

THE TRANSFER OF THE SOCIO-POLITICAL THEMES IN ELSA
JOUBERT'S DIE SWERFJARE VAN POPPIE NONGENA AND ITS
ENGLISH TRANSLATION: A DESCRIPTIVE ANALYSIS

ANNE DONALDSON

A Dissertation Submitted to the Faculty of Arts
University of the Witwatersrand, Johannesburg
in partial fulfilment of the requirements
for the Degree of Master of Arts in Translation

Johannesburg 1989

ABSTRACT

This research project involves a descriptive analysis of the transfer of the socio-political themes in Kees Joubert's Die Swerfiare van Poppie Nongena and its English translation. Use will be made of the model put forward by José Lambert and Hendrik van Gorp for translation description, and the further aim is to test the applicability of descriptive translation studies to literary translations.

The project is divided into two chapters. The first chapter is a detailed examination of the Lambert/Van Gorp model. This model will be seen against the background of descriptive translation studies as put forward in the introduction.

The second chapter is the application of the model as detailed in Chapter One. The model will firstly be applied to the two books as a whole, and then the more specific levels of the model will be applied to extracts from both books. Certain hypotheses will be put forward, and the analysis should contribute to refuting or confirming them.

The applicability of the model will be discussed in conclusion, and the strengths and weaknesses of the model discussed as they were discovered in the analyses.

DECLARATION

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

Anne Donaldson

ANNE DONALDSON

31 day of May, 1987.

ACKNOWLEDGEMENTS

I would like to thank my supervisor, Ms. J.K. Linde, for her patience and assistance in the writing of this project, as well as Ms. E. Meintjes for valuable assistance. Grateful thanks are also due to my parents and fiancé for their endless patience.

I would like to thank the HSRG for financial assistance during my second year of study. The views put forward in this project do not reflect those of the HSRG.

LIST OF ABBREVIATIONS

The following abbreviations have been used in this project:

DTS	Descriptive translation studies
TT	Target text
ST	Source text

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INTRODUCTION

The main aim of this project is to test the applicability of descriptive translation studies to an analysis of a literary translation by applying a descriptive model to the transfer of the socio-political themes in Elsa Joubert's Die Swerflare van Poppie Nongena and its English translation. The application should highlight the problems in applying descriptive studies, and should also note its success or failure at any point.

It is necessary to define the two chief concepts expressed in the main aim, namely *descriptive translation studies* and *literary translation*. Descriptive translation studies are a recent development in the field of translation theory. They examine the product of the translation process rather than the process itself. The traditional approach to translation analysis has tended to focus on the process of translation, and value judgements (as to whether the translation is "good" or "bad") have been the outcome of this focus. The descriptive scholars have moved away from these value judgements, however. They describe the translation as it stands, and

compare it to the source text in terms of "adequacy" and "acceptability". In this context, the term "adequate translation" indicates a predominantly source text-oriented translation, and the term "acceptable translation" indicates a translation which has undergone changes in order to make it more readily acceptable to the target audience. The emphasis is thus placed on the relationships governing the production and reception of translations.

Since the traditional prescriptive theorists evaluated translations as "good" or "bad", their work is more suited to non-literary texts. While it may be possible to formulate a set of translational rules for non-literary texts such as technical texts, it is not possible to do so for the translation of literary texts, since this takes place under varying constraints. An important variant of this nature is the target audience, and the reception of the target text into the target culture. It is this situation which the descriptive translation scholars have sought to rectify. They aim "...to establish a new paradigm for the study of literary translation, on the basis of a comprehensive theory and ongoing practical research"

(Hermans, 1985: p. 10). Hermans also gives the following definition of a literary translation:

a (literary) translation is that which is regarded as a (literary) translation by a certain cultural community at a certain time
(Hermans, 1985: p.13).

An important concept in DTS is that of literature as a system - "a hierarchically structured set of elements" (Hermans, 1985: p.11). This notion of literature as "a 'polysystem', i.e. as a differentiated and dynamic 'conglomerate of systems' characterized by internal oppositions and continual shifts" (Hermans, 1985: p. 11) has its origins in structuralism. Itamar Even-Zohar has been the major proponent of this concept in translation theory, applying this view of literature to translations by determining their position in the polysystem, and he contends that translations may occupy both primary and secondary positions. Should a translation occupy a primary position, it forms an integral part of the polysystem, and this often means that there is no clear-cut distinction between translation and originals in that polysystem. He hypothesizes that such a situation could arise in one of three ways:

where a literature is still in the process of being established, where a literature is "'peripheral' or 'weak' or both", and where a crisis occurs in a literature" (Even-Zohar, 1970: pp. 120-121). Should a translation occupy a secondary position, however, it will have no influence on major writings, but rather becomes "a means to preserve traditional taste" (Even-Zohar, 1970: p.123). This distinction between primary and secondary positions does not necessarily mean that a translation will occupy either one or the other, but it will rather tend to one or the other.

This notion of the polysystem also plays an important part in Gideon Toury's norm-based approach. Toury posits that norms are the determining factors in the translation process, and he gives three main categories of norms: the initial norm, the preliminary norms and the operational norms. According to Toury, literary translation is subject to various constraints, ranging along a scale between two extremes: "objective, relatively absolute rules", and "fully subjective idiosyncrasies" (1980: p.51). Between these two extremes lie the intersubjective factors or "norms".

Sociologists and social psychologists regard norms as the translation of general values or ideas shared by a certain community - as to what is right and wrong, adequate and inadequate - into specific performance-instructions appropriate for and applicable to specific situations, providing they are not (yet) formulated as laws.

(1980: p.51)

A further major factor in Toury's approach is the so-called "Hypothetical Construct" which may be defined as a frame of reference necessary to "examine the positive and/or negative links between T(text) 1 and T2, and to examine them from the point of view of both T1 and T2" (Toury, 1980: p. 48).

While Even-Zohar and Toury were at the fore-front of the drive toward descriptive translation studies, a number of scholars have also developed models for analysis and new insights into the role of DTS. Van den Broeck has taken over Toury's notion of a Hypothetical Construct, calling his version the Adequate Translation (AT). According to him, "the Adequate Translation can be regarded as the optimum (or maximum) reconstruction of all the ST elements possessing textual functions" (Van den Broeck, 1988: p. 57). The Adequate Translation is hypothetical rather than an actual text. Van den Broeck has based

his model very much on Toury's. *He describes his model as*

an optimum model, based on the assumption that the critic will keep in view both the original act of communication and that of metacommunication.
(Van den Broeck, 1985: p. 55)

Since the main aim of the project is to test the applicability of descriptive translation studies to literary translations, the model devised by José Lambert and Hendrik van Gorp will be taken as an example of descriptive translation studies. It is, however, not the only available model based on descriptive translation studies but it has been chosen as it is the most appropriate for an application of this scope. The scope of the project does not allow for a multi-text analysis and description, and the Lambert/Van Gorp model enables the scholar to work on one set of texts only, in this case describing the transfer of the socio-political themes within the one work by Elsa Joubert. This should ideally lead to further study, for example on the situation of the text within the polysystem. That isolated texts should not be the aim of translation description, but that descriptive scholars should attempt to discover

the translator's norms and constraints, and their influence on the translational process as well as the ensuing product, forms an important part of descriptive translation studies.

The Lambert/van Gorp model is representative of the work of the descriptive scholars. The influence of Even-Zohar's polysystem hypothesis is present in the model, as is Toury's theory of norms. The Lambert/Van Gorp model does, however, omit the notion of the Hypothetical Construct.

The second part of the project contains the application of the Lambert/Van Gorp model to the source and target texts. Before any discussion of the socio-political themes which are to be examined, it is necessary to place Die Swarfjare van Poppie Nongena in context in literature, and to give some detail on the text itself.

The book deals with the life and tribulations of Poppie Nongena, a domestic worker in the Cape. The book traces her life from her childhood in Uptington, through her ever-increasing struggles with pass office

officials, and finally to her experience of the 1976 unrest. The text was chosen because it deals with significant and topical issues. Although the pass laws have been repealed, the problems experienced by people like Poppie have not really diminished. It was also chosen because of the attitude of the target audience (assumed in this case to be British) towards South African works of this nature.

The work itself is interesting for a number of reasons. Although it is unequivocally stated that this is a true story, narrated to the author (Joubert), the narrative is not always strictly of an autobiographical nature (that is, predominantly first person narrator), but has a third person omniscient narrator at times. The work was also translated by Joubert herself, and it is possible that this fact may have affected the translation in some way.

Die Swerfjare van Poppie Nongena forms part of a growing literary cycle in South Africa - "betrokke literatuur", or, more conventionally, committed literature. This has been defined as follows:

A committed or engagé writer (or artist) is one who, through his work, is dedicated to the advocacy

of certain beliefs and programmes, especially those which are political and ideological and in aid of social reform.

(Cuddon, 1985: p.42)

Other members of this cycle include André P. Brink, Doris Lessing and Nadine Gordimer.

The translation analysis will focus on the transfer of the socio-political themes from the Afrikaans source text to the English target text. The theme traced will be that of Poppie's suffering, at the hands of the whites, through the pass laws, and at the hands of her own people. The reason for this choice is the fact that her suffering - her "long journey" - is the pivotal point of the book, and this led to its translation.

The theme has been discussed by various critics in different ways. C.N. van der Merwe sees the central theme of Die Swerfjare van Poppie Nongena as the protagonist's struggle and increasing bitterness, and splits this into four interconnected themes:

- 1) Poppie se lyding deur die toedoen van die blankes
- 2) Ander aspekte van Poppie se lyding
- 3) Die lyding van Poppie se familie en kennisse e.g.v. die witman
- 4) Ander fasette van die groep swartmense se lyding.

(1980: pp. 76-77)

In his chapter on Die Swerfjare van Poppie Nongena in Tweede Voorlopige Rapport, Professor André P. Brink sees the development in the theme as follows:

Flesierigheid, baldadigheid, 'n diepe vreugde wat mens met aarde verbind - dit veral in die jeugjare. En dan die ontworteling, die swerfjare, die verlatenheid. Wat uitloop op 'n makabere visioen van gevangenskap. Weer in die bitter Jakkie se woorde: "Lat die dak van die jail oor die lokasie kom, lat die hele lokasie 'n jail word, cause why, we're born to die".
(1980: p.142)

He summarizes the theme as a vision of human imprisonment, and a Judgement, both intended to evoke a complex reaction from the reader, and to awaken him to the realities of the South African situation.

Professor J.J. Degenaar, too, stresses the effect of Die Swerfjare van Poppie Nongena on the reader. He maintains that Elsa Joubert "het dit vir ons onmoontlik gemaak om in die toekoms verontskuldigend te beweer: 'Maar ons het nooit gewpet dat dit die ware toedrag van sake is en dat ons wette werklik só gewelddadig op mense se lewe inwerk nie'" (1980: p.65). He views the book in terms of what he calls "strukturele geweld" (structural violence) and distinguishes the following structures as determining

Poppie's life: political, economic, social, cultural, ethnic, bureaucratic, class and family. Since his approach to Die Swerfjare van Poppie Nongena was to determine to what measure he as a voter was responsible for the violence in each of these "structures", he focuses on the political structure, and Poppie's role in the political awareness of the whites (1980: pp.80-81).

CHAPTER ONE
THE LAMBERT/VAN GORP MODEL

Since the aim of this project is to test the applicability of descriptive translation studies, it is necessary to define in detail the model to be used. This chapter therefore contains a description of the model to be used in the analysis.

The model for translation description to be used is that described by José Lambert and Hendrik van Gorp (1985: pp.42-53). Their research is based on "a model containing the basic parameters of translational phenomena, as presented by Itamar Even-Zohar and Gideon Toury in the context of the so-called polysystem hypothesis (Even-Zohar, 1970; Toury, 1980 in Lambert & Van Gorp, 1985: p.43). This model is set out as follows:

Author	Text	Reader	#	Author	Text	Reader
1	1	1		2	2	2
Author	Text	Reader		Author	Text	Reader
1'...	1'...	1'...		2'...	2'...	2'...

(Literary) System 1

(Literary) System 2

Explanation:

- Text 1: source text;
- Text 2: target text;
- Author 1 and Reader 1 belong to the system of the source text;
- Author 1 is to be situated among the authors of the source system;
- Text 1' and Reader 1' are to be situated within the source system;
- System 1 refers to the system of source text, source author and source reader (this system is not necessarily a strictly literary one, since literary systems cannot be isolated from social, religious or other systems);
- Author 2, Text 2, Reader 2 etc. are to be situated within the target system;
- all elements of this communication model are complex and dynamic;
- The symbol # indicates that the link between source and target communication cannot really be predicted; it stands for an open relation, the exact nature of which will depend on the priorities of the translator's behavior - which in turn has to be seen in function of the dominant norms of the target system.

(Lambert and Van Gorp, 1985: p.43)

The bottom line of the equation above represents the systemic context of the texts. Author 1' represents all other source system authors, either of the same genre or generally, depending on the nature of the investigation. Text 1' is all other source system texts, of the same genre or in general, and

Reader 1' represents all other readers in the source system. Similarly, Author 2' represents all other target system authors, which may include authors of translated works, Text 2' represents other target system texts, and may also include translations, and Reader 2' represents all target system readers.

The relationship between the top and bottom lines of the equation determines the position of the text (either Text 1 or Text 2) within its own literary system. This may be illustrated using the example of Die Swerfjare van Poppie Nongena, where Die Swerfjare van Poppie Nongena is Text 1, Elsa Joubert is Author 1 and Afrikaans readers form Reader 1. Author 1' may then be said to include authors like Brink and John Milla, both committed writers. Text 1' would include their books, and Reader 1' would be all South African readers. Joubert would also be Author 2, with Poppie as Text 2 and British academics (the projected target audience) as Reader 2. Text 2' would then include all committed works in English, Author 2' would include authors like George Bernard Shaw and Doris Lessing, both committed writers, and Reader 2' would be the greater British reading public.

Because every translation is a result of particular relations between and within the parameters of the above model, it is necessary to define which of these relations are the most important, and it is this definition that the Lambert/Van Gorp model seeks to clarify. Lambert and Van Gorp describe their model as

a theoretical and hypothetical one: it shows which relations can play a part in the production and shaping of actual translations, and which ones may be observed in translation description. In other words, it represents a comprehensive set of questions (how has text 1 been translated into text 2, in relation to which other texts? ...) rather than a series of theses.

(1985: p.45)

The Lambert/Van Gorp model, based on, and drawing from, the description of the basic parameters as contained in the diagram above, is as follows:

1. Preliminary data:

- title and title page (e.g. presence or absence of genre indication, author's name, translator's name,...)
- metatexts (on title page; in preface; in footnotes - in the text or separate?)
- general strategy (partial or complete translation?)

2. Macro-level:

- division of the text (if chapters, acts and scenes, stanzas...)
- titles of chapters, presentation of acts and scenes, ...
- relation between types of narrative, dialogue, description; between dialogue and monologue, solo voice and chorus, ...
- internal narrative structure (episodic plot?, open ending?,...); dramatic intrigue (prologue, exposition, climax, conclusion, epilogue); poetic structure (e.g. contrast between quatrains and tercets in a sonnet)
- authorial comment; stage directions; ...

3. Micro-level (i.e. shifts on phonic, graphic, micro-syntactic, lexico-semantic, stylistic, illocutionary and modal levels):

- selection of words
- dominant grammatical patterns and formal literary structures (metre, rhyme,...)
- forms of speech reproduction (direct, indirect, free indirect speech)
- narrative, perspective and point of view
- modality (passive or active, expression of uncertainty, ambiguity,...)
- language levels (sociolect; archaic/popular/dialect; jargon...)

4. Systemic context:

- oppositions between micro- and macro-levels and between text and theory (norms, models,...)
- intertextual relations (other translations and "creative" works)

- intersystemic relations (e.g. genre structures,
stylistic codes ...)

(1985: pp.52-3)

The first step in the model is a survey of the preliminary data in the target and source texts. This includes the title and title page, the presence or absence of genre indication, author's name and translator's name in the target text. It also includes metatexts: on the title page, in the preface, in footnotes, whether they are contained in the text or are separate. At this stage it is possible to determine the translator's general strategy, in other words, whether he has opted for an adequate (or source system oriented) or an acceptable (or target system oriented) approach. The preliminary data offer a starting point for further analysis on the macro-structural and micro-structural levels, and it is already possible to form hypotheses about these further analyses. A translation which appears to be predominantly adequate or acceptable from the preliminary data, for example, usually follows the same course in the investigation of the macro- and micro-structural levels.

The basic question of whether the translation is

target-oriented (i.e. acceptable) or source-oriented (i.e. adequate) is examined in terms of dominant norms, and because a translation is the result of selection strategies from and within communication systems (viz. the basic model above), the translation scholar's main task is to study the priorities determining those strategies (Lambert & Van Gorp, 1985: p.46), starting, in this model, with the so-called preliminary data.

The second stage in the Lambert/Van Gorp model is the macro-level stage. This begins the actual textual analysis. Dealing with target and source texts in turn, it examines the division of the text into chapters, stanzas, acts and scenes, and examines the titles of chapters, or the presentation of acts and scenes. There is a comparison between the types of narrative employed in the texts, the dialogue and monologue, solo voice and chorus, for instance. The themes in the novel may be introduced at this level under the sub-heading of the internal narrative structure. The meta-texts are once again relevant for a comparison of authorial comments, themes and presentations.

The macro-level stage, combining textual and literary functions as it does, requires a certain order of investigation according to Lambert and Van Gorp. They suggest the scholar begin by looking at different text extracts and then analysing them again from the point of view of particular textual rules: whether, for instance, the translator translates words, sentences, paragraphs, metaphors, narrative sequences, and whether this translation tends to the adequate or acceptable pole. The consistency and hierarchical structure of the translational strategy can thus be observed, and hypotheses concerning this strategy formulated.

The conclusions reached in this second stage can be used to guide the analysis of other extracts, and by adopting such a flexible method, the scholar may gain insight into the translational strategy and accompanying text norms and translation norms (1985: p.49).

The third, or micro-level, stage of the model examines any shifts on phonic, graphic, micro-syntactic, lexico-semantic, stylistic, elocutionary and modal levels. There may be a detailed comparison

of the selection of words, the dominant grammatical patterns and formal literary structures, such as metre and rhythm in poetry, which will obviously not apply to this project. Forms of speech reproduction are compared, that is, the use of direct, indirect or free indirect speech. Narrative, perspective and point of view are described, as well as the choice between the passive and active voice, and expressions of ambiguity and uncertainty. The tenses and language levels used are also examined, with particular attention being paid to the use of jargon and dialect in the text, in contrast to the Standard language of the system of which the text forms a part.

The hypotheses concerning the adequacy or acceptability of the texts as formulated in the preliminary data and macro levels are tested against the findings of the micro-level. It now becomes necessary to assess the adequacy or acceptability of the text in terms of the findings of the micro-level, and to compare this to the findings of the previous two levels. A further hypothesis is thus postulated, and the fourth level, that of the systemic context, is now approached as a final sounding-board for the initial hypotheses.

Under the heading of the systemic context, intersystemic relations and intertextual relations are examined. Intertextual relations cover the relations between the text and other translations and "creative" works, and intersystemic relations are those, for example, between genre structures and stylistic codes. Unfortunately, the scope of this project does not permit the inclusion of these relations. Oppositions between macro and micro levels are also examined in the systemic context, as are the theories on what the results of such an examination should be.

The emphasis on a systemic approach is one of the chief characteristics of DTS, and forms a vital part of the Lambert/ Van Gorp model. Lambert and Van Gorp maintain that "the very use of the concept of system implies that we (translation scholars) are aware of conflicts and parallelisms between systems and sub-systems" (1985: p.51).

I propose to use the Lambert/Van Gorp model as the basis for my analysis in Chapter Two. In view of the fact that it is the transfer of the socio-political

theme which is under investigation, the first (preliminary data) stage of the model, as well as the second (macro-level) and final (systemic context) stages, will be applied to the text as a whole. This was felt to be necessary, since the theme spans the entire text, and its transfer may be better examined in general at first, and then in the detailed micro-level stage.

CHAPTER TWO
TEXTUAL ANALYSIS AND TESTING OF
THE THEORETICAL MODEL

This chapter contains the application of the Lambert/van Gorp model detailed in the previous chapter. As was stated in that chapter, the source and target texts will each be analysed as a whole on the preliminary data and macro levels. The macro and micro levels will then be examined with the aid of extracts from both texts, and the analysis will be concluded with the systemic context, which will again view each text as a whole. Hypotheses will be formulated and tested at each level, and these hypotheses will be collated and examined in conclusion.

The individual texts chosen for analysis were selected as being representative of each stage of Poppie's life. Parts of the first and last chapters of the book were chosen in order to place Poppie in context, and to see what she has finally become after tracing the theme of her suffering through the book.

At all times in the analyses, the term translated or target text refers to the English version Poppie.

(1985), and the term source text refers to the Afrikaans version Die Swerflare van Poppie Nongena (1986).

For the purposes of this project, the target system and audience will be taken to be British.

1. Analysis of the text as a whole

1.1 Preliminary data

No indication that it is a translation is given on the cover or title page of the translated text. The author's name is given, but no mention is made of the fact that she translated the book from Afrikaans into English.

The only indication that the novel has been translated is on the reverse side of the title page:

First published in Afrikaans as
Die Swerflare van Poppie Nongena
by Tafelberg Publishers in 1978

First published in English as
The Long Journey of Poppie Nongena
by Jonathan Ball Publishers in

association with Hodder and
Stoughton in 1980

(Joubert, 1985)

The Afrikaans version states on the back cover that the work has been translated into English, French, Spanish, German, Dutch and Italian (Joubert, 1986). The cover on the English version, however, rather ambiguously states that the work "drew a standing ovation from the Afrikaans literary world" (1986).

No genre indication appears in the source text. The note "Vooraaf" describes it as a story ("verhaal"), and there is a statement that the text is a true story ("ware verhaal"). In the paragraph "To the reader", which appears in the translated text, the work is described as a "novel ... based on the actual life story of a black woman living in South Africa today".

A number of metatexts appear in both texts. In the translated text, the note "To the reader" gives Joubert's reasons for writing the book, and this is followed by a "Foreword by Alan Paton". This Foreword explains South Africa's political situation clearly and simply, mentioning inter alia the Homelands policy, migrant workers and the 1976 rebellion by the children. Such a Foreword would not be necessary for

a South African audience, and is an early indication that the work is aimed at a non-South African audience.

This indication is borne out by the note "Vooraaf" in the source text. The author states

Die boek probeer nie 'n geheelbeeld gee van die politieke en sosiale gebeure van die afgelope veertig jaar wat betref die plattelandse, stedelike en hewestigde swartmense nie

No attempt is made to elaborate on the events, as the (South African) Afrikaans readers would be fully aware of them.

A glossary is given after the English text (1988: p.357), which is primarily a glossary of Xhosa words. There are indeed some Afrikaans terms, and specifically South African expressions, such as "erf", but the majority of the terms are Xhosa. This is relevant to this analysis because no such glossary appears with the source text, although the majority of Afrikaans readers are also unlikely to be familiar with Xhosa.

The general strategy adopted by the translator

appears to be that of a complete translation. The translator wishes to convey Poppie's suffering to a wider audience, both in South Africa and abroad. Elements of the text have been altered to conform to this "acceptable" approach.

The fact that Joubert encountered a problem with the tenses is an excellent demonstration of the fact that she opted for a predominantly acceptable translation. She had attempted to retain the use of the Afrikaans past historic tense, which has no English equivalent, and, translated, would appear to be present tense in an English work, and quotes from a letter from her English publishers, urging her to reconsider: "... hope I can woo you to what I'm sure is better for the English-speaking market'" (1982: p.97).

On the basis of the changes admitted to by Joubert, the lack of indication in the target text that it is in fact a translation, and the explication of Poppie's situation and South African laws in the target text, it is possible at this stage to hypothesize that the translation will prove to be a predominantly acceptable one, and this is important in

the transfer of the themes. If the themes are to be transferred as fully as possible and remain comprehensible to the target audience, it could be hypothesized that it might be necessary to alter some elements of the source text. Despite Paton's Foreword which explains the political situation in South Africa at the time of writing, a British audience would still not understand many of the ramifications of Poppie's predicament. It may thus be hypothesized that the themes, and the theme of Poppie's suffering at the hands of the whites in particular, will have had to be explained, and that their immediacy for the reader may well have been lost.

1.2 Macro level

The division of the target and source texts into sections and chapters is similar, although certain changes have been made. The target text divides the text into seven sections, each with its own heading. These sections are then divided into numbered chapters.

The source text has the same divisions, but the

section headings are different. While the source text tends to have long, descriptive headings, the target text headings are terse and to the point. The second section, for example, is entitled simply "Lamberts Bay" in the target text, whereas the source text lists it as "Poppie se Jongmeisiejare en huwelik op Lambertabaai". The titles are not entirely equivalent - section four is "Poppie's Pass" in the translated text, and "Poppie kry moeilikheid met die wet" in the source text. This has thematic significance insofar as the notion of problems or suffering as expressed by "moeilikheid" is understated in the terse "Poppie's Pass". Although the pass issue is the root of Poppie's problems with the law, it is by no means the only reason for the problems she experiences.

The division of the seven sections into chapters is almost the same in both texts, but chapter 46 (the last chapter of section five) has been split into two parts in the target text, part of it (up to "... then you take a road the other way." [p. 192]/ "... dan draai jy maar hou koers om." [n.143] combining with chapter 45, and the rest combining with chapter 46 (47 in the source text) to begin the section on the Ciskei. There appears to be no target system norm

necessitating this change, and it is particularly surprising in view of the fact that, since the translator was also the author of the source text, she would surely not have disagreed with the original divisions. A further difference is that while the target text simply numbers these chapters, they have individual titles in the source text. The result of this change is that the table of contents in the source text reads like a summary. This is significant in that, while it represents a shift, the shift is not obligatory - that is, it is not demanded by the target system.

The one hypothesis suggested in the first stage of the analysis (namely that the translator has striven for a predominantly acceptable translation) is not really affected by the findings in this second stage so far. A number of non-obligatory shifts have taken place, but they do not render the target text either more acceptable or more adequate. The translation is adequate insofar as it has retained the source text divisions, and it tends to the pole of acceptability in the changes made to the section titles. Long, descriptive titles are not a usual device in English, and the change may have been made to render the text

more acceptable.

The second hypothesis suggested in the first stage - that issues may have been explained for a British audience - is not confirmed by the findings of this stage. It is only the translation of the section heading "Poppie kry moeilikheid met die wet" by "Poppie's Pass" which may relate to this notion, and the shift is rather inexplicable. It does simplify and clarify the issue, however, which the translator may have felt was necessary.

2. Analysis of individual texts

2.1 Section I Chapter 1 (Appendix I)

(Pages 11 - 13 [IT1/ 3 - 4 [ST]])

2.1.1 Macro level

This chapter serves to identify Poppie's family, and the conditions under which they lived. It is thematically important because of this identification, but there is little contact with whites here, other than that they fought in three wars.

The division of paragraphs has not been maintained in this text, e.g.

We are Xhosa people from Gordonia, says Poppie. My mama used to tell us about our great-grandma Kappie, a rich old woman who grazed her goats on the koppies the other side of Carnavon. Her second name was Plaatjies and she had the high-bridged nose that runs in our family - our compie Pengi got it from her.

11.1-5 [IT1]

Ons is Gordonia-boorlinge, sê Poppie.

My mama het ons vertel van onse grootouma Kappie, 'n ryk ou vrou wat met haar bokke geboer het in die rantjies anderkant Carnavon. Haar van was Plaatjies en sy het die hoë stamneus gehad wat onse compie Pengi van haar geërwe het.

11.1-5 [ST]

This indicates an adherence to a predominantly acceptable text. The short paragraphs of the source text, frequently consisting of only one sentence, e.g. ll 36-37 "Toe hulle groter word, het oma Hannie met die kinders oor die rivier getrek na Wington om vir hulle skool en kerk te gee", simply become part of a longer paragraph in the target text - ll 39-41 in ll 33-41.

The narrative is primarily first person narrator, e.g. ll, 144 "But our ma's children were closest to her heart ...". There are also frequent direct quotations, e.g. ll 64-68 "Ja, he was a great talker, says oma Hannie ...". The narrative structure is the same as the structure of the source text, and is thus primarily adequate. The episodic plot, too, is maintained, thus also tending to the adequate pole.

There is authorial comment in the translated text: explanations of expressions or terms. In line 9 of the target text, for example, there is mention of the "Great River, which they call the Orange River these days", whereas the source text simply says "die Grootrivier" (17). Another significant shift to the acceptable is in lines 25-26: "Great-grandma Kapple

only had one girl child, our grandma Hannie. We called her oma Hannie". This explanation would be unnecessary for the source audience: "Grootoma Kappie het net een meisiekind gehad, onse oma Hannie" (121). A further example is the last paragraph of the chapter: "But that was a different war, the war that was the first of the two great white people wars" (11 79-81) rather than "Maar daai was 'n ander oorlog" (11 75-76). These shifts are all optional, but obviously intended to render the text more acceptable for the target audience. There is also an omission: 11 33-35. of the source text are simply omitted from the target text:

Daar het oma Hannie die kinders grootgemaak.
Hulle het leer koring sny by die Boesmans.
Die Boesmans was die kortetjies met die kroesies,
die Damaras was die swartes en die Basters dié
wat amper lyk soos witmense, met lang hare

is replaced by:

...and they stayed on the lands at Louisvale where
the Bushmen taught them to use a scythe.

This omission is surprising and certainly not obligatory. The hypothesis suggested in the preliminary data level - that is, that changes may occur for the benefit of the target audience - thus appears to be borne out here - explanations are given

to render the text more easily understood by the target audience.

This stage is predominantly acceptable as far as comments and paragraphing are concerned, but there is a definite tendency to the adequate in the translation of the narrative, and the structure of the narrative.

2.1.2 Micro level

The language levels in this text are of a fairly low register - that is, they do not reflect the standard ABA (Algemeen Senukaafde Afrikaans) or Standard English. The dialogue which emerges through the layout of the text is also discernible from the language register. The narrator, Poppie at this stage, is obviously not entirely at home in the English language, a fact borne out by the very simple sentence structure, e.g. "He was born in Beaufort West and his clan name was Mgweni and he died in the Big 'Flu of 1918" (11 28-29). This is very similar to the source text, which also has a simple sentence structure, and a low language register: "Hy is gebore op Beaufort-Wes en sy grootvader was Mgwevu en hy het

afgesterwe met die Groot Griep van 1918" (11 23-24). The target text represents a very adequate translation in this instance, not only because of the many expressions left in the Afrikaans, for example the titles are retained in the Afrikaans: *ouma*, *oompie*; but also because of the remarkable adherence to the tenses used in the source text: where the past historic tense is used in the source text, the present tense is used in the target text, and the past tense is used in the same way. The tenses in the two languages (English and Afrikaans) are not equivalent. English does not have a past historic as Afrikaans does, and any shift from this tense is an obligatory one, since its counterpart in English is simply the past tense.

The selection of words in this text is particularly interesting because so many Xhosa and Afrikaans words are retained in the target text, for example, "The *isibetho*, *ouma* Hannie told us, was the plague that the Lord sent us ..." (11 30-31). The words used in the target text are of a slightly higher register than those of the source text, however, e.g.: "Where the Bushmen taught them to use a *soythe*" (138), where the source text gives "Hulle het leer koring any

by die Boesmans" (1132-33). This register shift is not obligatory - a lower register in English would not have changed the narration. This aspect is definitely acceptable, in contrast to the rest of the micro level findings which are predominantly adequate.

The hypothesis that the texts would prove predominantly acceptable is not borne out in this text, since there are far more adequate features than anticipated. The hypothesis relating to the thematic transfer cannot really be tested on this text, as it simply serves to place Popple in context in her family and South Africa, and this is done in a predominantly adequate way.

2.2 Section II Chapter 21 (Appendix II)

(Pages 86 - 90 [TT]/ 61 - 63 [ST])

2.2.1 Macro level

Paragraphing has not been maintained in this text, nor has the sentence structure, e.g. 11 1-9 of both target and source texts. In the target text, one concept becomes one paragraph, and the sequence of events is recorded virtually in point form, something which continues throughout the text, e.g.

The house across the road was burned down. Poppie saw the coloured policeman help the white policeman carry the stuff from the house: an iron bedstead, a cupboard, a kitchen table and a few chairs, some broken down, a few pieces of crockery, tins and paraffin cases. The policeman had kicked the door down, it swung in on its broken hinges, when he struck the match

(11 32-38)

is two paragraphs and five sentences in the source text :

Sy het die huis oorkant die straat so sien brand. Die bruin posliesse wat saam met die witman gekom het, het eers die goed uit die huis gedra. 'n Ysterkatel, sonder matras, 'n cupboard, 'n kombuistafel en 'n paar stoele, party met af pote, 'n paar stukkies skottelgoed, blikke en paraffienkassies.

Die posliesse het toe die deur so 'n skop

binnetoe geges dat dit aan sy skarniers hang. En
die mētjie getrek.

(ll 27-33)

The narrative structure of the source text is maintained in the target text. The narration is primarily first person, changing intermittently to direct quotations and third person narration. Poppie's narration switches to an omniscient narrator in some places, emphasizing the preliminary debate on the autobiographical/fictional nature of the book as a whole. This tends to the adequate pole in its adherence to the source text narrative structure. The retained episodic plot is also adequate in its translation.

These extracts introduce the theme for analysis. Poppie's family is forced to leave Lambert's Bay because of white laws. It is the white men who tell them to go (ll 2-3), and the notion of a pass is introduced in line 57. This theme is maintained in the target text, assisted by some authorial comments. The target text gives an explanation for the removal of the Xhosa from Lambert's Bay: "This part of the country is a coloured preference area. Too many black people are coming from the tribal lands to work in the

Western Cape" (ll 22-24), and there is also an explanation that the Rhodesians on the train are "black Rhodesians" (l 129) - an explanation which would not be required by the source audience, familiar with separate amenity restrictions.

The acceptability of the translation has been maintained on the macro level, and it may be hypothesized that this level will be acceptable for all of the texts to be analysed. The theme has been adequately transferred in this case - but there are explanations, which at this stage confirm the earlier hypothesis that explanations would be necessary to render the text more acceptable to the target audience.

2.2.2 Micro level

The language is of a fairly low register in both source and target texts, although the target text is once again of a slightly higher register than the source text: "When the law became so strict that they were burning down many houses at Lamberts Bay, we started to think about leaving, says Poppie" (ll 51-

53) / "Toe die wet nou sterk word dat die Khosa-mense moet uitgeroei word uit die dorpe uit, *so* Poppie, toe hulle nou baie gebrand het daar by Lambertsbasi, toe he ons ook maar begin dink aan weggaan" (11 45-47).

The grammatical patterns of the target text tend to be acceptable, i.e. fairly standard English, but there are a few exceptions to this, e.g. "Where to is it that I must go now?" (11 11-12) from "Maarnatou moet ek dan nou gaan?" (1 11).

The word selection in this text is frequently unusual. "Baie ontevrede" (1 7) [very dissatisfied] is translated as "angry" (1 7). This choice exaggerates the feeling of the people. An important component of the theme of Poppie's long journey is the gradual intensification of the feelings of the people - discontent mounts to voiced discontent, to anger and at last to rebellion. To describe this feeling as anger at this stage is to detract from the themes, including that of Poppie's suffering.

Both the macro and micro level analyses serve to confirm the acceptability hypothesis, although there are some adequate shifts. There is very little

explanation and alteration confirming the hypothesis in this extract, although it is partly confirmed by the exaggeration of the people's discontent; yet despite that, the suffering and the role of the whites in that suffering come across very clearly in the target text.

2.3 Section III Chapter 23 (Appendix III)

(Pages 98 - 101 [III] / 70 - 72 [EST])

2.3.1 Macro level

This text emphasizes the white exploitation of cheap black labour, represented by Poppie. This is carefully transferred into the target text, which is an almost literal translation of the source text as far as this theme is concerned. Poppie is once again seen as part of a large, unified family, working to help one another - part of the build-up to the end of the book, where families are divided against each other, and the suffering comes from both the whites and the blacks - yet always because of the whites.

Once again, the paragraphing has not been maintained, nor has the sentence structure. This is again an attempt to render the target text more acceptable.

The narrative stance is retained in this text. It is fairly unusual in this text, switching from third person to first person, yet always with a touch

of Poppie's own dialogue or thoughts: e.g. "It was strange to her to go into the rooms where the white people slept" (ll 45-46)/ "Dit was vir haar vreemd om in die kamers te gaan van die witmense wat slaap" (ll 50-51). There are also a number of direct quotations - "Draw the curtains, Rachel, the madam said as she put down the cups next to the bed" (ll 50-51)/ "Trek die gordyne, Rachel, sê die madam as sy die koppies koffie langs die beddens neergesit het ..." (ll 46-47), and quotation marks are not used in either text. The narrative structure is adequately transferred - the use of quotation marks would make it a more acceptable translation, for instance.

There is no authorial comment in this text. The text is straightforward - a simple narration of Poppie's daily work, and is self-explanatory. The text is, in fact, predominantly adequate, far more so than either of the texts analysed so far. It is possible that this is due to the third person narrator who is necessarily less colloquial than Poppie herself, and consequently more easily translated.

2.3.2 Micro level

Since the text is so straightforward, with few words requiring careful translation, word selection is very adequate. None of the words used in the source text are ambiguous, nor do they have hidden connotations, and the language used is consequently fairly ordinary. The register is fairly high when compared with the two previous texts, but only insofar as far fewer colloquialisms appear in the target text. The register is lower in the source text because the Afrikaans is non-Standard - e.g. "As die grootmense brekfis eet ..." (l 58) which is translated to a higher register as "While the adults had breakfast ..." (l 65).

This text is surprising in that it supports neither of the hypotheses formulated thus far - it is primarily adequate and contains a carefully adequate transfer of the theme. The following analyses will therefore be crucial to the testing of the hypotheses, and to the conclusions to be drawn after the systemic context has been discussed.

2.4 Section IV Chapter 34 (Appendix IV)

(Pages 140 - 143 [TT] / 103 - 105 [ST])

2.4.1 Macro level

The paragraphing division has not been consistently maintained in this text, although there are a number of paragraphs which have remained the same. The result of this paragraphing is that the target text has a far more staccato feel than in the previous texts, following the source text more closely than before. The first six paragraphs in each text are a good example of this. The division has been closely adhered to, and the thematic importance of the staccato style of the source text has been retained in the target text. Poppie's life has become disjointed, unbalanced, and this is reflected in the style of the passage. This adherence has not been maintained throughout the text, however; there are a number of places where paragraphs have been joined together in the target text, e.g. ll 30-33[TT] are one paragraph, but the same section in the source text, ll 26-30, is in two paragraphs:

You don't qualify for the Cape, said Mr Strydom.
It was again this thing about the Cape being a
place set aside for the coloured people, the thing
of getting the black people away to where they came

from.

(11 30-33)

Jy kwalifiseer nie vir die Kaap nie, sê Mr. Strydom.

Dit was ook nie oor haar troue met tata-ke-Bonsile nie. Soos sy dit kon verstaan, was dit omdat hy kontrak gevat het. Maar hy móés kontrak vat, anders kon hy nie werk nie, dink Poppie. Of dis omdat hy siek geword het en nie die werk kon hou nie.

(11 26-30)

This chapter has great thematic importance.

Poppie is seen having problems with her pass, and she makes an important observation about the men in the pass office: "So is die gevoel onder die witmense. Die een kry vir jou jammer en wil jou help, maar hy kan nie" (11 63-65). This is completely omitted in the target text, together with a section with Poppie explaining the fear of corruption in the pass office: "Mens moet verstaan hoe die wet nou was, daai jare, sê Poppie. Die mense was so agter die geld lat die een man dink, as hy jou pas nou reggemaak het, sal die ander man dink jy't hom omgekoop" (11 61-63). This omission is important, since there appears to be no reason for it. It is in itself an explanation which may have been valid for a British audience, it exposes the sort of corruption prevalent in the pass office, yet shows that not all of the pass officials were that corrupt. The target text simply omits this, ending

that particular section with "Some people manage to fix everything, she said, they buy the passes with money. But when once your papers are wrong, it is very hard to get them right again" (ll 66-68).

The chapter is also thematically important since it shows Poppie beginning to crack under the pressure. She tells her mother: "It's working on my nerves, she told mama, I have the same pain in my stomach that tata-ka-Bonsile had. Am I going to get sick? What will become of my children?" (ll 82-85). The pressure is too great for her to handle in an adequate way, apart from the omission as discussed above. The omission does not lessen the impact of the pressure on Poppie felt by the reader; it might even intensify it, but it means that some of Poppie's empathy with those pass officials who were honest is lost, and that is important, since it detracts from Poppie's character as it is shown developing through the book: her suffering forms her character, any lessening detracts from it.

This extract is also important in that it introduces Mrs. Retief, who is to have such an influence on Poppie's pass problems. She is the first

white to be shown in a truly sympathetic way in the text, and is also the first white to show any true appreciation of Poppie's real problems with her pass and the wages offered by white employers.

The narrative in this passage is all third person narration. This adheres strongly to the source text, rendering this primarily adequate. This third person narration serves to give an almost impartial description of Poppie's problems with her pass, and this makes her problems even more poignant. They are still traumatic, even seen through the eyes of a third person narrator. Direct quotations are used, e.g. lines 54-56, and many are quotes from Poppie, e.g. "I don't know how this thing comes about, Poppie said to mama" (ll 59-60).

There is very little authorial comment in either source or target text, but there is a section where the text as reflected in the source text has been changed to coincide with a comment earlier in the book. The change gives a different reason for her pass problems:

"It was again this thing about the Cape being a place set aside for the coloured people, the thing of

getting the black people away to where they came from"
(11 30-34)

"Dit was ook nie ocr haar troue met tata-ka-Bonsile
nie. Soos sy dit kon verstaan, was dit omdat hy
kontrak gevat het. Maar hy móds kontrak vat, anders
kon hy nie werk nie, diak Poppie. Of dia omdat hy
siek geword het en nie die werk kon hou nie" (11 27-
30).

*This shift is towards the acceptable, an attempt to
make the Homelands policy more comprehensible to the
target audience presumably, rather than confusing them
with the contract problems. The shift is optional,
and has no effect on the thematic transfer. It is,
however, confirmation of the hypothesis that changes
may be made to accommodate the target audience.*

*This stage is fairly adequate, yet there are also
a number of acceptable shifts, thus leaving the text
fairly evenly balanced between the adequate and
acceptable at this stage. The thematic transfer has
been affected not by additional comments as
hypothesised earlier, but by an omission, detracting
from Poppie's character, yet appearing to stress her
problems, and her suffering, and stressing the role of
the whites in that suffering. This has implications*

for the thematic transfer, since it too bears out the changes made for the benefit of the target audience.

2.4.2 Micro level

The language levels in this text are of a fairly high register in the target text, again as a result of the third person narrator. Even the direct dialogue is of a higher register than previously, although this only applies to the target text. The language level used in the source text is lower than that of the target text, due mainly to the non-Standard Afrikaans used by the narrator as well as Poppie and her family: "Hulle het Mama se pas 'n stempel gegee wat sê dat sy elke ses maande en later elke Jaar extension moet kry" (ll 21-22) is given in the target text as "They gave mama's pass a stamp for a six months' extension, and later for a year" (ll 24-25).

The selection of words in the text is linked to the language register. The words selected in the target text are thus of a higher register than those of the source text, although this makes no appreciable difference thematically. The text is fairly

straightforward, and the words tend to be simple, without hidden connotations. They have therefore been translated by English equivalents on a slightly higher register, largely because it is not possible to render an appropriate English non-Standard "dialect" as has been done in the source text. Although a number of non-Standard forms were available to the translator, none would have been appropriate since Poppie and her family are South African, and primarily Afrikaans-speaking, whereas the English dialects tend to be associated with a British district; for example the Cockneys are associated with London.

The target text is acceptable on this level, largely as a result of the register shifts. The text thus tends to be acceptable on a combination of the macro and micro levels, with the acceptability of the micro level outweighing the balance on the macro level. The "acceptable" hypothesis thus appears to be borne out in this passage, although there are again far more adequate features than anticipated on the basis of the preliminary data. The theme is transferred more acceptably than adequately in this instance, and this is important, since it is the first analysis to show this so strongly.

2.5 Section V Chapter 47/48 (Appendix V)
(Pages 201 - 203 [TT] / 151 - 153 [ST])

2.5.1 Macro level

Paragraphing has again been maintained fairly adequately in the first part of this passage. The paragraphing in the second part of the source text passage again emphasizes the desolation and fear in Poppie's situation, the staccato rhythm echoing her train of thought, e.g.

Hulle kan doen wat hulle wil, maar ek is nog nie
afgedood nie.
Nou gaan ek vorentoe.
Ek gaan vorentoe met wat ek oorgehou het, en dis
my kinders.
En die eerste wat ek moet doen, is dat my kinders
moet skool kry.
Toe kan sy slaap.

(11 79-83)

This is not transferred to the target text, however.
The lines quoted above simply form part of another
paragraph:

... They can do what they will, but I am not dead
yet. Now I go forward. I go forward with what I
have kept, and that is my children. And the
first thing I must do, is to see that my children
get their schooling.
Then she could sleep.

(11 70-83)

This is very similar to the first two extracts

analysed (Appendices I and II). The staccato paragraphing is replaced by paragraphs each containing one event, or thought, and thus representing the sequence of events paragraph by paragraph, rather than representing the sequence of thoughts paragraph by paragraph. It is very much a shift to the acceptable pole, not to simplify the theme, nor to make it more understandable to a British audience, but rather to conform to generally accepted English writing.

This chapter continues Poppie's increasing alienation from her family and ordinary surroundings. She is removed from her mother and her brothers, and dumped in the hostile environment of Mdsatsane in the Ciskei. It is extremely important thematically because it is the beginning of the end as far as Poppie's happiness and contentment are concerned. The theme is transferred through the careful transfer of the mood of the passage, but there is an omission which again detracts from the humanity and emphasizes the plight of the family.

The narrative structure of the extract is maintained, except that, in the source text, it changes to first person narrator in the paragraph

omitted from the target text. Apart from that, it is third person narration with direct speech from her son Bonnile (l 9), and direct quotations from Popple's thoughts.

The acceptability of the text dominates in this passage on this level. The paragraphing has been altered to this end, and the omission of the paragraph also appears to have occurred for this reason. It is only the translation of the narrative structure of the text which is adequate at this stage.

2.5.2 Micro level

The language in the target text is of a fairly high register, again in contrast to the language of the source text which is of a fairly low register, due once again to the use of non-Standard Afrikaans, mixed in this instance with English and remnants of Dutch expressions: "... wou nê nie: Here sêen hierdie kon?" (162). In the same way, word selection in this text has tended to raise the register in the target text, since much of the source text language is idiomatic, e.g. "Hy het 'n bokkie mâtjes by hom" is translated by "He had matches with him" (ll 26-27).

The grammatical patterns of the target text tend to be acceptable, conforming to patterns of standard English, and this contributes to the raised register in the target text.

The higher register of the target text is fairly important thematically. It again loses some of Poppie's humanity. Part of Poppie's great suffering lies in the fact that Afrikaans is her language, and it is Afrikaans-speakers who are betraying her, like the men in the pass office. She is not the well-spoken narrator of the target text as much as she is the simple, suffering Afrikaans-speaking narrator of the source text. This shift is towards acceptability, and confirms the earlier hypothesis that the texts will tend to the acceptable, and that this acceptability will of necessity affect the transfer of the themes.

2.6 Section VI Chapter 82/83 (Appendix VI)
(Pages 353 - 355 [TT] / 275 - 276 [ST])

2.6.1 Macro level

This is the final stage in the book. Poppie is now hopeless and despairing, and her suffering has reached its peak in the suffering of her children.

This is the first passage to retain paragraphing almost entirely. The paragraphing in both the source text and the target text seems to echo Poppie's desperation which floods over her at intervals: after a long paragraph of memories, she suddenly changes

Fesi... Fesi... Poppie took fright. Fesi, she asked, Mosie is Fesi in Herachel?
(11 23-24)

This sudden change back to reality surprises the reader who has been lulled almost into a sense of peace by the preceding paragraph, and now shares Poppie's fear. This is a very adequate translation, adhering closely to the source text.

The theme of Poppie's suffering culminates in this passage - she is finally despondent and broken, and she starts to rebel against her lot, yet accepting it

at the same time: "And if my children had to be drawn into this thing, then that is what they were born to. And who can take from their path that to which they were born?"

2.6.2 Micro level

The language level in the target text is once again on a higher register than that of the source text. The overriding impression in both texts is one of fatalism, an acceptance, not happy but heavy, depressed by all that has gone before. The words are sombre and grave, Poppie acquires a dignity not often seen up to this point, and this dignity lies in the word selection as much as in the actual events.

This passage is acceptable on the micro-level, yet is predominantly adequate as a whole. This has the result that the theme is transferred adequately, without authorial comment in this passage, since the events, and Poppie's attitude speak for themselves.

In Summation

It now becomes possible to evaluate the hypotheses formulated in the first stage according to the data collected thus far, and formulate further hypotheses for the final stage of the general analysis.

The translated texts are predominantly acceptable, but there were a surprising number of adequate shifts. This could be attributed to the fact that the author of the source text was also the translator, but could also have been caused by the relevance of Poppie's educational standing to the narrative. The language could not be of too high a register, since it would then not have been credible.

The shifts to the adequate in the transfer of the theme are surprising, since it was hypothesized that explanations would have to be made of many things. The omission of certain sections is important in this, representing as it does a shift to an acceptable translation, but the overriding impression is of an adequate transfer of the themes. Poppie's suffering is explicit, rather than explained, and her actions, meticulously transferred, continue that impression.

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One thing which has detracted from the events is the lack of maintenance of the source text paragraphing, which has thematic and textual importance.

Systemic Context

The next step in the analysis is the discussion of the systemic context. This is particularly important in this book, since it occupies a place in the movement of the committed literature.

Die Swerfjare van Poppie Nongena falls within the scope of committed literature, since it focuses on and questions current socio-political structures. As discussed in the Introduction, the term has come to mean the way in which, through his work, an author views the problems in his community, and the problems unique to his time and country. The events in the book take place within a narrowly defined period of time - 1936 to 1978 - and in a specific place - South Africa - and are about a specific problem - the apartheid policy as experienced by the black people (Roos, 1987: pp.4-5). In this, Joubert falls into line with other authors of committed literature, such as André P. Brink, John Miles and Jaap Steyn. Die Swerfjare van Poppie Nongena can thus be viewed against the background of a developed literary cycle.

An interesting issue about Die Swerfjare van Poppie Nongena is the question of its autobiographical character. The Foreword states that it is a true story, yet speaks of a "verhaal" [story] and it has won many literary prizes, and is therefore also viewed as a piece of literary prose. This realism is very much a feature of the committed writers, and places Joubert firmly among them (Koon, 1987: pp.3-4).

The reception of this type of literature in Britain may best be gauged by the sales and reprinting figures for the works. Brink's books enjoy great popularity abroad, and Die Swerfjare van Poppie Nongena, following in the tradition established by him, has enjoyed similar success.

Die Swerfjare van Poppie Nongena has, due to its autobiographical nature, a very wide appeal. It would appeal not only to the political scientist and academic, but also to the average person in the street - it has human interest, and it also serves to give some insight into the South African situation as experienced by Poppie, who may be said to be representative of all black women living, working and worrying in South Africa today.

It is likely that the translated text was targeted at academics, rather than the man in the street in Britain. This would naturally have affected the translator's approach to the translation, as well as the shifts she felt called upon to make. The source audience, conversely, was far greater. Die Sverfjare van Poppie Nongena was serialised in magazines, adapted into a stage show, and generally marketed to the general Afrikaans-speaking community in South Africa.

The observations contained in the discussion of the systemic context have a distinct bearing on the transfer of the socio-political theme to the target text. If the translation was indeed aimed at academics in Britain, it may be assumed that they would have some knowledge of the situation in South Africa regarding the pass laws and forced removals, and it may thus be assumed that a more adequate transfer would be possible, since not as much explanation would be required. This is borne out by the findings on the macro and micro levels, in fact, and the hypothesis that the translated text would contain a lot of explanation is finally disproved on

the systemic level.

CONCLUSION

It now becomes necessary to see whether the aims of the project have been fulfilled. The chief aim was to test the applicability of DTS to literary translations, by applying the Lambert/Van Gorp model for translation description to an analysis of the transfer of the socio-political themes in Elias Joubert's Die Swerfjare van Poppie Nongena and its English translation.

The model was applied in Chapter Two and certain hypotheses were tested. In a project of this size it is not possible to apply DTS as it should correctly be applied - that is, to a number of texts within a literary or cultural system. The Lambert/Van Gorp model therefore could not be applied in its entirety.

Although it was possible to trace the theme through both the source and target texts, the analysis of the transfer proved difficult. This was mainly due to restricted space - it would have been more successfully applied to each text as a whole.

The model used was, however, extremely useful on

all levels for the testing of the hypotheses formed from the preliminary data. It provided parameters for investigation, and provides for a variety of texts - poetical, narratives, biographical texts, etc.

The chief difficulty with the model and one which would apply to all DTS models is that it is difficult to accurately pinpoint a target systemic context. There are several reasons for this. Each culture and literary system receives translated works in a different way. There may also be bias towards or against their cultural origin. A South African work, as was dealt with in this project, is vulnerable to considerable bias. Part of the translator's task in that case is to try to break through that bias, and show that the work has something to contribute, either to the target literary system or to knowledge in general. This Joubert has done, judging by the sale of the translated text.

Another reason for the difficulty expressed above is that literary genres often differ from culture to culture. This was not a great problem in this case, since committed literature is an international concept. It is still evolving in South Africa, however, and is

not identical to its counterpart in Britain, for instance.

On the basis of the application of the Lambert/Van Gorp model, it may be said that DTS may be applied to literary translations, but that some parameters must be set up as guidelines for the discussion of the systemic context. Since this was established on a very small-scale application, the assertion should be tested on a larger scale in a broader context.

The other aim of the project was to trace the transfer of the socio-political themes through the texts. As was demonstrated in Chapter Two, this could be done - and the result was the assertion that the themes were transferred in an adequate (in the DTS sense) way, something which was unexpected on the basis of the preliminary data. The reasons for this have already been discussed in Chapter Two, and they hinged on the systemic context, which is further evidence of one of the weak points in descriptive translation studies.

It may finally be said that this project has achieved its main aims, albeit on a very small scale.

Further research would be valuable in testing these findings, and hence lead to further progress in the field of descriptive translation studies.

We are Xhosa people from Gordonia, says Popple. My
 mama used to tell us about our great-grandma Kappie, a rich
 old woman who grazed her goats on the koppies the other
 side of Camarvon. Her second name was Plaaitjies and she
 had the high-bridged nose that runs in the family — our
 oompe Pengl got it from her.

She told our mama about the old days and about the big
 man, Dark Malgas, who was killed on the island in the Great
 River, which they call the Orange River these days. She told
 our mama about the rinderpest and the cattle and sheep that
 died and about the English war or the imisizwe yamabulu,
 the war of the Boers.

We saw the Boers coming on horseback, she said, and we
 fled into the koppies, herding the goats as we went. We left
 everything in the huts and stayed in the koppies till the
 white men had left. They didn't take our things. Everything
 was as we had left it, but they ate all the mealie porridge in
 the cooking pots.

And then Jantjie rode away with them as agterryer and
 was shot dead in the war.

Jantjie, take the horses and flee, the Boer shouted when
 he saw the English soldiers surrounding them, but by then,
 old woman — so he came and told our great-grandma
 Kappie — your child was dead.

Great-grandma Kappie only had one girl child, our
 grandma Hannie. We called her ouma Hannie. Hannie
 married George Williams, a shearer who worked on the
 sheep farms. He was born in Beaufort West and his clan
 name was Mgwewu and he died in the Big 'Flu of 1918. The
 isibetho, ouma Hannie told us, was the plague that the Lord

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sent us, the people were sick for three days and then they
 died.

Hannie had eight children by him. They were born on the
 sheep farms where their pa was working at the time. When
 he died, they were staying at Koggas, outside Prieska. But
 ouma Hannie had a hard time rearing the children and they
 moved to Vaalkoppies and they stayed on the lands at
 Louisvale where the Bushmen taught them to use a scythe.
 V, nen the children grew up, ouma Hannie moved across the
 river to Upington, to get them to church and to put them to
 school.

The children were oompe Kaffertjie and oompe Domani
 and grootma Martha and grootma Mieta and Lena who was
 our own ma, and then kleurna Hessie and oompe Sam and
 oompe Pengl, ouma Hannie's last born, her dry-teat child,
 her i'koutjie, as the Namas say. Grootma means a sister of
 your ma that's older than she is, and kleurna is her younger
 sister. Oompe is uncle.

Ouma Hannie's children weren't at school for very long.
 Oompe Kaffertjie moved back to Koggas and worked as a
 farmhand, and oompe Domani went away to war, the Big
 War of 1914, and never came back. And the other children
 looked for work from Lüderitz on the coast to Upington,
 Putsonderwater, Dragoender and Prieska along the rail-
 way line.

All my aunts were married by force; that was the way the
 parents used to do it in those days. My mama didn't want
 my pa. He came to Lüderitzbucht to work on the boats, and
 then he saw my ma who was visiting with grootma Mieta.
 He walked behind her and the wind was blowing hard and
 he didn't stop walking because he had fallen in love with
 her. So he went to Upington to ask ouma Hannie if he could
 marry my ma.

Ja, he was a great talker, says ouma Hannie, and he paid
 a lot of lobola money for your ma, and that's how it was that
 he married her. His name was Machine Matsi and his clan
 name was Mbele. His forebears came from the Ciskei but he
 himself was born at Mafeking.

Ouma Hannie was very strict with her children. She

UPINGTON

wasn't at rest till they were married with lobola money, as
well as in church. Then she settled down in the location of
Upington and took in the grandchildren that her children
brought to her, and reared them as she had reared her own.
But our ma's children were closest to her heart, because our
pa didn't look after us well. He left us on a Saturday morn-
ing and went to the office in Upington and joined up for the
war, the war of 1939. He was sent away as a lorry-driver to
Egypt in the north and never came back to us at all.

Just like your comle Donani, said oma Harrie. But
that was a different war, the war that was the first of the two
great white people wars.

1 Die voormense van Poppie

Ons is Gordon's-boorlinge, se Poppie.

My mama het ons vertel van *ouso grootouma Kappie*, 'n ryk ou vrou wat met haar bokke gehoor het in die rantjies anderkant Carnarvon. Haar van was Ploahtjies en sy het die hoel stammeus gehad wat onse oomple Pong van haar geërwe het.

Sy het vir Mama-god vertel van die ou dae en van die groot man, *Donker Mulgas*, wat gedood is op die eiland in die Grootrivier.

Sy't onse mama vertel van die *runderpe* en die *beeste* en skape wat wrek en van die Engelse Oorlog, of die *Imfarze yamabulu*, die oorlog van die Boere.

Ons het die Boere sien kom op die perde, het sy gesê, en die rante in gewing. Ons het die bokke voor ons uit gejaag. Ons het als in die strooise gesien en in die rante gebly tot die *witmensse* weer weg was. Hulle het alks uit die strooise gevat nie, als was soos ons dit gelaat het, maar die pap-potte het hulle loeg geêet.

En Jantjie het weggeloopt na die Boere toe en *agterryer* geword en is doodgeskiet.

Jantjie, *vag* met die perde, het die Boer gekreuk toe hy die Engelse om hulle sien, maar, so het hy vir grootouma Kappie gekom vertel, toe is jou kind al klaar geïoud.

Grootouma Kappie het net een meisiekind gehad, onse oma Hannie. Hannie het geïou met George Williams, 'n skaapskender wat op die *veeplase* gewerk het. Hy is gebore op Beaufort-Wes en sy grootvan was *Mewer* en hy het agtersterwe met die *Groot Griep* van 1918. Die *Isibetho*, het oma Hannie vir ons vertel, was die plaag wat die Here na ons ge-

stuur het, want die mense was net drie dae ziek en dan sterwe hulle. Hannie het agt kinders by hom gehad. Hulle is op die *veeplase* gebore waar hulle pa gewerk het.

Toe hy sterwe, het hulle op Koegas gebly, buitekant Prieska. Maar oma Hannie het te swaar gekry met die kinders toe trek hulle na Vaal-

koppies en hulle bly by die lande by Louisvale se plek.

Daar het oma Hannie die kinders grootgemaak. Hulle het leer koring sny by die Boesmans. Die Boesmans was die kortetjies met die kroesies, die Damaras was die swartes en die Basters dié wat amper lyk soos wit-mense, met lang hae.

Toe hulle groter word, het oma Hannie met die kinders oor die rivier getrek na Upington om vir hulle skool en kerk te gee.

Dié was oomple Kaffertjie en oomple Domani en grootma Martha en

grootma Mieta en Lena onse mama, en toe kleinma Hessie en oomple Sam en oomple Pong, Ouma se laangeboere, haar droesprun, haar 'Kontjie' soos die Namas se.

Grootma Martha en grootma Mieta was die susters ouerder as onse mama, en daarom het ons vir hulle grootma geroep, en Hessie was jong-der as onse mama en sy was onse kleinma.

Ouma Hannie se kinders het nie baie laak skoolgegaan nie. Oomple Kaffertjie het teruggetrek na Koegas en by 'n boer gaat werk, en oomple Domani is weg na die groot oorlog en het nooit teruggekom nie. Die ander kinders het maar so rooigewerk van Linderitz af, al langs die spoor; Upington, Putsunderwater, Draghoender en Prieska.

Die meisies anders het uitgeetroe en ná hulle troue gewerk soos hulle kon.

My anties is by force getroud, soos die outydse mense met hulle kinders gemaak het. My mama wou nie my pa gehad het nie. Hy het op die see kom werk by Linderitz en toe sien hy my ma wat by my grootma Mieta daar gekom kuier het. Hy het al met die wind same agter my mama geloop en vertel geraak op haar.

Hy het na Upington gekom om oma Hannie te vra om met haar te trou.

Hy was glad met sy bek en hy't groot loboli gebetaal, se oma Hannie, en hy's toe met julle mama getroud, maar dit was na hy eens dood is dat sy so gesê het.

Sy naam was Masjien Matati en sy grootvaz Mbele. Sy agtermensse het van die Ciskei gekom, maar hy self was op Mafakeng gebore.

Kleinma Hessie is ook by force getroud met kleinpa Ruben, en grootma Martha met grootpa Fanie van Staden. Net grootma Mieta wat met die vissersman van Linderitz getroud is, was lief vir haar man, toe trou hulle.

Ouma Hannie was 'n kwaal ou vrou. Sy was nie tevrede voor haar kinders met loboli en in die kerk getroud is nie. Sy het in die lokasie in Upington bly woon en die kleinkinders wat na haar toe gebring is, inge-vat en grootgemaak.

Maar onse mama se kinders was haar die naaste aan die hart omdat ons tata nie goed vir ons gesore het nie. Op 'n Saterdagoggend in Upington het hy van sy vriende af weggehoop en vir die oorlog gaan toeken.

Hy is as lorriderwyer weggestuur na die Noorde toe en het nooit weer na ons teruggekom nie.

Nes julle oomple Domani, het oma Hannie ge. Maar *gasi* was 'n ander oorlog.

LAMBERTS BAY

Buti Mbatase had worked at Lamberts Bay for twelve years, and before this at Lüderitzbucht. Where to is it that I must go now? he asked.

Before her child's birth Poppie saw in a dream that the white paling round Ouma's grave had broken down and weeds were growing over it. Floedjie and Mosie helped her to make it neat again. Must we leave the grave for the weeds to grow? she asked. And my baby's grave?

The men may stay, the policeman said, but the women who lie around doing nothing, waiting for full season to start work at the factories again, must go. Back to the places from where they came. Or look for work elsewhere. They said: This part of the country is a coloured preference area. Too many black people are coming from the tribal lands to work in the Western Cape.

When it was not full season, says Poppie, the people locked their houses and went to Tulbagh or Paarl to pack fruit. When they came back to Lamberts Bay they were homeless because the municipality had burned down their houses. The houses were built of wooden boards and sheets of corrugated iron, lined with cardboard. It took only one match for the house to flare up and burn down.

The house across the road was burned down. Poppie saw the coloured policeman help the white policeman carry the stuff from the house: an iron bedstead, a cupboard, a kitchen table and a few chairs, some broken down, a few pieces of crockery, tins and paraffin cases. The policeman had kicked the door down, it swung in on its broken hinges, when he struck the match.

The children gathered in the street to watch. Before he drove off the white man asked the women who had joined the children in the street: Do you know the people who lived here?

Yes, we know them, they said. Well, then you must carry away their stuff and keep it till they pitch up again. It can't be left standing in the street. Poppie and the other women carried the stuff away.

When he came home from work, late-ia-Bonsile dragged a few sheets of iron from the burned-out rubble. He dragged

APPENDIX II

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When Bonsile was one year old, we came to Cape Town.

Two white men walked through the location and told us we could go where we wished, but we Xhosa people had to see that we leave Lamberts Bay. The longer we stayed, the more we were caught and taken to the police station, even while sitting at table at night eating our supper.

The people were angry. I grew up here, said Mosie, I'm not leaving. I've got a good job at the garage and I'm studying with the Union College.

86

87

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50 it to his yard and built a lean-to as a shelter for the people's belongings.

When the law became so strict that they were burning down many houses at Lamberts Bay, we started to think about leaving, says Poppie.

55 One day a policeman, whom they called Adonis, came to my house where I was hanging washing on the line. He was new at Lamberts Bay, a coloured man, and he did not know me. He asked: Where is your pass?

I said: I don't have a pass. My mother has got some papers, ja, but I never had no papers myself.

60 Then he said: You must come with me to the police station.

I put my child on my back and went with him.

There were other women waiting at the police station who had been caught too. Oompe Japie, a policeman who had known me from my childhood days, saw me and asked:

65 Now for what have you come here, Poppie!

I was upset, I said: They caught me, oompe Japie.

Then he said: Ag no, child, you go home now.

I went home, but the other women had to stay behind.

70 They were keen on catching the women. The men who were working could stay.

Many people started leaving. Mama left in 1955. Some went to Cape Town on the lorries, others went to Tulbagh or Worcester, others went by train to Mossel Bay. My step-

75 father said: The Xhosa people are being pushed out of Lamberts Bay, it's better to go. First we were pushed out of the barracks, now we are being completely sent away.

A white man held a meeting in the location: A special town called Nyanga is being built for the Bantu people on the flats near Cape Town, he said, that's where you must go.

80 But the people were scared of going to Cape Town because of the stories they heard of the skollies. The school-teacher tried to give them courage: In Cape Town it's not as rough as they tell. The skollie, he's not going to grab you by the shirt and say: Now you, you've had it, and stick a knife into you. There's no such thing. It's you yourself who'll get trouble if you look for it.

LAMBERTS BAY

Bull Plank did not mind going because he had worked along the coast, southwards to Hout Bay. Hoedje left his job at the hotel and went along with mama.

I didn't want to leave, Mosie says. My boss at the garage said: Don't go, man, let your ma go, you stay behind, you can send her money every month.

But I said: No, where my ma goes, there it's my place too. I had many friends, too, white children. Jannie Koertse worked in the butchery, I helped him after school, and Ferlands, when he needed someone to take his cow to graze and bring it back in the afternoons, I helped him out, and so we became friendly. I was sorry to leave Ferlands and Jannie Koertse and Tredoux. My boss in the garage was just as sorry to let me go.

At first Poppie stayed on because tata-ka-Bonsile did not want to leave his job at the factory.

I can't let him stay alone here, Poppie said to Metisie. He's so fussy about his food, and he's fussy about clean clothes. 105 Every day he brings his boiler suit for me to wash. You know the way I have to wash and iron his clothes. I can't go away and leave him just like that.

But she was homesick for her mama and her brothers and later on, when she was the only woman left in her street 110 and all the houses around her had been flattened, she couldn't feel at rest. Early in 1956, a year after her brothers and her mama had left, she packed up to go.

At sunset one evening tata-ka-Bonsile walked with her to the bus stop. He carried her suitcase and she carried the parcel with the child's milk and food and a fried chicken 115 and a loaf of bread she was taking to her ma.

I left my house just as it stood, and gave my things to coloured people to look after. I didn't find it hard to go, because the place wasn't the same any more. The way all the people had to leave, it made you feel they didn't want you there any more, there was no other way but to go away too. And I was glad to go to my mama and my brothers.

The train was very full, but the Lamberts Bay people who travelled with me in the bus to Graafwater, helped me with 125 the child and the suitcase. We got into the third class

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compartiment. The child luckily was very restful and slept all the way. At De Hoek we liked to look out and watch all the black Rhodesians who got on the train. They had very loud voices and strange ways. I suckled the child after De Hoek and then he slept until we reached Cape Town.

21 Poppie en haar mense
word weggestuur uit Lambertsbaai

Toe Bontle een jaar oud is, toe kom ons Kaap toe. Toe sê hulle vir ons ons moet nou gaan waarnat ons wil, maar ons Xhosa-mense moet net weg uit Lambertsbaai uit. Twee blanke mans het deur die lokasie geloop en die mense gesê hulle moet weggaan, en hoe langer ons geby het, hoe meerder word ons gevag, sonder in die sande as ons om onse tefels 5 sit en eet, en poeliesstasie toe genceen.

Die mense was baie ontevrede.
Ek het hier grootgemaak, sê Mose, ek gaan nie hier weg nie, ek werk by die garage en ek leer by die Union College.
Bontle Mbatene het twaalf jaar in Lambertsbaai gewerk en, voor dié tyd 10 in Lilliesfontein. Waarnat moet ek dan nou gaan? sê hy vir Mama.

Voor haar kind gebore is, het Poppie gekom oor Ouma se graf, dat 15 dia wit paletjies plat is, dat die onkruid daarvoor groei, en Hoedjie en Mose het saam met haar gaan sorg dat dit netjies is. Moer ons dit nou weer los, en my kindjie se graf? vra Poppie.

Die mans kan aanby, het die poeliese gesê, maar die vrouens wat 20 leegla, wat wag tot die vis nou weer meer-is om in die fabriek te gaan werk, moet weggaan en waarvandaan hulle gekom het of by ander plekke gaan werk soek.

As die vis nie te skoen is nie, sê Poppie, sluit die mense hulle se huise 20 toe en gaan werk vrugte by Tullagh of by die Perel en as hulle terugkom, dan het hulle nie meer huise nie, wat die huise word brand gestek deur die muntjagelike.

Die huise is van houtpale en sink, maar die mure is uitgevoer met card- 25 board en bokke wat hulle oopny en aan die binnekant vasspyker. Dit kos net 'n miltje dan brand dit.

Sy het die huis oorkant die straat so sien brand. Die bruin poeliese 30 was saam met die witman gekom het, het eers die goed uit die huis gedra, 'n Ysterkruk, sonder matras, 'n cupboard, 'n kombuistafel en 'n paar stoele, party met af pote, 'n paar stukkies skottelgoed, blikke en paraffienkassies.

Die poeliese het toe die deur so 'n skop blansetoe gegoe dat dit aan sy skandere hang. En die miltje getrek.

Die kinders staan kyk na die goed wat uitgebra is en na die huis wat brand.

25 Voor die vanjie van die muntjagelike wegry, vra die witman vir die vrouens wat in die straat nader gekom het: Ken julle die mense wat hier gewoon het?

Hulle sê: Ja, ons ken hulle.
Nou ja, dan moet julle maar hierdie goed vir hulle bere tot hulle weer 40 hier opdag. Dit kan nie hier in die straat bly staan nie.

Poppie en die ander vrouens het die goed weggedra.
Toe hy uit die werk kom, het tata-ka-Bontle 'n paar sinkplate uit die as gaan krap. Hy het dit na sy jaart gontep en daartoe 'n skulding 45 vir die mense so goed agter hulle huls gebou.

Toe die wet nou sterk word dat die Xhosa-mense moet uitgeroei word uit die dorpe uit, sê Poppie, toe hulle nou baie gebrand het daar by Lam- 50 bertsbaai, toe het ons ook more begin dink aan weggan.

Eenslag het daar 'n poeliesman gekom vir wie hulle sê Adonis. Hy was 'n nuwe poeliesman op Lambertsbaai, 'n bruinman, en hy het my 50 nie gekom nie. Hy kom sonder my wat in die dag toe ek by die wagon- lyn staan en waagde hang. Hy sê: Waar's jou pas?

Ek sê: Ek het nie pas nie. My ma het papiere gekry, sulke goet papiere, 55 maar dit was toe ek nog kind was, ek het self nooit papiere gekry nie. Toe sê hy: dan moet jy saam met my gaan poeliesstasie toe.

Ek sit my kind agter die rug en ek gaan saam met hom.

Toe ek by die poeliesstasie kom saam met al die ander vrouens wat 60 gevang is, staan oompe Isipie daar, 'n poeliesman wat my ken van kind- heit af, toe vra hy: En wat soek jy hier, Poppie?

Ek sê vir hom: Ek is gevang.

Hy sê: Ag nee, gaan huis toe.
Ek het huis toe gegaan, maar die ander vrouens moes agterbly. 65 Partykeer oet mens supper, dan kom vang die waem jou.

Hulle was veral agter die vrouens aan. Die mans wat werk, kon maar geby toe.

Bale mense het weggegaan. Mans het in 1955 weggegaan. Anders het 65 met forties Kaap toe gegaan, anders Tullagh toe, anders Worcester toe, anders met die trein Mosselbaai toe.

My stiefpa het gesê: Die Xhosa-mense word nou so uitgeroei hier uit 70 Lambertsbaai uit, laat ons maar gaan. Eers het hulle ons uitgekuil uit die barrikade uit, nou moet ons doeltreflik weg.

Die witman wat die verpadering in die lokasie gehou het, het gesê daar word op die vlakke by die Kaap 'n spesiale dorp vir die Bantoe-mense 75 gemaak, wat hulle Nyanga roep.

Maar die mense was bang vir die Kaap oor die stories wat hulle ge- hoor het van die ruglief en die skollies. Die skoolmeester het vir die mense 80 moed ingeprent: In die Kaap is dit nie so rot soos mense dit maak nie.

Die skollie in die Kaap, sê hy, gaan nie na jou toe kom en sê: Toe jy, Stevie Beek, vat so, en steek jou met die mes nie. Daar's nie so 'n ding nie. Dis jy self, dis oer hoe jy jouself gedraag.

Buul Plank was tevrede om te gaan, want hy het al met die skuide af geverk Houtbaai toe. Hoedjie het sy werk by die hotel gelos en saam met Mama gegaan.

Dis die plek waar ek my volle verstand gekry het, vertel Mosie. Ek wou weggaan het nie. My haas by die garage het gest: Moenie weggaan nie, jong, laat jou ene gaan, dan kan jy bly, dan stuur jy vir haar geld, maar toe sê ek ek kan nie bly nie, ek moet lange my na wees. Ek het baie vriende daar gehad, ook wit kinders. 'n Vriend van my, Jannie Koertse, het gewerk in die slaghuus, toe't ek hom agter skool gaan help slag. 'n Verleëde, wat nodig gehad het dat iemand sy bees veld toe jaag en agter skool weer terugbring, ek het dit vir hom gedoen, en so het ons vriende geword. Vir Verleëde en vir Jannie Koertse en vir Tredoux was ek spyt om agter te laat. En my haas in die garage was net so spyt oorlat ek weggaan.

Poppie het vir ons agtergebly want tata-ka-Bonnie wou nie sy werk by die fabriek aflos nie. Ek kan hom nie alleen laat bly nie, sê sy vir Meisie. Hy is so 'n prestiese man oor sy kos, en hy's 'n skoon man. Elke dag bring hy sy bolle sulst huis toe dat ek dit kan was. Jy weet hoe baie ek vir hom was en stryk. Ek kan nie nou nie met sulst toe en weggaan nie.

Maar sy het verlang na haar ma en haar broers, en later toe sy alken in haar straat agterbly en die huise al rondom haar platgeslaan is, en sy weer 'n keer gevang en in die vantjie polisie-stasie toe geneem is, het sy nooit meer gerus gevoel nie.

Vroeg in 1958, 'n jaar ná haar ma en broers, is sy ook daar weg.

Sy is met die bus na Graafwater en daarvandaan met die trein Kaap toe. Tata-ka-Bonnie het haar bus toe gevat, so teen sonder die aand. My met die sulky en 'n akkide met die kind so toe en melk, en 'n gaar hoenderstjie en 'n brood wat sy vir haar ma gehad het.

Ek het my huis net so gelos, en my goed by bruinmense laat staan.

Dit was nie vir my te swaar om weg te gaan nie, want soos dinge daar gestaan het, soos alle mense weggegaan het, die plak word later vir jou so 'n slag, jy voel so verlate, asof hulle jou nie daar wil hê nie, dan wil jy ook maar weggaan. En ek gaan mos na my ma en my broers toe.

Die trein was baie vol, maar Lambertsbai so mense wat saam met my in die bus gery het, het my gehelp met die kind en die sulky. Ons het saam in die dertieklawe geklim. Die kind was gelukkig soet en het baie geslaap. By De Hoek was dit lekker om uit te kyk, daar was baie Rhododendrons wat opklim, wat so snaaks praat en so hard. Ek het toe weer die kind bors gegee, en hy's geslaap tot ons by die Kaap gekom het.

Poppie thought: There is no other road for me, I must go find a job. There's no place for me to sleep here. Mama has no other small child now, she can look after my baby. Then tsa-tsa-Bonsile can stay with his sisi Violet and I'll take a sleep-in job.

We can't all stay with you, mama, said Poppie. And at auntie Violet's place we don't get on.

Mama agreed. The baby can stay with me, she said, but now what will I do the day that I go to church and the madam says I can't bring the child along?

Poppie didn't care. Then Katie must stay out of school and look after my baby. As I looked after mama's baby.

The auntie next door knew about a job and took Poppie along with her, first by bus and then by train and then by bus to Constantia. It was a sleep-in job at a plant-growing nursery. The woman didn't pay much, six pounds a month, but Poppie thought: We'll see how it goes, all tsa-tsa-Bonsile finds work. The work was hard. There were nine white people living in the house, the man and his wife and his wife's sister and her baby and five more children.

It was then the first time she and tsa-tsa-Bonsile and the child were living completely apart. It was the first time in her life that Poppie slept alone in a room. She was nineteen years old. The room was the end one in a barrack-like building occupied by the black garden labourers. At night she could hear them talking and laughing and fighting. On Saturday nights the noise went on the whole night long.

Stone was uneasy when he brought her back on Sunday evening after her afternoon off. Must I leave you here alone with all those men next door to you? It makes that the room isn't so quiet, she said. But they don't come and bother me.

At five o'clock the workers in the rooms next to hers rose. They went outside in the dark, emptied their bladders in the bushes, stuck their heads under the water taps. The smoke from the fires where they cooked their mealie

porridge started curling up. An old man was always the first one to break the kindling and poke at the ashes.

At six o'clock Poppie had to be in the kitchen. The work in the dark of early morning was the best time for her, with the garden workers gathered round their fire and dawn breaking. She boiled water on the Primus. Then she took coffee to the nine white people. Cups of coffee to the three growl-ups, mugs to the children, and a dash of coffee in the bottle of milk for the baby in the cot.

It was strange to her to go into the rooms where the white people slept. The woman, still as a corpse, on her side, the blankets pulled up high over her shoulders, the men on his back with his mouth open, his chest bare. It was as if everything was dead in the room when she went in.

Draw the curtains, Rachel, the madam said as she put down the cups next to the beds. She worked under her English name.

But the moments when she stood in the dark, not knowing if they were awake or asleep, were to her the strangest.

The work was heavy. The white woman stood behind her back and said: Come, come, come, haven't you finished yet? The woman's sister, who lived with them with her baby, unlocked the kitchen door in the mornings, because she woke up early and was in the habit of lying in the dark, smoking. Poppie could see the little red spot of the cigarette moving in the corner where her bed stood.

Clean the ashtray for me, she'd say. She had gone back to bed after unlocking the door, and the child had fallen asleep with its bottle of coffee.

While the adults had breakfast, the baby sat on its mother's lap, pushed forward on her knee so that the cigarette should not burn it. The child hit at the table with its arms and hands and splattered porridge to all sides.

Wipe up, Rachel, before we step in it.

She had to make the beds and clean the floors while the people ate, and put away the children's things lying around. The man left his pyjamas lying on the floor. She picked them up and folded them. It was just the pyjama trunks. Before she went to the nursery, the madam threw all the washing

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75 in a pile in the passage. She looked through the washing that the children had left in the bathroom the night before and added it to the heap. The sister brought the pail full of nappies.

80 Poppie washed by hand in the cement washub in the yard. She heated the water in pots on the stove and carried it outside.

The sister was very particular about the nappies. I like my nappies to be white, she said, snowy white.

85 I had to bleach the nappies, and sprinkle them with water every now and then, says Poppie. Every day there was a heap of washing, because there were school-going children in the house. I think there were five of them and there wasn't a washing-machine. The madam did the cooking herself, but I laid the table and prepared the vegetables.

90 After lunch I washed the dishes and at about three o'clock I could leave the kitchen to have a rest. At four o'clock I started the ironing. While I ironed, the madam did the cooking. They ate dinner late at night, and at nine o'clock perhaps, I finished up in the kitchen.

95 I worked till I couldn't work any more.

I got sick at the work, but the madam said to me: You can't be sick here, you must go to Nyanga, I'm too busy to look after a sick person. But I was never flat on my back, I just felt the pain in the lower part of my body. Then she'd say: 100 Work has never made anybody sick. It hurt me very much when she said that, because I was still young, but the work was just too much; she had so many sheets to wash, and every day school clothes and nappies.

The children weren't naughty, they were just like other children. I was used to children because I come from a big family, but they didn't know how to do anything for themselves and they messed up the kitchen when they came home from school. I was fond of the little girl, Chrissie. In the afternoons when I was ironing she used to come and talk to me. Then she told me how many servants her mother had had, and how her father hit the maids if they didn't want to work; I think it was a coloured servant, who drank a lot, that he used to beat. But when I was there he must have

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quietened down a lot, because I never saw him beat anybody.

Her mother never liked the children to gossip with me.

Sunday nights, after my time off, I had to come back. After I had seen my child and given my mother the stuff I brought her, then my husband and I had to come right back, we couldn't sit down to talk, the place was too far out. No more than a half an hour, then we had to leave again, perhaps when the child had fallen asleep or Katie had taken him out of the room to give me a chance to get away.

From Nyanga we took the Claremont bus, then the train, to Wynberg, then the bus to Constantia.

23 Poppie besluit om te gaan werk
en Stone vat kontrak

Poppie het gedink: daar is nie ander pad vir my nie, ek moet gaan werk. Daar's nie snappik vir my hier nie. My maan het nie nou 'n ander klein kind nie, sy kan na my bylie kyk. Dan kan tata-ka-Bonsile by sy suster Violet bly en ek kry 'n sleep-in-werk.

Ons kan nie almal by Mama bly nie, sê Poppie. En by die antie Violet is daar te veel woorde, Mama.

Mama's tevrede. Die bylie kan by my bly, sê sy, maar as ek nou die dag gaan char en die miestes wil nie hê ek moet die kind saambring nie? Wat maak ek dan?

Poppie het nie onseggie nie. Dan moet Katie uit die skool uit bly en my bylie oppas, Mama. Soos ek Mama se bylie oppiepte het.

Die antie langsaan het gewet van 'n werk en Poppie met haar saamge-
neem met die bus en die trein en die bus na Constantia. Dit was 'n sleep-
in-werk by 'n kwekery. Die vrou het nie veel betaal nie, ses pond in die
S maand, maar Poppie het gedink: ons sal kyk hoe dit gaan, tot tata-ka-
Bonsile werk kry.

Die werk was swaar. Daar was negte mense in die huis, die man en die
vrou en die vrou se suster en haar kind en nog vyf kinders.

Dit was toe die eerste keer dat hulle heeltemal uitmekaar gewoon het,
sy en tata-ka-Bonsile en die kind. Dit was die eerste keer in haar lewe dat
Poppie alleen in 'n kamer geslaap het.

Sy was negentien jaar oud. Die kamer was die kleinste in 'n lang gebou
met 'n hele paar kamers met buidendeure. Uit die kamer langsaan kon sy
die gepraat en gelag en hakiel van die tuinswerkers hoor, saans en saags
en Saterdagpande die hele nag deur.

Stone was onrustig as hy Sondagzaand vir haar ná haar afmid-
terugbring werk toe. Moet ek jou hier los met al daardie manne langsaan
jou? Dit maak dat die kamer nie so stil is nie, sê sy, hulle pla my nie.

Maar die werk was swaar. Die vrou het agter haar rug gestaan en ge-
sê: Toe, toe, toe, is jy nog nie klaar nie?

Vyftien het die werkers in die kamers langs hant begin roer. Hulle het
in die donkerste buitense geloop, in die ruitse water afgedraai, by die
kraan hulle koppe onder die water gestee. Die vuurtjie waar hulle pap
gekook het, het begin rokies trek. Daar was slyd die ou man wat
eerste op die as die houtjies kom gooi en die vlammetjie aanblaas.

Senur moet Poppie in die kombuis wese. Die werk vroeg donker-
more was vir haar die beste tyd, met die werkers in die halfdonker en
dié se gepraat en die vuurtjie se rook. Sy het koffiewater op die primus
gekook. Dan moes sy vir die negte mense koffie neem. Koppies koffie vir
die drie grootmense, en bakers vir die kinders, en die gootsekkie koffie
in die bottel vir die klein kind in die kot.

Dit was vir haar vreemd om in die kamers te gaan van die wilmense
wat slaap. Die vrou, dood soos 'n lyk, op haar sy, die kombersse hoog
oor hant skouers opgetrek, die raan op sy rug met sy mond oop, sy bo-
lyf kaal. Dit was asof alles dood is in die kamer as sy ingaan.

Trek die gordyne, Rachel, sê die madam as sy die koppies koffie langs
die beddens neergesit het, want sy het onder haar Engelse naam gaan
werk.

Maar die oomblikke as sy in die donker staan en nie weet of die mense
wakker is of slaap nie, was vir haar die vreemdste.

Die vrou se suster met die hant wat by hulle ingewoon het, het die kom-
buis soggens ooggeluit, want sy was vroeg wakker en het in haar kamer
gelê en in die donker gerook. Poppie kon die rooi vuurtjie van die sigaret
sien roer in die boek waar haar bed staan.

Gooi die asbak vir my uit, sê sy. Sy het weer gaan lê nadat sy die deur
ooggeluit het, en die kind het weer met die bottel koffie aan die slaap
geraak.

As die grootmense breekte eet, al die babas op die skoot van die ma, so
half op haar knie dat die sigaret nie die kind brand nie. Die kind slaat
met haar arms en hande op die tafel dat die pap na alle kante spat.

Veel bietjie op, Rachel, netnou trap ons daarin.

Sy moes die beddens opmaak en die vloere doen, terwyl die mense eet, en
die kinders se goed wat rondlê, weggak. Die man het sy slaasidere op die

65 vloer haal. Sy het dit opgestel en opgevon. Dit was net die broek. Die vrou, as voor sy ruin toe gaan die vuil wasgoed in die gang op 'n hoop gegooi. Sy het die wasgoed van die vorige dag, wat die kinders in die badkamer laat lê het, deurgasook en in die gang gegooi. Die suster het die emmer met doeke gebring.

70 Poppie het by die sementwasbak in die agterplaas gewas. Sy het potte water op die stoof warm gemaak en buitentoe gedra.

Die suster was moeilik oor die doeke.

Ek hou van hulle wil, het sy gesê, mooi spierwit.

75 Ek moes die nappies bleek en water so nou en dan gaan sprinkel op die nappies, of Poppie. Daar was elke dag baie wasgoed, soos wanneer mens skoolkinders in die huis het, ek dink daar was vyf skoolkinders. Daar was nie 'n wasmasjien nie. Die madam het self gekook, maar ek het tafel gedek en groente reggemaak. Ná die ete was ek die skottelgoed en dan gaan ek nou so drie-uur uit die kombuis, ek rus 'n bietjie en dan kom ek terug om te stryk. Terwyl ek stryk, kook die madam. Die sand het hulle laat gefeet en dan kom ek miskien so ses-uur uit die kombuis uit.

80 Ek het gewerk tot ek nie meer kon werk nie.

Ek het siek geword by die werk, toe at die madam vir my ek kan nie daar siek lê nie, ek moet Nyanga toe gaan, sy's te besig om 'n siek mens aan te hou. Maar ek het nooit plat gelê nie, net die pyn gevoel in my onderlyf. Toe sê sy mens kan nie van werk siek word nie. Ek het baie saer gevoel daarvoor, want ek is mos jonk, maar die werk was te veel, sy't verskriklik lakens gehad en elke dag die skoolkierne en die nappies.

90 Die kinders was nie stout nie, net kinders soos ek kinders geken het, ek was mos van 'n groot familie, maar hulle het nie geweet om iets vir hulle self te doen nie, en hulle het die kombuis vuil gemaak as hulle uit die skool kom.

Ek was lief vir die melnickindjie, Christie, wat smiddags as ek stryk by my kom staan en gesels het. Dan vertel sy my hoeveel bediendes haar ma al gehad het, en hoe haar pa die bediendes sluit as hulle nie wil werk.

95 nie, dit was glo 'n Kleurlingbediende wat so gedrink het wat hy geslaat het. Maar toe ek daar gewerk het, moes hy al' bedaar het, want ek het hom nooit sien sluit nie.

Haar ma het nooit gelyk dat die kinders net my gesels nie.

100 Soudagand ná my tyd moes ek terugkom. As ek my kind gesien het Den my ma die goed gegee het wat ek haar gebring het, dan draai ek en my man somer dieselfde tyd weer om, ons kan nooit gesit het nie, die plek is te ver uit. Net 'n halfuurtjie, dan moet ons wegloop as die kind aan die slaap is of as Kaite die kind vat dat ek kans kry om weg te loop. Van Nyanga vat ons die Claremont-bus, dan die trein na Wynberg, dan die bus na Constance.

The winter after she had finished a year working for Mrs. Scobie, it became too hard to leave the children early in the dark, cold and empty house, with only spread bread and cold tea. When the children got whooping cough she made up her mind to leave the job.

When she came to the office in Nyanga to change her pass, because her work extension had run out, Mr Strydom said: As the law stands now, I must give you a phumaphela. That's what they say in the location for: You must get the hell out, you must go away.

The law was strict that the wives of men who had not been in the Cape fifteen years or hadn't worked ten years for the same boss must be sent back to their homes.

But where to must we be sent back? said mama. They brought us to Cape Town from Lamberts Bay.

Mama had trouble with the pass too, but she used hard words when she went to speak at the office.

Do you want to send me to Kaffirland? I belong to this land with these people here. I was born here and grew up here. My husband worked in Lamberts Bay from forty-five.

I have no knowledge of Kaffirland. For what must I go and live with those raw people? Must I go and eat red mealies in my old age?

They gave mama's pass a stamp for a six months' extension, and later for a year. But Poppie was not so lucky.

Her stepfather threw words at her: I told you you would have trouble when you married a man from the raw country. But he was lying, he had never gone against her 'n her marriage to tata-ka-Bonsile.

POPPIE'S PASS

You don't qualify for the Cape, said Mr Strydom. It was again this thing about the Cape being a place set aside for the coloured people, the thing of getting the black people away to where they came from.

She tried to tell Mr Strydom about Lamberts Bay, about the house built of corrugated iron in Jakkalsvlei. The contract. About the children. Her husband in Westlake hospital.

We know your story, said Mr Strydom. It's here in your file. We know it as well as you do. You don't qualify for the Cape, but because your husband is sick, we'll give you two months' extension.

After two months she was back again. And then she got a month. And after a month, a week. After the week, when she brought papers from the welfare, they gave her two months. From Observatory to Nyanga, from Nyanga to Observatory. A month, then three months, then a week. She spent her days sitting at the pass office.

Why do you put this heavy load on my shoulders? she asked the white man.

He talked more gently. With the back of his hand he beat on her papers. I can't help you. It's the law. It is written here. We are helping you too much as it is.

Then he raised his voice. Don't argue so much. Again he struck the papers with his hand. Here it's written. Here. Read so that you may know.

But in spite of that he gave her a paper with a week's extension. To take back to Observatory to have the extension stamped in her pass.

I don't know how this thing comes about, Poppie said to mama. They don't give me the permit because tata-Bonsile is so sick and can't work. But then they give me the extension because he is sick and they are sorry for me. Now I don't know if his sickness helps me or stands in my way.

Mama named some people who'd come to the Cape after they had, and who had been given exemption passes.

Some people manage to fix everything, she said, they buy the passes with money. But when once your papers are wrong, it is very hard to get them right again.

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Look, said Poppie, if the office in Nyanga has chased you away, even if the man in Observatory feels he wants to help you, he's scared to do so, in case the office in Nyanga thinks you've bribed him.

Poppie's trouble came through her husband, Mosie says, because they said: This man is from the homeland. If he's from the homeland he must go back there. But you can't force the man, because the white people need him to work for them, so the wife must go. It was the same thing at Lamberts Bay — the woman must leave.

Poppie kept on. Every month, every two months, depending on her extension, she went to Observatory, to Nyanga.

It's working on my nerves, she told mama, I have the same pain in my stomach that tata-ka-Bonsile had. Am I going to get sick? What will become of my children? But she kept on.

She was heavy again.

At the clinic the doctor who had sent her husband to Westlake, asked her: How's this? Your husband is in hospital and you're pregnant?

Poppie was shy to answer. Once a month he gets a weekend off, she said.

Then we'll call the baby Weekend, said the doctor.

He gave her a note to Mrs Retief, the white social worker who had helped her with the hospital papers and the gr. papers and who worked with the T.B. patients' families.

A fourth child? That's not so bad, Poppie. How old are you now?

Twenty-six, said Poppie.

Don't lose courage. Every baby comes from the Lord.

If you look at her, Poppie said to mama, you'd think Mrs Retief is a hard-tempered woman. She's got such a long face and a big body and her voice is hoarse like a man's. But she's a woman of faith. If the Lord sends another mouth He will also send a crust of bread along, she says.

Mrs Retief had helped her with the pass. Once when her extension had elapsed and Mr Strydom had said: This time I will not extend it again, Poppie took the bus to Bellville to

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Mrs Retief's house. Mrs Retief lay sick in bed, but when Poppie spoke to her, she got up and phoned the office to give the extension. She got work for Poppie in Bellville, but Poppie couldn't take it, they wanted to pay only three pounds a month.

My God, Mrs Retief said when she heard this. God help us. Don't lose courage, Poppie, we'll look for something else.

34 Poppie en die wet

Die winter nadat sy 'n jaar by Mrs. Scobie gewerk het, het dit vir Poppie te swaar geword om die kinders so vroegoggend in die donker en die koue by die huis te los, met die gesmeerde brood en die koue tee. Toe die kinders kinklaers kry, kon sy nie anders nie, sy moes die werk aflos.

En toe sy by die kantoor in Nyanga kom om haar pas te change, want haar werk-extension is toe klaar, toe sê Mr. Strydom: Soos die wet sê, moet ek vir jou 'n plunsaapelle gee. Die soos hulle in die lokasie roep vir jy moet ulu, jy moet weg.

Die wet het streng geword dat die vrouens van mans wat nie vyftien jaar in die Kaap is nie, of nie tien jaar by dieselfde baas gewerk het nie, 10 weggestuur word na hulle huise toe.

Maar waartoe moet ons gestuur word? sê Mama. Hulle het ons dan Kaap toe gebring van Lambertsbaai af.

Mama het self moeilikheid met die pas gekry, maar sy het hard gaan praai in die kantoor.

Wil jy my Kafferland toe stuur? sê Mamma vir Mr. Strydom. Ek is van hierdie land se mense. Ek is hier gebore en grootgeword. My man werk al van forty-five in Lambertsbaai.

Ek ken nie Kafferland nie. Wat wil ek voor tussen die rom mense gaan bly? Moet ek op my oudag gaan rooi mielies eet?

Hulle het Mama se pas 'n stempel gegee wat sê dat sy elke ses maande en later elke jaar extension moet kry. Maar Poppie was nie so gelukkig nie.

Die stempel het haar voor die kop geplooi. Ek het jou gesê jy gaan jou valsegheid met 'n man wat van die land af kom. Maar sy het gelag, hy het haar nooit teëgegaan in haar troue met tata-ka-Bonsile nie.

Jy kwalifiseer nie vir die Kaap nie, sê Mr. Strydom.

Dit was ook nie oor haar troue met tata-ka-Bonsile nie. Soos sy dit kon verstaan, was dit omdat hy kontrak gevat het. Maar hy móes kontrak vat, anders kon hy nie werk nie, dink Poppie. Of dis omdat by siek geword het en nie die werk kon hou nie.

Sy probeer vir Mr. Strydom vertel van Lambertsbaai. Van die sinkhuis in Jakkalsvlei. Van die kontrak. Van die kinders. Van die man in Westlake-hospitaal.

Ons ken jou storie, sê Mr. Strydom. Dit hier is jou file. Ons ken dit so goed soos jy.

Jy kwalifiseer nie vir die Kaap nie, maar omdat jou man siek is, gee ons jou twee maande extension.

Ná twee maande was sy weer terug. En toe kry sy 'n maand. En ná 'n maand kry sy 'n week. Na die week, toe sy papiere bring van die weltnie, kry sy twee maande.

Van Observatory na Nyanga, van Nyanga na Observatory. Dan 'n maand, dan drie maande, dan 'n week. Sy sit dae om by die postkantoor.

Hoe kom sê julle hierdie swaar drag op my skouers? vra sy vir die witman.

Hy het sagter gepraat. Hy het met die agterkant van sy hand teen die papiere geslaan. Ek kan jou nie help nie. Dit is die wet. Dit staan hier gekrywe. Ons help jou al klaar te voel.

Toe praai hy harder. Moenie so teenspan nie. Hy slaat weer die papiere. Hier staan dit. Hier. Lees dat jy kan sien.

Maar hy het haar tog 'n papier gegee met 'n week se tyd. Om weer na Observatory toe te gaan en 'n verlenging te vra.

Ek weet nie hoe dit so kom nie, sê Poppie vir Mama. Hulle gee my nie die permit nie omdat tata-ka-Bonsile so siek is en nie kan werk nie. Maar dan gee hulle my die extension omdat hy siek is en hulle my jammer kry.

Nou weet ek nie of sy siek my help of hinder nie.

Mama soem die mane van mense wat ná hulle in die Kaap gekom het en exemption-passe gekry het.

Party mense kry alles reg, sê sy. Hulle kroep die passe met geld. Maar as jou papiere eers een keer verkeerd is, dan gaan dit swaar om dit weer reg te kry.

Mens moet verstaan hoe die wet nou was, daai jare, sê Poppie. Die mense was so agter die geld dat die een man dink, as hy jou pas nou reggestaak het, sal die ander man dink jy't hom omgekoop. So is die gevoel nou tussen die witmense. Die een kry vir jou jammer en wil jou help, maar hy kan nie.

Kyk, sê Poppie, as die kantoor in Nyanga nou vir jou weggeja het, al wil die man in Observatory jou help, dan voel hy bang om jou te help, dan voel jy: die kantoor in Nyanga sal dink jy't hom omgekoop.

Poppie se moeilikheid was deur haar man, vertel Mosie, deurdat hulle gesê het hy is van die land. As hulle van die land is, moet hulle land toe teruggaan. Die man kan jy nie force nie, want hy moet vir die witmense werk, maar die vrou moet gaan. Dit was dieselfde storie in die Kaap as wat dit in Lambertsbaai is, die vrou moet weg. Hulle het alons vir Poppie vertel gegee, maar as sy nou sekere points het om te bly en da redelik, dan soek hulle nou iets anders om haar te force om te gaan.

Poppie het maar aangehou. Sy't elke maand, elke twee maande, soos hulle nou extension gee, gestap Observatory toe, Nyanga toe. Dit werk op my nerves, sê sy vir Mama, ek het dieselfde pyn op die maag as wat tata-ka-Bonsile gehad het. Gaan ek nou siek word? Wat sal van my kinders word? Maar sy het aangehou.

Sy was weer swanger.

By die kliniek het die dokter wat haar man Westlake toe gestuur het,

te haar geve: En hoe dan nou? Jou man is in die hospitaal en jy is met die lyer?

Poppie word vertel. Hy kry een keer in die maand week-end off, st 85

Dan noem ons maar die babas Week-end, st die dokter.

Hy het vir haar 'n briefie gegee na Mrs. Retief, die sosial worker wat haar gehelp het met die hospitaal-papiere en die gram-papiere en gewerk het met die Lh-pasiënte se families.

'n Vierde kind? Die nie so erg nie, Poppie. Hoe oud is jy nou? 90

Seem-tienig, st Poppie.

Nou ja, moenie mood verloor nie. Elke bybly kom van die Here.

As jy haar aaskyk, vertel Poppie vir Mama, sou jy dink Mrs. Retief is 'n kwalai vrou. Sy't so 'n lang gesig en 'n groot lyf en haar stem is hoersig soos 'n man s'n. Maar sy's 'n gelowige vrou. As die Here 'n mondjie stuur, st sy, sal Hy ook die korsie brood saamstuur 95

Mrs. Retief het haar gehelp met die pas. Een toe haar extension gestreke was in Mrs. Strydom st: Nou verleng ek dit toe weer nie, het sy Bellville toe gegaan met die bus, na Mrs. Retief se huis. Mrs. Retief het 'n stek in die bed gekê, maar toe Poppie met haar praat, het sy opgestaan en kamoor toe gebed en die verlenging te gee. Sy't vir Poppie weik gokry in Bellville, maar Poppie kon dit nie vat nie, hulle wou maar net drie pond in die maand betaal. 100

Heerre, st Mrs. Retief toe sy dit hoor, die Heerre help ons. Hou maar 105

inbed, Poppie, ons soek vir jou iets anders.

Bring in the things, Poppie told Bonsile.

The children walked round the house, looking for the nearest outside tap in working order, jumped over the building rubble to the other empty houses, peered in at the windows, but when the sun slid lower and the shadows between the houses lengthened they became afraid.

Bonsile carried the stuff in. He put everything in the back room and Poppie did not go against him.

"We must open to get a draught," he said.

Their voices were loud in the empty house.

A woman who lived near Poppie in the Cape and had been sent to Mdantsane before her, had written to tell her: Bring a Primus with your hand baggage. Poppie opened her boxes and put the Primus on the floor. She took the small saucepan she had bought with the fresh bread and milk, and boiled some water. She made tea on the floor. She crumbled bread and added it to the milk in Kindjie's bottle.

The children were tired and went to sleep on the blankets. It was too hot to cover them. The little one couldn't settle.

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down, sweat gathered on her forehead. Darkness fell fast. After the noisiness of the evenings in the location in the Cape, and after the noise of the train wheels under her head at night, it seemed to Poppie as though she had come to lie down in her grave here in this closed-up house.

Bonsile had carried his blankets into the next room. He had matches with him. She heard a match being struck, and saw the small glow against the roof before it died away. He was not wasting matches, just off and on he struck one, as if deep in thought. She was content that he had moved to the next room, without asking her first, just taking his blankets and going.

Long after he slept, Poppie still lay awake. Her mind told her: My children and I are lying here quite helpless. We can be murdered. Skollies may be roaming around, who will hear if we call out in this desolation? She had hidden her money between her breasts, would that stop thieves? How often had she not heard the skollies shouting about a woman they had mugged: Milk the cow, milk the fat teats of the cow. They knew the hiding place. They'd scream: Empty out the fat teats.

But these fears — even for her daughters who were ripe to be plucked — did not seem to take hold of her. As she lay there sweating in the close, half-completed house — they had shut the windows out of fear — she felt the emptiness of being completely alone, discarded. She felt some part of her had been lost.

She was tired, but sleep wouldn't come to her. She thought: I have been cast aside by my people. They allowed me to come here, alone. My husband and my mama and my brothers stood on the station platform and said goodbye and together they walked away from me. When the train left the station they walked away together. Now my heart has deadened towards them.

It felt as though her heart had also hardened towards the Lord. If the Lord wills, you will stay, if the Lord wills, you will go, the white man had said, but the Lord had not willed that this trouble should be taken from her.

Was this why she could not say, tonight before she lay

THE CASKET

down with the children: Lord, watch over us in this strange place? Why she could not say *before they ate the bread* and drank the tea: Lord bless this food? And against Bonsile, her child, her heart had hardened so that she wanted to say to him: Go your own way, I don't care.

She heard someone groaning. She thought it was someone outside, groaning, like the night when buti Hoedjie had been stabbed and he stood outside groaning, waiting for her to open up. Who could be wandering between these empty houses? she thought. But before fear took hold of her, she realised that it was she herself who was groaning. It was her own body giving voice to her pain. She tried to still the sounds, but her body started shaking, like someone with fever. She drew a blanket around her and the shivering subsided.

And as her body calmed down, quiet came to her heart. She thought: I am here now. They tore up my papers in front of me. They took me from the house my husband built for me. They took me from my husband and my mama and my brothers. They can do what they will, but I am not dead yet. Now I go forward. I go forward with what I have kept, and that is my children. And the first thing I must do, is to see that my children get their schooling.

Then she could sleep.

When daylight came she got up, lit the Primus stove and cooked porridge for the children to eat before they went to the new school.

48 Mdantsane en die eensaamheid van Poppie

Bring die goed in, sê Poppie vir Bonille.

Die kinders het rondom die huis geloop, gekyk waar die naaste builekruis is wat werk, geloop oor die bourommel na die ander lê huise en by die vensters ingekyk, maar toe die son verder sak en die skaduwees tussen die huise lank trek, het hulle bang geword.

Bonille dra die goed in. Hy sit die goed in die agterkamer neer en Poppie gaan hom nie lê nie.

Om moet oopmaak om 'n deurtrek te kry, sê hy.

Hulle stemme klink hard in die lê huis.

'n Vrou wat naby Poppie in die Kaap gebly het en voor haar wegge-10
truur is na Mdantsane het vir haar geskryf om 'n primus met haar
treinbagasie saam te bring. Poppie het haar pakke oopgemaak en die
primus op die vloer gesit. Sy haal die kastrolletjie uit wat sy saam met die
vars brood ge-koop het en kook water. Sy maak vir hulle daar op die vloer
tee. Sy kniemal die brood en sit dit in Kindie se bottel dat sy kan drink.

Om het baie brood gehad nog ou kouse vles van die trein, ons moes van
die kos weggooi, maar die kouse vles was nog goed want my ma het dit
goed gemaak en die bylle het melk gehad in die bottel. Ek het oral
melk gekoop, dan maak ek brood fyn in die bottel. Toe die drywer stil-
gehou het, het ek zsm met die vars melk en brood en margarine vir my 20

'n potjie gekoop om vir die kind kos te maak. en 'n teepotjie, maar toe
ek by die huis kom, toe voel ek darem regtig slag, dit was vir my te rou,
net die lê huis en my kinders. Ek het die knoedloep by my gehad, maar ons
moesbels het eers later gekom.

25 Die kinders was moeg en hulle het bo-op die kombesee geleë om slaap. Dit
was te warm om iets oor hulle te gooi. Die kleintjie kon nie haar slaap
kry nie, die sweet het op die voorkop gestaan. Dit was vinnig donker.
Na die sonsondergang van die sande in die lokasie in die Klap, na die ge-
raas van die treinwiele onder haar kop soos sy smags in die trein geleë het,
was dit vir Poppie asof sy hier in die toe huis in 'n graf kom lê het.

30 Bonille het in die kamer langsaan sy kombesee gaan oopgehoor. Hy het 'n
boksie metjies by hom. Af en toe hoor sy die skraaangeluid van hoe by 'n
metjies trek, en dan sien sy 'n ligte teen die dak gloei en weer doodgaan.
Hy mors nie metjies nie, hy trek net af en toe een, asof hy dink. Dis vir
haar goed dat hy in die kamer langsaan gaan lê het. Sonder om vir haar
te sê, net sy kombesee geval en gegaan.

35 Toe hy al lank slaap, lê Poppie nog wakker. Haar verstand wil vir haar
sê sy en die kinders lê hulpeloos hier vanaag. Hulle kan uitgemeer word.
Watter boosdoeners is hier aan die rondwaai, wie sal hoor as hulle skree
in hierdie verlatenheid? Selfs die wegsteek van haar geld tussen haar boer-
te al hulle nie keer van haar te bestel nie. Hoeveel keer het sy nie die
skolles om 'n vrou sien staan wat hulle plaigtrek het nie en gehoor hoe
hulle skreeu: Melk die koel, melk die vet spene van die koei! Hulle ken
dit wegsteekplek, hulle skreeu: Melk die spene hee!

40 Maar die vrousoedagtes, selfs vir haar dogters wat al groot metjies is,
kry nie vatplek op haar nie.

45 Soos sy hier in die benoude halfklaar huis lê en sweet - die vensters
het hulle dit toegemaak uit vrees - is daar die vaalte van weggegooi te
wees, van verlatenheid, van eensaamheid om haar. Dit maak haar ge-
voelte vir haar kinders dood, vir haar man, vir haar mams, vir haar
broers.

50 Poppie is moeg, maar die slaap wil nie kom nie. Sy dink: ek is alleen.
Hulle het my laat kom hierheen, alleen. My man en my sams en my
broers het op die stude gestaan en my getroet en saam van my af wegge-
loopt. Toe die trein uit die stasie ry, het hulle saam van my af wegge-
loopt. Dit voel asof haar hart vir hulle doodgaan.

55 Dit voel asof haar hart vir die Here doodgegaan het. As die Here wil
sal jy bly, as die Here wil, sal jy gaan, het die witman gesê, maar die
Here het nie gewil dat hierdie swaar van haar weggegaan word nie.

60 Is dit waarom sy nie vanaand kos sê voordat sy haar met haar kinders
noergelê het nie: Here, behoude ons hier in die vreemde? Dat sy nie voor

hulle die brood geëet en die tee gedrink het, wou sê nie: Here sêgen hier-
die kos?

En teen Bottelle, haar ki-td, het haar hart hard geword dat sy vir hom
wil sê: Loop jou eie pad, my Suster!

Sy hoor die geluid van iemand wat kreun. Sy dink die iemand wat hulle
staan en kreun, soos die nagte wat buil Floodie gesteek was en hy hulle
die hulle staan en kreun. Wie is hier tussen die lê huise aan 'n dwaal? dink
sy. Maar voor sy kan begrip word, hoor sy dit is sy self wat kreun. Uit haar
eie lyf kom die kreune.

Sy probeer die geluide in haar keel stilmaak, maar soos sy probeer, gaan
haar lyf aan die bewo. Sy ruk soos iemand wat jousteekers het. Sy trek 'n
krommer om haar, en die bewo bedist.

En daarmee, dat haar lyf stil word, word dit ook stil in haar hart.

Sy dink! ek is nou hier. Hulle het my papiere voor my stukkend ge-
skur. Hulle het my uit die huis wat my man vir my gebou het, wegge-
neem. Hulle het my van my man en van my mama en van my broers af
weggenom.

Hulle kan doen wat hulle wil, maar ek is nog nie afgedood nie.

Nou gaan ek vorentoe.

Ek gaan vorentoe met wat ek oorgehou het, en dit my kinders.

En die eerste wat ek moet doen, is dat my kinders moet skool kry.

Toe kan sy slaap.

Toe dit begin lig word, het sy opgestaan en die primastofte aange-
steek en begin gas maak vir die kinders om te eet voordat hulle na die
nuwe skool moet gaan.

Bonsile. Nomvula. Thandi. Fezi, my little sheep, my lambs, my poor little lost sheep, whom I had to leave without a mama; has it finally caught up with you? What have I done wrong, where have I sinned? I who thought: You're free of it all, you have side-stepped the trouble; let the other 5 mamas' children collect the troubles, let them burn the houses here in the city and throw stones and let them be shot and beaten up, you are free of it all. For you I have suffered hard times that you could live in peace and go to school, away from all this. 10

And now it has caught up with you. Now the time of troubles has come down upon us all, as Jackie said to me: Let the roof of the gaol cover the whole of the location, let the whole of the location become a gaol, because, why, we are born to die. 15

Let them put you all in the cells: Bonsile, my child, Bonsile w... he strong hands as soft as his father's as he strokes the young beard of the ripening menials; Nomvula with the soft, full body, with a song in her throat as she sings in the school choir praising the Lord; and Thandi who softly sings 20 at the fire, softly singing while she follows the footpaths over the rolling green hills.

Fezi... Fezi... Poppie took fright. Fezi, she asked, Mosie, is Fezi in Hershall? No, sis, they did not talk about Fezi. Now why would 25 he have left Midemane to go along? Haul!

Maybe he went along. Poppie's voice was so low, fear had nearly taken away the sound.

We'll send a telegram tomorrow, we'll find out what has happened, Rhoda said. 30 Rhoda poured some medicine into a glass and gave it to Poppie.

She had never seen her sister-in-law like this. It was as if her face had melted, as if the cheeks and the corners of her mouth could not stop trembling and would lose their form. 35 But there are not tears. A little spittle runs from the corner of her mouth.

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Come, sis, Rhoda said. She took Poppie by the shoulder, shook her gently. Come, sis, you must have courage. Drink 40 what I have poured in the glass.

Poppie swallowed. As she swallowed she felt her body reviving. She felt as if it belonged to her again. She slowly 45 straightened up in the chair. Kindjie who was standing next to her uncle Mosie, together with Mosie's child, went to her mother.

Come, child, Poppie told Kindjie, come and sit here; and she put her arms around her.

How are things with our mama and with Baby? Poppie asked Mosie.

50 Rhoda tried to make light of it. Baby says they weren't hurt, but the police swore at them; they took a chair and were like making to throw the chair at them; but they did not hit them. You black bitch, they swore at Baby, and lots of other swear-words that I can't repeat. That was before 55 they heard that Jackie had already crossed the border. Then they let mama and Baby go.

They will also let our children go, Mosie told Poppie. As soon as they see that the children know nothing about 60 all of this.

The children will have to look after themselves, Poppie answered. Her voice sounded like her own voice again. But the hardness of heart that had come into her, she knew, would be there for always. I have found my way through 65 everything, she thought, but through this I can find no way.

Because this has been taken out of my hands, it has been given over into the hands of the children. It is now my children who will carry on.

Peace will not come, she told Mosie. Even those that wish for peace will be dragged into the troubles. We will have to 70 grow used to that. About that we can't do nothing.

But God is my witness, Poppie said, I never sought out this trouble.

For a moment it was as if a weakness had come over her again. Her mouth started quivering, a small cry rose in her throat. 75

From the beginning it was not I who sought the trouble.

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THE REVOLT OF THE CHILDREN

Lord, Lord, where, at what place, did I turn from your path?
She wiped her eyes, still dry, with her handkerchief, as
if she wanted to wipe away the unclearness.

If the Lord wants you to go, you will go; if the Lord wants ⁸⁰
you to stay, you will stay, goes through her mind.

If the Lord wanted Jakkie to go, it had to be so, she
thought.

And if my children had to be drawn into this thing, then
that is what they were born to. And who can take from ⁸⁵
their path that to which they were born?

konstle, Nompvu, Thandi, Fezi, my skapie, my lammetjies, my verlore
trou skapie, wat ek sonder 'n mama moes los, het dit julle ingeslaan? Wat
et ek gesondig? Ek wat gedink het: julle is daaruit, julle is uit die moei-
kheid, lat die ander mammas se kinders maar swaar kry, lat hulle hier in
se stede brand slaag en klip gooi en geskiet en geslaan worde, julle is
sinnig. Vir julle het ek swaar gekry sodat julle in vrede kon lewe en skool-
gaan, weg uit die moeilikheid uit.

En nou het dit julle ook ingeslaan. Nou het die dag van die moeilikheid
oor ons almal toegeslaan, soos Jakkie gesê het, lat die dink van die jall oor
die lokasie kom, lat die bele lokasie 'n jall word, cause why, we're born to
die.

Lat julle almal in die selle kom, Bonstle, my kind met die sterk hande
wat so tag soos sy tala s'n streef oor die baard van die nielie wat typ
word, Nompvu met die sagte vol lyf, met die sang wat uit haar keel kom
soos sy'n die skoolkore staan en die Here verhoerlik, en Thandi, wat neurie is
oor die waartje, wat oor die bewels van die land loop en sing.

Fi... Fezi... Poppie skrik, sy vra vir Mosie: Is Fezi ook in Herschel?
Nee, Siâ, sê Mosie, hulle het niks gesê van Fezi nie, hoe sou ky nou saam-
gegaan het uit Mdantiane, hau.

Miskien het hy saamgegaan. Poppie se stem is skaars hoorbaar van 20
vrees.

Ons sal nêre 'n telegram stuur, ons sal hoor, sê Rhoda.

Rhoda gooi medisynepoppele in 'n glas en maak vir Poppie drink.

So het sy haar skoonster nog nie gesien nie. Die stof haar gesig begin
smeltet, asof die wange en die mondhoëke aan die bewo gaan en begin
wegsmelt. Daar kom nie transe uit haar oë nie, maar daar loop 'n bittjie
kwyl uit haar mondhoëke.

Kom, Siâ, sê Rhoda. Sy vat aan die skouer van Poppie, sy skud haar sag
die skouer. Kom, Siâ, jy moet nou sterk wees, dink hierdie goet wat ek
vir jou ingesink het.

Poppie sluk. Soos sy sluk, kom die liggaam wat inmekeargenak het,
weer reg, trek sy haar liggaam op dat sy weer regop op haar stoel sit.
Kindjie, wat by haar compie Mosie gaan staan het, staan met Mosie se
kind, kom nader na haar mama toe.

Kom sit by my, sê Poppie vir Kindjie, en sy sit haar arm om haar.

Gaan dit goed met ons Mama en met Baby? sê Poppie vir Mosie.

Rhoda probeer windwe praat. Hulle is nie seergemaak nie, maar hulle

is van 'n kant af gevloek, sê Baby. Hulle het 'n stoel gevat en na hulle
genik daarmee, maar nie geslaan nie. Jou swart blêch, het hulle vir Baby
gesê, en alterhande woorde wat ek nie eters kan oordê nie. Dit was voorla
hulle gehoor het Jakkie is oor die grens. Toe't hulle vir Mama en Baby laat
loop.

Hulle sal jou kinders ook laat loop, sê Mosie vir Poppie. Sodra hulle
sien like die kinders het nie verstand van hierdie goete nie.

Die kinders sal moet sien lat hulle regkom, sê Poppie. Haar stem klink
weer soos haar eie stem. Maar die hardheid wat in haar hart kom sit het,
weet sy, is nou vir skyd daar. Oor alles het ek gekom, dink sy, maar nou
het ek geêr, hieroor kan ek nie kom nie. Want dis nou uit my hande uit
gegaan, dis nou oorgegee in my kinders se hande. Dis nou my kinders wat
voortgaan.

Vrede sal daar nie kom nie, sê sy vir Mosie. Selfs die wat vrede wil hê,
word ingesleep in die moeilikheid. Daaraan sal ons maar gewoon moet
word. Daaraan kan ons niks doen nie.

Maar God is my getuie, sê Poppie, ek het die moeilikheid nie gesoek nie.
Vir 'n paar oomblikke is sy weer swak, begin haar mond te bewe, kom
daar iets soos kermgeluide uit haar mond. Van die begin af was dit nie ek
wat die moeilikheid gesoek het nie. Here, waar is dit dan lat ek uit jou pad
gedraai het?

Sy vee haar oë, waaruit daar nog nie transe gekom het nie, moet haar
sakdoek af, asof sy die onduidelikhede daaruit wil vee.

As die Here wil lat jy gaan, sal jy gaan, as die Here wil lat jy bly, sal jy
bly, dwars dit deur haar kop.

As die Here gewil het dat Jakkie moet gaan, moes by gaan, dink sy. En
as my kinders in die ding geskep moes worde, dan is dit waartoe hulle ge-
bore is. En wie kan uit hulle pad neem dit waarvoor hulle gebore is?

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Author Donaldson Anne

Name of thesis The Transfer Of The Socio-political Themes In Elsa Joubert's Die Swerfjare Van Poppie Nongena And Its English Translation: A Descriptive Analysis. 1989

PUBLISHER:

University of the Witwatersrand, Johannesburg

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