Translating the city: the conceptualisation and reconceptualisation of Johannesburg

Christopher Fotheringham

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Abstract

The translation of literature almost always entails shifts in text-function. A text from a foreign culture inevitably takes on an informative function in translation. The informative function, if overzealously presented in the target-text, has the potential to undermine the intended functions and cultural identity of the source-text. For this reason translation can be seen as a negotiation between source-oriented functions and target-oriented functions.

The present research is a comparative analysis concerning this process of negotiation in the translation by Christian Surber of *The Exploded View* (2004) by Ivan Vladislavić into French as *La Vue Éclatée* (2007). It is a process oriented Descriptive Translation Study using a broad application of Jeremy Munday's (2002) DTS model. In this research shifts on the micro-textual level are identified in terms of Vinay and Darbelnet's (1954) seven translation procedures. Aspects of Wilson and Sperber's *Relevance Theory* are used to account for these shifts and their impact on the function of the text is analysed (in Ward 2004: 607). Of particular concern is the effect translation has on the satirical function of the source-text, the full impact of which relies on a high level of familiarity with Johannesburg. An overall functional comparison of the two texts is provided. On the basis of the findings of the text-function based comparative micro-textual and macro-textual analyses of the source and target texts, the present research also presents conclusions regarding the overall orientation of the target text on the target/source orientation spectrum. Extrapolating from these conclusions an evaluation is presented of the validity of the target-text as a postcolonial South African novel.

Declaration

I declare that this research report is my own, unaided work, submitted in partial fulfilment of the degree of M.A in Translation Studies, University of the Witwatersrand, Johannesburg. It has not been submitted before any degree of examination in any other university.

_____

Christopher Fotheringham

Signed at _____ this _____ day of _____ 20_____

Dedication

To the city of Johannesburg and to my supervisor, Dr Libby Meintjes

List of abbreviations

The following abbreviations have been used:

DTS: Descriptive Translation Studies

TEV: The Exploded View 2004

LVE: La Vue Éclatée 2007

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Chapter 1

1.1) Introduction: literary translation and postcolonialism

The object of this study is *La Vue Éclatèe* (2007), the French translation of *The Exploded View* (2004) by South African author Ivan Vladislavić. The study focuses on the novel's treatment of shifting identities in post-apartheid Johannesburg and their representation in and reactions to the landscape and spatial organisation of the city. It is a descriptive translation study with a special focus on the effect translation has on the function of the text including the satirical function. The final aim of this study is to evaluate the translated text in terms of its functions within the target culture and to compare these functions with those performed by the source-text. The impact that functional shifts have on the position of the target-text as a postcolonial text are also interrogated.

Translation is a complex event that has proven difficult to define. Although the phenomenon is certainly as old as language itself, it is only in the relatively recent past that modern scholars have begun to account empirically for the translation process. Translation scholars have generally been heavily influenced by the closely related discipline of linguistics: trends in linguistics influencing the way translation has been viewed. The primacy of morpho-syntactic linguistics has retreated before text linguistics, which views the basic unit of meaning not as the word but as text which includes the context and co-text in which a word is uttered. In line with these changes translation has been variously redefined to encompass the complexity of the pragmatic conditions under which it takes place. The position of Cristina Schäffner (1999:4) is that "[t]he basic assumption of textlinguistic approaches to translation is that the SL [source-language] and TL [target-language] text do not only differ in their sentence structures, which are determined by the respective linguistics systems, but also in regularities beyond the sentence boundaries." A textlinguistic approach to translation favours Neubert's definition of translation as a "source-text induced target-text production" (1985: 18).

In his book *The Scandals of Translation* (1998)*,* Lawrence Venuti captures the essential paradox of literary translation while highlighting the central problem that faces the literary translator: that of negotiating between target orientation, which Venuti calls domestication, and source orientation, which he calls foreignisation. It is Venuti's position, as evidenced in the extract that follows, that, while every translation is inevitably a domestication to some extent, the best translations are those whose relationship to the original source system is apparent in translation, producing a text that is "self-consciously other, so that readers can be in no doubt that what they are encountering derives from a completely different system, in short that it contains traces of foreignness that mark it as distinct from anything produced within the target culture" (Bassnett 1999: 120-121).

> A translation always communicates an interpretation, a foreign text that is partial and altered, supplemented with features peculiar to the translating language, no longer inscrutably foreign but made comprehensible in a distinctly domestic style. Those that work best, the most powerful in revealing cultural values and the most responsible for that power usually engage readers in domestic terms that have been defamiliarised to some extent, made fascinating by a revisionary encounter with a foreign text.
>
> (Venuti 1998: 5)

The usual polemics of literary translation become even more complicated and politically sensitive when the source-text is from a postcolonial setting. In this case either approach, if embarked upon too aggressively, will have the effect of devaluing the text: too domesticated and the translation will drown the voice of the postcolonial context in the language and cultural apparatus of the metropole; too foreignised and the text will become a reified cultural artefact, an exotic trinket for consumption by the former coloniser.

In *Postcolonial Translation: Theory and Practice* (Tymoczko 1999: 20) Maria Tymoczko describes how postcolonial writing and translation share some striking similarities. She claims that many postcolonial writers, because they write in the language of the former coloniser, are performing an act of cultural transposition which mirrors the act of

translation. Indeed Ivir (1987: 35) claims that translation occurs across cultures not languages. This is because the task requires the translator not only to negotiate differences in language but also to produce translations that contain the same range of source cultural factors but addressed to an audience composed of people from a different culture (Tymoczko 1999: 20). Postcolonial writing is frequently compared to self translation, the translation of a familiar cultural and linguistic context into the less familiar language of the former coloniser for consumption by a wider audience. This process necessarily entails choices about the aggressiveness with which the "exotic" will be represented. This is true of many African and Indian authors who have already "translated" themselves into English language writers. Their position as cross-cultural authors is evidenced by the frequent recourse to bilingualism and multilingualism in their writing (Bassnett 1999:12). Maria Tymoczko alludes to this when she says:

> An author can choose a fairly aggressive presentation of unfamiliar cultural elements in which differences, even ones likely to cause problems for a receiving audience, are highlighted, or an author can choose an assimilative presentation in which likeness or 'universality' is stressed and cultural differences are muted and made peripheral to the central interests of the literary work.
>
> (Tymoczko in Bassnett 1999: 21)

When compared to Venuti's statement about the translation process (quoted above), the parallels between postcolonial writing and literary translation become strikingly obvious. Tymozko's concept of two approaches to postcolonial writing, an "aggressive presentation of unfamiliar cultural elements" and an "assimilative presentation in which likeness or universality is stressed", forms a close parallel with Venuti's concept of foreignisation and domestication in translation.

Maria Tymoczko (in Bassnett 1999: 21) speaks of a common "struggle with the question of naturalising material to the standards of the receiving audience" shared by translators and postcolonial writers. Both processes (translation and postcolonial writing) involve a degree of decision making about the extent to which the text will be domesticated for consumption by a foreign audience. Unfamiliar cultural and linguistic elements are always a problem in translation but in the translation of postcolonial literature the problem is magnified by the fact that the unfamiliar is usually operative in this literature

as the locus of self representation and rebellion against hegemonic norms. The extent to which a text is domesticated (i.e. unfamiliar cultural elements smoothed over, explained or eliminated altogether) will determine its position on the spectrum of source orientation vs. target orientation. Every translation is, to a greater or a lesser extent, domestication because translation is the mediation between a foreign and a domestic context. The position the translation assumes on this spectrum is a very important concern for the translator of postcolonial literature and the translation should reflect the aggressiveness with which the unfamiliar is represented in the source text. An accurate analysis of the translation of a postcolonial text will then necessarily require a keen appreciation of the facts of the postcolonial context from which the source-text originates in order to describe or evaluate the strategies employed by the translator to re-present the text so that it reflects the concerns of the source context.

Ivan Vladislavić writes in and about post-apartheid South Africa, a fact which situates him in the foreground of contemporary postcolonial writing. His work is postcolonial not only because of its origin and setting, but because of the frequent use of specifically South African lexis and his references to specific local facts, both of which assume cultural knowledge on the part of his readership. His work is deeply rooted in the South African context and a full appreciation of the satirical impact of his writing rests on the work being received by a readership well acquainted with the context of post-apartheid South Africa. As a postcolonial writer, and a writer who is known for his crisp, clear and measured style in which every word is a carefully considered choice, Ivan Vladislavić is an author whose work is particularly challenging to translate. His thoughts on the translation process reveal that he shares many of the concerns raised by the postcolonial translation scholars cited above. In an article on the translation of his novel, *The Restless Supermarket,* into Dutch by Fred De Vries (2006), Vladislavić himself expresses his opinion about the problems associated with the reception of literature in foreign cultures:

> You can legitimately expect the reader to make a bit of effort. There's a power relationship involved. I read books from other countries all the time that don't explain exactly what they're talking about. In a sense Americans don't need to explain anything about their culture because we are so immersed in it. But when I read books that are set in Italy or Portugal or Brazil, and I come to things I am not exactly sure of, I make a real effort to

find out exactly what they are talking about, or I can say to myself: this is something they're eating, I don't quite get it. Or they talk about politics. I don't quite get it, but there's enough in the book so I can imaginatively engage with it. I once got a South African book that had been produced in Britain. It came to me to see if my publishing house wanted to publish it. It had been edited by an English editor to the point of absurdity, which made the book fundamentally unreadable. It was ridiculous. Every page had something on it that you didn't need to be told. It was so irritating that it prevented that book from being published here.

<div align="right">Ivan Vladislavić in interview with Fred De Vries (2006)</div>

Tejaswini Niranjana (1992: 2) refers to translation as a practice that "shapes and takes shape within the asymmetrical power relationships" that operated during the period of colonialism and continue to operate in a world where post-colonies are still somewhat marginalised. This mirrors the thought expressed above by Vladislavić that, in an act of reading, a power relationship is involved. Niranjana suggests that translation is a delicate issue because it has the potential to remove agency from writers in postcolonial contexts. This is because, as Venuti points out, every translation is an interpretation. By not adapting his work to dominant hegemonic cultural and lexical frames the postcolonial author is entering into a power struggle with his reader, one that forces the reader to engage with the foreign cultural context directly instead of consuming it as an exotic cultural commodity. Given his attitude to literature it is not untenable to assume that Ivan Vladislavić would naturally prefer Venuti's foreignising approach to translation: an approach which places the onus on the reader to interpret the foreign cultural context for himself helped along by an astute translator who gives the reader just enough to render the text comprehensible while retaining its distinctly disarming unfamiliarity. If Vladislavić's fiction is anything to go by in characterising his attitude towards translation the following extract from *Propaganda by Monuments,* a short story from his 1996 anthology by the same name, is particularly telling: "Khumalo shrugged off his jacket and took out Grekov's letter. He didn't think of it as Christov's letter, it had been so ruthlessly invaded and occupied by the translator" (Vladislavić 1996: 37). Here Khumalo, and perhaps Vladislavić himself, clearly view a translation that overtly signals the presence of the translator as a text upon which a violent act of invasion and occupation has been inflicted.

As seen in the interview cited above where he criticises a book about South Africa that had been rendered unreadable because of invasive editing, Vladislavić is clearly annoyed by the imposition of an explicitly educational function onto translated literature. However any text in translation inevitably assumes this function to some extent. Any reading of a translation is a reading of a foreign context: a context about which the reader will almost inevitably learn new things. Cross-cultural education has been seen as a key by-product of translation that is both implicit in the process and in fact desirable as a step towards greater cultural tolerance. Debra S. Raphaelson-West expresses this point of view in an essay on the feasibility of translating humorous text:

> It is not always possible to translate something such that there is dynamic equivalence. However, there are two kinds of translations to choose from: 1) translations with the goal of dynamic equivalence and 2) translation with the goal of education. It is possible to translate something so that the effects are also translated. If this is impossible, however, it is still possible to do a translation in order to let the reader know that there *is* something in another language and that it is something like your translation. Using explanation and/or awkward language means sacrificing the dramatic effect, but it is useful for cross-cultural purposes.
>
> (Raphaelson-West 1989: 128)

Raphaelson-West's suggestion that a choice be made between a translation with the goal of dynamic equivalence and one with the goal of education is, in my opinion, an unnecessary imposition both on the translator and the text. As Venuti stresses the best translations are those which engage the reader in domestic terms while offering fascinating insights into the foreign context. In a foreignised translation the goal of the text is dynamic equivalence *and* education where deemed essential to maintain the comprehensibility of the text in translation. In this way the situation described above by Vladislavić where "every page had something that didn't need to be told" will be avoided but the text, at the same time, will take on a new function: an informative function, guiding readers of the translation through new and unfamiliar territory. A more detailed discussion of text functions, including the informative function, appears later in the report. In so translating a text, if successfully executed, the text will inform readers in domestic terms but also take on what Venuti (1992: 4) calls "the effect of transparency, wherein the translation is identified with the foreign text and evokes the individualistic illusion of authorial presence."

Clearly a process of negotiation between the source and target texts needs to take place. A translator needs to bridge gaps in cultural knowledge but at the same time must avoid devaluing the writer's choice to situate his work within a specific culture. The latter occurs where the translator uses the text as an opportunity to explain the foreign culture to what Vladislavić considers "the point of absurdity". To do so would mirror the orientalist scholars of the colonial era who, in their translation of Arabic, Persian and Indian classic literature, abridged, edited, sanitised and annotated the works to make them more valuable as didactic instruments through which English readers could experience the exotic (Bassnett 1999: 6-8). This kind of translation now widely viewed by postcolonial critics as an act of packaging and commoditising "the other" for consumption by the coloniser represents the total domestication of a text and is now frowned upon as a translation strategy by many translation scholars (cf. Venuti 1992, 1998, Tymoczko 2006, Bassnett and Trivedi 1999). However, as distasteful as domestication might be, it is an inevitable feature of literary translation and one that has lead to a fundamental "*crisis of identity*" in translation (particularly postcolonial translation) which strives simultaneously to be both "other" and "not other": other because the translation strives to retain the foreign identity of the text and not other because the text is inevitably made domestically accessible (Meintjes 2009: 67). It is this fascinating process of negotiation, the critical balancing act performed by the translator between an inscrutably foreign text and a powerful and engaging "foreignised" text, which is the object of this research.

Because functionalism and its relationship to translation forms a central feature of this research, frequent and essential reference will be made to the work done in this area by Christiane Nord, in her book, *Translating as a Purposeful Activity: Functionalist Approaches Explained* (1997). Given its importance to this research, a brief review of relevant aspects of Christiane Nord's "translation-oriented model of text-functions" is fitting (1997: 40). She describes several text-functions. "The referential function" refers to the use of lexical items which make reference to specific phenomena or objects in the real world (or in a fictional world) (Nord 1997: 40). These references rely on the denotative value of the lexical items and are presumed to be familiar to the receiving

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audience (Nord 1997: 41). The referential function poses serious problems in translation because target audiences often have limited knowledge of culture specific objects and phenomena existing in the source culture reality (Nord 1997: 41). "The expressive function" refers to the way the author feels towards these real world objects and phenomena (Nord 1997: 41). In order for the expressive text-function to operate as intended it is assumed that the sender and receiver share a common value system. However in the case of translation the standard situation consists of a source culture and a target culture whose value systems are different, having been conditioned by different cultural norms (Nord 1997: 42). The third function relevant to this research is "the appellative function" which is directed at the sensitivities of the audience and is designed to induce a particular emotional response (Nord 1997: 42). These text-functions: the referential, the expressive and the appellative, will be of greatest interest in performing a functional analysis of the translation of *The Exploded View*. The referential function in particular receives a great deal of attention in the micro-textual analysis. A further text function specific to the concerns of this research is discussed later in this chapter where satirical or humorous effect is classified as a text function. Any text functions encountered in the micro-textual analysis which are not explicitly discussed in this chapter are dealt with *ad hoc*. Linking text-function to Venuti's concept of foreignising and domesticating, Nord expresses the critical role text functions play in establishing the foreign or domestic orientation of a translation when she says:

> If a documentary translation of a fictional text leaves the source-culture setting of the story unchanged, it might create the impression of exotic strangeness or cultural distance for the target audience. We may then speak of a foreignising or exoticising translation. The translation is documentary in that it changes the communicative function of the source-text. What is appellative in the source-text (for example, reminding the reader of their own world) becomes informative for the target readers (showing what the source culture is like).
>
> (Nord 1997: 49-50)

Nord's thought is mirrored by Juliane House who suggests that functional equivalence between two texts is only possible if the translator employs a "cultural filter" when translating (House 2005: 347). She explains the concept of a cultural filter as follows: "a cultural filter is a means of capturing cognitive and socio-cultural differences in expectation norms and discourse conventions between source and target

linguistic-cultural communities" (House 2005: 349). Essentially she suggests that a translator needs to have a good understanding of both the source and target cultures if he is to shape the translation according to the cultural norms and discourse conventions of the receiving audience. She also suggests that a functionally equivalent text is one where the status of the text as a translation is not necessarily known to the audience and for this reason it is known as a *covert translation* (House 2005: 347). In simpler terms, a translation which is completely functionally equivalent (i.e. performs all the same functions in the source culture as it does in the target culture) is one where the source culture is invisible in the target text. As a contrast to *covert translation* Juliane House suggests another type of translation for texts whose value as a cultural artefact is a priority; she calls this *overt translation* and describes its objective as follows.

> In overt translation, the work of the translator is therefore important and visible. Since it is the translator's task to give target culture members access to the original text and its cultural impact on source culture members, the translator puts target culture members in a position to observe and/or judge this text 'from outside'.

(House 2005: 148)

She argues too that an overt translation cannot possibly be the complete functional equivalent of the original but instead takes on a slightly different function of enabling access to the discourse world, frame and context of the original (House 2005: 347). The idea of " access" as an implied and necessary function of translated text has a great deal in common with the educational or informative function implicit in a foreignising translation within Venuti's framework . The introduction of an informative function is unavoidable in the translation of literature. This is especially true of a foreignised translation where the source culture is deliberately evoked but, as discussed above, even the most domesticising approach to the translation of literature will always result in the text containing some unfamiliar cultural concepts that the reader will inevitably learn about. This occurs either by his own efforts to research the concepts extraneous to the text or, more commonly, because the co-text will give the reader interpretative clues as to the meaning of an unknown concept. This event is alluded to by Vladislavić in the quote cited above where he describes his experience when reading novels from Brazil, France or Italy. Accepting this fact, it is the objective of this study to describe translational strategies that aim to create a balance between the inevitable informative function (a

target-oriented function) and the source-oriented functions of the original (particularly the satirical function).

1.2) The translation of satire

The translation of humour (including satire) is fraught with difficulty to the extent that some translation theorists have come to the conclusion that the accurate transfer of humorous effect from one language to another is impossible. This is in part because of humour's critical reliance on linguistic plays available to native speakers of one language that naturally, because of differences on a syntactic and lexical level, are not available to speakers of another language. A role is also played by pragmatic differences particularly in terms of the different connotations that the same word may have in different languages. Most critical, however, are the cultural gaps between languages: cultural gaps that in the field of serious texts may be relatively small have the potential to grow into wide chasms in the field of humour. This is simply because different cultures find different things humorous. If culture plays a role in the translation of general humour then in the translation of satire it takes on paramount importance. This is because the humour in satire rests on its comic exposure of a society's own flaws. The extremely context specific nature of satirical writing has the potential to scuttle its translation into foreign languages. However, this need only be the case if the text is expected to perform *exactly* the same function in the target culture as it does in the source culture.

Good quality satirical texts, and by extension those most likely to be selected for translation, are by their very nature functionally different when read in different contexts. Gulliver's Travels by Swift is a classic example. When children read it they are reading a fantasy adventure story. When Swift's contemporaries read it they were reading a scathing satire of British politics at the time and a parody of popular imperialist travel literature. When today's adults read Gulliver's Travels they read a mocking account of aspects of general human nature but also, to varying degrees depending on the amount of effort they put in, they may learn more about the Britain that Swift was satirising. In exactly the same way the function of a translated satire will vary depending on the level to which the reader is acquainted with the source culture.

Satire is one of the world's oldest literary forms; having been practised, arguably, since the dawn of spoken literature when prehistoric tribes would use satire to legitimately criticise higher status tribe members or to call down curses on their enemies (cf. Elliot 1966). In ancient Rome, satirists were high status writers whose verbal wit was appreciated not only for its entertainment value but also, more importantly, for the focus that their satire would place on exposing the ills of the society in which they lived (cf. Highet 1962, Hodgart 1969). It is this critical intention that differentiates satire from other forms of humorous text: a belief that through the satirist's comic lens the injustices of society may be magnified and exposed. It is precisely because of this function that satire, among all the styles of writing, is the most transient and context specific. Satirists write about subjects that are current and vivid and well understood by their readers. Highet says the following of the subject of satire:

> The type of subject matter preferred by satirists is always concrete, usually topical, often personal. It deals with actual cases, mentions real people or describes them unmistakably (and often unflatteringly), talks of this moment, this city, and this very fresh deposit of corruption whose stench is still in the satirist's curling nostrils.
>
> (Highet 1962: 16)

For this reason satire may lose its currency even in the original context after the passage of enough years. What was once a searing commentary on a well known scandal will in time become a textual fossil which preserves the evidence of the attitudes of a specific timeframe. Much satirical writing is the province of a select few, often historians, who are interested in and well acquainted with a specific historical context. For people who read satire which has lost its currency the text is no longer one whose primary function is the humorous effect resulting from a referential function but rather its primary function becomes informative. An example of this kind of historically interesting text are satirical cartoons which have been produced for millennia, forming for example an important proportion of ancient Roman wall graffiti, and which continue to be a feature in modern newspapers. The newspaper clipping from last week's newspaper may still retain its humorous effect while Roman graffiti is less likely to be funny but quite likely to be informative to those interested in Ancient Roman culture. However some old satirical texts are still read today because they are considered artworks in their own right. Knight

points to this in his discussion of the dual functionality of satire as (1) a text that is appreciable from a purely aesthetic perspective and (2) a text based on experience which engages directly with the reader's immediate surroundings (Knight 1962: 5-6).

It is the first function that ensures that certain satirical works continue to have currency long after the historical circumstances which gave rise to their production have faded. Knight maintains that the "virtuoso capacity to insult" (i.e. the style) of the text is of greater relevance to the success of a satire than the attack it makes on a specific target (Knight 1962: 14). The same factors that allow a satirical text to be appreciated by audiences across time ensure that they can be appreciated in translation by audiences in different contexts. While, just as in the case of old satires being read in a modern context, the exact referential function may be lost to all but the most well informed readers, the text is likely to appeal in terms of its satirical treatment of general human nature and because of its status as an artful piece of writing in its own right. The image of satire as a cracked mirror in which society can view its own distorted self is well established. Whereas a satire in its original context holds up a cracked mirror for a society to view itself, a translation of a satire acts as a window through which the foreign society *and* its reflection in the cracked mirror can be seen.

Satire is not only defined by its critical attitude but also by its style. Regardless of the form of the satire, monologue, parody and narrative, all satirists share similarities in terms of their choice of lexis, style and subject matter (Highet 1962: 14-15). The subject matter preferred by satirists has already been discussed at length in the above paragraphs. In terms of the lexis that defines satirical writing it has been noted that, unless of course he is parodying a different style, the writer of satire tends to use very current language excluding conventional forms and tired clichés from his work (Highet 1962: 3). This tendency gives satirical writing its characteristic vivid energy and spontaneity and brings the subject matter believably to life so the satirist may deliver his critique in more brutally dramatic terms. The satirical spirit of a text rests on its ability to shock and surprise the reader: most satire contains what may be considered dirty or filthy language, comic language and anti-literary or colloquial language (Highet 1962: 18). The structure of a satire is always very unpredictable both on an overall textual level and a sentence

level and satirical writing is always very varied, drawing on multiple styles and genres; all of which is designed to produce the unexpected and maintain suspense, surprise and shock with the reader (Highet 1962: 18). This shock factor is usually ensured by a number of methods which include: the use of "accurate descriptions, brutally direct phrases, taboo expressions, nauseating imagery, callous and crude slang" (Highet 1962: 20). However it must always be remembered that the satirist's aim is not to scandalise his reader merely for the sake of doing so but is rather part of his critical agenda to compel the reader to focus his attention on aspects of society which when left undescribed, may go unnoticed and ignored. Good satire, because of its referentiality and its saucy style, gives rise in the reader to "the satirical emotion: a blend of amusement and contempt" (Highet 1962: 21).

Whether the humour derived from the reference to real-life cultural objects in a satirical text is appreciated by the target reader really depends on the individual reader's familiarity with the source context and the proximity of the source and target-cultures. However a skilled translator can preserve some of the humorous effect of satirical style in his translation. Jeroen Vandaele suggests that the translation of humour is most successfully attempted if humour is conceived of as humorous textual effect. He writes the following on the subject of the translation of humorous texts:

> Following functional, dynamic or pragmatic theories, translational equivalence can be conceived in cognitive, mental, intentional terms as a relationship between two texts (source and target) capable of producing the same or similar effect, as a result of the translator reconstructing the ST's intention and recoding it in the TT for the same intended effect.
> (Vandaele 2002: 151)

The humorous cognitive effect of a text can be maintained in the overall picture of a translation even if the individual verbal plays cannot always be retained due to differences in language structure. For the purposes of this paper, humorous effect (the reader's cognitive response to reading a text in which the writer has encoded humorous intention) can easily be recast as a text-function i.e. the humorous function. From a text-function point of view any satirical text has the following functional structure. 1) A satirical text has a referential function in that it refers to subjects in the real world

understood to be known to the reader. 2) A satirical text has an expressive function in that it illustrates the author's own critical feelings towards said real-world subject. 3) A satirical text has an appellative function because it attempts to evoke similar feelings in the reader who is assumed to share the same value system as the author. 4) A satirical text has a poetic function as it is written in an aesthetically appreciable style. 5) A satirical text has a humorous function as it is intended to produce an emotional response of humour in the reader (cf. Jakobson 1981 and Nord 1997).

A satirical text in its original context has a large gamut of textual functions but does not include the informative function. To do so would run contrary to the objective of satire, as Hodgart confirms: "the satirist does not paint an objective picture of the evils he describes, since pure realism would be too oppressive, instead he usually offers us a travesty of the situation, which at once directs our attention to actuality and permits escape from it" (Hodgart 1969: 12). When satire is translated into a foreign context, it inevitably takes on an informative function educating readers about an unknown context. Whether this informative function is introduced at the expense of the humorous, poetic or expressive-appellative function depends on any number of factors from the linguistic constraints of translating a particular utterance to the translator's intuitions as to his target readership's familiarity with certain concepts in the source text.

Ivan Vladislavić, working in the context of post-apartheid South Africa, has come to be respected as one of the foremost satirical voices in this politically and culturally fraught society. His satire is largely directed against the process of assimilating change following the fall of the apartheid system which for so many years governed not only the politics of the country but also the minds of its people. His satire is focused on the small and everyday in South Africa: ordinary people with ordinary bourgeois lifestyles, almost always haunted by a sense of alienation, confusion and loss. Of Ivan Vladislavić's particular brand of satire Gerald Gaylard has the following to say:

> Vladislavić's fiction can certainly be classified as satirical; much of its purpose seems to be to satirise hegemonic forms and contexts, and hence its characteristic focus on power, architectonics, order and taxonomy… this ever-moving guerrilla opposition might be characterised as playful;

Vladislavić's project is to widen cracks in the systemic by displaying its contradictions and hypocrisies via an insurrectionary playfulness.

(Gaylard 2004: 6)

In *The Exploded View* (2004) the satirical effect is understated and subtle. In this novel Vladislavić's long-standing interest in the minor and the marginal, stories that avoid overtly engaging with "the big picture", comes to the fore (cf. Gaylard: unpublished). The subject of satire in *The Exploded View* (2004) is the residents of Johannesburg, and indeed South Africans in general, who are represented by four protagonists in four interlinked but unrelated chapters. The themes of architectonics, order and taxonomy mentioned above are of principal importance in the novel as the four protagonists each try to impose some sort of order onto the seething, post-colonial metropolis in which they live but which they barely understand. Their vain attempts to impose order onto the city of Johannesburg, and thereby decode its meaning and their own place within it, are universal failures leaving them feeling marginalised, excluded or confused. The satire in *The Exploded View* (2004) is therefore multilayered. The novel satirises people's attempts to impose order on a fluid and infinitely mutable universe; it satirises the slow pace of change and transformation in South Africa not only in terms of the socio-economic circumstances but also in terms of people's mentalities towards their own identity and the identity of others. The novel satirises the narrative form itself by wilfully defying norms and conventions of novel writing. What emerges is a post-modern and post-colonial critique of many of the central beliefs that were imposed on an African context by a modernist, colonial force and which in the dying days of that system's dominance are beginning to painfully unravel. The multilayered nature of the satire in *The Exploded View* (2004) is a positive feature as far as the translation of the novel is concerned as it means that it is more than likely that some of the satirical impetus will emerge in the translation even if the exact referential function of certain ideas is missed.

The Exploded View is typical of the work of Ivan Vladislavić in that it satirically exposes the schizophrenic complexities of contemporary South African society. Like in *The Restless Supermarket* (2001) and many of his stories in the short story anthology *Propaganda by Monuments* (1996) the key object of satire in *The Exploded View* is the question of race and identity in South Africa and the often clumsy and awkward attempts

at redefining and re-evaluating these roles under the new disposition. Whereas *The Restless Supermarket* focuses on the reactionary and racist character of Aubrey Teale in the period of Hillbrow's swift transformation post 1994, *The Exploded View,* published later, reflects the 21st century position of suburban and periphery Johannesburg in four unrelated but interlinked vignettes. In *The Exploded View* the city of Johannesburg is both the stage for the novel's action and arguably its central character. The city both reflects and informs the attitudes of the protagonists. Ivan Vladislavić belongs to a heritage of city writing that includes Dickens and T.S Eliot but in the setting of Johannesburg, with its unique history the dynamics of space and place and their interplay with race and identity, the city writing of Vladislavić is particularly interesting.

In *The Exploded View* Ivan Vladislavić positions his characters within the city of Johannesburg observing their reactions to the city around them. The novel is critically concerned with space and place as it relates to identity. The critical link between culture and spatial orientation and organisation has received a great deal of attention from scholars in various fields ranging from anthropology to town-planning (Cf. Hallowell: 1955, Low 2003). Vladislavić's own great personal interest in architecture has fed into his literary production and his preoccupation with the space and place his characters inhabit is a notable feature of his work particularly in *The Exploded View*. It has been suggested that people structure spaces differently by means of architecture designed to "tune out" unwanted sensory input and thus inhabit distinct sensory worlds (Low 2003: 5). People take from their environment elements that they use to constitute their identity and in turn shape the environment by projecting this identity onto their buildings and settlement plans (Low 2003: 14). The importance of space and place in the construction of cultural identity is particularly interesting in the setting of the urban environment.

Cities are places of constant spatial competition over material or symbolic resources between people belonging to various social entities (classes, races, ethnicities) (Low 2003: 19). This is nowhere more true than in South Africa, whose history is essentially one of ethnic conflict over land and labour resources and the right to work and live in urban areas. In South African cities today, like in other cities across the world with large wealth disparities, the middle classes, because they desire security and can afford it, have

chosen to segregate themselves in gated communities and fortress cities. This design logic in Johannesburg, a city whose character has been shaped and continues to be shaped by complex race and class relations and ideologies of separation, is a particularly interesting phenomenon. Crime has had the effect of reinforcing patterns of apartheid segregationist policy on the city of Johannesburg because middle class people, the majority of whom are still white, respond to crime by doing everything possible to insulate themselves from it, meaning that large-scale integration with the black population is not possible (Hilton 1998: 56). This thought is mirrored by Richard Ballard (2004: 52) who says "spatial practices such as gated communities and enclosed communities are examples of the migration of white people to locations where they feel more comfortable". The dynamics of space, place, race and identity are of central concern to Vladislavić's satirical treatment of contemporary Johannesburg in *The Exploded View* and are dealt with more fully in the second chapter of this study.

1.3) Descriptive Translation Studies and norms in translation

The translator's rendering of *The Exploded View* into French would require careful handling of the satirical function of the text which rests on a high degree of previous knowledge of the relationship between identity and spatial politics. In order effectively to describe the process of translation and to attempt to account for the nature of the translation a systemic analytical approach is required. This systemic analytical approach is provided for by Descriptive Translation Studies. Descriptive Translation Studies emerged as a distinct branch of pure translation studies following a number of publications by several eminent translation scholars, most notable among whom were James Holmes, Gideon Toury, Itamar-Even Zohar and Theo Hermans. James Holmes is credited with starting work in the field with his seminal work on Translation Studies, *The Name and Nature of Translation Studies* (1972), in which he baptises the new discipline, outlines its object of study and divides the discipline into its various branches including, for the first time, Descriptive Translation Studies. Gideon Toury can be seen as the mastermind behind the descriptive branch of the translation studies. Toury criticised the lack of a descriptive branch to the discipline claiming that this undermined its position as an empirical discipline. He noted that research in translation studies had come to be dominated by prescriptivist theorising and the criticism of existing translations both of

which, while valuable in terms of the production of quality translations in the future, did not reveal detailed and empirical data regarding the translation process itself. For this Toury argued descriptive translation studies was necessary:

> What we need, however, is not isolated attempts reflecting excellent intuitions and supplying fine insights (which many of the existing studies certainly provide) but a systematic scientific branch, seen as an inherent component of an overall discipline of translation studies, based on clear assumptions and armed with a methodology and research techniques made as explicit as possible.
>
> (Toury 1985: 17)

The reactions of his fellow translation scholars, both positive and negative, the creation of various models for the application of DTS and the countless case studies that have been produced using DTS are all indicative of the flowering of interest that this revolution in translation studies caused.

With a distinctly different focus from the application-oriented and process-based translation theory which had dominated the field for much of its existence, DTS requires a fundamental paradigm shift in the way translation is viewed. The primary objective of DTS is to describe existing translations in order to account for their particular nature. Translations in DTS are thus viewed as facts of the target system only (Toury 1985: 19). This represents a radical shift in focus from translation theory and translation criticism, historically the two most dominant research based branches of the discipline. Much of translation theory aims to provide prescriptivist solutions to specific problems within the realm of translation thus informing the methodology of the applied branch of the discipline. Translation criticism, another major branch of the discipline, serves to evaluate translations which is useful in terms of quality control but does not necessarily contribute to a deeper understanding of the translation process. While DTS scholars do not deny the value of both translation theory and translation criticism as tools for improving the practice of applied translation, they see the matrix of the discipline as incomplete without a descriptive branch which aims not to hold the target-text up to any external standard but rather, by means of empirical observations, to account for its particular nature as a translated text. It is for this reason that any DTS case study begins from the basic assumption that the target-text is a stand-alone product in the target

system, to be analysed in the first place in terms of its *acceptability* in the target context, before any reference to its relationship with the source-text is considered (Toury 1985: 25).

Toury describes *acceptability* as: "the subscription of translated texts to the norms of the system into which they are accepted" (1995: 25). The concept of norms in translation is critical to DTS and is explained more fully later but generally speaking the more target-oriented a text the more acceptable it is to the target audience. On a textual level acceptability refers to the extent to which the translated text is adapted to meet the cultural expectations and expected world knowledge of the target audience. Instrumental texts (manuals, instructions, financial or medical texts, legal texts etc.) where the reader's interest lies in understanding the functional application of the information contained in the text are generally expected to be a hundred per cent acceptable to the target audience i.e. they are expected to bear no sign that the text was translated from a foreign context. The term *acceptability* is rather problematic however because of its misleading connotations and modern translation scholars prefer to use the more neutral term of target-orientedness. This is the term which has been used thus far in this research and it is the term that is preferred in this research apart from in this section which deals specifically with Toury's work on Descriptive Translation Studies. Analysing the target-text in terms of its acceptability or, in more modern terminology, positioning the text on the spectrum between total source-orientedness and total target-orientedness is the first step in performing a DTS case study. In so doing the researcher can develop a picture of where translation problems may have arisen. This is because the types of translational problems encountered by the translator depend in part on whether the translation is oriented towards source or target.

According to Toury (1985: 20) the first step in analysing a translated text in terms of its acceptability (i.e. to ascertain the target-orientedness of the text) in a target system is to locate the text within the target literary system. This is easily done in a case study such as this which takes as its object a novel. The publication facts of a novel and its presentation or packaging are good indicators as to its status in the target system. The choice of works generally published by the publishing house in question, the range in which the work is

published, the date of publication, the choice of illustration or decoration on the jacket cover of the novel, the blurb on the back or inside of the jacket cover and any critical praise the novel earns are all relevant factors in analysing a novel's position in a target system. Criticism in the media and, if it is available, academic criticism of the novel within the target system are also invaluable indicators of the novel's position in the system. This step of Toury's framework is expanded upon in the section entitled *methodology* in chapter two.

Toury's (1985: 22) second step in performing a DTS case study is a contrastive analysis of the source and target-texts with the goal of mapping the target text onto the source text in order to isolate what he calls "translational phenomena". Translational phenomena are solutions to translational problems. The goal of this step is to pair source segments with target segments in order to observe any shifts. A shift is not a mistranslation but rather the result of the translator's mandatory efforts to overcome syntactic or cultural gaps between the source language/culture and the target language/culture. The pairs chosen should reflect the particular focus of the case study. Shifts in DTS are not viewed in the negative light that is assumed by translation criticism but rather are accepted as inevitable products of the process of transferring text from one system to another. DTS therefore goes beyond the mere enumeration of these shifts but rather attempts to account for their particular nature.

The third step in Toury's (1985: 22) proposed methodology for the execution of a DTS case study is to identify and describe the relationships obtaining between the chosen translational pairs in terms of the functional/relational equivalence considered pertinent to the work under study. Equivalence is a complicated and problematic issue in translation studies that has fuelled great debate. It is not in the interests of this research to overly problematise the term but suffices to explain that in this research equivalence has two distinct meanings. The first refers to one of Vinay and Darbelnet's translation procedures explained later in this chapter and the second refers to equivalence as a translational relationship existing between two texts where a target-text segment corresponds to a source-text segment. Equivalence traditionally refers to a unidirectional motion where a target text is produced based on a pre-existing source text. For this reason many

theoretical views on what constitutes equivalence are intrinsically source oriented. For Toury, however, equivalence is not a theoretical concept but rather a label applied to an actual relationship assumed to exist between two texts (Toury 1980: 39). For this reason, the DTS view of equivalence constitutes a "reversal of perspective". By viewing equivalence in this way a scholar is able to ask questions about the type of translational orientation pertaining in a specific case and posit solutions accounting for a translation's adoption of that translational orientation (Schäffner 1999: 4).

The fourth step in Toury's (1985: 22) model for a DTS case study is the most interesting and is at the heart of DTS. It is at this stage that the researcher attempts to reconstruct the possible decision making process of the translator, taking into account the constraints in play. The researcher begins to produce a clear picture of the factors which led to specific translational problems that impacted on the nature of the translation. This is the stage where the researcher accounts for the particular nature of a translation and the stage where conclusions regarding the translation process can be made. However, in order for this step to be valid, it needs to take place within an analytical framework so as not to be the product of mere conjecture or intuition. The framework for analysing the particular nature of a translation is provided by the application of an analysis based on the concept of translation norms.

If an activity is to be considered translation, it needs to be governed by certain socio-cultural constraints. If a translator breaks these constraints in translating a text, the text will no longer be considered a translation by the community at large and the translator is likely to lose his credibility or status (Schäffner 1999: 7). For this reason scholars, particularly those interested in DTS, have increasingly viewed translation as a norm-governed activity. Norms are the values and ideas shared by a community governing what is acceptable or unacceptable, appropriate or inappropriate, right or wrong in a given situation (Toury 1995: 55). Norms are an invaluable tool in analysing a translation within the framework of DTS. By focusing on the target community's expectations, the researcher avoids prescriptivist source-oriented translation theory and is instead free to describe the real world factors that informed to the translator's decision making process.

As noted previously in this chapter, the basic assumption of a textlinguistic approach to translation is that the target-text and the source-text differ not only in terms of linguistic differences between the two languages but also in terms of regularities beyond sentence boundaries. For this reason norms in translation refer to the linguistic norms obtaining in the two languages but more importantly to the textual norms pertaining to the literary systems under consideration. These include language specific conventions relating to text type, genre and text class (Schäffner, 1999: 4). Text-type and genre norms ensure that a translator produces not only an equivalent text in terms of meaning but also, because he is aware of the similarities and differences in genre conventions between the two systems, a text which is able to occupy an equivalent position in the target literary system as the source-text occupied in the source literary system. An understanding of the dynamics of textual level norms is necessary for the DTS scholar to assess the position of the translation in the target system. By observing and describing translational shifts occurring on the textual level a researcher is able to account for the effect that the genre and text-type convention norms had in shaping the overall character of the translation

Toury (1980: 53) describes three types of translational norm: preliminary norms, initial norms and operational norms. Preliminary norms, as the name suggests, do not govern the translation process itself, but rather, what a community chooses to import into its language and literary system by translation (Toury 1995: 58). A community may choose to exclude certain texts, text types or genres for countless reasons ranging from ideology to market forces. Preliminary norms may reflect censorship in a specific community, its tastes and preferences or the exposure of a community to a particular genre. Research in preliminary norms in translation often concerns the development of literary genres in languages where they previously did not exist by the introduction of translations of texts from languages where the genre in question is well established. A discussion of the French literary system and its relationship to South African literature and Vladislavić is included in chapter 2. This discussion constitutes the presentation of the textual norms which shaped the publication of *La Vue Éclatée* in France.

Initial norms refer to the source-culture or target-culture orientation of the translation (Toury 1995: 56). The type of text to be translated determines the norms surrounding the level of source/target orientation of the translation. Instrumental texts (as discussed earlier) are usually totally target-oriented; the readers of these types of texts often not aware of their status as translations. Literary texts are usually more source-oriented because of reader's expectations that the original work of literature, its time and place, the author's style etc. be reflected in the target-text. The translation of literature is a process of negotiation between source norms which define the adequacy of the translation and target norms which define its acceptability. Adequacy refers to the norms reflecting the reader's expectations that the target-text closely reflects the original whereas acceptability refers to the target audience's ability to consume the translated product with a minimum of difficulty (Toury 1995: 56-57). Polemics surrounding the connotations of the terms *acceptability* and *adequacy* mean that many contemporary scholars choose to utilise the rather more neutral terms *target-orientedness* and *source-orientedness*. Chapter 4, the conclusion to this report, includes a comparison of *La Vue Éclatée* and *The Exploded View* in terms of their functional effects in the different contexts. It also includes an evaluation of the target text as a postcolonial text. The concept of initial norms is relevant to chapter 4 because source/target orientation is central to its concerns.

Operational norms govern the textual and linguistic decisions made by the translator (Toury 1995: 53). Operational norms are divided into matricial norms which govern the extent to which the textual matrix of the source text is mapped onto the target text. For example does the target text reflect the chapter structure, the paragraph structure, the sentence length and, in the case of verse, the rhyme and meter of the source text. Textual linguistic norms govern the choice of words and syntax in which the target text is formulated. The operational norms impacting on the production of *La Vue Éclatée* form the basis for the micro-textual analysis of the novel covered in chapter 3.

The concept of translation as a norm-governed activity is central to descriptive translation studies. The norms at play in any given translation are heavily dependent on the translator and on the trends in translation prevalent at the time of its execution. This fluidity means that norms are not a prescriptive concept but are by their very nature descriptive: they do

not prescribe the constraints under which translators *should* operate; they describe the constraints under which translators *do* operate. For this reason a norms-based approach is a replicable and reliable means of describing the factors that had a part to play in the formation of a translation's particular character. The above paragraphs described where in this report preliminary, initial, textual and operational norms are considered. This qualifies the research as validly norm-based and therefore consistent with DTS methodology. For this reason, further explicit reference to norms in the individual chapters is not necessary.

The execution of a DTS case study requires the careful application of the principles of the disciplinary branch to the research task. However, given the broadness of Toury's guidelines, several models for DTS analysis have been proposed. The model to be used in this case study is based on Jeremy Munday's systemic model for Descriptive Translation Studies (in Hermans 2002). The justification for choosing this particular model for analysis is threefold. Firstly its simplicity lends itself well to a process-based case study research; secondly, given the importance of text-function to the case study itself, this model's clear focus on text-functionalism bringing together aspects from systemic-functional linguistics and studies in socio-cultural frameworks makes it highly relevant; and thirdly it is very closely based on Toury's analytical framework for DTS. The details of the model and its application to this study are covered in the methodology section of chapter two.

1.4) Outline of chapters

The second chapter of this study includes an in-depth discussion of the methodology to be employed in carrying out the analysis briefly discussed above. It also includes detailed discussion of the topics of space, place, race and identity in South Africa, the role they play in *The Exploded View* and some of the problems of translating these topics into French. Included in this chapter is a plot synopsis of *The Exploded View*, brief character sketches and discussion of the relevant themes and issues of novel. In line with Jeremy Munday's model which calls for the positioning of the text under study within the literary system of the target-culture, the second chapter also includes a review of the reception of general South African literature and the literature of Vladislavić within France.

The third chapter is the in-depth micro-textual analysis of extracts from the novel. To avoid unnecessary repetition the chapter is divided into four sections. Each section deals with one of the four chapters from *The Exploded View*. Each of the four sections also covers one of the topics that this study takes as key themes in its analysis of the novel. These are space, place, race and identity. The sections of chapter three follow the same chronology as the chapters of the novel and are consequently: *Space in Villa Toscana, Race in Afritude Sauce, Identity in Curiouser* and *Place in Crocodile Lodge*. Because place can be viewed conceptually as space with encoded identity (which often entails race) and to avoid repetition, the final section is a broader application of the methodology which includes greater reflection on the function of the text as a whole and the effect of translation on this function.

The fourth chapter picks up on the tone of reflection in section four of the third chapter and provides a detailed discussion of the questions raised in the introduction using insights gained in the micro-textual analysis. The main issue discussed in this concluding chapter is that of the shift in function that occurs when a text is translated and the effect this has on the intended interpretation of the text. A comparison of the overall function of the original versus that of the target-text is provided. This chapter also evaluates the translated text, not in terms of translation criticism which is concerned with the quality of a translated product, but, rather, in terms of its status and validity as a postcolonial text representing South Africa in France. The issues raised earlier in this introductory chapter about the effect that translation can have on the authenticity of postcolonial writing are discussed in relation to the translation of *The Exploded View*.

Chapter 2

2.1) Methodology

The comparative analysis of *The Exploded View* (2004) and its French translation *La Vue Éclatée* (2007) is conducted using a customised methodological framework described in the following section. The focus of the comparison is on shifts in functionality between utterances in the source-text and their equivalents in the target-text. The analysis focuses on the micro-textual level which is covered in chapter three. In addition to the micro-textual analysis, conclusions about the function of the text as a whole are drawn from evidence provided the publication and presentation of the novel. This forms part of the current chapter. The methodology is based on Jeremy Munday's model for Descriptive Translation Studies (in Hermans 2002). Shifts will be identified in terms of Vinay and Darbelnet's (1958) seven translation procedures. The methodological framework utilises aspects of Wilson and Sperber's (2004) Relevance Theory as a useful analytical tool for accounting for these shifts. Both Relevance Theory and the seven procedures of Vinay and Darbelnet are amply explained in the paragraphs that follow.

Toury provides the guidelines for descriptive translation case studies but emphasises that each study should establish a custom-made methodology based on the specific questions and needs of the individual study. Toury's approach forms the basis for Jeremy Munday's model. The model has several stages. The first is the location of the source-text and target-text within their individual cultural systems. This can be done by analysing critical meta-texts produced in the source and target contexts. This stage of the analysis is covered in the following two sections of this chapter. The section, S*pace, Place, Race and Identity in Johannesburg,* deals with the cultural and historical context that forms the basis of the themes in the original text and considers the position of the text within South African literature. The section *South African Literature and Vladislavić in France* deals with the historical position of South African literature in France, the position of

Vladislavić and his work in France as well as an analysis of the publication facts and jacket-cover of the French translation of *The Exploded View.*

In Toury's (1985: 22) broad methodology the second step in performing a DTS case study is a contrastive analysis of the source and target texts. As discussed in the introduction the aim of this section is to isolate what Toury calls "translational phenomena". These are solutions to specific translational problems and can also be referred to as shifts. The concept of a shift is explained in the introduction and in the following paragraphs. This step relies on the identification of segments in the source text with corresponding segments in the target text so that they can be compared and the translational phenomena or shifts identified. The word *segment* is deliberately vague, a fact that allows this step to be modified to the specific requirements of any study. Segment pairs can be words, sentences, paragraphs or any other textual chunk that the researcher sees as relevant. The pairs chosen should reflect the particular focus of the case study. Toury's second step corresponds closely to the second stage of Jeremy Munday's model. The second stage of Munday's model requires a linguistic profile of the source-text to be compiled with a corresponding profile for the target-text. This linguistic profile will serve to highlight the areas in which cultural gaps are repeatedly encountered. In this study this profile consists of extracts from the original paired with corresponding extracts from the target-text. These extracts were chosen because they have a South African context specific referential or appellative function often with satirical intent in the source-text. In the methodology presented in this report, shifts are identified in terms of the seven translational procedures suggested by Vinay and Darbelnet in *Stylistique Comparée du français et de l'anglais* (1958).

Jean-Paul Vinay and Jean Darbelnet's seven procedures for overcoming *lacunae* are considered as shifts because they represent the mandatory efforts of the translator to overcome syntactic or cultural gaps imposed by differences in the source language/culture and the target language/culture. These procedures are broadly grouped into literal translation procedures and oblique translation. The literal procedures are (1) *borrowing*, where the translator chooses to leave a word in the original untranslated thereby introducing a foreign word to his readers; (2) *calque*, where a translator literally

translates the elements of a set phrase from the original language; (3) *literal translation*, where the translator directly translates the words of the original replacing them with equivalent words in the target language. The oblique procedures are (4) *transposition*, where words from a grammatical class are substituted with words from a different grammatical class; (5) *modulation*, where the point of view of an utterance is changed to accommodate the idiomatic requirements of the target language; (6) *equivalence*, where a set phrase or idiomatic expression is replaced with a set phrase or idiomatic expression with the same meaning in the target language though the semantic content may differ; and (7) *adaptation*, where the differences in the cultural context between source and target are considered so vast that the translator is required to create a new, culturally comprehensible, situation (cf. Jean-Paul Vinay and Jean Darbelnet 1958). To avoid repetition and in the interests of clarity, the procedures are described in more detail where they are encountered in the micro-textual analysis in chapter three.

The third and final step of the methodology proposed by Jeremy Munday is the core of a DTS analysis. It consists of the researcher attempting to account for the shifts and for the particular nature of the translation. The analysis of shifts in this case study is concerned with comparing the text-function of translated utterances to their original counterparts. As noted in earlier discussion, the nature of translation across cultures means that in many cases an informative function inevitably exists in the target-text where no such function existed in the source-text. Identifying and accounting for functional shifts of this kind form the basis of this case study. To help account for these shifts the methodology employed in the micro-textual analysis will draw on concepts provided by Sperber and Wilson's highly influential theory of communication, *Relevance Theory* (2004). Where necessary *Relevance Theory* is applied as an analytical tool for the micro-textual analysis of the shifts isolated in the second stage. Relevance theory is particularly well suited to the study in question for reasons that are considered and discussed once its key concepts have been introduced.

Sperber and Wilson, working in the 1980s, attempted to refine the work of previous communication theorists by creating a unified and simplified account of communication. This came in the form of *Relevance Theory*, a theory of communication based on the

nature of general human cognition. They postulated that human cognition is programmed to search for the maximisation of relevance and that communication is based on the hearer's expectation that a speaker's utterance will be maximally relevant in a given context (cf. Sperber and Wilson 2004: 607-632). Relevant information is defined in the work of Sperber and Wilson as *"any external stimulus or internal representation which provides an input to cognitive processes which may be relevant to an individual at some time"* (Sperber and Wilson 2004: 608). In other words an utterance which has some sort of impact on the way we view the world is a relevant utterance. This impact on the worldview of the hearer is referred to by Sperber and Wilson as a *positive cognitive effect* (Sperber and Wilson 2004: 608). Positive cognitive effects are the result of the hearer processing the code correctly (i.e. as the speaker intended) within the context in which it is uttered. Positive cognitive effects come in four varieties: 1) the hearer derives new assumptions, 2) the hearer's assumptions are strengthened or reinforced thanks to the relevant input, 3) the hearer revises his assumptions based on the new relevant input and 4) the hearer abandons his assumptions based on the new relevant input. The most important of these positive cognitive effects is the derivation of new assumptions. Sperber and Wilson refer to this cognitive effect as the derivation of a new *contextual implication* (Sperber and Wilson 2004: 608).

The role of assumptions and contextual implications is very important to the relevance theory view of human communication. Relevance theory views context as the place, time and situation in which an utterance is produced, all the information assumed to be true by a hearer at any moment and the hearer's memory all of which feed into possible interpretations of the speaker's utterance based on the hearer's assumptions. Sperber and Wilson call context "a psychological construct, a subset of the hearer's assumptions about the world" (Sperber and Wilson 1986: 15 in Gutt 2000). This information is referred to in relevance theory as the *assumption schema* of the hearer (Gutt 2000: 24). When a hearer receives an utterance he first decodes the semantic data then chooses an optimally relevant interpretation from any number of possibilities contained in his assumption schema. This marks a radical shift in the way context is viewed. In the relevance theory framework the context is not given by the situation in which an utterance is produced but rather is selected by the hearer based on his decision as to which context in his

assumption schema provides the most optimally relevant interpretation of the utterance (Zhongang 2006: 44). The optimally relevant interpretation is the interpretation that yields the greatest positive cognitive effects at the least amount of processing effort. Because the search for optimal relevance is a basic feature of human cognition, hearers assume that speakers have given them relevant information and tend to choose the interpretation which costs the least processing effort (cf. Sperber and Wilson: 2004). A speaker utterance, having been filtered through the assumption schema of the hearer who selects the optimally relevant interpretation, becomes truth-conditional and is known in relevance theory terminology as the *propositional form*. In a successful act of communication the propositional form arrived at by the hearer is the same propositional form that was in the mind of the speaker. The propositional form results in the positive cognitive effect which goes on to furnish the assumption schema of the hearer with new contextual information.

Toury claims that most translations strike a balance between acceptability (target-orientedness) and adequacy (source-orientedness) though each particular case of translation may favour one over the other to some extent based on the specific requirements or functions of the text in question (cf. Toury 1995). *Relevance Theory* provides an effective tool for analysing this decision making process in the form of processing effort vs. cognitive effects. Thus a researcher can effectively account for translational shifts by analysing where a translator has opted for a source-oriented approach considering the positive cognitive effects worth the extra processing effort required and where he has opted for a target-oriented approach because the cognitive benefits of a particular utterance are not worth, in his estimation, the processing cost. In addition to this, the comprehensive view of context adopted by *Relevance Theory* makes it highly suitable as an analytical tool for this study. This is because the role of context in defining the function of the text in its original setting as opposed to its function in the target-culture is of importance.

2.2) Space, Place, Race and Identity in Johannesburg

Anthropologists have noted how human beings, individuals and societies, are preoccupied with the organisation of the space in which they live and work. Space is claimed by people when they manipulate it according to their tastes and preferences. In this way space is adapted to reflect the identity of the people inhabiting it: space with identity becomes place, an encoded space inscribed with tacit messages for other people to see and interpret (c.f. Low 2003, Ballard 2004). The ways in which different groups of people or societies encode space, the social, political, spiritual significance ascribed to different spaces, and the relationship between people in a society and specific spaces are all physical manifestations or visible signs of a society's culture (culture here defined in the anthropological sense as the complex of norms governing the behaviour of a specific group) (c.f. Low 2003, Hirsch 1995, Bender 1993). The organisation of space as an instinctive means of delineating one's territory or marking one's individuality is shown by children who arrange their bedrooms according to their own preferences. The tendency to organise space to reflect individuality extends from these intimate, domestic terms to the way in which cities, nations and societies organise the space within their borders.

The notion of town planning is as old as the history of urban life. Many ancient societies employed strict guidelines in the building of their cities. The Indus Valley Civilization based at the cities of Mohenjo-Daro and Harappa in what is today modern Pakistan employed a strict grid pattern urban layout as early as B.C 2600 (c.f. Eraly 2000). Cities in Pharaonic Egypt, Ancient China, Babylon, Ancient Greece, the Roman Empire and Mexico were all built on a grid pattern. While certain universals of town planning exist, the grid pattern being an obvious example of efficient design, individual societies also employ specific cultural elements in the planning of cities. Egyptian cities were oriented so that roads originating from the royal palace and main temple would meet in the central plaza at the centre of town, Chinese urban planners were guided (and often continue to be guided) by the principles of Feng Shui and in classical India laws governing the segregation of people of different castes and their access to facilities informed the way cities were organised. Urban spaces have always been organised along the lines of

separation most often based on social class or income but also along the lines of caste, religion and race.

In South Africa, since the arrival of European settlers, space has always been organised along racial lines. Segregation or the systematic spatial separation of people had been an official policy in much of South Africa long before formal Apartheid was born in 1948. The infamous Native Land Act of 1913 prevented black people from owning land in urban areas limiting them to land in reservations which accounted for only 13% of the country's area and The Urban Areas Act of 1923 forced "non-white" people to live in race-specific areas known as locations, sowing the seeds of the residential segregation that would characterise the country for most of its history (c.f. Beavon 2004). However, apartheid crystallised and formalised the tendency to separate the use of space according to skin colour and it can be confidently said that the crux of apartheid policy was based on a preoccupation with land and space. This can be seen in much of the key legislation which underpinned the system including the Natives Laws Amendment Act of 1952 which further governed the rights of black people to inhabit urban spaces, the institution of more rigid pass laws, the Separate Amenities Act of 1953 and, most crucially in terms of the structure of South African towns and cities, the Group Areas Act of 1950.

The Group Areas Act effectively prevented the mixing of racial groups in residential areas by dictating where various races could legally reside. It was the cornerstone of the Government's segregationist policy. Areas that had become racial and cultural melting pots through the organic development of cities were now designated as "black spots". These "black spots" were scheduled for bulldozing once the residents had been forcibly removed from their homes and translocated to areas the Government deemed more appropriate (Beavon 2004: 109). Many of these forced removals were justified within the rhetoric of slum clearance under the auspices of the Slums Act of 1934 but they were in reality a way of removing "non-white" influences from city centres (Beavon 2004: 95). Forced removals represent one of the most visible and harmful excesses of the apartheid era leading to the destruction of dynamic community bases like Sophiatown in Johannesburg and District Six in Cape Town, and setting up a design logic that would have lasting impacts on the character of South African cities. South African cities became

places where the absurdity of the apartheid ideology of separation became manifestly evident. This is because the cities depended on black labour for their economic viability but black people were not allowed to integrate into the mainstream urban structures of the cities and were restricted to dormitory towns located far from the city centres and white suburbs where they worked. Placelessness and alienation were fostered among the urban blacks while discourses of fear and distrust were rife among suburban whites. Segregation in South African cities became physically and psychologically entrenched in the years of apartheid, a drop in civilised standards being widely viewed as an inevitable consequence of integration (c.f. Beavon 2004, Nuttall and Mbembe 2008). Black people were considered by the Government as migrant labour, as essentially rural creatures, having no natural place within urban life, the domain of the civilised white. This standpoint was particularly ridiculous in the context of Johannesburg which, from its earliest years, was a beacon of economic opportunity which attracted fortune seekers both black and white quickly becoming a city of unprecedented racial mixing in its early life (c.f. Beavon 2004, Hilton and Vladislavić 1998).

The meteoric rise of Johannesburg as a major urban, industrial and economic centre whose birth and development coincide with that of modern South African history makes it particularly interesting as a site which physically embodies changes in the social and political atmosphere of the country. For much of its life the city has been one of the fastest growing cities in the world. Within forty years of its founding following the discovery of gold on the Witwatersrand, the city had 300 000 inhabitants, far outstripping Cape Town, 250 years its senior (c.f. Beavon 2004). It very quickly became the economic hub of Southern Africa, a status which it continues to enjoy. Johannesburg is even more unique in this regard as it is built in a relatively inhospitable region, a featureless plain marked only by a few rocky ridges and with no significant natural water source. It is a city which has always been characterised by a brash, practical and aggressive attitude, favouring quick profits and flashy lifestyles. This character led Charles van Onselen to conclude that Johannesburg's "shallowly-rooted, first-generation bourgeoisie and the crass *nouveau riche* of subsequent generations have always felt more comfortable in the bank, the stock exchange and the sports stadium than they have attending a church, sitting in a concert hall, walking through an art gallery, reading in a library or even serving in

the ranks of their city council" (in Nuttall and Mbembe 1998: 12). It is these practical characteristics and the immense wealth of this young city that have allowed Johannesburg to become such a dynamic site of flux and change.

Apartheid urban planning principles were applied to Johannesburg when Sophiatown was cleared and its residents transferred to Meadowlands in what would become Soweto. Soweto or South West Township, a name devoid of character and identity which merely designates its location and function, would become the home of black Johannesburg, the largest black urban centre in the country and the site of much of the political agitation and resistance against apartheid. The CBD became a glitzy retail area modelled on American downtown spaces with shopping and entertainment options. White people lived in the suburbs surrounding the CBD. The suburbs became a leafy paradise in stark contrast to Soweto which, for much of its existence, housed the city's workforce in barracks-style, prefabricated huts which the residents were not allowed to own but rented from the Government. The apartheid urban design project created "identity-affirming spaces" for white people in which Europe was simulated and white people could feel at home (Ballard 2004: 54). A commuter culture was thus established with black people travelling long distances from Soweto, and later Alexandra, into the suburbs and industrial areas where they worked. "Social distance and spatial distance were thus coordinated" (Ballard 2004: 55) with white people in the "civilised" centre and black people in the "uncivilised, grotesque" periphery (Sibley 1995: 50-51 in Ballard 2004). The city thus developed a disunity of space and a sense of separation which would persist into the post-apartheid era: an era which would see momentous changes in the city (c.f. Nuttall and Mbembe 2008, Beavon 2004, Hilton and Vladislavić 1998).

Starting in the late eighties, when strict apartheid legislation began gradually to loosen its hold on the city, and culminating in the post 1994 era, the relatively cheap high-density, inner-city areas like Hillbrow, Joubert Park and Berea began to attract Black residents migrating from the countryside and from various parts of Africa. This was accompanied by a movement north by many white people who took up residence in suburbs in and around Sandton which was gradually becoming the new business centre. The inner city experienced rapid and uncontrolled influx of low-income or unemployed people and was

abandoned by many of the city's major banks, businesses and financial institutions which perceived the area to be increasingly unsafe and chaotic. The inner city rapidly declined, becoming an economically depressed area characterised by crime and poor living standards. In many ways, despite the perception of the area by whites as an insalubrious no-go area, the inner city has become the heart of the new Johannesburg as an African city. No longer a "white space" or a European style city which just happened to be located in Africa; the inner city underwent a radical paradigm shift becoming the heart of urban transformation and "africanisation" in South Africa (c.f. Nuttall and Mbembe 2008, Ballard 2004, Beavon 2004). Vladislavić deals with the rapid transformation of Hillbrow in one of his most famous fictional works, *The Restless Supermarket* (2001). The novel is set in Hillbrow in the years immediately following the transition to democracy and concerns the reactionary white character of Aubrey Teale who views the changes taking place around him in Hillbrow in a distinctly negative light as a loss of order and standards. He reads the city in terms of an insane obsession with ordering and classification that extends from his occupation as a proof-reader. Aubrey Teale spends much of his time in the moribund and expressively named *Café Europa*, an idealised bastion of European identification in a neighbourhood which is rapidly becoming the heart of a new African Johannesburg.

The culture of segregation, fear and hostility sustained by the oppressive and demagogic apartheid regime for much of South Africa's history is a psychological burden that South Africans have had to process since the transition to democracy. White South Africans in particular have had to undergo a massive shift in perspective under the new disposition, re-evaluating their position in society, challenging old perceptions and adapting to a new social order in which their position of authority and privilege is no longer guaranteed by law (c.f. Steyn 2001). For many white people who occupied the conservative end of the political spectrum the end of apartheid represented the collapse of an entire belief system and the start of a period of adjustment and transformation of old prejudices, long-held views and culturally entrenched racism. Forty years of institutionalised racism had a profound effect on the psychology of the white population meaning that even after the end of formalised racist policy many white people had yet to learn to relate to the black population in a deep and meaningful way (c.f. Steyn 2001). For most whites, even those

who were considered liberal during the struggle years, the post-apartheid reckoning represented by the Truth and Reconciliation Commission revealed a level of complicity with apartheid from which very few white people can claim exemption. Feelings of guilt, shame and embarrassment along with a hyper-sensitivity to being perceived as racist characterise the psychologies of many liberal-minded post-apartheid white South Africans (c.f. Steyn 2001). The extent to which the character and spatial layout of Johannesburg has come to be influenced by the anxieties of its white residents in the face of massive social change in the post-apartheid era cannot be underestimated.

Johannesburg in the 21st century is experiencing a phase in its development which is characterised by rapid and consistent urban spread of residential estates and secure business parks away from the city centre particularly towards the north, the development of gated communities, security villages and townhouse communities, the erection of high walls and the installation of private security infrastructure in the suburbs (c.f. Beavon 2004, Nuttall and Mbembe 2008, Ballard 2004). These can be accounted for as attempts by the middle classes, still predominantly white but with a steadily increasing number of black nouveau riche, to isolate themselves from the rapidly shifting demographics and social realities of Johannesburg and the spiralling crime rates that the city has experienced since the end of apartheid. A closer look at the architectural trends in the city also reveals an interesting phenomenon. Security villages and townhouse complexes have increasingly been built in styles modelled on formulaic European architectural modes particularly Tuscan. Mbembe calls this "architecture of hysteria" and explains it as follows:

> The architecture of hysteria in contemporary South Africa is the result of a painful, shocking encounter with a radical alterity set loose by the collapse of the racial city. Faced with the sudden estrangement from the familiar resulting from the collapse of the racial city, this architecture aims to return to the "archaic" as a way of freezing rapid changes in the temporal and political structures of the surrounding world. It is an architecture characterised by the attachment to a lost object that used to provide comfort.

> (Mbembe 2004: 402 in Graham 2006)

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The popularity of these styles among middle-class whites has been viewed as a psychological identification with a stylised European identity in which they feel safe and comfortable: European, white-identifying islands in a rapidly Africanising city where they may feel besieged, groundless and disoriented (c.f. Ballard 2004, Goodman 2006). Ballard (2004: 52) uses the word "semigration" to describe the efforts made by some white people to withdraw from democratic South Africa by insulating themselves in gated communities and enclosed neighbourhoods.

This argument can be countered by saying that segregation from black people is not the primary motivating factor behind these forms of residential developments but rather the very real fear of crime and the sense of security that these complexes provide in a crime riddled society. Whatever the motivation behind this design logic, the erection of high walls, the installation of security infrastructure, the development of fortress like security complexes and the removal of life from the public domain and the streets into private quarters has nonetheless had the effect of perpetuating the segregated nature of the city by excluding the possibility of large scale integration of the black and white communities (Ballard 2004: 63). Vladislavić is a committed Johannesburger and his keen analytical eye and great personal interest in the culture, architecture and identity of the city is manifested in his collaboration in the compiling of a book of critical essays dedicated to the theme entitled *Blank_ Architecture Apartheid and After* (Hilton, Vladislavić: 1998)*.* As mentioned above in the brief discussion of *The Restless Supermarket,* the city of Johannesburg is the primary inspiration and the setting for much of his fictional work too. His work is largely set in Johannesburg and is very often critically concerned with the city and the effects of shifting paradigms of urbanity on his characters. Another work of dedicated city writing by Ivan Vladislavić is his most recent novel *Portrait with Keys: The City of Johannesburg Unlocked* (2006). It is made up of autobiographical episodes set in the author's home suburb of Kensington, nearby suburbs and the city centre. The episodes take the form of personal reflections and anecdotes about the city, its people and the peculiarities of its specific locales and give a clear indication of the importance the author places on the city of Johannesburg as both the inspiration and subject matter of his work.

The Exploded View (2004) concerns a very different Johannesburg: that of the 21st century in which the city has definitively spilt out of the confines of its apartheid planning paradigms and is exploding outward in every direction into the empty veld. This is peri-urban, periphery or frontier Johannesburg a space that is in a state of rapid expansion. It is also a space characterised by consumer-driven architectural forms speedily erected in response to the keenly felt demand for safe, secure housing by a fast expanding middle-class. It is a city of cars, highways and roads where long distances, inhospitable conditions and the fear of crime mean that pedestrian traffic is limited to hawkers, beggars and low-income domestic workers going to and from their places of work in suburban homes. White people, and black people of means, are rarely seen on foot in suburban Johannesburg; they have become divorced from public spaces and inhabit urban space in a unique way commuting from secure homes to secure work and retail spaces in the privacy of their vehicles. Because of this they rarely, if ever, engage in a communal experience of the city. In contrast to this, the vast majority of people, the black working class still live in conditions very similar to those they lived under during apartheid. Government housing initiatives have led to the creation of vast, soulless satellite towns formed by row upon row of identical low-cost housing. They are cheaply built, badly integrated with the mainstream city, service delivery is lacking and facilities remain basic. The parallels between these housing schemes and apartheid townships are striking.

Much of the action in *The Exploded View* takes place in these periphery areas of Johannesburg. The book is divided into four unrelated chapters with four different protagonists. The only thing binding the four episodes is the recurrence of narrative details which appear across the episodes and the centrality of the city in all four episodes. The disconnected narrative structure of the novel emphasises its central trope, that of the exploded view: a way of visually representing the design of a mechanical device by illustrating all its constituent parts floating in space so that the links and joins between them and their positions within the overall mechanism can be clearly observed.

The chapters are *Villa Toscana, Afritude Sauce, Curiouser and Crocodile Lodge.* In *Villa Toscana*, a statistician by the name of Budlender navigates the city as part of his job

drafting a new questionnaire document for the national census. His work takes him to *Villa Toscana*, a Tuscan style security complex in which one of his subjects, Iris du Plooy, a continuity presenter for SABC, lives and for whom he develops romantic feelings. The chapter takes the form of a story of unrequited affection but is really about Budlender's relationship with the city around him. He tries to ascribe meaning to the city by decoding it in terms of statistical data. He is also keenly aware of the emptiness of the stylised architecture that surrounds him in *Villa Toscana*. As the sheer falseness and absurdity of the *Villa Toscana* townhouse complex and its artificial lifestyle become clearer to Budlender so too does the absurdity of the project in which he is engaged. He begins to doubt the honesty of Iris du Plooy in answering the questions on the sample census. In his final meeting with her she smiles at him awkwardly in the same empty way that continuity presenters do when the camera fails to cut away in time, and he realises that his relationship with her is as imaginary as the environment in which it took place.

The second chapter is called *Afritude Sauce* and concerns the character of Egan, a drainage engineer charged with planning the sewage system at a low-cost housing development on the outskirts of Johannesburg called *Hani View*. The chapter largely concerns Egan's relationship with the settlement of *Hani View*, his attitude to the residents and his identity as a white person in a black space. This theme is extended as the chapter has Egan dining with black colleagues involved in the planning of the housing scheme at an African themed restaurant; an engagement at which Egan is left feeling progressively isolated, alienated and uncomfortable as the only white person at the table. The chapter is interesting in terms of its thematic engagement with space in that it captures the ironic distance between the plans for the settlement of *Hani View* and the realities of the area: the plans being a modernist, Eurocentric vision while the reality is an impoverished, ramshackle African reality. *Bra Zama's* eatery where Egan first samples *Afritude Sauce* at the work dinner with his black colleagues is also an interesting space because its distinctly African décor of masks and the waitresses dressed in traditional African costume are all attempts to impose an artificial and stylised Africaness or a colonial-anthropological view of Africa onto an eatery in a modern African city. *Bra Zama's* Eatery underlines the shallow cultural rooting of Johannesburg which is a city of easily identified consumer symbolism.

Curiouser, the fourth chapter, is about Simeon Majara: a black South African artist who has achieved notoriety with various experimental art installations dealing with the theme of genocide. *Curiouser* is the name of his latest project the main premise of which is the removal of curios from their mundane, tourist craft-market platform and their repositioning on the platform of "high art" at the hands of the artist. The chapter is concerned with the notions of art, craft and the representation of Africaness. It also concerns Simeon Majara's own perceived alienation from his Africaness because of his elevation into the artistic elite which has been historically white dominated. This is illustrated by his living in Greenside, an affluent, primarily white neighbourhood. The central trope of the novel, that of the exploded view as a way of visualising the way a mechanism is put together, is clearly represented in the form of the *Curiouser* project. Majara mutilates, dissects, rearranges and recontextualises the curios, creating bizarre and interesting juxtapositions. This reinterpretation of an iconic, touristy craft which represents the consumerisation of African culture and its transfer into the realm of fine art symbolically represents Majara's own situation in which a black South African, like so many others in the post-apartheid era, has broken out of the mould imposed by history and entered the middle classes. From the point of view of this study the chapter's main interest lies in the way the novel represents black, white and male South African identity.

Crocodile Lodge is the final chapter in the novel. It concerns Gordon Duffy, a man who puts up billboards for a living. Many of the billboards are for cluster developments on the outskirts of Johannesburg and the narrator mentions that Duffy had put up the billboard for the recently built *Villa Toscana* from the first chapter. *Crocodile Lodge* is the name of the project he is currently working on: an African themed cluster development close to the Italian themed *Villa Toscana* and the French themed *Cote d'Azur* townhouse complexes. Duffy is aware of the absurdity of having an African themed complex in Africa alongside various other themed housing complexes, and his musings on the subject are part of a more general trend in his character to deconstruct and try to make sense of the city that surrounds him. It is Duffy who first introduces the concept of the exploded view describing how as a boy he would read volume after volume of *Popular Mechanic,* an American magazine devoted to science, technology and home improvement.

Observing the exploded diagrams of household appliances and mechanical consumer objects in the magazine he would long to live in the America of the fifties: a prosperous, middle-class, well-ordered, neat world in which everything was clearly the sum of its parts. He seems to apply this way of thinking to the city which he views as a complex mechanism of discrete elements all working in harmony: a mechanism of which he forms part and to which he is physically connected by devices like his radio, car and mobile phone. It is when he loses his phone that his sense of order crumbles and searching for it at the site of *Crocodile Lodge* he is accosted by thieves and killed in the dramatic conclusion to the novel.

The Exploded View can be seen as a novel about four protagonists trying to decode Johannesburg within the frameworks of their own understanding. Budlender, the statistician, tries to impose meaning on the city by analysing it in terms of statistical facts and in the process he discovers the futility of the endeavour as well as the hollowness of easily quantifiable facts and outward appearances (c.f. Helgesson 2006, Graham 2006, Goodman 2006). Egan, the sewage engineer, views the city in terms of shifting layers which relate more or less to idealised blue-print plans. The reality of an African city upsets him because it deviates from the architectural plans and models, and he suggests that the models should more accurately reflect an African setting. The fact that he is disappointed when the reality of Africa doesn't match up to the stylised European-modelled plans illustrates his own discomfort with living in an African reality and his preference for European modes of living (c.f. Helgesson 2006, Graham 2006, Goodman 2006). This discomfort becomes clear at his awkward dinner with his black colleagues. Simeon Majara is an artist and, like most artists, is critically engaged with deconstructing meaning and illustrating inconstancies in contemporary culture. The fact that Majara, unlike the other characters, is actively engaged in deconstructing his surroundings makes his identity crisis all the more acute. The inconsistency in his own life stems from the fact that his art guarantees his privileged position in society but draws inspiration from the suffering of others in genocides around the world. His most recent project *Curiouser* is based on the hard work of the craftsmen of thousands of curios who received only the tiniest fraction of what Majara received for selling the artworks (c.f. Helgesson 2006, Graham 2006, Goodman 2006). Gordon Duffy in the last chapter

visualises the city in terms of a mechanical device with constituent parts working in tandem. He views accidents and unfortunate events not as the product of mere chance but rather as a mechanical failure of the city. This way of viewing the city leads to his downfall as his obsession with order and connectivity leads him to return to the building site of *Crocodile Lodge* to retrieve his lost phone, even though he is aware of the dangers (c.f. Helgesson 2006, Graham 2006, Goodman 2006).

The complexity of the novel is created by the sometimes playful and sometimes serious interaction of the characters with the city that surrounds them, by their wrestling with their own identities within the city and by the dynamic role played by the city itself which essentially becomes the central protagonist of the novel binding all four vignettes together. Vladislavić, in common with most city writers, inverts the relationship between plot and setting. The plot becomes a mechanism with which to explore the setting as opposed to the setting being the scene for an unfolding plot. It is for this reason that the disconnected plot of the novel doesn't jar the reader. The novel is unified by its setting and the centrality of the city. For a South African reader, in particular a reader familiar with Johannesburg, these elements as well as the underlying satirical tone which is meant to show up the absurdities in our own lives are all immediately clear. The object of this study, as stated in the introduction, is to uncover how the translated text functions in the European French context where these complexities may not immediately be appreciated. A historical perspective on the place occupied by South African writing in the French speaking world is an important step in understanding the position of Vladislavić and his work in France.

2.3) South African Literature and Vladislavić in France

The 1970s and 1980s were the height of the struggle against apartheid when the world turned its attention to the situation in South Africa, imposed sanctions and instituted cultural and sporting bans. It was in this period of international awareness that a flowering of interest in South African literature took place in France. This is perhaps due in part to the strong links that André Brink and Breyten Breytenbach, two of the most influential anti-apartheid writers, had with France. Brink studied at the Sorbonne and Breytenbach was granted French citizenship and lived his exile in Paris from where he

continued to work as a politically engaged writer. South African literature in France is overwhelmingly dominated by the white quartet of anti-apartheid writers made up of Nadine Gordimer, André Brink, Breyten Breytenbach and J.M Coetzee. The dominance of these writers is astounding: one in three books of African fiction, whatever their country of origin, is written by Breytenbach, Brink, Coetzee or Gordimer (Richard 2005: 12). This success rate, begun in the years when these writers were in the avant-garde of anti-apartheid activism, continued in the post-apartheid era: between 1994-2005 one South African book in three translated into French was by one of these authors (Richard 2005: 12). Antjie Krog has also joined the ranks of white South Africans published in France with her first two titles being published in French translation in 2004 (Richard 2005: 13).

The late 1980s also saw sustained public funding for the publication of a number of literary journals dedicated to South African literature in France in which a number of new names were given exposure including, to a limited extent, Ivan Vladislavić (Richard 1995: 41). In 1985 *L'Afrique littéraire* under the control of Jacques Chevrier dedicated its first quarterly issue to South African literature. The issue is called *Littératures d'Afrique australe, l'apartheid: la situation et ses représentations* and contains critical discussions of black authors previously little known in the French context like Bessie Head, Pascal Gwala and Alex La Guma (Richard 1995: 40). Since 1994 five works by Bessie Head have been translated into French. In the same year, 1985, the journal *Autrement* published an issue under the name *Afrique du Sud* which included a review of contemporary black writing, poems by Breyten Breytenbach and an interview with the elderly Alan Paton (Richard 1995: 40). In 1986 *Les temps modernes* published an issue called *Afrique du Sud: demain le feu* which contained work by a broad range of South African writers including Ahmed Essop and Njabulo Ndebele. It can be considered the first anthology of South African stories published in French translation (Richard 1995: 40). In 1988 the journal *Europe* published its own issue dedicated to South African literature called *Littératures d'Afrique du Sud* the bulk of which consisted of short stories by authors like Alex La Guma, Bessie Head, Ahmed Essop and Njabulo Ndebele (Richard 1995: 40). With the gradual dismantling of apartheid in the late 1980s early 1990s the interest in South African literature in France waned (Richard 1995: 41). The creative impetus within

South Africa, which for so many years had been fuelled by activism, had been lost and with it the widespread international interest in South African literature. The eve of the 1994 elections saw renewed interest in the South African context in France and the *Revue Noire* dedicated its December 1993 - February 1994 issue to South African visual art and literature under the name *Afrique du Sud: panorama artistique*. It is in this issue that Ivan Vladislavic, previously unknown in the French speaking world, first receives mention as a critical voice of the post-apartheid era (Richard 1995: 41).

The first work by Ivan Vladislavić to be translated into French was *Missing Persons* (1989) which was translated by Jean-Pierre Richard and Julie Sibony and published under the French title *Portés Disparues* (1997) by the publishing house *Éditions Complexe* in their collection *Heure Furtive*. This represents an eight year delay between the publication of Vladislavić's first fictional work in South Africa and its publication in French translation. However, as his notoriety grew in South Africa and abroad, this publication was quickly followed by translations of his other works. The French translation and publication of the works of Ivan Vladislavić has largely been handled by a large Swiss publishing house called *Éditions Zoé*. *Éditions Zoé* deals with a wide range of Swiss, European and world literature published in different collections. The works of Ivan Vladislavić are published in the collection known as *Écrits d'ailleurs* which includes writings from a number of contexts, including Africa and other post-colonial contexts not covered by their other collections. The French translations of Bessie Head's work are published in this collection. The first work by Ivan Vladislavić published by *Éditions Zoé* was the French translation of *The whites only bench,* a single short story, published in South Africa as part of the short story anthology *Propaganda by Monuments* (1996) translated by Christian Surber and published in French as *Le banc reservé au blancs* (2004). The following year saw the translation and publication of the entire anthology, translated by the same author, under the name *Les monuments de la propagande* (2005). The delay between the English publication of this anthology and the French translation is nine years. The *Exploded View* (2004) was translated into French (again by Surber) and published in 2007. The latest book by Vladislavić, *A portrait with keys: The city of Johannesburg unlocked* (2006), has recently been translated and was published by *Éditions Zoé* in October 2009 under the name *Clés pour Johannesbourg - Portrait de ma*

ville. The respective delay between the South African and French publications of these two latest works is three years. The diminishing lag-time between the publication in South Africa of works by Ivan Vladislavić and their translation into French indicates the growth in the popularity of this author in the French speaking world. A notable omission remains, however, in that *The Restless Supermarket* (2001), widely considered a masterpiece among Vladislavić's fiction, has yet to be translated into French.

The first stage in a DTS analysis according to Jeremy Munday's Toury-inspired model is the analysis of the position of the target text in the target culture. The above paragraphs went some of the way towards contextualising *The Exploded View* and the works of Ivan Vladislavić within the broader framework of South African literature in French publication. A good indication of a translated work's position in the target system is provided by a contrastive analysis of the publication facts and presentation of the French and English versions of the book. As mentioned above *The Exploded View* was published by *Éditions Zoé* within their *Écrits d'ailleurs* collection. The decision to publish the novel in this collection immediately marks the book as a text from an exotic context: readers choosing to buy and read the book partly in the interest of learning more about South Africa. Differences in the appearance of the two versions are also telling. The cover image of *The Exploded View* is an impressionistic painting by South African author Mary Wafer depicting a highway bridge spanning an underpass typical of those found on the peripheries of Johannesburg. The image is highly evocative to anyone living in South Africa, particularly those who live on the highveld. The decision to use the work of Mary Wafer on the jacket cover seems to have been a very carefully considered decision based on the similarities in the thematic concerns of her work and that of *The Exploded View.*

Mary Wafer's work is concerned with creating a deeply evocative sense of place that is distinctly local: she explores issues of exclusion and marginality in relation to space by focusing on alienating peripheral transportation structures like highways, bridges and petrol stations (Mary Wafer Biography 2009). This jacket cover, designed to appeal directly to the South African reader and evoke the central themes of the novel in a direct and thoughtful way, contrasts with the image chosen for the French cover. The cover of *La Vue Éclatée* exhibits a photograph of a township scene, complete with ramshackle

housing, litter and local people going about their business. It is a scene of urban poverty meant to evoke an image of South Africa much more familiar in the minds of the French reader and it is an image to which French readers would be immediately drawn given the exotic milieu it evokes. The jacket-cover image is a choice made by the marketing department of a publishing house. Marketing is a key indicator of the readership to which the book is intended to appeal and illustrates, to some extent, the intended function of the text in that target market. The South African cover image is abstract but familiar: an impressionistic but beautiful representation of something mundane that is often seen but rarely looked at. The French cover image is immediately obvious as a typical South African scene: clear, photographic and documentary. The different jacket-cover images for the French and South African versions of the book graphically illustrate the different functions that readers in the different contexts will experience when reading the book. South African readers, particularly those who live in Johannesburg, are experiencing the familiar when they read the *Exploded View*. Familiar places are visually remembered and identified with when described by Vladislavić. The places evoked perform a central role in the narrative structure of the novel by involving the South African reader intimately and directly in the unfolding stories. When a French reader reads *La Vue Éclatée* he is experiencing the unknown and mysterious, learning about Johannesburg from the detailed descriptions of the places which contextualise the stories.

A comparison of the "blurb" on the back of the novels is also revealing in terms of differences in the function of the two texts. The blurb on the French translation, which appears on the back, is given below followed by the English blurb which appears on the inside of the jacket-cover.

> « Les limites de Johannesbourg dérivent au loin, glissent par dessus des crêtes et des vallées intouchées, s'arrêtent un instant dans des abris précaires puis se remettent en route. À la marge, là ou la ville se fond provisoirement dans le veld, se développent des environnements nouveaux que personne n'aurait pu imaginer. »

> Dans l'Afrique du Sud d'Ivan Vladislavic, tout est en reconstruction, des bâtiments pour les petits revenus aux lotissements de luxe sécurisés. Il en est de même des relations sociales : tout est à réinventer. La ségrégation d'autrefois a bel et bien disparu, mais il reste un rapport malaisé entre les différentes populations qui composent le pays. Quatre histoires se déroulent,

liées par leur décor, la péripherie de Johannesbourg, qui devient ainsi le personnage principal de ce roman, tout en laissant aux protagonistes de chair assez d'espace pour se débattre dans les tourments de l'amour, de l'incertitude et de la création.

Malgré des thèmes pessimistes, la fantaisie ludique, la verve satirique et la drôlerie de Vladislavic emportent le lecteur.

<div align="right">(La Vue Éclatée : back cover)</div>

"The boundaries of Johannesburg are slipping away, sliding over pristine ridges and valleys, lodging in tenuous places, slipping again. At its edges where the city fades momentarily into the veld, unimaginable new atmospheres evolve…"

This half-made world beside the freeways, where Tuscan townhouses are jostled together with township matchboxes and shanties, is the setting for Ivan Vladislavić's new book. In a quartet of interlinked fictions, he unfolds the stories of four men - a statistician employed on the national census, an engineer out on the town with his council connections, an artist with an interest in genocide and curios, and a contractor who puts up billboards on building sites. As they try to make sense of a changed world, themes that have not been explored before in South African fiction come vividly to life. Ranging effortlessly across distance and time, Vladislavić deftly explodes our comfortable views and shows us what lies behind the seductive surfaces.

<div align="right">(The Exploded View: jacket cover)</div>

While the French version of the blurb is clearly based on the English, containing the same quote from the novel and much of the same information, there are notable differences. In the place of *"Tuscan townhouses jostled together with matchboxes and shanties"* the French blurb eliminates the unfamiliar South African dialectal lexical information and opts for a much more concise and meaning-based translation in the form of *"bâtiments pour les petits revenus aux lotissements de luxe sécurisés"*. The French blurb goes on explicitly to discuss information which is only subtly intimated in the English blurb: mentioning that although formal segregation has disappeared there still exist divisions between the racial groups that form the country's population. This explicit reference to racial issues is absent in the English which instead focuses on the novel exposing the uncomfortable relationship that people living in contemporary Johannesburg have with the rapidly evolving city in which they live The subtle thematic concerns of the novel, which the English blurb handles very concisely and elegantly, are overlooked in the

French version which focuses instead on the broader issues faced by a country in transition such as reconstruction and racial tension. This decision was probably taken to make the book appeal to a French readership interested in the continuing narrative of racial tension in South Africa - an interest that first appeared with the wide publication of anti-apartheid writing in the struggle years. This explanation of the racial elements of the novel would be unnecessary for a South African readership well-acquainted with the racial dynamics of the country. The French blurb also makes much more explicit reference to the important role played by the city of Johannesburg itself in the narrative structure of the novel whereas the English version contains information about each of the protagonists which is completely absent from the French version. This is probably because the central role of Johannesburg is implied by the imagery evoked in the English which, because of gaps in cultural knowledge discussed above, is absent in the French. These differences all illustrate what the publishers felt to be most appropriate in marketing the two versions of the book to their respective target markets. By extrapolating from this it is also clear that the French translation has an additional function not present in the original: that of educating readers about South African realities. The functional differences that exist in specific extracts from the two versions of the text as they operate in the two different contexts are the focus of the micro-textual analysis that follows.

Chapter 3

3) Micro-Textual analysis

The comparative micro-textual analysis of *The Exploded View* and *La Vue Éclatée* will be conducted as follows. Mirroring the structure of the novel the analysis will be divided into four sections. Each section will deal with one chapter and one of the central themes of this research namely space, place, race and identity in Johannesburg. Naturally there is a great deal of overlap between the thematic concerns of the chapters but this structure will allow a comprehensive and precise view of the translational procedures applied to each of these four major themes and to each of the chapters and avoid unnecessary repetition.

3.1) Space in Villa Toscana

Space provides the fixity necessary for security (Yi-Fu Tuan 2001). This chapter, *Villa Toscana,* satirically engages with the architectonics of paranoia and alienation in a crime riddled and distrustful society. Vladislavić comments critically on the attempt to exclude by means of architectural symbolism the local and the African within the postcolonial city by appealing to Eurocentric architectural forms. As discussed in the introduction to this research, this can be seen as a means of creating a safe and comfortable environment for people of European descent who may feel marginalised or confused by the sudden Africanisation of the city.

The author opens his chapter with the following description of a Tuscan-themed townhouse complex on the periphery of Johannesburg:

> Villa Toscana lies on a sloping ridge beside the freeway, a little prefabricated Italy in the veld, resting on a firebreak of red earth like a toy town on a picnic blanket. It makes everything around - the corrugated iron roofs of the old farmhouses on the neighbouring plots, the doddering windmills, the bluegums - look out of place.
>
> (The Exploded View 2004: 3)

The passage is translated as follows:

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> Villa Toscana s'étend à flanc de colline le long de l'autoroute, une petite
> Italie préfabriquée au milieu du veld, posée sur la bande de terre rouge d'une
> avenue coupefeu comme une villejouet sur une couverture de piquenique.
> Elle fait paraître incongrues les éléments qui l'environnent : les toits de tôle
> ondulée des vieilles fermes sur les parcelles adjacentes, les éoliennes
> branlantes, les eucalyptus.
>
> <div align="right">(La Vue Éclatée 2007: 7)</div>

The opening sentences introduce the key satirical message of the chapter that is to say it critiques the building of Tuscan style housing developments in an African context. The author contrasts the Tuscan development to some local landscape features typical of the South African countryside like windmills, bluegums and farmhouses. These landscape elements have a long heritage as they were central features in the work of many colonial landscape artists whose work has become iconic of an idealised South African countryside. The humorous impact of the sentence relies on the inversion of the natural order: instead of the local elements making the Tuscan architecture look alien, the author suggests that *Villa Toscana* makes the local landscape features look out of place. The humour and social commentary inherent in the paragraph functions because of the referentiality of a scene that is typical and well known to South African readers. Certain translation procedures were employed to retain the function of the paragraph for French readers, to whom this referentiality is less obvious.

A linguistic profile of South African cultural elements in the paragraph would include the lexical elements: *veld, corrugated iron roofs, old farmhouses, plots, doddering windmills* and *bluegums*. While most of these words are encountered in a non South African context, they take on a certain specificity when used to describe the familiar landscape of South Africa. A typical countryside scene is instantly evoked which would be familiar and instantly recognisable to any South African, just as green rolling hills, drystone walls, hedges, sheep and black and white cows instantly evoke an English countryside scene.

The French translator has chosen to use a borrowing to render the word *veld*. Such a translation decision was likely made in order to activate the assumption schema of the French reader, steering his thoughts towards the required imagery schema. *Veld* has entered the French lexicon as evidenced by an entry in the French dictionary *Le Petit*

Larousse (1998) where it is defined as *un plateau herbeux, en Afrique du Sud.* As recorded in the dictionary entry the word *veld* is only used in French in reference to South African grassy flatlands. The word is highly specific and its inclusion would likely create extra processing effort for the French reader. However its inclusion, in the original language, means that the other cultural elements are more likely to be correctly interpreted as features of a uniquely South African rural context. The borrowing does not really qualify as a borrowing in the sense of Vinay and Darbelnet's seven procedures because this word is attested to in the French lexicon prior to this translation. A borrowing in their terms is a conscious decision to directly import a previously unknown lexical item into the target-text for foreignising effect. Despite this, the foreignising effect of using *veld* is much the same as if it had been an original borrowing. *Éolienne* the word chosen to translate the word windmill is usually used to mean a wind turbine for generating electricity (a common alternative energy source in France). However a Google France image search reveals that it is also less commonly used to refer to the typical steel windmills common in South Africa. Having activated the imagery schema evoked by *veld* the French reader is more likely to interpret *éoliennes* as intended in the original: not a high-tech wind turbine but an old steel water pump as seen in the Australian Outback, the American Midwest and on parched South African farms. In relevance theory terms the choice of the word *veld* in the French translation, though increasing the processing effort required to understand the paragraph, maximises the relevance of the paragraph in terms of its real satirical and humorous impact and ensures that the function of the paragraph is much the same in French as it was in South African English. The functional effect is further strengthened by the translator's choice to substitute the relatively weak adjective *out of place* for the much stronger adjective *incongrue* (incongruous).

Vladislavić describes the appearance of *Villa Toscana* in greater detail later in the chapter.

> The architect had given the entrance the medieval treatment. Railway sleepers beneath the wheels of the car made the driveway rumble like a drawbridge, the wooden gates were heavy and dark, and studded with bolts and hinges, there were iron grilles in drystone walls. A security man gazed at him through an embrasure in a fortified guardhouse, and then, satisfied that he posed no immediate threat, stepped out with a clipboard… There was a pen tied to the

clipboard with a length of string, and on the end of it was a little graven image. He twirled the pen to examine it from all sides. A three headed animal with a shock of orange hair on the crown of its head, six floppy ears and three pink noses. Canine. The noses were erasers.

(The Exploded View 2004: 7)

The passage above is a gentle critique of architectural trends in Johannesburg. In a society characterised by rampant violent crime and by serious class inequality, a trend towards architecture of fortification has arisen. The security complexes, townhouse villages and gated communities of Johannesburg are all designed to exclude unwanted features from the outside. This type of architecture creates for its residents a sense of space where they can feel secure and comfortable fortified from the undesirable elements of the frenetic postcolonial city that surrounds them. In places like the fictional *Villa Toscana* this type of architecture has developed its own aesthetic of exclusion where the urban fortress is graced with design elements meant to evoke an emotional response. Housing developments of this type are familiar to people living in Johannesburg many of whom reject them as tasteless and inappropriate while many more are happy to live within their walls that provide both physical and psychological safety. The passage is translated into French as follows.

L'architecte avait traité l'entrée dans le gout médiéval. Des traverses de chemin de fer faisaient gronder la chaussée comme un pontlevis sous les roues de la voiture, les portes en bois étaient lourdes et foncées, ferrées de boulons et de charnières, et des grilles en fer forgé étaient scellées dans des murs de pierres sèches. Un gardien le dévisagea à travers la meurtrière d'un poste fortifié puis, s'étant convaincu qu'il ne présentait pas une menace imminente, s'avança muni d'un portebloc... Un stylo était attaché au porte-bloc par une ficelle et se terminait par une idole en miniature. Budlender fit tourner le stylo pour l'examiner sous tous ses angles. Un animal à trois têtes, avec une touffe de poils orange au sommet du crâne, six oreilles pendantes et trois truffes rose. Un canidé. Les nez étaient des gommes à effacer.

(La Vue Éclatée 2007 : 1011)

The French translation is a very close rendering of the English. The only shifts are those inevitably caused by differences in the syntax of the two languages. For this reason the French text is 145 words long whereas the original English is 134 words long. The difference between the two texts therefore lies not in their form but rather in their

function. For a South African reader the text has a clear referential function because it clearly evokes imagery familiar to everyone who has ever driven through the periphery of Johannesburg. There is in fact a real townhouse complex with the name Villa Toscana in Illovo, a suburb of Johannesburg, and it is just one of hundreds of developments with similar Italian names and themed architecture which dot the city's northern limits. It also has an appellative function because the author is appealing to the South African reader's own ironic sense of the absurdities of daily life in a highly securitised city. The concept of passing through security procedures in order to access residential property is very familiar and is a daily annoyance for South Africans. This security obsessed culture is cleverly satirised by Vladislavić who suggests that the security complex resembles a medieval fortress. The three headed canine pencil ornament is reminiscent of Cerberus the giant three headed dog who guards the gates to Hades in the mythology of classical European antiquity. They are all ominous symbols of exclusion and separation which are rendered ridiculous at the satirical hand of the author. In the French context however, this quotidian referentiality would be utterly absent. Even if French readers were aware that South Africa has crime related problems there is no chance that they would be familiar with the banal realities of life in a walled-off and securitised city. In keeping the translation very close, the translator has in fact introduced an informative function to the passage. When they read it, French readers are being inducted into a new assumption schema, new positive cognitive effects are created and French readers learn more about the context. While this may require greater processing effort (French readers are required to imagine for the first time and with only limited input a situation which is instantly at hand in a South African cognitive context) it is worth the payoff in terms of satirical impact of the novel as a whole (see discussion of Relevance Theory in 2.1). By producing a translation that takes on an informative function the translator is allowing French readers to gain access to the context of the original and therefore to benefit from the satirical impact of the chapter. Translational decisions made at an earlier stage of a novel are able to affect the function of passages which occur much later, which means that while the relevance of a particular segment of micro-text may be reduced as a result of a translator's decisions in the overall macro-text a perfectly functional and maximally relevant text is produced. This occurs later in the chapter when the pretence of *Villa*

Toscana's outward appearance unravels and its fortress-like impact is shown to be merely cosmetic.

In the following extract Vladislavić emphasises the important role that surroundings play in a person's feeling safe, secure and comfortable. He also satirises the stark contrast between the fairytale façade of life at *Villa Toscana* with its absurd fortress-like aesthetic which provides sanctuary for a bourgeois and largely white elite and the deprived conditions under which the majority of black South Africans still live.

> Even as he flinched from the impact, even before he saw that the taxi was lurching away down a side road, its headlights illuminating the shacks all around, Budlender realised where he was. A squatter camp had sprung up here in the last year on the open veld between this road and the freeway, directly opposite the new housing scheme. He had no idea what either place was called, but he had seen them fade from the freeway often enough, under a cloud of smog that drew no distinction between the formal and the informal, and he had passed between the two zones earlier that evening, an arrangement of little RDP houses on one side and a clutter of corrugated-iron and board shacks on the other.
>
> (The Exploded View 2004: 20)

> Au moment où l'impact le faisait sursauter, avant même qu'il ait vu le taxi s'éloigner en tanguant sur une petite route, ses phares illuminait les cahutes des alentours, Budlender se rendit compte de l'endroit où il se trouvait. Un camp de squatteurs avait poussé ici dans le courant de l'année précédente, sur le veld inoccupé entre la route et l'autoroute, juste en face du nouveau projet de lotissement. Il n'avait aucune idée du nom que pouvaient porter ces deux endroits, mais il les avait aperçus assez souvent de l'autoroute, couverts par un nuage de smog qui ne faisait pas de différence entre ce qui avait été planifié officiellement et ce qui ne l'avait pas été, et il avait passé entre les deux zones plus tôt dans la journée, un arrangement de maisonnettes à loyer modéré d'un côté et, de l'autre, un agglomérat de cahutes faites de tôle ondulée et de contreplaqué.
>
> (La Vue Éclatée 2007: 21)

By indicating where shifts have occurred a picture emerges of where gaps in cultural knowledge exist. S*quatter Camp* is translated as *camp de squatteurs* which is considered a calque in Vinay and Darbelnet's procedures. A calque is a form of borrowing in which a language borrows an expression and translates its elements literally. The French dictionary records both the words *squatteur* and *camp* but their use together is relatively

rare in French appearing in only nine results on a Google search most of which referred to the South African context. It is therefore not unreasonable to conclude that the translator opted for the more unusual but South African culturally specific translation *camp du squatteurs* instead of a more readily comprehensible term like *bidonville* (which is easily translatable as slum) in order to maintain the South African cultural identity of the phrase. The choice to use an unfamiliar calque was probably justified by the translator because he felt that the extra processing cost was worth the positive cognitive benefit implied by introducing French readers to a new, South African cultural lexeme. In relevance theory terms, for many of the French readers, this processing effort would result in a new contextual implication which would reinforce their assumption schema regarding the South African cultural context. For this reason it can be concluded that what had a purely referential function in the source-text takes on a new informative function in the target-text. The satirical function of the utterance consists in a white character opting instinctively for the politically incorrect term "squatter camp" rather than the more generally accepted term "informal settlement". Budlender is totally oblivious as to the name of the settlement that surrounds him even though thousands of people, the very people his census is supposed to capture and record, live there. This contrasts directly with the prominence that is given to the name *Villa Toscana* throughout the chapter where the focus of his improvements to the census documents have been focused even though this type of environment only represents a tiny fraction of the country's population. The obsession with control, security and uniformity embodied by *Villa Toscana*, and its synthetic lifestyle are set in sharp relief against this starkly realist and chaotic scene of urban deprivation. By using a calque with an informative function the translator has filled a gap in the French reader's cultural knowledge which is likely to allow the satirical function to persist to some extent in the translation. The translator must have considered the satirical function performed by the word "squatter camp" to be worth the extra processing cost of translating it using a calque.

The French translator overcomes the lacuna of RDP housing (a term instantly recognisable and politically loaded in South Africa) by employing a translation strategy called Equivalence by Vinay and Darbelnet when he inserts the words *planifié officiellement* (officially planned) and a little later *maisonettes à loyer modéré* (small low

rent houses) this captures the meaning of the phrase *little RDP houses* and ensures that the attitude held by the white character regarding the deprived and black surroundings in which he feels distinctly threatened and uncomfortable is preserved in the translation. In this case the translator most probably felt that the unfamiliar acronym of "RDP" would cause unjustified confusion if retained in the translation. The retention of "RDP" would have obscured the function of the text because its use in a French speaking context would result in an irrelevant utterance (i.e. one where the processing effort of the utterance is not worth the cognitive effects). Instead the translator privileges the poetic and satirical function of the text by translating the phrase using equivalence. The satirical impetus of the text, which derives from illustrating the scant difference between informal and Government built formal settlements in South Africa, is retained. Indeed, while the chance to educate French readers about the meaning of "RDP" as a uniquely South African lexeme is not taken, the overall informative function of the text is retained and French reader's become privy to the dissatisfaction of South Africans with the Government's housing policy. The translator probably felt it would be much more beneficial to let French readers discover more about the actual social realities then to burden them with unfamiliar lexical terms.

Villa Toscana's "ridiculous lifestyle… with its repetitions, its mass-produced effects [and] formulaic individuality" (Vladislavić 2007: 30) exerts, according to Budlender, a pacifying and calming effect as a result of its very shallowness. This safe, secure, clean and ordered city-state developed for those who can afford it contrasts greatly with the rapidly Africanising postcolonial Johannesburg that surrounds it as described below:

> He wound up his window and glared at the curio-sellers and their wares, ranged on the verges and traffic islands: a herd of wooden giraffes as tall as men, drums and masks, beaded lapel badges promoting Aids awareness and the national flag, fruitbowls and tie-racks and candelabra made of twisted wire. Arts and crafts. Junk. Every street corner in Johannesburg was turning into a flea market... A man holding a hand-lettered sign asking for money or food came closer between the two lanes of cars, moving from window to window and tapdancing for each driver in turn. The smile on his face flared and faded. He was like a toy you could switch off with a shake of your head. At the bottom of the sign was a message: Please drive carefully.

The above passage represents the meeting of archetype inhabitants of *Villa Toscana* and those of the informal settlement that Budlender passes through. What the roadside "flea market" represents is the consumerisation of African culture for sale to richer and typically white classes. The curios and other touristy junk on sale are expressly intended for sale to people whose basic necessities have been met and who may spend money on things they don't really need. The implication is, and it is an implication well understood by anyone who drives around Johannesburg, that much of this trade is actually driven by feelings of charity or guilt by the more wealthy people in the cars. This message is driven home by the supplicant beggar who bids his patrons to drive safely.

> Il remonta la vitre et examina les vendeurs de curiosités et leur marchandise alignés sur les bascôtés de la route et les îlots pour piétons : un troupeau de girafes en bois aussi hautes que des hommes, des tambours et des masques, des badges en perles de verre portant le symbole de la lutte antisida ou le drapeau national, des coupes à fruits et des portecravates et des candélabres en fil de fer toursadé. Fait main. Camelote. Chaque coin de rue de Johannesbourg se transformait en marché aux puces... Un homme portant une pancarte manuscrite par laquelle il demandait de l'argent ou de la nourriture s'avançait entre les deux files de voitures, passait d'une portière à l'autre et faisait un numéro de claquettes à l'intention du conducteur. Son sourire s'allumait et s'éteignait tour à tour sur son visage. L'homme faisait penser à un jouet qu'on enclenche et qu'on arrête d'une chiquenaude. Au bas de la pancarte, il y avait un message : « Prudence au volant. »

The passage presents an enumeration of a number of typical South African curios typically seen at flea markets and on street corners in Johannesburg particularly the large traffic islands on the William Nicol Highway and Witkoppen Road. The passage is longer in French, partly because English syntax allows free and frequent use of economical compound nouns and adjectival phrases and partly because some of the curios, unknown in the French context, require explication by the translator. An example of a shift towards more explication necessitated by syntactic and lexical differences is the translation of *"curio-sellers"* with *"vendeurs de curiosités"*. The French dictionary *Le Petit Larousse*

(1998) defines *curiosité* as *"chose qui éveille l'intérêt ou la surprise"*. A Google France image search confirms this meaning: most images are of freaks of nature, advertisements for freak shows, freak museums and fetish related imagery. This is similar to the concept of curio defined in the Webster's International English Dictionary (1986) as "something arousing interest as being novel, interesting or bizarre" while the compact Oxford English dictionary defines a curio as "something rare or unusual arousing interest". Both definitions are very different from the typically South African image of a curio as something that is anything but rare and unusual but rather is an example of handmade, touristy, bric-a-brac usually in the form of poorly imitated African art, beaded goods, carved craft etc. The Collins French/English dictionary gives as two possible translations of curio: *curiosité* and *bibelot*. *Bibelot* according to *Le Petit Larousse* is a *"petit objet décoratif"*. Later in the novel, in the chapter *Curiouser,* the translator translates *"curio--sellers"* as *"vendeurs d'objets artisanaux"*. I would suggest that the latter translation is much more accurate than the former in terms of the implications of the word. However perhaps the choice to translate the word *"curio"* by *"curiosité"* in the context of the list of touristy bric-a-brac that follows is justified. This is because where the word *curio* has a clear referential function in South African English, suggesting a specific type of product, the absence of a an equivalent word in French forced the translator to employ the translation strategy of a calque. In the context of this paragraph the translator has given the word *curiosité* a slightly different meaning from the generally accepted dictionary definition. This is acceptable because the list of merchandise on sale follows shortly after the word *curio-sellers*. In this context the word *curio* is a superordinate where the words *wooden giraffes, drums, masks, beaded goods, fruitbowls, tie-racks and candelabra made of twisted wire* are all subordinates. For this reason, in the context of this paragraph the word *"curiosité"* is an acceptable translation for *curio* because of the rich contextual information provided in the form of the detailed list of subordinates makes the exact meaning of the superordinate clear. The use of a calque of this kind which is based on an existing word with its own meaning is not always permissible and is highly context bound and it is for this reason that later in the novel, where the same level of detailed information is not present, the same word *curio-seller* is translated differently. In relevance theory terms the choice to use the word *curiosité* with an unconventional reference did not impact negatively on the relevance of the utterance because the

contextual information provided by the surrounding context was ample enough to inform the assumption schema of the reader to the extent that untoward processing effort is not necessary.

Another shift is the translation of "*beaded lapels promoting Aids awareness*" to "*badges en perles de verre portant le symbole de la lutte antisida.*" The phrase in the original is made up of two propositional forms: (1) they are beaded badges; (2) they promote Aids awareness. The propositional form of the phrase in French is slightly different: (1) they are glass beaded badges; (2) they bear the symbol of the struggle against Aids. The translation of *beaded* as *en perles de verre* is inaccurate. The image to a South African reader is one of patterns made from very small plastic beads not glass beads. The decision to translate beaded as *perles de verre* was probably motivated by the attempt to remove the ambiguity of *perles* which can mean pearls. This was done by qualifying them as *perles de verre* but *perles en plastique* would have been a more accurate way to qualify the noun. The second shift is known in Vinay and Darbelnet's terminology as a modulation which refers to a shift in point of view of the phrase. This shift was motivated by the syntactic exigencies of the French language which does not contain a phrase as concise as *Aids awareness*. However apart from syntactic differences there are also cultural differences impacting on this shift. In South Africa beaded Aids awareness lapels are a common sight while in France they are unknown. Most South Africans would therefore make the interpretive link from the lexeme *beaded lapels promoting Aids awareness* to the piece of cultural realia which consists of white beads framing a ribbon of red beads attached to a safety pin. In a French context the concept needs to be extended to include this implicit information explicitly in the form of *bearing the symbol of the struggle against Aids*. In this way an image closer to the intended image is more likely to be formed in the mind of the French reader. In relevance theory terms the exact image of a beaded Aids lapel forms part of the assumption schema natural to any South African and the author of the original produced a maximally relevant utterance with an exact descriptive use but with the minimum of processing effort required. In the French translation, had the translation been kept much closer syntactically, the phrase would not have yielded the intended interpretative result; a fact which necessitated the inclusion of more information to fill in the contextual gaps. This illustrates again how a purely

referential function in the original is transformed into an informative function in the target language. The shift was probably motivated by the satirical importance the image of the beaded Aids awareness lapels have. They represent the Governments failure effectively to promote understanding and prevention measures related to HIV/AIDS in South Africa: a situation which has led to the country having one of the highest infection rates globally. The beaded lapels represent a cosmetic, touristy nod towards promoting Aids awareness which is ironic because the target market for the lapels are people least affected by the disease. The appellative function is also present in the source text, the author sharing the same contextual climate as the reader, is able to subtly hint to his audience how he feels about the AIDS situation merely by evoking an image. Such subtlety is much more difficult where there is a cultural gap. The scathing irony inherent in the very mention of these beaded lapels, which have become iconic of AIDS in South Africa and therefore also of the failure to combat the disease, justified the translator's decision to extend the image so that it would resonate equally with the French audience. The satirical function is achieved via the informative function in French as opposed to via the referential/appellative function in the English.

3.2) Race in Afritude Sauce

While all the chapters of the novel deal with race to some extent, it is most obviously featured in the second chapter *Afritude Sauce.* The protagonist of the chapter is Egan, a sewage engineer involved in the establishment of *Hani View* which is clearly identifiable as the RDP settlement through which Budlender drives in the first chapter. His interactions with the black inhabitants of the township, his black partners involved in the project with whom he shares an awkward and tense dinner at the African themed restaurant *Bra Zama's African Eatery* and his perceptions of black people in general form the pivot for Vladislavić's exploration of authentic black space. It is a space which is in stark contrast to the predominantly European themed, white occupied and bourgeois space of *Villa Toscana.* Much of the satirical impact of the chapter consists in the author revealing how shallow and cosmetic discourses about reconciliation and reconstruction in the country really are.

The chapter revolves around Egan's day at *Hani View* and his dinner with his associates from the housing project. The chapter begins in Egan's cheap hotel room where he is ruminating on the events of the day. The hotel room becomes a symbol of the discomfort and alienation from other human beings that the day has made him feel. The theme of reconstruction as a shallow buzzword in post-apartheid South Africa is first introduced.

> Economizing. Egan, Gessing and Malan doing their bit for reconstruction.
> He switched on the TV and sat on the end of the bed. When he bent to unlace his shoes, he noticed that he had dribbled gravy down the leg of his trousers, all the way from knee to turn-up. The trickle-down effect. Afritude Sauce.

> (The Exploded View 2004: 50)

> Économiser. Egan, Gessing et Malan faisaient leur part de boulot dans la renconstruction du pays.
> Il alluma la TV e s'assit au bord du lit. En se penchant pour délacer ses chaussures, il remarqua qu'il avait renversé de la sauce sur la jambe de son pantalon, depuis le genou jusqu'au revers. L'effet de redistribution du sommet vers la base. Sauce Afritude.

> (La Vue Éclatée 2007: 44)

Reconstruction is translated into French as *reconstruction du pays*. The addition of *du pays* was considered necessary because in a French context the word alone does not immediately signal the same reference as it does in South Africa, namely the project of building a post-apartheid economy on a more equal basis. Because the lexical item *reconstruction* as it is used in the unique context of South Africa has a specific reference and connotative value the translator has employed a strategy called transposition by Vinay and Darbelnet to render the concept into French. What was implied in the source language is explicitly stated in the target language and the translator has thus replaced an internal implicature with a phrase consisting of a preposition and a noun. In relevance theory terms, one implicature of the phrase, that *reconstruction* refers specifically to a Government led programme in which all South Africans are expected to participate, has been rendered as an explicature in the French translation. This explicature makes the subject of the phrase clearer to the French reader thus reducing the processing effort required to correctly analyse the phrase and renders the phrase optimally relevant in the context. The possibility of ambiguous interpretations of the sentence having been

removed thanks to the inclusion of additional information, the satirical impact of the sentence is more obvious. The satire derives from the ironic qualification of the firm of sanitary engineer's decision to accommodate Egan in a cheap hotel as an economy aimed at contributing to reconstruction whereas it is quite clear that this is just a strategy to save money. The humour lies in the distortion of scale implied by the sentence which suggests that this tiny economic gesture could have any impact at all on the mammoth task of righting the wrongs of the apartheid system. The satirical impact is achieved because so much of South African marketing is given a "reconstruction-wash" which insists that the decisions made by firms are motivated by the mission to rebuild the country as opposed to mere profit. The inclusion of *du pays* (of the country) makes this distortion of scales clear and therefore the translation strategy helps maintain the humorous and satirical function of the sentence. A similar translational phenomena occurs on page 53 of *La Vue Éclatée* where *"reconciliation"* (TEV: 61) is translated as *"réconciliation nationale"* with much the same effect.

The second translational phenomenon present in the extract is the translation of *trickle down effect* as *l'effet de redistribution du sommet vers la base.* In Vinay and Darbelnet's terminology for shift identification this would be considered a transposition. A transposition, in Vinay and Darbelnet's scheme, is the extreme limit of oblique translation procedures in which a source language message being totally unknown in the target culture is replaced with a message which is a situational equivalent. The *trickle-down effect* is not a uniquely South African concept but it is a concept derived from Anglo-Saxon liberal economic principles postulated by economic theorists as early as Adam Smith. Fervent capitalist and conservative economist, the American Thomas Sowell has been critically engaged with the theory and it is associated with conservative politics. It is associated with the rule of Ronald Reagan and Margaret Thatcher in the USA and Britain respectively. The trickle-down effect assumes that increased profits at the top spectrum of the economy will inevitably trickle down to benefit the poorer sections of society (cf. Sowell 2005, 2006, 2007).

The conventional French translation for the concept is *La théorie libérale du ruissellement*. This phrase is rarely used in French however as indicated by a Google UK

search as compared to a Google France search. *"Trickle-down effect"* resulted in 171,000 pages when searched on Google UK whereas *"théorie libérale du ruissellement"* when searched on Google France resulted in only eight pages. For purposes of comparison, the much more commonly used lexeme *"supply and demand"* resulted in 5,730,000 pages on Google UK while the French equivalent *"offre et demande"* resulted in 158 000 pages. By dividing the Google UK result for *"supply and demand"* with the Google France result for *"offre et demande"* it emerges that, in the case of the English search, there are 36 times more pages dedicated to the lexeme in English than in French. The same process when applied to *"trickle down effect"* and *"théorie libérale du ruissellement"* reveals that there are 21,375 times more pages dedicated to the English phrase than the French equivalent. The greater number of English pages for *"supply and demand"* can easily be accounted for by the fact that there is a vastly greater volume of pages available in English on the Internet than in French. This can be further illustrated using the same logic: there are 12 times more pages in English for *"goat"* than the French *"chèvre"*, and 23 times more pages for *"car"* than are dedicated to *"voiture"*. In the case of *"Trickle-down effect"* and *"théorie libérale du ruissellement"* the huge disparity between the English and French (the lexeme having 21,375 times more pages dedicated to it in English than the equivalent in French) cannot be explained merely in terms of the different volumes of pages available in the respective languages on the Internet, but is rather very strong evidence that the conventional translation of the lexeme *"théorie libérale du ruissellement"* is very rarely used in everyday French and is probably only used by people involved with politico-economic theory.

The obvious unfamiliarity of French readers with the concept of *trickle-down effect* prompted the translator to employ the strategy of adaptation, replacing and unfamiliar concept with a situational explanation. In the place of a single lexeme the translator introduced a functionally equivalent phrase. The allusion to economic upliftment of poorer classes is retained by the inclusion of the phrase *effet de redistribution.* The play on words comparing the *trickle-down effect* to the elongated stain on Egan's leg is retained in French thanks to the translator using the phrase *du sommet vers la base.* By introducing this shift the translator has managed to preserve some of the poetic and stylistic function of the sentence as well as emphasising the satirically critical position of

the author regarding the economic reconstruction process. This strategy is justifiable because it renders the passage optimally relevant and thereby safeguards the functionality of the paragraph.

The following extract from *Afritude Sauce* describes a dialogue between Egan and Mazibuko a local municipal planning agent. The extract concerns the installation of a waterborne sewage system in *Hani View*, a new low-cost development scheme.

> You remember the story: "I don't want a hole in the ground, like a dog, I want a throne at the end of the passage."
> 'It's the same everywhere.' If Janine could hear me now, he thought, this petulant tone. 'People are never satisfied.'
> 'Exactly. "I want to shit in style and pull the chain, like the madam."'
> Mazibuko gave another chubby laugh, and Egan forced himself to join in, This kind of racial humour, or was it interracial humour, made him uncomfortable. He was never sure whether it was for his benefit or at his expense. When a black associate called him 'baas', he got the joke, give or take. But when the same associate called *himself* 'boy' or 'bushie', Egan was never sure what was really going on.
>
> (Vladislavić 2004: 54)

> Vous vous rappelez l'histoire : « Pas question d'avoir un trou dans la terre comme un chien, je veux un trône au fond du corrridor. »
> C'est partout pareil.
> Qu'est-ce que ce serait si Janine pouvait m'entendre, se dit-il. Avec mon ton hargneux.
> Les gens ne sont jamais contents.
> Exactement. « Je veux chier chic et tirer la chaîne comme une grande dame. »
> Mazibuko poussa un nouveau rire grassouillet, et Egan se força à l'imiter. Ce genre d'humour à connotation raciale ou plutôt : d'humour interracial le mettait mal à l'aise. Il ne savait jamais très bien s'il était question de le faire rire ou de rire de lui. Lorsqu'un associé noir l'appelait « baas », il comprenait la plaisanterie, plus ou moins. Mas quand le même associé se qualifiait *lui-même* de « boy » ou de « pedzouille », Egan n'était jamais sûr de comprendre ce qui se passait.
>
> (Vladislavić 2007: 47)

The humour and the criticism in this passage are derived from the complex relationship between black and white people in South Africa. The passage contains typical white discourse about black people in the form of statements like *'people are never satisfied'*

which would signal to a South African reader the condescending tone that many white people still employ when speaking about black people. This is signalled not only because it is an oft repeated cliché but also because Egan is imagining the reproachful stance his wife would take towards this utterance. The statement expresses the belief among many white people that black people in the country expect ever more government aid or so-called 'handouts'. When Egan says *'people are never satisfied'* any South African reader would immediately understand the implied connotation of '*when will these blacks stop complaining'*. The satirical impetus of this statement is contained in the reader's guilty recognition of his own attitudes in the flippant remark by Egan. It is particularly effective because the context of deprivation in which the dialogue between Egan and Mazibuko unfolds highlights the sheer complacency and short-sightedness of a traditionally bourgeois and entitled group in saying '*people are never satisfied'*. From a functional perspective the statement has an appellative function (because it relies on the author hinting at an experience shared with his readers), a metalinguistic function (because it refers to typical discourse outside the text itself), and a humorous/satirical function because it gently criticises society and in many cases the reader's own attitudes.

The French translation of the phrase *"Les gens ne sont jamais contents"* is slightly different from a functional point of view. The metalinguistic function is lost because a French audience couldn't possibly know how English-speaking South Africans typically talk about black people. What is retained is the sense of irony that someone could utter such a statement in this kind of context of deprivation. French people reading the text are unlikely to feel the same sort of guilty and self-reproachful affinity with Egan that any white South African would feel. It is more likely for them to view Egan as an insensitive character and dislike him. For this reason the satirical emotion, humour mingled with cringing embarrassment, present in the source utterance is largely lost in translation. The translation strategy employed in this case is a literal translation in Vinay and Darbelnet's framework. A literal translation is a direct transfer of source-language text into grammatically and idiomatically correct target-language text (Hatim 2005: 148). The loss of the satirical function in this particular context illustrates how literal translation can sometimes result in the loss of implicatures when a segment is transferred directly across cultures. The decision to translate the text literally was probably motivated by the fact

that explaining the implicature explicitly would ruin the natural self-reflective tone of the passage and render the text too heavily informative. The translator chose to balance the text sacrificing the metalinguistic and appellative functions in the interests of the poetic function in the text. As mentioned in the above paragraph, given the context of deprivation in which the passage is set, the irony of the utterance would likely persist in the French.

Of interest in terms of the procedures employed in the translation of this passage are the choices surrounding the translation of racially charged words like *madam, baas, boy* and *bushie*. In the sentence *"I want to shit in style and pull the chain like the madam"* the use of the word *madam* makes overt reference to the master/servant relationship that dominated the interaction between white and black for much of South African history and continues to this day in many respects. Mazibuko is aping a domestic worker who aspires to a lifestyle she would have observed while working in her *"madam's"* house. This overt implication is clear to the South African reader and therefore has a referential function. The French translation, while it maintains the humorous play on words of *"to shit in style"* by translating it as *"chier chic"* seems to miss the main point of sentence by translating *"madam" as "grande dame"*. Arguably this was unavoidable as the uniquely South African white/black, master/servant relationship implied by the single word *madam* in South African English would require lengthy explication if it were to be retained in the French. Such an explication would ruin the verbal fluidity and general humour of the sentence. However in the sentence that immediately follows *"this sort of racial humour..."* is a translated as *"Ce genre d'humour à connotation raciale"*. The addition of the word *"connotation'* would alert the French readers to the fact that Mazibuko's use of the word *"grande dame"* has some sort of racial connotation in the South African context. If indeed this is the result of this translation strategy then the translation of *"madam"* as *"grande dame"* can be considered a calque which provides the French with an informative function from which they learn more about the South African context.

Other racially charged terms in the extract are *"boy", "baas"* and *"bushie"*. The translator translates them as *"boy", "baas" and "pedzouille"* respectively. The word *boy* refers to a black servant and was used extensively in the colonial and apartheid periods in

South Africa as well as in other colonies in Africa. It has acquired seriously pejorative and derogatory connotations in the postcolonial setting because of the inherent condescension it implies. It is considered highly inappropriate and racist in South Africa but persists among older generations of white South Africans who may use it in isolation to refer to a black, male member of their household staff or in such compounds as *garden boy* or, less commonly, *houseboy.* The word has a metalinguistic function and a referential function because it refers to language as used by people who hold a specific attitude within the South African context. The word *boy* has been borrowed into French and is attested to in the Petit Larousse dictionary where it is defined as follows: "Jeune serviteur indigene, dans les pays autrefois colonisés". *Boy* was used in French colonies with the same sense as it was used in English-speaking colonies and therefore has a historical precedent and is probably understood to some extent in France. Because the word is an old borrowing from English and is recorded in the standard French dictionary, the use of the word cannot be considered as a borrowing in the strictest terms of Vinay and Darbelnet's translational procedures. However, because the word was used in the specific historical context of French colonialism, it is unlikely that a French reader's sense of the word's pejorative connotation in terms of the South African context would be as developed as a reader who is intimate with that context. The use of the French word *boy* therefore introduces readers to the specific use of the same word in the English speaking South African context. The metalinguistic function based on the South African audience's familiarity with the language of its own context is lost but is replaced by a function which informs French readers about the way language is used in South Africa. The Afrikaans word *"baas"* does not exist in French, neither being recorded in the dictionary nor resulting in any relevant pages on a Google France search. The closely related word *baasskap,* which refers to the National Party doctrine of white economic and political supremacy over black people in South Africa, does appear in various pages linked to apartheid history on Google France. Both words, because they are themselves borrowings from Afrikaans into English, have been borrowed directly into French. In the case of *baasskap* the borrowing was performed by French historians interested in the South African context; they themselves probably performing some kind of translation from South African source documents into French. In the case of *baas,* the translator of *The Exploded View* has also overcome this cultural lacuna by borrowing directly from the

source-text. In so doing he is informing French readers of a situation about which they are likely to have little knowledge. This translation strategy has the potential to increase the processing effort of an utterance to the point where it is no longer relevant. However in the richly detailed context of the above passage this choice is justified as the structure of the paragraph which makes it clear that *baas* refers to Egan and specifically to Egan as a white person.

The last racist term used in the passage is *"bushie"*. This lexeme usually refers to the coloured people of South Africa. The word may derive from the fact that Khoisan stock forms part of the varied genetic makeup of South Africa's coloured community and the San people were formerly known as Bushmen. The French translator has substituted for *bushie* the word *"pedzouille"*, the most literal, idiomatic and register-appropriate English translation of which would be *country bumpkin*. *Pedzouille* has none of the same racist connotation in French and therefore might be a mistranslation based on an incorrect analysis of the term. There is a possibility that the translator interpreted *bushie* as referring to someone from the bush (the South African word for the wilderness) and therefore considered *pedzouille* meaning a rustic, country bumpkin to be a serviceable equivalent. A better solution might have been to borrow the English term which would have resulted in the phrase having an accurate informative function. As a translator of South African fiction, this mistranslation may have been caused by the translator's hypersensitivity to South African vocabulary which caused him to overanalyse the term *bushie* in terms of his knowledge that *the bush* refers to the South African countryside.

Continuing his tour of *Hani View,* Egan comes into contact with some of the local people who, because Egan is there in an official capacity, take the opportunity to complain to him about the shortcomings of the housing scheme, be they Egan's responsibility or not. Vladislavić has his character commenting on this as follows:

> Wherever you went in the townships although you weren't supposed to call them that any more in the former townships, in the black areas, when people saw a man with a clipboard or a blueprint, they assumed he was collecting complaints.
>
> (The Exploded View 2004: 62)

> C'était chaque fois la même chose. Où que vous alliez dans les townships vous n'étiez d'ailleurs plus censé les appeler ainsi dans les ex-townships, donc, les quartiers noirs, quand les gens voyaient un homme avec un porte-bloc ou un schéma technique, ils supposaient d'emblée qu'il était là pour recueillir leurs réclamations.

(La Vue Éclatée 2007: 53)

This short extract figures the protagonist's narrative floundering clumsily because of the demands of politically correct speech. The protagonist is unsure about what to call the areas of South African cities where black people mainly live. In the past, black people were relegated to townships on the outskirts of cities. The former townships remain the areas with the highest concentrations of black residents though black people who can afford it are now free to move into formerly white areas. The segregation of people into black areas and white areas remains a feature of Johannesburg because, although many wealthier black people have been settling in the suburbs, the townships remain the large-scale centres of black cultural and economic life in the city. The trend is actually on the increase as new RDP developments, like the fictional *Hani View* from the narrative, are predominantly built on the city's outskirts where land values remain affordable requiring residents to commute long distances into the areas where they work. The irony of the above extract is based on this fact because, while Egan knows that it is politically incorrect to call the housing development a township, both in its form and its function *Hani View* is essentially a new township built on the economic model of apartheid-era townships. The irony is emphasised because of his settling on the even worse determiner of *black areas,* which is a direct reference to the system of racial segregation of the city into black and white areas. The critical force of the extract is achieved because it illustrates the superficiality of politically correct speech and reconciliation rhetoric in South Africa which often hides the fact that very little has actually changed for the people living on the ground despite over 15 years of democracy.

The French translator of the extract translated the terms *townships, former townships* and *black areas* as *townships, ex-townships* and *quartiers noirs* respectively. The word *township* is recorded in the Petit Larousse and is defined as a "ghetto noir des villes d'Afrique du Sud". Although the word in French was originally a borrowing used to refer to a unique phenomenon of the South African context, the translational strategy used here

is not a borrowing in terms of Vinay and Darbelnet's procedures. A borrowing in terms of translation strategy is a conscious decision to import a new, foreign lexical item wholesale into the translated text. Because the use in France of the word *township* predates the current translation, this strategy must be considered a literal translation. Despite this, the word is still manifestly foreign when it appears in French text and therefore would have the same jarring and foreignising functional effect as an original borrowing.

However not every instance of the use of the word *township* in *The Exploded View* (2004) is translated in the same way in *La Vue Éclatée* (2007). Earlier in the chapter *township* is translated as *lotissement* the usual English equivalent of which is *housing development.* The different translation procedures used to translate the same word were governed by differences in the processing effort that would be required to accurately interpret the utterances in the different contexts in which they appear. The instance of *township* being translated as *lotissement* occurs in the context of a paragraph where Egan is commenting on the contrast between a paper plan for a housing development and the three-dimensional reality of the site. The sentence reads as follows: *"At other times, the contrast between the flat world of the plan and the angular world of the township galvanised him"* (TEV: 57). The translator uses the word *lotissement* when referring back to the *Hani View* housing development project which is equally translated as *lotissement.* For example: *"the formal housing project"* (TEV: 55) is translated as *"le lotissement HLM officiel"* (LVE: 48) and *"the housing project"* (TEV: 56) is translated as *"le lotissement HLM"* (LVE: 49).[1] In the original the two words *township* and *housing*

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[1] *HLM* is the acronym of *habitation à loyer modéré* which is the French equivalent of *RDP,* building low-rent housing and apartments for low-income families in France (Petite Larousse). The inclusion of *HLM* provides an interpretive clue to the French reader as to the correct intended connotation/interpretation of the concept. Because *HLM* and *RDP* are not true equivalents, but rather different bodies that perform a similar structure in the different contexts, the inclusion of *HLM* can be considered as the translation procedure of equivalence in Vinay and Darbelnet's framework. This helps the French reader quickly and easily to process the data, increasing its relevance optimality. This strategy might,

project as used in this segment have the same reference of *Hani View*. For South African reader's for whom *Hani View* resembles their typical sense of township very closely this poetic variance would not have become a problem of reference. The translator probably felt that to vary the determiner in the translation would throw the reader off course in their interpretation of the segment, particularly as the use of *township* is context-specific and rare in French. In terms of Vinay and Darbelnet's translation procedures, this strategy is an adaptation in which the translator creates a new target-language situation that can be considered equivalent to a source-language situation. The justification for this shift is that the textual-cohesive function of referring back to previously mentioned facts was considered more important than the poetic/stylistic function achieved by the introduction of a vocabulary variant. This decision ensures that the segment is maximally relevant as an overall text and the introduction of a new vocabulary variant at this stage would have made the processing effort required to interpret the text greater than the positive cognitive benefit that might have been achieved had the word *township* been retained.

Frequent reference is made in the chapter to Egan's inability to tell black people apart. He assumes that Ramaramela and Marakabane must be brothers because they look so alike and that Mazibuko and Mrs. Ntlaka were probably siblings because they *"were fat in the same way, they bulged in identical places"* (TEV: 68). The stereotype that all black people look the same appears in the first chapter *Villa Toscana,* where Budlender, having learned to recognise some key features, begins to notice different African ethnicities, proving to him the opposite is indeed true and all black people don't, in fact, look the same. The author is satirising the continued racialisation of South African society in which people are still seen in essentialist terms as belonging to a group with certain immutable and inalienable properties.

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however, be considered too forceful a domestication of the foreign text. A discussion of this kind of forceful domestication in *La Vue Éclatée* and its impact on the postcolonial status of the translated text appears in the conclusion.

He had started to see Mozambicans too, and Somalis. It was the opposite of the old stereotype: they all looked different to him.

(The Exploded View: 5)

Il avait commencé à distinguer des Mozambicains, aussi, et des Somalis. C'était l'inverse du vieux stéréotype : ils avaient tous l'air différent à ses yeux.

(La Vue Éclatée : 9)

Ramaramela, Marakabane. They looked very much alike to Egan, possibly brothers. But then surely they would have the same name? It was probably just his usual weakness: he did not have a memory for faces.

(The Exploded View: 64)

Ramararela, Marakabane. Egan trouva qu'ils se ressemblaient beaucoup, peut-être des frères. Mais alors ils porteraient sûrement le même nom. C'était probablement à cause de son point faible habituel : il n'arrivait pas à se rappeler les visages.

(La Vue Éclatée : 55)

Even if the stereotype that all black people look alike were unknown in a French context the above extracts would serve to inform them of the existence of this racial assumption in South Africa. The original text references itself by opposing the same grammatical form of *"they all looked different"* versus *"they looked very much alike"*. The French translator did not strictly adhere to this form choosing instead to translate the first instance as *"ils avaient tous l'air different"* versus *"ils se ressemblaient beaucoup"*. The first translation is an instance of modulation motivated by the fact that to translate the phrase more literally would have resulted in an awkward grammatical form in French. This is because the form chosen is more usual when speaking about general characteristics. The second translation is a literal translation. The strict textual-cohesive function which exists between the two references is lost but in every other respect the function of the two phrases is identical. This is an example of the form differing but the function being retained in translation.

White people have traditionally been characterised as unable or unwilling to view black people on an individual basis separate from their group identity. It is the perceived threat of being overwhelmed by superior numbers that ushered the Nationalist Party's into power in 1948 galvanised by the persistent fear of *"die swart gevaar"*. This fear of being

overwhelmed is alluded to in *Afritude Sauce* where Egan, feeling increasingly alienated from his black associates at dinner, starts to feel menaced by the masks on the wall, as if he were being watched by hordes of black people in what Vladislavić describes as an "old, white South African nightmare" (TEV: 91). The satirical momentum of the chapter is based on the fact that despite 15 years of democracy and real effort in terms of reconciliation and reconstruction, the preoccupation with race continues to exist. Egan becomes the target for this satire. He is very quick to dismiss the importance of race as illustrated by descriptions like *"People were obsessed with race, he was sick of it"* (TEV: 73), but he himself reinforces racial stereotypes. The ambiguous and uncomfortable relationship that South African's have with the issue of race: at once trying desperately to ignore its importance in the interest of political correctness and reconciliation and at the same time often unable to escape from innate prejudices is at issue in this chapter. The chapter shows up our own obsession with race that despite our best efforts continues to persist. It is a message to readers not to try and ignore or whitewash issues of race but rather to deal with them meaningfully. For the French reader, many of whom read South African literature because they are interested in questions of this nature, the translation of this chapter would provide invaluable insights into the minds of South African people as they deal with race on a daily basis.

3.3) Identity in Curiouser

Curiouser is about Simeon Majara, a successful Johannesburg artist. Questions of race and gender and their influence on identity are considered in this chapter. White, South African masculinity, as in much of Vladislavić's work, is lightly satirised. Also of importance is the identity of Simeon Majara whose middle class background, success as a conceptual artist and suburban lifestyle seem to divorce him from the stereotype of black identity in South Africa. The chapter deals with South Africanness in the post-apartheid setting and what it means to be black or white in a society that is rapidly integrating but still very race conscious. The chapter highlights that in post-apartheid South Africa wealth and class are increasingly seen as defining features yet race, the national preoccupation, is never far away. In terms of the translation of the chapter some interesting translational phenomena occur in relation to these themes. Also of particular interest in this chapter is the translator's handling of the many plays on words.

The central focus of the chapter is Simeon Majara's art exhibition: *Curiouser.* The exhibit features interesting and visually striking reassemblies of thousands of curios: dissected, mutilated and rebuilt by the artist. The title is a play-on-words given that it can either be read *curiouser* (a user of curios) or *curiouser* (more curious). As mentioned in the analysis of *Villa Toscana* the word curio, meaning local craft, does not exist in French. This forced the translator to employ a translation strategy the effects of which reverberate through the entire chapter. The translator translated *Curiouser* as *Folkleurre.* This is a play on words based on the synthesis of two French words *folklore* (an old borrowing from English with the same meaning) and *leurre* which can be translated as delusion, illusion, deception, trap, snare, lure or decoy. This translation strategy is known as adaptation in Vinay and Darbelnet's framework. It represents the extreme of oblique translation procedures where a concept, unknown in the target culture, is replaced by a completely different concept which can be considered functionally similar.

The functional similarity between *Folkleurre* and *Curiouser* is only evident if the entire text of the chapter is taken into account. This is common to many adaptations which are used to translate the titles of books or films and only prove to be satisfactory translations because the contextual information provided by the text as a whole renders them meaningful. Because the chapter is dedicated to describing and explaining the *Curiouser* exhibition the word takes on an informative function in the original: it informs South African readers about a state of affairs in an imagined world i.e. the Johannesburg of the fictional character Simeon Majara. In this case the function in the source-text matches the function in target-text where *Folkleurre* informs French readers about the same imaginary world. An example of this shared functionality follows:

> Besides masks, there were wooden animals arranged in groups on the windowsills and the seats of chairs, carvings of buck and zebra and elephant of the kind displayed for sale to tourists by hawkers all over the city. Curios. The meat of *Curiouser.*

> (The Exploded View: 101)

> Outre les masques, il y avait des animaux de bois disposés par groupes sur le rebord des fenêtres et sur des chaises, sculptures d'antilopes, de zèbres et

d'éléphants commes les colporteurs en proposent aux touristes dans tous les coins de la ville. De l'artisanat local. De la chair à *Folkleurre.*

<div align="right">(La Vue Éclatée : 83)</div>

In the first sentence of the above extracts the exact same propositional form is present in French and English namely that various types of touristy bric-a-brac were scattered around Majara's studio. In the second phrase *curios* is replaced with a French equivalent which is a good balance between source-oriented and target-oriented approaches: *artisanat local* (locally-produced craft). The third phrase has the following propositional forms: all these curios were the base of something called *Curiouser*. The French has a very similar propositional form: all this locally-produced craft was the base of something called *Folkleurre*. In English there is a direct link in linguistic form between *curios* and *Curiouser*. In French the link between the two concepts has been maintained thanks to the schematic proximity of *artisanat local* (local handicrafts) and *folklore* (local traditions). This semantic link and the play-on-words that was allowed by the addition of *leurre* is probably what motivated this translation decision. While the name of the exhibition is different in the two languages the function of the extracts is the same in that readers from both contexts learn the same information about an equivalent event. The fact that the text has an informative function about an imaginary situation rather than a referential function about a real situation justifies the adaptation strategy. The translator probably estimated that the thematic concerns of the chapter which rely more on the descriptions of the exhibition and the discussion surrounding the exhibition were more important than the actual title of the exhibition and so chose a translation that had as similar a connotation to the original as possible without obscuring its relevance. Indeed *Folkleurre* has connotations relevant to the broader text that *Curiouser* does not because the notion of a deception or a trap contained in *leurre* reflects the exhibition's central idea of deconstructing and reassembling everyday objects so that they appear unusual and strangely beautiful. From a relevance theory perspective the translation of *Curiouser* as *Folkleurre* draws on the expected knowledge schemata of the French readers to produce a text that is easily assimilated and yields many of the same positive cognitive benefits of the original in terms of its poetic and informative functions therefore making the chapter as whole more relevant to the target audience.

However this translation strategy has an impact on the text as a whole because every reference to *Curiouser* throughout the text is constrained by the choice to translate it as *Folkleurre*. This is illustrated when the character of Amy speaks to Majara about *Curiouser*. She pronounces the word one way and Majara corrects her.

'I liked *Curiouser.'*
'Curiouser.'
'Not *Curiouser*? As in Alice.'
'No, *Curiouser*. As in a user of curios.'
This was a game he played. Whatever pronunciation someone chose, he corrected them to the opposite.

(The Exploded View: 142)

J'ai aimé *Folklore*.
Folkleurre
Pas *Folklore* ? Comme dans les dictionnaires ?
Non. *Folkleurre*, comme dans « leurrés par le folklore ».
C'était un jeu auquel il s'adonnait. Quelle que soit la prononciation qu'une personne adoptait, il la corrigeait en sens contraire.

(La Vue Éclatée : 116)

The extract illustrates the knock-on effect that an adaptation can have. The replacement of *Curiouser* with *Folkleurre* in turn necessitated the addition of the alternative standard orthography of *Folklore* in French. *Alice,* as in *Alice of Wonderland,* could not be retained but had to be replaced by *les dictionnaires* (the dictionaries) for the reference to have any sense at all. *As in a user of curios* is replaced by *leurrés par le folklore* (trapped/lured/deceived by folklore); again an adaptation forced by a previous choice. The French translation of the extract, constrained by the previous decision to translate *Curiouser* as *Folkleurre*, is not as convincing as the source-text version. The source-text version relies on the confusion caused by the pronunciation of an unfamiliar word which could be pronounced in one of two ways; both ways supported by its orthography. The author has Majara correcting his interlocutor no matter which of the two legitimate pronunciations he or she may choose. In the French version, the character of Amy settles on the pronunciation *Folklore*: a decision not supported by the orthography of the word. While this renders the French version of this particular extract less witty than the English version it must be remembered that the extract is not read in isolation but rather in the

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context of the entire text. In the case of this text where linguistic constraints forced the previous adoption of a good translation strategy it would hardly be justifiable to sacrifice this choice in the interests of one linguistic play.

Another instance of a linguistic play being translated by means of an adaptation is appears in the translation of this chapter. Another of Majara's art shows is given the name *Bulletin* (TEV: 123). The show is based on photographs taken of a wall which is made to resemble different conflict zones around the world and on which images are formed by the artful arrangement of bullet holes. The title of the show is a pun on the English word *bulletin*. Given that no such pun exists in French the translator again resorted to an adaptation translating *Bulletin* as *Balles Masquées*. This is a pun on the French words *bal masqué* (masked ball) and *balles* (bullets). The adaptation performs much the same function as the original in that both are puns on the word *bullet*. Indeed like *Folkleurre, Balles Masquées* captures the thematic spirit of the exhibition well because the idea of a masked ball where things are not as they immediately appear and the truth is concealed mirrors the exhibition's premise. Both of these translational phenomena illustrate the immense difficulty in translating linguistic plays however both were handled by means of clever adaptations which took into account the requirements on the target readership while respecting the poetic and textual functions of the source-text.

Simeon Majara is the Exploded View's only black protagonist. His black identity is a point of conflict with other characters in the chapter and impacts on his status as an artist.

> Of course, people were intrigued that a black artist should be dealing with Bosnia, although one critic suggested that he mind his own business. Hadn't he heard of Idi Amin?
>
> (The Exploded View: 104)

> Bien sûr, les gens avaient été intrigués par le fait qu'un artiste noir eût traité de la Bosnie. Un critique avait même suggéré qu'il eût mieux fait de se mêler de ce qui le regardait. N'avait-il jamais entendu parler d'Idi Amin ?
>
> (La Vue Éclatée: 85)

In the above extract Majara's blackness is shown to be of paramount importance regarding his status as an artist. People are intrigued by his show precisely because he is black and one critic goes so far as to suggest that his being black should exclude him from dealing with the issue of Bosnia altogether. The impact of the extract comes from its exposure of people's obsession with race (an obsession alluded to earlier in the novel by the character of Egan (TEV: 73). The irony is that a black South African artist is in a no better position to deal with the atrocities of Idi Amin than he is to deal with ethnic cleansing in Bosnia. The extract introduces a theme that is repeatedly alluded to in the chapter: that of being black equalling being African. The chapter suggests that Majara, as a black South African, actually has more in common with his fellow white South Africans than he does with other Africans from countries north of our borders. Vladislavić is commenting on the tendency to lump Africa into one broad geographical and cultural region; a tendency which does not do justice to the great diversity of the continent. The extract is included here not because it represents a particularly interesting translational phenomenon but rather because of its thematic importance to the chapter. The translation is a literal translation: it is a direct transfer of source-language text into grammatical and idiomatic target-language text. However there is potentially a shift in the function of the extract. A South African reader is more likely than a French reader to view the extract as an ironic example of the obsession with race and division in this country. The absurdity of the notion that a black South African artist should feel more inclined to deal with Uganda than Bosnia solely because he is black where a white person might be entitled to deal with a European atrocity is also perhaps much more glaringly evident to the South African reader by whom such discourse is more commonly encountered, or even to whom it is more typical. The exact significance that this extract would have to a French reader is difficult to measure and certainly beyond the scope of this research report, however what can be said is that in the broader context of the chapter as a whole it provides a clue to the interpretative clue as to the thematic content of the chapter both in English and in French.

> Deciding that he knew more about authentic African style than she did – he was black, after all, never mind the private-school accent – she had asked for his help.

> (The Exploded View: 106)

Estimant qu'il s'y connaissait mieux qu'elle en matière de style africain authentique – il était noir, après tout, malgré son accent qui indiquait qu'il sortait d'une école privée –, elle lui avait demandé de l'aider.

(La Vue Éclatée: 87)

Majara's black identity comes again to the fore in the above extract; this time because a colleague considers him a better candidate than her to decorate the African themed restaurant, *Bra Zama's Eatery*. The question of Majara's true African identity is raised by the phrase *"he was black, after all, never mind the private-school accent"*. In a country where good quality education was for so many years restricted to the white minority, a refined English accent and good command of the English language has become a marker of white English-speaking identity. Many black people educated prior to 1994, even if their English is very good, speak the language with an accent that is distinctly marked as Black English. In this context Majara's speaking English in a white sounding variety received from his private-school education is perceived as distancing him from his black identity. For the South African readers, who live in a context stratified along ethnic and racial lines and for whom linguistic markers of this kind are instantly recognisable and familiar, this phrase will have a referential function. The French translation makes use of the strategy of transposition because the short adjectival phrase *"private-school accent"* is rendered as two verbal clauses: *"son accent qui indiquait qu'il sortait d'une école privée"* (his accent that showed that he had come out of a private school). This shows that the translator considered the significance of a private-school accent in South Africa to be something that the French audience might not immediately comprehend. Indeed the culture of private schools in South Africa, particularly among English speakers, derives from the tradition of public schools like Eton in Britain. While this concept is probably not alien to the French, it is far less widespread and is certainly accorded less significance. The transposition then was probably considered necessary not only to make the idea more clear but also to focus the same level of emphasis onto the phrase in the French translation as is inherent in the English sourcetext. In so doing the translator gives French readers an insight into the culture of private schooling in South Africa and, more significantly, into how this affects the identity of South African people. In relevance theory terms, while the original makes use of old assumption schema to source its correct

interpretation, the French translation has to be more detailed because it provides a new positive cognitive effect.

The following extract and its corresponding French translation deal with the question of blackness equating to authentic Africaness: in other words the assumption that, in order to legitimately claim Africaness as identity, being black is a prerequisite.

> 'You're dealing in stolen property, you shit.'
> 'I'm hardly *dealing*. Mind you, it's quite a nice twist. If you consider how much African art has been swiped by the real dealers, the wheeler-dealers.'
> 'I'm sorry, you'll have to explain. How is this different?'
> 'I'm an African, for one thing.'
> 'You mean you're black.'
> 'That's not what I said.'
> 'This Roger,' James butted in, 'the seller, the fence he was African too.'

<div align="right">(The Exploded View: 131)</div>

> Tu fais dans le commerce d'objets volés, ducon.
> On peut pas vraiment appeler ça du *commerce*. Réfléchis : c'est un revirement plutôt génial. Quand tu penses à tout l'art africain qui a été fauché par les véritables marchands, les magouilleurs au grand pied.
> Désolé, mais il va falloir que tu m'expliques. Où est la différence.
> Je suis africain, pour commencer.
> Tu veux dire que tu es noir.
> Ce n'est pas ce que j'ai dit.
> Ce Roger, interrompit James. Le vendeur, le receleur était africain lui aussi.

<div align="right">(La Vue Éclatée: 107)</div>

In the first extract Majara claims that his purchasing of African art of potentially dubious sourcing is different from the exploitation of African art by outside players because he himself is an African. The validity of this claim is subject to debate, indeed the final word in the dialogue is that James, the Malawian fencer of what is presumed to be stolen goods, was African too; a status that does little to diminish his guilt. What arises prominently from this extract is the aggressive retort by Majara's white interlocutors to his claim of being African. Leon, Majara's long time friend and artistic rival, comments in regard to this claim: *"you mean you're black"*. This comment by Leon speaks of the feeling of alienation that many white South Africans continue to experience in post-apartheid South Africa. Many white South Africans are often uncomfortable with being

labelled as African choosing instead to cling to the vestige cultures of their European ancestry (cf. Steyn: 2001). Other white South Africans are eager to embrace an African identity, but this is a position that is often regarded as fanciful, idealistic or contrived. This paradox has led to a feeling of placelessness among white South Africans whose alienation is embodied in the resentful tone that Leon assumes in the above extract. It is a sarcastic, bitter tone that echoes the cynicism with which many white people react to assertions by black people to having a more legitimate claim to the country. For this reason the source-text extract has a metalinguistic and referential function because it resonates with an easily identifiable discursive trend in the source context. For French readers, many of whom may well have chosen to read this work because of a particular interest in finding out more about race relations in post-apartheid South Africa, the extract would have precisely the desired function. It acts as a window into the emotionally charged atmosphere that continues to haunt social interaction in South Africa. This bitter tone continues later in the chapter where Leon is again found to be goading Majara on account of his being black.

'What is it, Leon? Come on, spit it out.'
'The invitation.'
'She's invited me because I'm black?'
"No, Sims, it's because you're African.'

(The Exploded View: 151)

De quoi s'agit-il, Léon? Vas-y, crache.
L'invitation.
Elle m'a invité parce que je suis black ?
Non, Sim, c'est parce que t'es africain.

(La Vue Éclatée: 123)

Until this point in the novel "*black"* has most usually been translated as "*noir"*. Here, however, the translator has opted for the word *"black"* in the French. The word is obviously a loan from English but this is not a case of borrowing as a translational strategy but rather represents the use of an established French borrowing from English that is recorded in the dictionary. For this reason the strategy is a simple literal translation: *black* in French has the same denotation as *black* in English (only when used to refer to a person's ethnicity). The translator opting for *black* as opposed to *noir* then is

a question of connotation rather than denotation. *Noir* is a neutral unmarked form used commonly in French to refer to people of African descent. It can be used as an adjective or a noun without an affect on its level of social acceptability unlike in English where the nominal use (e.g. *a black*) is offensive while the adjectival use (e.g. *a black person*) is socially acceptable. The decision to use the marked French synonym *black* was probably motivated by the fact that its markedness would focus the reader's attention and thereby render the bitterness in the tone of the French version comparable to that of the English version.

South African maleness and the machismo traditionally associated with male South African identity are is also touched on in the chapter. Simeon Majara's closing party for *Curiouser* provides the perfect setting for this type of typical South African male posturing: a *braai*. The following description of the social norms surrounding the tradition of the *braai* on the community based online encyclopaedia, Wikipedia, is a good indicator of the social behaviour typically encountered at a *braai*. The extract is not to be considered a definitive, academic source but it does provide an indication of commonly held assumptions about the culture of a *braai*. Because Wikipedia represents the contribution of a broad community, its use here is justified because it establishes the functional connotation of the word within its source context.

> A *braai* is a social occasion that has specific traditions and social norms. In black and white South African culture, women rarely *braai* (cook) meat at a social gathering, as this is normally the preserve of men. The men gather round the *braai* or *braaistand* (the fire or grill) outdoors and cook the food, while women prepare the pap, salads, desserts, and vegetables for the meal in the kitchen. The meal is subsequently eaten outside by the fire/braai, since the activity is normally engaged in during the long summer months. The *braaing* (cooking) of the meat is not the prerogative of all the men attending, as one person would normally be in charge. He will attend to the fire, check that the coals are ready, and *braai* (cook) the meat. Other men may assist but generally only partake in fireside conversation… In South Africa, the person in charge is known as the *braaier* or *tong-master* (chef), and if his skills are recognised, could be called upon to attend to the *braai* at other occasions as well.

> (Wikipedia: Braai)

The description above is alluded to in the following extract from *The Exploded View* where Leon who is considered an archetype of South African male identity is considered the best candidate for the position of *braaier*.

> 'Bheki will do it.' Or Leon. He's one of those men who can't resist taking over at a braai. One whiff of a charcoal briquette and he'll come running.'

<div align="right">(The Exploded View: 114)</div>

> Bheki s'en chargera. Ou Léon. C'est un de ces mecs qui ne peuvent pas résister à la tentation de commander tout le monde, quand il s'agit d'un *braai*. À la moindre odeur de briquette de charbon de bois, il rapplique en courant.

<div align="right">(La Vue Éclatée: 94)</div>

The masculine image of the *braaier* is gently satirised in this extract, the humour of which would appeal to most South Africans familiar with this typical image. The word *braai* is used in the French translation. This can be considered a translational borrowing because the word is not recorded in the French dictionary. Borrowings are generally used where the target language lacks an equivalent with the same denotative and connotative qualities as the original word and where it is considered appropriate to introduce the target-audience to new cultural information. Borrowings are typical of a foreignising approach to translation which tries to preserve some of the cultural integrity of the text by not obscuring its source-culture origins. *Braai* is translated using this strategy on other occasions in the text. *"Sandy called to him from across the pool. She had arranged the garden furniture around the braai…"* (TEV: 113). In this sentence Sandy, a female character present in the story, is preparing the seating arrangements around the *braai*. In this instance the word *braai* refers specifically to the grill itself on which the meat will be cooked rather than the event. The French translation retains the word *braai*. *"I hear we're making a braai. You should get the fire going"* (TEV: 114). Here Majara is speaking to Sandy and again uses *braai* to refer to the grill itself. Had he intended to mean the equivalent of *"we are holding an event at which meat will be grilled outdoors"* the convention in South African English is to say *"we are having a braai"*. The French translation is *"J'ai cru comprendre que nous allons faire un braai. Tu devrais lancer le feu"* (LVE: 93). The French translation is slightly ambiguous because *"faire un braai"* could refer to a) have a *braai* (event) as in *"faire une fête"* or b) make a *braai* (arrange,

light and tend to charcoals in preparation to grill meat) as in *"faire un barbecue"*. This ambiguity is not significant as both concepts entail one another. To Majara's request that Sandy light the fire she responds "*That'll be the day. That's boy's work* (TEV: 114). The male authority in the domain of the *braai* is thus reinforced, though in a joking tone, by Sandy. The French translation represents this by substituting *boy* for *homme* (man). To have used *garçon*, the literal equivalent for *boy,* might potentially have introduced confusion. Even though *garçon* is sometimes used as a synonym for *man* in much the same way as in English, the potential for confusion was the result of a cultural lacuna regarding the concept of a *braai*.

Braai is not always translated using the borrowing strategy as evidenced in the extract below.

> Leon at the braai, turning the coils of wors over expertly with the tongs, careful not to break the skin. He took such fussy pride in his masculine accomplishments fly-fishing, reverse parking, making a potjie, pitching a tent. He was a walking catalogue of stereotypical male behaviour.
>
> (The Exploded View: 139)

> Léon au braséro retournait les rouleaux de saucisses d'un mouvement de pincettes expert, veillant à ne pas déchirer les peaux. Il était exagérément fier de ses exploits masculins pêcher à la mouche, se garer en marche arrière, preparer un potjie, monter une tente. Un vrai catalogue ambulant du comportement stéréotypé des mâles.
>
> (La Vue Éclatée: 114)

Here *braai* is translated using Vinay and Darbelnet's translation strategy of equivalence. The translation chosen in this case is *braséro* which literally means grill. This is justified because using the borrowing in this context may have introduced ambiguity as *braai* may have been wrongly interpreted as the event rather than as the grill itself. Whereas in previous instances the emphasis was on the cultural/informative function of the word *braai* in the target text and any possible ambiguity was no great hindrance to the interpretation of the text, here the focus is on the narrative function where the characterisation of Léon as a macho figure is important. To have used the exotic word *braai,* which in previous contexts was appropriate as a foreignising strategy, here might

have derailed the central focus of the sentence. The decision to use a French equivalent for *braai* is again employed in the same sentence where *wors* is translated as *saucisses* (sausages). This decision is accountable for in relevance theory terms because the use of two unfamiliar words in the same sentence would have made the processing effort very high for the French readers and while this is not too problematic in cases where less important information is at stake, in this case the translation could not afford the sentence dealing with the characterisation of one of the chapter's central figures to lose its relevance and become obscure. As it is the extract already contains the borrowing *potjie* which provides a new cognitive benefit but costs processing effort. More borrowings and the extract might have become impenetrable, the intended function of the source text lost as French readers struggled to decipher its sense. The decision to exclude some culture specific lexis could be considered to aggressive a domestication-oriented stance. The effects of this type of decision are discussed in the conclusion.

Racial humour, the mainstay of South African comedy, appears in the chapter when Majara makes a light-hearted joke at the expense of his white friends while describing which wine he has provided for the event.

> Usually their friends needed a little help to be rowdy. A couple of bottles of Blaauwklippen's Sociable White – the affordable plonk for sociable whites, as he said to Ruth – and they could be relied on to misbehave.
>
> (The Exploded View: 124)

> Laughter, loud enough to turn heads. Simeon had told this story before and was getting better at it. It helped that everyone was a little tipsy. You could always count on the Sociable White.
>
> (The Exploded View: 128)

> D'habitude, les amis de Ruth et de Siméon n'avaient pas besoin d'encouragements pour se mettre en train. Quelques bouteilles de Blaauwklippen's Sociable White la bibine abordable pour Blancs sociables, comme il le disait à Ruth.
>
> (La Vue Éclatée: 102)

> Nouveaux éclats de rire, assez forts pour que des têtes se tournent. Siméon avait déjà raconté cette histoire auparavant et faisait des progrès. Le fait qu'ils

aient tous un peu bu aidait aussi. Vous pouviez toujours compter sur le Blanc sociable.

<div align="right">(La Vue Éclatée: 105)</div>

The humour in the English original relies on the pun that exists between a white wine from the Blaauwklippen Estate called *Sociable White* and the phrase *sociable whites* referring to white people of amicable character. The French translator has rendered the first meaning by using the original name of the brand: *Blaauwklippen's Sociable White.* This is normally the case where brand names are concerned in translation. The second instance where in English *sociable whites* refers to people the French reads *Blancs sociables.* The direct pun is therefore lost. The third instance of *Sociable White* is ambiguous and therefore very humorous. It is unclear whether the uproarious laughter is due to Majara's guests being tipsy having drunk the white wine or because they are in fact sociable whites. In the French translation this ambiguity is not present because the translator has opted for the same translation (*Blanc sociable*) that he used to refer exclusively to the concept of white people earlier. Most French people are likely to have some basic knowledge of English and therefore to understand the word *white* in the context of white wine and thus relating it to the word *Blanc.* For this reason some of the verbal humour remains but it lacks much of the spontaneity and intelligence of the English original. In this case an adaptation based on some well known French wine may have been a better choice. This would have been justified by the humorous function of the passages in question. The translator has privileged the informative function by insisting on translating the brand name as in the original. This decision has had a negative effect on the humorous impact that derived from the poetic function of the passage. In the original, the poetic function is not directly reliant on the referential function, for example, *Blaauwklippen's Sociable White* might have been replaced with *Woolworth's Wild White* without significantly affecting the humour. Indeed for many readers the discovery that *Blaauwklippen's Sociable White* is a real wine available on the market may come as a surprise. In light of this an adaptation based on a French wine which retained a similar humorous pun might have improved the translation of this passage. In another sense the translation was appropriate because it preserved the foreignness of the text by retaining the reference to the same piece of cultural realia as used in the original. The translator's decision to eliminate cultural lexemes such as *wors* and *braai* in previous extracts

replacing them with familiar French lexemes privileges the informative function which is gained from the text becoming more accessible. In this case the opposite pertains *Blaauwklippen's Sociable White* is retained because of its informative effect. The translator chooses not to sacrifice the informative cultural item *Blaauwklippen's Sociable White* (a decision which would privilege the humorous/satirical function) even though in other cases he eliminates cultural lexemes in the interests of greater accessibility to the informative function of specific extracts. This is indicative to some extent of the translation's overall orientation towards the informative function.

3.4) Place in Crocodile Lodge

The final section of the comparative microtextual analysis is dedicated to the final chapter of the Exploded View, *Crocodile Lodge*. While space provides the fixity necessary for security, place provides the opportunity for movement and exploration (Yi-Fu Tuan 2001). Place is therefore not the secure and controlled environment that space embodies but rather it is wild and unpredictable. In the *Exploded View* the place that provides the backdrop for the characters movement, exploration (both physical and psychological) and their attempts to secure comfortable spaces is the city of Johannesburg. It is a city that is often represented as hostile and unpredictable in the novel, nowhere more so than in *Crocodile Lodge. Crocodile Lodge* features Gordon Duffy as its protagonist. His story is one of travel through the non-space of the city: highways, roads, petrol stations and as yet undeveloped building sites. It is also a story where Johannesburg overcomes the efforts of the individual to decode its meaning and, with the violent death of the protagonist, proves itself to be the foreboding, hostile and unpredictable place that is subtly alluded to throughout the novel. The chapter is important because it is in this chapter that the central idea of the exploded view that gives its name to the novel is finally revealed. In terms of the novel the final chapter represents the drawing together of the exploded view in a critical, final moment of completeness that is described as follows in the novel. "On the plans that accompanied the do-it-yourself projects every solid thing had been exploded, gently, into its components, arrangements of boards, springs, rails, veneers, bushings, cleats, threads. All it needed was a touch, a prod with the tip of a finger, to shift everything closer together, and a perfect whole would be realised, superficially complete and indivisible" (TEV: 171).

In *Crocodile Lodge* much of the fine detail mentioned in previous chapters comes to have a significant impact on the fatal trajectory taken by Duffy. In the confluence of this detail the true protagonist of the novel is shown not to be any one of the human players prominent in any one of the individual chapters but rather the one element that binds them and indeed governs their every action: the city of Johannesburg itself. The micro-textual analysis of this chapter will focus on the French translator's treatment of the city and place. Because the other themes are contained under the umbrella of this latest theme there will be some overlap in the thematic content of the passages chosen for analysis.

Gordon Duffy, the protagonist of *Crocodile Lodge*, because his job requires him to be on the road much of the time, has a particular relationship with the traffic announcements that he listens to on his car radio. He describes how listening to them connects him to the vast web of interconnected mechanisms allowing him to avoid points of failure where traffic has been delayed. The chapter includes excerpts from the radio traffic news that give the chapter a real sense of place and locality. For the South African, reader particularly the reader familiar with Johannesburg, these excerpts are realistic and tangible forcing readily available imagery into the mind of the reader. Some examples are provided below.

> *A truck has lost its load on the R24, that's opposite Eastgate. Traffic lights are out of order on Jan Smuts avenue at Bompas, in Roodepoort at Main Reef and Nywerheid, in Rivonia Road at 12th Street, in Sandown at Grayston Drive and Daisy.*

<div align="right">(The Exploded View: 159)</div>

> *Traffic lights are out of order in Bedfordview at Harper and Van Buuren, in Parktown North at Jan Smuts and Jellicoe. There are roadworks on William Nicol between Ballyclare and Peter Place. The accident at the Buccleuch interchange has been cleared, but emergency vehicles are still on the scene and traffic is moving very slowly. If you can, avoid the N1 South, that's near the junction with the N3.*

<div align="right">(The Exploded View: 181)</div>

Un camion a perdu son chargement sur la R24 à la hauteur d'Eastgate. Les feux sont en panne avenue Jan Smuts à l'intersection de Bonpas; à Roodepoort, rues Main Reef à Nywerheid; rue Rivonia à l'intersection de la 12e Rue; à Sandown, rues Grayston et Daisy.

(La Vue Éclatée: 129)

À Bedfordview, les feux tricolores sont en panne à l'intersection de Harper et de Van Buuren; à Parktown North, à l'intersection de Jan Smuts et de Jellicoe. Il y a des travaux rue William Nicol entre Ballyclare et Peter Place. Le lieu de l'accident de l'échangeur de Buccleuch a été dégagé, mais les véhicules des services de secours sont toujours sur place et la circulation est très ralentie. Évitez dans la mesure du possible la N1 direction sud à hauteur de l'échangeur avec la N3.

(La Vue Éclatée: 148)

For the French reader the translation of the traffic reports can serve only to evoke a sense of exotic place. Although the translations are literal, the function they perform is very different from that in the original. Just like the original they do give a sense of place but unlike the original (if read by a reader familiar with Johannesburg) it is foreign and distant; a fascinating suggestion of the unknown which transports the reader through his imagination. The function that these traffic reports perform in the French translation clearly illustrates the complexity of text. A text is not composed only of the words written on the page but also of the function that the text is expected to have on its ideal readership. For this reason these extracts when read in the original language in Johannesburg would have a different function even when read in Cape Town and even more so when read in London. The translation is therefore a very close rendering of the superficial text, the same text that someone reading the novel in English outside of the South African context would have access to, but not of the deep text; the text that relies on referentiality for the extent of its intended function to be accessed. This is not a criticism of this translation but rather a statement of one of the inevitable facts of translation. Cultural differences cannot be made to disappear and translations from foreign contexts, particularly postcolonial contexts, are almost always bound to take on an element of the exotic and indeed it is this element of the exotic that attracts many readers to this type of translated literature. *Bompas*, a street in Dunkeld in Johannesburg's northern suburbs, is misspelled *Bonpas* in French. This is immediately jarring when read by a South African reader because of the familiarity of the location whereas a French

reader wouldn't take even the slightest notice of this discrepancy considering it just another exotic street in a list of foreign places. This effectively highlights the difference in function between the text as read in Johannesburg and the text as read in France.

Crime and the climate of fear in which South Africans live receive some mention in the previous three chapters of the novel. The everydayness of crime in South Africa is such that South African English has developed to reflect this. The commonplace nature of crime and the impact this has had on the speech patterns of South Africans is alluded to in *Curiouser.* Ruth gives Majara a message saying that Tanya, Majara's publicist, couldn't make it to the closing party because she had been *held up*, to which Majara immediately replies "*At gunpoint?*" (TEV: 132). While in this particular case it turns out that Tanya was in fact not the victim of crime but rather was delayed, Vladislavić's satirising of the tendency in South Africa to think the worst is illustrative of the climate of fear which to some extent characterises life in this country. Majara's misinterpretation is humorous in the South African context because it pokes gentle fun at the pessimism and paranoia of South Africans with regard to crime. If the book were not set in Johannesburg, a misinterpretation of this kind would be very unlikely and completely absurd. As a result this brand of humour is particularly context bound. Because of the book's setting in Johannesburg the foreign reader, depending on his familiarity with the context, may find it funny for the same reasons as a South African reader. In any case the foreign reader will find his notion of South Africa as a country characterised by high levels of crime informed or reinforced by this verbal play. The word *hold-up* does exist in French having been borrowed from English. The translator has used it to translate *heist* at a different point in the novel (TEV: 89/ LVE: 75) but because the humour relies on the ambiguity of the word *to hold up* in English, the translation is of necessity not a literal one. The French translator employed the equivalence strategy by replacing *to hold up* with *retenir* (kept/held back) and *at gunpoint* with *en otage* (hostage). The verbal humour is therefore very similar and criminality in South Africa is referenced making the translation connotatively equivalent. The equivalence is, however, not precise: being held hostage and being held up at gunpoint are denotatively different (a hostage situation usually being resolved by the payment of a ransom whereas being held up refers to an armed home or business invasion). This is illustrative of translation as a process of negotiation between

text-functions. It is process in which a translator is required to sacrifice some functions in order to preserve those that he considers more relevant to the intended effect of the text in question.

While it is subtly alluded to throughout the novel, crime, the greatest problem faced by Johannesburg residents and, unfortunately, the thing most closely associated with Johannesburg in the minds of many foreigners, comes to the fore in *Crocodile Lodge*. The same sense of foreboding that accompanied Budlender while driving through the informal settlement and Egan while touring *Hani View* is reiterated in this chapter and the reality that feeds this fear is exposed. Hijacking is the crime that receives greatest focus in *Crocodile Lodge,* with it being frequently alluded to as a very real danger for the protagonist in his line of work. Indeed in the final moments of the novel it is suggested that he is in fact killed by hijackers. It is a crime that receives frequent mention throughout the novel reflecting the regularity with which people in Johannesburg are forced to face this reality either at first-hand or through conversation. The translation of the words hijacking or hijacker is quite interesting as they are never translated the same way twice. This is indicative of the real unfamiliarity of the French audience with this type of crime because the translator is forced to create different situational procedures to overcome the lacuna depending on the constraints of the different contextual frameworks in which it appears.

> They both looked like gangsters to him, like those identikit portraits of heist suspects or hijackers.
>
> (The Exploded View: 89)

> Il leur trouvait à tous deux des airs de gangsters, rappelant les portraits-robots d'individus soupçonnés de hold-up ou de détournement d'avion.
>
> (La Vue Éclatée : 75)

In this instance *hijacker* is translated as *individu soupçonné de détournement d'avion* (person suspected for the *hijacking* of a plane). This is a shift that occurs on two levels the first is on the syntactic level: the single lexeme in English is replaced by a complex phrase in French. This shift is governed by the fact that French lacks an easily identifiable word for *hijacker* and therefore needs to explicate it by means of syntactic modulation.

The second shift is rather more important because it represents a departure from the denotative meaning of *hijacker* in the South African context. The French translator has opted to denote a hijacker of aeroplanes rather than one of cars. It is possible that a shift in denotative meaning like this is in fact a mistranslation; the translator himself misinterpreting the contextual implication of the phrase. Alternatively it could be argued that the translator felt that the lengthy explanation which would be required to render the intended denotative meaning of *hijacker* into French in the context of this short sentence would detract from its poetic function making it unnecessarily ungainly and heavy. The French equivalent for plane hijacker is already quite long even though is a much more familiar concept given the importance of events like that of that of eleven September 2001. Because the sentence is a comparison of characters from the novel and an identikit portrait of a suspect implicated in a serious crime the connotative meaning implied by *individu soupçonné de détournement d'avion* can be considered connotatively equivalent to *hijacker* in a South African context. This translation does however have consequences for the issue of place. A plane hijacking is a rare and important international event and one that is not particularly associated with South Africa, unlike a car hijacking which is a regular event associated with daily life in Johannesburg. For this reason the sense of place and locality clearly evoked by the source-text is not maintained in the target-text. The choice to situate the comparison in a more international context may have been made to make the phrase more applicable to the assumption schema of the French reader and therefore more optimally relevant. This latter analysis is possible but, given the translation of the following extract, the former analysis of the shift as a mistranslation seems more likely.

> Or is it that fellow who got shot in a hijacking – the one they said would never walk again, who surprised them all by dancing at someone or other's wedding?
>
> <div align="right">(The Exploded View: 36)</div>

> Ou n'est-ce pas plutôt ce type qui c'était fait tirer dessus lors d'un détournement d'avion – celui dont on avait dit qu'il ne pourrait plus jamais marcher, qui les a tous surpris en valsant au mariage de je ne sais pas qui ?
>
> <div align="right">(La Vue Éclatée: 34)</div>

The extract above makes it more likely that the translator's rendering of *hijacking/hijacker* in the previous extract was a mistranslation because it is totally unlikely in any context that someone should relate a personal anecdote like this about someone who was shot in a plane hijacking. This is because this is an event of such rarity and international importance that its inclusion in a casual, conversational discourse like this seems incongruous. This contrasts with the frequent conversational reference that South Africans are likely to make to street hijackings. This misinterpretation is not serious in terms of the overall cohesiveness of the text because the function remains largely similar. It does however effectively illustrate the importance of context to interpreting text. In a European context, where international terrorism is a more pressing preoccupation, the words *hijacking* and *hijacker* activated a different contextual framework in the assumption schema of the translator. For him, in a European context, the interpretation of the phrase as a reference to terrorism was more optimally relevant. For a South African reader, whose preoccupation is with crime, the interpretation of street crime is the optimally relevant interpretation. This shift is a clear indication of the importance of place as an underlying communicative clue to the intended interpretation of the *Exploded View*, a novel whose functionality is critically linked to its setting in Johannesburg. This is a fact that makes the translation of this novel so difficult but also makes its being read by foreigners so rewarding as they are inducted into intimate knowledge of the inner workings of a strange and interesting city. Regardless of whether or not the shift was motivated or accidental it nonetheless represents a rather forceful domestication of the source-text to target-culture standards. By obscuring some of the references to hijacking in the Johannesburg context the translated text degrades the sense of place-specificity that these references where intended to provide and in so doing any satirical effect that these utterances may have.

Hijacking, which had been mentioned in passing in previous chapters, forms the basis of the climax of *Crocodile Lodge* and the novel as a whole. In this case, where the functionality of the plot as a whole critically rests on the correct denotative meaning being present in the translation, the translation does not experience the radical shift experienced in the instances discussed above.

She did not like him messing around on construction sites after hours, especially since Manny Pinheiro got himself shot in a hijacking at Kya Sands.

(The Exploded View : 181)

Elle n'aimait pas qu'il traîne autour des sites de construction après les heures de travail, surtout depuis que Manny Pinheiro s'était fait tirer dessus au cours du braquage de sa voiture à Kya Sands.

(La Vue Éclatée: 147-148)

After Manny Pinheiro got shot, Sylvia had done one of those courses where they taught you how to behave in a hijacking, had done it in his place, because really he was the one who needed it. She was always quoting phrases from the manual. Move slowly. Don't look them in the eye. It is not worth dying to save your car.

(The Exploded View : 197)

Il ressortit de la cabine. Abandonne le véhicule. Après que Manny Pinheiro s'était fait tirer dessus, Sylvia avait suivi un de ces cours où l'on vous apprenait comment vous comporter en cas d'attaque à main armée, elle l'avait suivi à sa place, alors que c'était lui que en aurait eu réellement besoin. Elle n'arrêtait pas de citer des phrases du manuel. Pas de mouvements brusques. Ne les regardez pas dans les yeux. Ça ne vaut pas la peine de mourir pour votre voiture.

(La Vue Éclatée: 161)

In the first extract hijacking is translated as *braquage de la voiture*, the direct back-translation of which is *car heist or hold-up*. This is an explanation of an unknown cultural element and so qualifies as the translation strategy of equivalence. The second instance of the word *hijacking* in the second extract is translated as *attaque à main armée*, the back-translation of which is *armed attack*. This can be considered an adaptation in the Vinay and Darbelnet-based framework for shift analysis. This is because the concept is denotatively different though in the context of the surrounding text it performs a broadly equivalent function as the word used in the original. The sense of place given by the mentioning of specific Johannesburg locations like *Kya Sands* in the extract above has a referential function for the South African audience. This has a tangible effect on the South African reader by evoking the proximity of violent crime. For the French reader this sense of place would be unavailable as a referential function and instead the phrase would take on an informative function in that French readers come to understand that

violent crime forms part of a day to day experience of Johannesburg. The same is true for the second extract. Many South Africans are aware that courses teaching participants how to behave in situations of violent crime are available. Even those who are not actively aware of this fact would probably be unsurprised to learn that they do in fact exist. For a European reader the fact that there would be a market for such a course is bound to come as a shock. The tone of satirical criticism and the sense of local place on which this tone relies for its impact are replaced with a sentiment of the unknown and surprising for the foreign reader of the translated work.

Like Budlender from *Villa Toscana*, Gordon Duffy from *Crocodile Lodge* is a character whose job requires him to drive long distances across the vast expanse of Johannesburg's northern extremes. Places like Vorna Valley, Kyalami and Midrand are evoked and the character and attitude of the northern limits of Johannesburg is addressed in the following manner: *"as high-rises and office parks went up on smallholdings in Sandton and walled town-house complexes were set down in the veld around Midrand, the northern outskirts of the city began to regard themselves as its centre and the projects became more grandiose"* (TEV: 174). In this extract Vladislavić is overtly stating his opinion about the way Johannesburg has developed as a city. The sense of placelessness and isolation felt by many of his characters as they traverse this identity-barren urban wilderness is directly criticised in the above extract. The lack of a real sense of place is seen as a result of the precipitate flight northwards by many of the city's businesses and the rapid expansion of soulless security-clusters built around this hastily erected business centre (see discussion of Johannesburg's development in 2.2). For the French reader, unfamiliar with the layout and urban development history of Johannesburg this information is likely to be met with some surprise. This is particularly true in the context of Europe were the historic centres of cities have long held sway as the locus for prestigious businesses and residential life. In France, where the *banlieues* are either soulless suburban sprawl or grey tower blocks of depressed immigrant communities, the idea that the inner-city should become a site of urban decay is likely to be quite foreign. The French translation of the above extract illustrates that the words *"smallholding"* and *"walled town-house complex"* did not have direct equivalents in French and were instead translated using broad equivalents namely: *"petites exploitations agricoles"* and *lotissements entourés de murs"*. The key poetic

function of the extract however remains the same as in both texts the satirical impetus of Vladislavić's ironic commentary on the presumption of the northern suburbs coming to view themselves as the city centre is retained. This extract again shows how the text gains an informative function in French often in addition to original functions like that of satire but sometimes replacing original functions like the referential function.

The disillusionment that Vladislavić feels regarding the abandonment of Johannesburg's real centre of identity and this shift northwards to this superficial and hastily erected consumer city is a major concern in *A portrait with Keys: The City of Johannesburg Unlocked* (2006). The efforts to overcome this sense of placelessness received attention in the section of this chapter dedicated to space in *Villa Toscana* which dealt with the ready-made "Tuscan villages" of the north of Johannesburg. Vladislavić describes the development of the city and the effect of this type of complex in *Villa Toscana* saying: "The boundaries of Johannesburg are drifting away, sliding over pristine ridges and valleys, lodging in tenuous places, slipping again. At its edges, where the city fades momentarily into the veld, unimaginable new atmospheres evolve. A strange sensation had come over him when he first drew up at the gates of Villa Toscana, a dreamlike blend of familiarity and displacement" (TEV*: 6).*

It is this *"dreamlike blend of familiarity and displacement"* this sense of spatial security and simulated small-town community that Gordon Duffy, as an erector of billboards for construction companies, is tasked with advertising to passing motorists. The text notes how he had himself put up the billboard advertising the soon-to-be-built *Villa Toscana* of the first chapter. His latest project *Crocodile Lodge*, from which the name of the chapter is drawn, represents the extremes of the absurd mission to create secure and homely spaces within the placelessness of the northern extremes of Johannesburg. Unlike *Villa Toscana* which was a formulaic emulation of a Tuscan village and the nearby *Cote d'Azur* which aimed to replicate the atmosphere of a Riviera town, this latest project, *Crocodile Lodge,* is an African themed town-house complex (TEV: 176-177). Some extracts dealing specifically with *Crocodile Lodge* are cited below along with their translations.

An artist's impression of the town-house complex came into view, a tidy, toy-town version of the bushveld. It was the first time he had seen a complex with an African theme, the safari lodge, all sandstone and thatch.

<div align="right">(The Exploded View: 174)</div>

Une vue d'artiste du complexe de villas individuels s'était développée sous ses yeux, la version proprette d'un village joujou posé sur le bushveld. C'était la première fois qu'il avait vu un complexe résidentiel avec un thème africain, le pavillon de safari, tout en pierres meulières et toit de chaume.

<div align="right">(La Vue Éclatée : 142)</div>

Italy, France. In a month or two, at his back: Africa. That seemed even stranger than these European islands: a self-contained little world in the African style, surrounded by electrified fences, rising from the African veld.

<div align="right">(The Exploded View: 177)</div>

Devant lui, l'Italie, la France. Dans un mois ou deux, là, derrière son dos : l'Afrique. Ça semblait encore plus bizarre que ces îles européennes : un petit monde autonome, de style africain, entouré de clôtures électrifiées s'élevant sur le veld africain.

<div align="right">(La Vue Éclatée: 144)</div>

Leaving their offices, agencies, studios, showrooms, chambers in Sandton and Midrand, muted interiors full of cool surfaces, blinded and air-conditioned, and taking the freeway across the newly domesticated veld, the residents of Crocodile Lodge, the account executives, human resource managers, stockbrokers, dealmakers, consultants representatives in their high-riding 4x4s and their vacuum-packed cabriolets, their BMWs and Audis, would see ahead of them not a town-house but a game lodge, and their professional weariness would yield to the pleasurable anticipation of getting inside the gates before nightfall, drawing up a bar stool made of varnished logs to a counter cross-section of ancient yellowwood on a lamplit stoep, taking a beer or a glass of single malt in hand, and gazing out into the gathering darkness, where the night creatures were stirring.

<div align="right">(The Exploded View: 188)</div>

Quittant leurs bureaux, agences, ateliers, magasins, études de Sandton ou de Midrand – intérieurs sans relief tout en surfaces fraîches, stores à lamelles et climatiseurs – les habitants du Ranch aux Crocodiles, les chefs de publicité, responsables des ressource humaines, agents de change, opérateurs, consultants, représentants dans leur 4x4 haut perchés et leurs cabriolets emballés sous vide, leurs BMW et leurs Audi, verraient devant eux non pas une banale maison individuelle mais un ranch de chasse, et leur lassitude

professionnelle ferait place à la délicieuse anticipation de franchir le portail avant la tombée de la nuit, de se hisser sur un tabouret dont les pieds sont des bûches vernies, devant un bar fait d'une coupe transversale de vieux séquoia, montée sur un socle à éclairage intégré, puis, une bière ou un verre de single malt à la main, de laisser ses regards errer au-dehors, où les créatures de la nuit s'agitent.

(La Vue Éclatée: 154)

While the French translation contains a number of interesting strategies for overcoming some lacunae for unique cultural items like *stoep, town-house* (in the South African context) and *game lodge*, these are very similar to the translational procedures that have been discussed at length previously in this chapter. Of greater interest at this stage is a reflection on the functional effect that the extracts would have when read in the French context. These extracts have a bitter, satirical tone in their treatment of the shallow, rootless culture of Johannesburg's bourgeoisie. *Crocodile Lodge* represents the depressing placelessness of middle-class life in Johannesburg, a city where people living in Africa are so disconnected from their sense of place that they would happily live in an artificial environment designed to mimic Africa, although with all the unwanted elements duly excluded. It is no accident that the type of people Vladislavić has inhabiting his fictional *Crocodile Lodge* are professionals from the financial sector: rich, ambitious and highly competitive, but thriving in and driven by the thrill of consumerism. These are the "yuppies" who hold sway in the north of Johannesburg with all its consumer pleasures. It is the home of mega-malls like *Sandton City*, trendy "lifestyle-centres" like the *Design Quarter* in Fourways and most notably the elaborately gauche *Montecasino* where gambling, shopping, shows and dining can all be enjoyed in a hermetically sealed and climate-controlled mock Tuscan village. It is the city's sheer youth, its dynamism, its highly mobile population, its cultural fluidity, the allure it has always held for the adventurous fortune-seeker and its easy acceptance of the self-made man that has defined Johannesburg's culture from its earliest days as a mining camp. It is this arriviste culture, in which everyone can enjoy anything provided they can pay for it, that has made the architectural, aesthetic and cultural excesses of Johannesburg's north possible. For South Africans reading Vladislavić's description of *Crocodile Lodge* the effect is one of squirming and cringing delight at the bitter irony of this latest architectural folly. It is both humorous and excruciatingly embarrassing, the reader witnessing the brutal

dissection of the shallow culture that surrounds him and the culture of which he forms part. It is the cracked mirror of satirical writing in which a society can view itself, distorted but exposed (see discussion of satire and translation in 1.1).

For the French reader the effect would likely be very different. Like when reading a satire from long ago even in the original language such as Gulliver's travels the real satirical impact is lost. This is because of a defining feature of satire which, as discussed in Chapter 1, relies for its humorous and critical effect on revealing the absurdity of contemporary culture. For French readers, separated from the contemporary culture of modern Johannesburg, the satire is bound to be less effective. While the absurdity of *Crocodile Lodge* as an African themed development in Africa will come across and likely be a source of some amusement, this amusement is not likely to be as piquant nor tinged with the same guilty embarrassment as comes from its being read by a South African and a Johannesburg resident in particular. The humour will be more general, deriving not from allusions to specific cultural realia but rather from those elements in the criticism that may be found to be more universally true to human nature. Also to be considered is the possibility that, because *Crocodile Lodge* is the last chapter of the novel, the French reader may have been inducted into intimate enough an understanding of this element of the Johannesburg reality that he is far better equipped to engage with the humour of the extracts than he would have been before starting the book.

Most critically the extract would have, as has so often been concluded in previous analyses of translational shifts, an additional function for the French reader. The descriptions of the professional lives of the "yuppies" in Sandton and Midrand are instances of the dry, concise verbal humour of Vladislavić that depends so greatly on the pin-point accuracy of his cutting attacks. It is witty and dry because of its closeness to reality and because of the use of clever and novel descriptions such as *newly domesticated veld* and va*cuum-packed cabriolets*. In terms of text-functions, therefore, the impact of the extract comes from its combination of referential, appellative and poetic functions. This is of course typical to satirical texts. For the French reader the poetic function remains, with the translator making efforts to preserve the originality of the individual descriptions in much the same way as has been discussed in previous analyses.

The appellative function disappears as this function relies on the author and his audience having beliefs in common about a shared context. The referential function of the novel is also impossible to capture in translation as this derives not from the syntactic or lexical component of meaning but from the contextual/cultural knowledge that feeds into the assumption schema of a reader in the original context. The referential function is transformed in translation into the informative function whereby readers learn about the South African context or, if they are better informed to start with, more about how South African society views itself. The effect is similar to the effect of people reading Gulliver's Travels today in which they are likely to learn more about 17th century English society and about how that society viewed itself while at the same time enjoying some of the more generalised and easily accessible humour. The sense of place which is evoked in this chapter for South African readers whose assumption schema in terms of this field is readily accessible would have to be built from new cognitive effects in the mind of the French reader. If the principles of relevance theory are accepted, it follows that this is a factor that would make the chapter less optimally relevant to the French reader and therefore more difficult to understand but also more rewarding in terms of new cognitive benefits i.e. new knowledge. In the light of this it is important also to remember that it is precisely to learn about foreign contexts that French readers choose to read novels published in the *Ecrits d'Ailleurs* range of *Editions Zoe* (see 3.3). From this it is possible to conclude that the intended function of the original is not necessarily the intended function of the translation. A discussion of this point will form the basis of the concluding chapter which follows.

Chapter 4

4) Conclusion

As stated in the introduction to this report, the intended aim of this research was to identify and account for shifts in text function between *The Exploded View* and its French translation *La Vue Éclatée*. The introduction discussed text functionality and how it relates to translation. In this discussion it was suggested that where literature is concerned shifts in function are an inevitable by-product of translation (unlike in the translation of texts intended for more practical applications named instrumental texts). It was also noted that the most common functional shift consists in the introduction of an informative function in the target text where none was present in the source text. This is an inevitable, logical consequence of transferring text from a foreign culture to a domestic one. It also logically follows, therefore, that the greater the gap between the culture that formed the source text and the culture that is receiving the target text, the more prevalent the informative function is apt to be in the target text.

The micro-textual analysis of *La Vue Éclatée* and comparison *The Exploded View* conducted in Chapter 3 confirmed this expectation. As shown in the analysis of the extracts, French readers engaging with *La Vue Éclatée* would learn a great deal about the South African context. It also must be remembered that the extracts chosen only represent a fraction of the entire text and were chosen specifically because of their thematic relevance to this research. It is a fair assumption that much of the textual bulk excluded from the research also performs an informative function similar to the one noted in the micro-textual analysis. This means that the text as a whole represents a resource of information about South Africa that is far larger and more richly detailed than is presented in this research alone.

The discovery by French readers of South African cultural facts would come on several levels. Repeatedly encountered in the micro-textual analysis were lexical items unique to South Africa which, in many cases, the translator chose to leave untranslated. This decision is likely to have the effect of enhancing the French reader's experience of newness and the exotic when reading the text and by implication they would learn a great deal about South African culture and speech. Examples of the words left in the original language litter the text and include items like *wors*, *braai*, *doek* and many others. Conversely, as noted in the micro-textual analysis, many uniquely South African words were not left in the original but replaced with French equivalents. Possible reasons for replacing some words but not others were posited in the micro-textual analysis but the implications of these decisions in terms of the text's position as a postcolonial novel are discussed more fully later in this chapter.

On another level French readers are likely to learn a great deal about post-apartheid South Africa, about the reconstruction process, about race relations and about daily life in 21st century Johannesburg. Chapter 2 included a comparison of the back and front covers of *The Exploded View* and *La Vue Éclatée*. In contrast to the impressionistic painting on the front cover of *The Exploded View,* the front-cover illustration of *La Vue Éclatée* features a photograph of a quotidian township scene. The "blurb" on the back of the novel's jacket cover also contains much more explicit information about race, segregation and the impact of apartheid than the English. These features of the macro-text, as well as the many instances noted in the micro-textual analysis where issues regarding reconstruction and race in South Africa are more explicitly highlighted and explained in the French version illustrate differences in the function of the English and French versions of the text. Whereas South African readers are more focused on the scathing social commentary contained within the more detailed layers of the text, French readers, as evidenced by the marketing decisions surrounding the publication of the book as well as decisions made by the translator on the micro-textual level, seem to be more interested in the continuing narrative of race relations in South Africa. Because of this difference, the appellative function, the function where the author's commentary rests on the audience sharing his belief system and world knowledge, is privileged in the source text. In contrast, in the

target text where no shared belief system or world knowledge is assumed to exist, and because the target readers have an expectation that they will gain information from reading the novel, the informative function is privileged. This automatic privileging of the informative function (an inherently target-oriented position) over other possible functions is a consistent feature in the translation with consequences on the overall character of the novel.

Johannesburg also comes to the fore as a site where new information is gained by the French readers. This should not be underestimated because unlike other major cities of the world like New York, London, Rome, Paris or Rio de Janeiro, Johannesburg is little featured in the media and in films and is not a city to which visual imagery is easily attributed by those who have never lived there. Neither is Johannesburg popular with tourists, most tourists choosing to skip the city in favour of destinations with more obvious touristy appeal like Cape Town. The impact of mass tourism and the media in furnishing the imagination of the global community with readily available imagery and information is immensely important and Johannesburg remains a silent city in the imagination of the world. If it is known at all, it is only for its reputation as an insalubrious crime spot or because of its association with apartheid and resistance. The silence of Johannesburg in world imagination means that a novel like the *Exploded View*, which is a work of highly detailed city writing, is bound to take on an informative function when read abroad. It must be noted, however, that this informative function is incomplete. The importance of performing a translation that balances the literary artistry of the original with the need to clarify certain source phenomena to the target audience means that providing complete information about these phenomena is not workable in literary translation. What is achieved in *La Vue Éclatée* is a text that exposes French readers to information about Johannesburg but retains the poetic function of the original. The poetic function is, however, derived slightly differently as illustrated in the following paragraph.

In *Place in Crocodile Lodge*, in many cases the informative function only achieves limited results. Sometimes the new information about the places and lifestyles in Johannesburg provided in the translated novel can only serve to let readers in the foreign

context know that certain phenomena exist in Johannesburg without making their true significance explicit. This is true of segments in the text where the author includes specific details like the names of streets, suburbs and public places in Johannesburg with little or no description of their appearance. The sense of place afforded by segments like these is very different for South African and French readers. Because of the referential function, the imagery that these segments afford to the South African reader is tangible and operative. The artistry of the text derives from the novelist populating well-known places with fictional characters which, for the local reader, has the effect of bringing the text vividly to life. In contrast, for the French reader these segments are poetic for a different reason. They are suggestive of the vast sprawl of urban unknown, a new world for the French reader to explore in his imagination. In these segments the poetic function is privileged over the informative function and the translator avoids including information about the city superfluous to that found in the original. This is because, as frequently noted, a translated text that is overburdened by explicit explanations of the source culture loses its impact as an artful piece of writing and has the potential to become a dry, anthropological document. Over explanation of the source culture skews the intended function of a text in this way, but paradoxically not explaining the source culture can also skew the intended function of the source-text by giving the text an element of the exotic and mysterious when read in a foreign language. This means that source phenomena are experienced as exotic traces of the source-culture which are fascinating and enticing because of their being little understood. Not providing the requisite contextual clues for the satirical function to be understood in the interests of preserving the poetic function leads portions of the text to lose their critical edge and become whimsical, exotic descriptive passages with no other functional value when read in French.

The third major area in which an informative function is introduced as a by-product of translation concerns satire. The introductory chapter to this research explains that satire, of all forms of humour, is the most context-dependent. Because the objective of satire is to highlight the flaws in contemporary society, to fully appreciate the effect of satire, a reader needs to form part of the society that is the object of satire. This poses obvious problems for the transfer of satire into a foreign context via translation. The status of the novel as a witty satire is accepted in the French context. This is attested to by the

information provided on the back jacket cover of the novel which describes the tone of the novel as follows (translation mine): "Malgré des thèmes pessimistes, la fantaisie ludique, la verve satirique et la drôlerie de Vladislavic emportent le lecteur" (Despite its pessimistic themes, the playful fantasy, satiric verve, and wit of Vladislavić transport the reader). Also included on the back cover is a quote by André Clavel, an important French critic, which reads as follows (translation mine): "Vladislavic veut arracher sa patrie à ses tourments en lui offrant un supplément d'âme: pas étonnant qu'il soit si spirituel" (Vladislavić wants to wrench his country out of its misery through sheer spirit: its no wonder he's so witty). The extracts from the back of the book highlight the earlier conclusion that the French readers, unlike their South African counterparts, are more focused on the larger picture of South African history and reconstruction. Although the publishers of the French version recognise that the novel is satirical, the focus of that satire seems to be differently emphasised. The "pessimistic themes" and "his country's misery" attested to in the French version, both of which seem to refer to the great social issues facing the country or to the tragedy of its past, are utterly absent from the jacket cover of the English version. The reviews from the South African press on the jacket cover instead focus on the more subtle issues satirised in the novel and on the quality and creativity of his innovative writing style. The *Mail & Guardian* for example says, "His stylistic virtuosity, sardonic wit, playful inventiveness and his cool intimations of menace transmute the banal into something rich and strange, loaded with comic and philosophical significance." The *Sunday Times* says, "His work eschews all cant. Its sheer verve, the way it burrows beneath ossified forms of writing, its discipline and the distance it places between itself and the jaded preoccupations of local fiction, distinguish it." The *Sunday Independent* claims that "His art is about loosening the terrible grip of a world of dead images and opening the flow of new perceptions and fresh understanding". The "pessimistic themes" and "misery of his country" focused on in the French publication are paradoxically the same "jaded preoccupations" and "dead images" which the South African critics praise him for avoiding.

This is illustrative of the great divide between the way satire functions in *The Exploded View* and the way it functions in *La Vue Éclatée*. When a South African reads the text, he is witnessing the explosion of his own banal reality into its constituent parts which when

isolated and focused appear ridiculous, comic and embarrassing. When the average French reader, with limited knowledge of the realities of life in Johannesburg reads the translated text he is very unlikely to appreciate the deftness with which the writer has satirically exploded the incongruities, ambiguities and flaws of quotidian South African life. Instead, he is more likely to focus on the bigger picture, missing the fine detail and reading the work as a reflection on the broader state of South African society, and learning more about that society through the satirised interactions and descriptions observed in the text. In this way the text functions as a window for French readers into South African society and a reflection of how that society views itself. If the target text does function satirically as is attested to by the French critics cited above, then this satire logically is accessed by means of the informative function that the text takes on in translation, not, as is the case with the original, because the readers have a particular affinity with the context in which the text is set. The comparative analysis of *The Exploded View* and *La Vue Éclatée* both on a macro-textual and a micro-textual level indicates that the twin texts are both high quality pieces of literature appreciable for their linguistic style, wit and for the social commentary they deliver. The analysis also indicates that the texts, though very similar in their content, perform radically different functions.

The impact of the cultural context of the receiving audience on the intended function of a text cannot be underestimated when that text undergoes translation. Indeed it is not untenable to suggest that the linguistic gaps caused by lexical and syntactic dissimilarities between source and target languages are a less significant obstacle than to the accurate transfer of the intended functions of a text than the cultural gaps existing between audiences in the source and target cultures. Further proof of this is the fact that the vast majority of the translational phenomena encountered in the micro-textual analysis focused on translational procedures necessitated not by linguistic constraints but rather by cultural factors. The findings of this research emphasise the point made in the introduction that text should be viewed holistically as consisting not only of the written text but also the receiving audience. Indeed, a similar comparison of *The Exploded View* as read in South Africa as opposed to *The Exploded View* as read in Britain or Australia would likely draw many of the same conclusions as this research has done even though

the source language would remain untranslated. It is for this very reason that the same text is often edited and published with slight changes depending on the target audience. Having established that French audiences are likely to read *La Vue Éclatée* because they actively wish to gain knowledge about South Africa or immerse themselves in the South African context and because the source-text is decidedly postcolonial in its orientation, an evaluation of the target-text as a postcolonial work representing South Africa as well as a reflection on the impact that translation has had on the text in regards to this issue is appropriate.

Vladislavić's writing is postcolonial because it is located in a marginalised cultural sphere and represents that marginalised culture in the language and terms of that culture. Maria Tymoczko says of postcolonial writers:

> As a background to their literary works, they are transposing a culture - to be understood as a language, a cognitive system, a literature (comprised of a system of texts, genres, tale types, and so on), a material culture, a social system and legal framework, a history, and so forth. In the case of many former colonies, there may even be more than one culture or one language that stand behind a writer's work.
>
> (Tymoczko in Bassnett 1999: 20)

Vladislavić's work critically engages with South African society and so necessarily is a highly conscious reflection and representation of the history, culture and society of the country. His work is also informed by the many languages and cultures of South Africa as is shown by the frequent use of local varieties of English including borrowings from Afrikaans and indigenous languages which gives his work a distinctly South African identity. This determined use of local language not only makes his work markedly South African but it also, as has been argued by Stefan Helgesson (2004), represents the thoughtful and engaged interrogation of English as a language imposed on South Africa by colonialism and globalisation by a writer who is questioning the authority of foreign hegemonic linguistic modes. In the light of this agenda of interrogation and subversion, the effect that translation has on the function of the text and thus also on its source/target orientation is a question of even greater importance.

The introduction to this research explained that translation inevitably an act of domestication. This is because its stated aim is to make the foreign accessible in domestic terms. Also discussed in the introduction was the concept of foreignisation. This is an approach to translation that aims to emphasise the source system by adapting the target text to the textual norms of the source culture so that the origins of the text cannot be ignored by the reader. What emerges is a paradox: at once the need to make familiar and to emphasise difference. The micro-textual analysis of *La Vue Éclatée* shows that the translator employed a dynamic approach to his translation of *The Exploded View*. The use of *Relevance Theory* as a means of accounting for the shifts illustrated that decisions to domesticate certain extracts were motivated by the need to render a text that would be maximally relevant (comprehensible with minimum effort) to his French speaking audience. A striking example of this trend is the translation of *RDP Housing* which the French translation renders as *HLM* (see 3.2). In this instance the translator clearly felt that it was appropriate to remove the text from its cultural context altogether and impose a French acronym which refers to a broadly equivalent concept in the French cultural context. This was done to render the text easily accessible to French readers but represents the alienation of the concept from the source-culture that produced it. Another example is the translation of *madam* as *grande dame* (see 3.2). Here the important racial connotation of the word is glossed over in the interests of rendering the target-text more easily comprehensible. There are many instances also where the translator chose instead to emphasise difference, but only insofar as these foreignising procedures did not obscure the meaning of the text. As mentioned previously many South African lexical items are included but these are only included if the surrounding context is rich enough to make their meaning obvious. This leads to some seemingly arbitrary choices. In some cases the same word is left in the original at one point in the novel but translated using an equivalent in others. An example of this is the use of the words *braai,* and *wors* in an earlier passage in *Folkleurre* which arbitrarily change to *braséro* and *saucisse* later in the chapter (see 3.3). Another example of the text being foreignised only insofar as it can be easily assimilated is the use of some borrowings of South African words in the same passage while others are left in the original. This happens frequently but also appears rather arbitrary for example the translation of *boy* as *boy*, *baas* as *baas*, but *bushie* as *pedzouille* in *Sauce Afritude* (see 3.2). The arbitrariness of some of these choices shows

that they were motivated not by any ideological decision to produce a source-oriented text but rather that the South African lexis was included haphazardly where it was deemed not to gravely hinder the easy accessibility of the target-text while still evoking an exoticised South African milieu. Indeed, on balance, it seems that foreignisation was employed only in cases where the reader would benefit by gaining access to new knowledge about South Africa with minimum effort or be charmed by the exotic appeal of such an approach.

While we may praise the translator for producing a text that is at once fully accessible to French readers and still representative of South African identity, the ideological consequences of his translation on the text are rather less praiseworthy. Domestication is always a target-oriented activity while foreignisation usually serves to balance it by privileging the source. However in the translation of *La Vue Éclatée* it appears that both the domesticating and the foreignising strategies employed were ultimately target oriented. The domestication served to make the text accessible while the foreignisation served to make it appeal to French audiences eager to gain knowledge about South Africa or to immerse themselves in an exotic culture. The rebelliousness of postcolonial writing which aims to frustrate the Western reader's attempts to assimilate and articulate the other in domestic, Eurocentric terms is undermined by such a translation. The "power struggle" between author and reader alluded to in the interview with Vladislavić in the introduction is lost by the author. Perhaps the translation is mitigated by the fact that it achieves a remarkable level of functional equivalence given the constraints of publishing and marketing because as Ovidi Carbonell Cortés says in his tellingly named article *Misquoted Others:*

> "there is always a wider context of communication into which a translation is inserted, be it a literary series in a magazine, the production of a minority publishing house, a large edition for the general public, or an opinion article in a major newspaper. To different degrees, all these contexts of communication constitute social actions in which the original author plays a part, but not the largest part and not alone. The original author is appropriated and integrated in the mediator's agency."
>
> (Carbonell Cortés 2006: 49)

Whatever role the translator may have had in the production of the overall text, what is left nonetheless is an exoticised text; a text where difference is tamed within the discursive framework of a dominant power and marketed as a consumer product. Even in the absence of a micro-textual analysis this would be obvious given the novel's publication in the series *Ecrits d'Ailleurs*: a series that publishes the novel not based on its artistic merits alone but because its exoticism makes it marketable. Nowhere in the text is the allure of the exotic in the European market more evident than on the front cover. Here a photograph of a South African township scene boldly displays the stereotyped image of South African otherness; while on the back cover European critics speak knowingly about the daily suffering of South Africans.

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