the transfer of the source text message to the target text. The translator "enjoys" a marginal status as the concept of the necessity of the translator being a "tool", which is appropriate only in some contexts, has been applied to translation in general (Robinson: 1991, xvi). It could be argued that the translator is merely a tool for *You* and *Huisgenoot* to make money, which has been the *Huisgenoot*'s objective since Hammann took over as editor in 1987 (Froneman: 2003) and that making sure that the translator is acknowledged for his/her work does not mean that the magazine will increase its sales so it really does not make much difference whether the translator is acknowledged or not.

It is quite difficult to separate the theory surrounding translation and the media as they are both instances of communication. Translation is restricted to conveying information across languages but it is not restricted to media-generated information.

The media is restricted to conveying information within one language and in order to convey this information across languages, they need the help of translators. The media can not deny the existence of translators nor can translators deny the existence of the media as they each provide the other with an invaluable service: the media provides the translator with work and the translator allows the media access to texts from other linguistic communities. The two parties must give each other the respect and recognition that they each deserve.