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TRANSLATION OF SHAKESPEARE AS A TOOL FOR THE ADVANCEMENT OF SOUTH AFRICAN INDIGENOUS LANGUAGES: *Romeo and Juliet* and Peteni's *Kwazidenge*

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A research report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Master of Arts in Translation.

Johannesburg, 2016

Abstract

There are eleven official languages in South Africa. However, only two of these languages – English and Afrikaans – are dominant. It is often argued that this is because the other 9 official languages do not have enough terminology to be used in institutions of higher learning and in technical fields. I argue that the adaptation of literary texts helps in improving the status of African languages. For this purpose this research involves an analysis of Shakespeare's *Romeo and Juliet* which has been adapted into an English novel *Hill of Fools* by Peteni (1976) and later translated into isiXhosa as *Kwazidenge* (Peteni 1980).

The analysis consists of a comparison between extracts from *Romeo and Juliet* and *Kwazidenge* via *Hill of Fools* using Lambert and van Gorp's (1985) practical model for textual analysis. I argue that as much as *Romeo and Juliet* can be seen as a difficult text because of Shakespeare's English, Peteni was successful in adapting the play into isiXhosa.

Declaration

I, Ntombenkosi Dyosop, declare that this research is my own unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation. It has not been submitted for any other degree or examination in any other university.

Signature:__ _____

Date:_2016-09-05_____

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CHAPTER 1: INTRODUCTION

1.1 Aim

According to (Wright 2006: 6) "South Africa has a rich heritage of Shakespearean translations, some 60 in all, approximately half of them into Afrikaans, the remainder in African languages". Wright further argues that:

> The motive behind these translations in most cases seems to be a mixture of fascination with Shakespeare by creative writers and a desire to build the cultural authority of the target language by testing it against the blue-chip international standard of Shakespeare. (2006: 6)

This research report focuses on the latter: African writers translating Shakespeare as a means to develop South African indigenous languages. It is often argued that South African indigenous languages do not have enough terminology for material to be translated into them and therefore these languages cannot be used in institutions of higher learning and technical fields e.g. law, medicine etc. However, history proves that authors have been successful in translating and adapting difficult texts (technical texts and texts written in foreign languages) such as Shakespeare and the Bible into South African indigenous languages. The translation of the bible into isiXhosa has enriched the language greatly by giving it idioms and sayings that would not otherwise be there. For example, in isiXhosa when we say "there's no such luck" we say "akukho loo manna" referring to the passage in the Bible where God provided manna for the Israelites in the desert. This is a phrase used to say that people must work hard for what they want and not wait for manna to fall from heaven because that is unlikely to happen again. When we say something is impossible we say "andizokwazi ujika amatye abezizonka" meaning "I can't turn stones into bread". This idiom comes from the verse where the devil was tempting Jesus in the wilderness where Jesus was hungry and said to him: "If you are the Son of God, tell these stones to become bread" (Matthew4: 3). We refer to someone's soul mate or life partner as "ubambo" meaning "rib". This comes from God having created Eve out of Adam's rib. There are many such phrases that are widely used in isiXhosa. If the bible had not been translated we would probably not have these phrases that make the isiXhosa language very rich. Taking this information into consideration, the aim of

this research is to find out what strategies can be used to successfully translate difficult texts into South African indigenous languages.

This research involves the analysis of Shakespeare's play *Romeo and Juliet* which has been adapted into an English novel *Hill of Fools* by Peteni (1976) and later translated into isiXhosa as *Kwazidenge* (Peteni 1980). While translation inevitably involves some degree of adaptation in order to make a text accessible to the new audience, a more extreme example of adaption is involved in the adaptation of the story of *Romeo and Juliet* into the novel *Hill of Fools*. Adaptations of novels into films or plays are fairly common, as in the example of the musical *West Side Story* which is also an adaptation of *Romeo and Juliet*, or the Zulu version of the story of *Macbeth*, which was relocated in a South African context.

The analysis will consist of a comparison between extracts from *Romeo and Juliet* and Peteni's isiXhosa version of his novel *Hill of Fools, Kwazidenge.* I use the isiXhosa text because it is a very close translation of *Hill of Fools*, and there are very few instances of adaptation. Wherever I quote directly from *Kwazidenge* I also provide a back-translation.

1.2 Rationale

South Africa boasts a constitution with 11 official languages. However, of these languages English and Afrikaans are still the most dominant. The remaining nine languages are often not seen as strong enough to act as languages of education in institutions of higher learning or languages of transaction. This research assumes that translation, which is the communication of meaning from one language (the source) to another language (the target), can be used as a powerful tool to strengthen South African indigenous languages in a number of ways.

Firstly, one has to consider that in the process of translation a translator might come across words that are not present in the target language and therefore have to coin new words or borrow words from the source text or another language. In that way the terminology of the language increases and such words can be used in future translations. Through translation the language can be preserved, as the more material is translated into a language the more the language can be preserved for future generations. By translation, the speakers of the target language become more empowered, especially those who cannot read or write other languages. Another way in which translation strengthens indigenous languages is that it encourages mother-tongue speakers of that language to read in their language and therefore speak more in their own language. Also when certain material is available in a certain language it gives that particular language increased status.

Therefore, the premise of this research report is that it is vital that material be translated into South African indigenous languages as this will have a vast and positive impact in their empowerment. Even so, the question is: can South African indigenous languages cope with difficult/foreign texts such as Shakespeare? Do they have enough terminology and resources to deal with such texts? This research report explores strategies that can be adopted to achieve successful translations of difficult/foreign texts into South African indigenous languages. Shakespeare's *Romeo and Juliet* and its adaptation into isiXhosa is used as an example or benchmark.

CHAPTER 2: LITERATURE REVIEW

2.1 South African language policy post-1994

Article 6 of chapter 1 of the South African constitution stipulates that South Africa observes 11 languages as official: Afrikaans, English, isiZulu, isiXhosa, Sesotho, Sepedi, Setswana, Tshivenda, Siswati, Xitsonga, and isiNdebele. It further stipulates that "recognising the historically diminished use and status of the indigenous languages of our people, the state must take practical and positive measures to elevate the status and advance the use of these languages" (The Constitution of the Republic of South Africa, 1996). It is clear that the language policy of post 1994 is dedicated to correcting the injustice of the past language policy where only Afrikaans and English were regarded as official languages. However, little has changed in how South African indigenous languages are perceived and used in society. Kamwangamalu (2000: 50) argues that contrary to the constitutional principle of language equity, language practices in almost all of the country's institutions show a different reality, whereby the languages are ranked hierarchically and constitute what he calls a "three-tier, triglossic system" where English is at the top followed by Afrikaans in the middle, and the African indigenous languages at the bottom. Kamwangamalu further argues that linguistic assimilation (the belief that everyone, regardless of origin, must learn the politically and economically dominant language of society) in South Africa towards English is becoming increasingly evident in language practices in most of the country's institutions whilst vernacularization (the restoration of an indigenous language and its adoption as an official language) has been avoided (Kamwangamalu 2000: 51).

According to Kamwangamalu (2000: 52) for 200 years South Africa was considered a bilingual country with English and Afrikaans and later with Afrikaans and English as the two official languages of the country (Kamwangamalu 2000: 52). "English-Afrikaans bilingualism dominated the period 1795 – 1948, during which the British ruled South Africa; whereas Afrikaans-English bilingualism dominated the period 1948 – 1994, when the Afrikaners had the reins of government," (Kamwangamalu 2000: 52). The English-Afrikaans bilingualism was characterized by the British policy of Anglicization while the Afrikaans-English bilingualism was characterized by efforts to use the two languages equally in most of the country's institutions such as the media, government administration, education and economy (Kamwangamalu 2000: 52). During this period, news was broadcast in both English and Afrikaans so one had to be fluent in both languages to understand a news bulletin. The

apartheid government then introduced Bantu education which was aimed at reducing the influence of English in black schools and enforcing the use of both English and Afrikaans as languages of learning and teaching (Kamwangamalu 2000: 52). Hence, the main objectives of the post-apartheid language policy are to promote the status of the nine official South African indigenous languages that were neglected in the past. "In post-apartheid South Africa language policies have mainly been concerned with status planning for the African languages against the background of the apartheid legacy" (Kamwangamalu 2000: 52). Status planning involves changing the way a language is used, such as making it official and changing it from only spoken language to written language. Kamwangamalu argues that so far the constitutional principles do not seem to have made any progress towards promoting South African indigenous languages (2000: 53). He argues that "Afrikaans may have lost most of the political clout it had during the apartheid era, but it is the only language that seems to compete with English for territory in most of the country's institutions" (Kamwangamalu 2000: 53). He further argues that old language practices, which favour Afrikaans-English bilingualism in almost all of the country's institutions, remain unaffected (Kamwangamalu 2000: 59). According to Kamwangamalu (2000: 60) status planning will only be effective if it results in tangible material gains for those who use it: "For this to happen, status planning for African languages should be treated as a marketing problem, one which could be solved if the products to be marketed were price-tagged and backed by the right promotion" (Kamwangamalu 2000: 60). Similarly, Alexander (2012: 6) believed that until African languages were given market value no amount of policy change at school level would guarantee their use in high-status functions.

2.2 South African literature

South African literature can be regarded as the literature of South Africa. Any definitive literary history of South Africa should discuss literature produced in all of the country's eleven languages. But the only literature ever to adopt characteristics that can be said to be "national" is Afrikaans. Olivier argues:

> Of all the literatures in South Africa, Afrikaans literature has been the only one to have become a national literature in the sense that it developed a clear image of itself as a separate entity, and that by way of institutional entrenchment through teaching, distribution, a review culture, journals, etc. it could ensure the continuation of that concept. (Olivier 1995: 43)

Part of the problem is that English literature has been seen within the greater context of English writing in the world, and has, because of English's global position as lingua franca,

not been seen as autonomous or indigenous to South Africa – in Olivier's words: "English literature in South Africa continues to be a sort of extension of British or international English literature" (Olivier 1995: 39). The African languages, on the other hand, have been side-lined. There is very limited literature in them and they are not as widely used as English and Afrikaans in business or as media of instruction in institutions of higher education (Kamwangamalu 2000: 55). South African indigenous languages suffered greatly under the apartheid regime as a result of systems such as Bantu Education in which Afrikaans and English were used as the media of instruction (Alexander 2012: 5). After the end of the apartheid regime, English, and to a lesser extent now, Afrikaans, remained languages of scholarship in higher education (Kamwangamalu 2000: 55). Even though eleven languages were made official, English and Afrikaans continued to flourish and dominate because these languages were already well-developed and there were already schools and books readily available that catered for these languages. A good example for this is the University of Stellenbosch which recently saw student protests due to its unreformed language policy (Peterson 2015). The stigma associated with South African indigenous languages by mother-tongue speakers also played a major role in the marginalization of African languages (Kamwangamalu 2000: 55). As a result of this, the generation after 1994 has neglected African languages as people believe that English provides more opportunities (Kamwangamalu 2000: 55).

2.3 History of Shakespeare Translation in South Africa

Before going into the translation of Shakespeare's *Romeo and Juliet* into isiXhosa, it is worthwhile to first consider his work in South Africa in general. According to Kruger (1996: 409) almost all the South African languages went through a Shakespearean phase although the most frequent translations are into Afrikaans: "For example, since 1945 thirty-three translations of Shakespeare plays have appeared in Afrikaans whereas only nineteen have appeared in the African languages". Kruger points out that in the period between 1925 – 1948 Shakespeare translations appeared only in Setswana and Afrikaans. According to Kruger (1996:413) Setswana was the first to have its phase during the 1930s. "Its early debut can probably be attributed to the remarkable Solomon Plaatje, whose Shakespeare translations were responsible for initiating creative writing in Tswana" (Kruger 1996: 413). Kruger argues that Plaatje's aim in translating Shakespeare was to show that Setswana was "a language subtle enough to cope with the greatest of writers and quite capable of taking its own place on the world's stage" (1996: 413). Wright further argues that Sol Plaatje's

Setswana translations of Shakespeare extended the range of the Setswana language and are admired to this day for their cultural deftness and style (2006: 6). This experience even led Plaatje to create a Setswana dictionary. This shows that the translation of literature can indeed help grow and empower indigenous languages. "For African languages as a whole, the translation phase can be viewed either as a deviation from indigenous development or a necessary base for the growth of internationalism," argues Wright (2006: 6). In relation to Afrikaans, Kruger argues that: "The establishment of professional theatre in Afrikaans closely followed political milestones such as the recognition of Afrikaans in church, school and state in 1925" (1996: 414). This further shows that translation into a particular language can improve its status and encourage its use in society. "It can be pointed out that the literary and theatrical systems of both Tswana and Afrikaans benefited from importing Shakespeare texts to initiate and complement the domestic literary and theatrical repertoires" (Kruger 1996: 415).

Sol Plaatje also contributed to Israel Gollancz's *Book of Homage to Shakespeare* (1916) where he detailed his experiences of telling Shakespeare stories in the townships of Kimberley (Wright 2006: 7). It is argued that when Plaatje told the stories his audience often thought that the stories were of local origin especially because his own story was similar to that of *Romeo and Juliet*. Plaatje was Setswana-speaking and his bride was isiXhosa-speaking. Wright (2006: 7) argues that Plaatje's novel *Mhudi* – the first full-length novel in English written by a black person – "has Shakespeare written all over it". "Shakespearean influence is also there in his major socio-political work, *Native Life in South Africa* (1916), in which he documents grounds for resistance to the 1919 Land Act, the major instrument of white "legal" appropriation" (Wright 2006: 7). It is apparent from this that even where South African writers did not translate Shakespeare's works into indigenous South African languages they were often influenced by his writing.

Other novels by African writers that appear to have been influenced by Shakespeare are Herbert Dhlomo's *Dingane* and *Cetshwayo* (both 1936/7) and A.C Jordaan's novel *Ingqumbo yeminyanya* (1940) which he and his wife later translated into English as *Wrath of the Ancestors*. Between 1949 and 1976 Mdledle translated 3 Shakespeare plays into isiXhosa namely, *Julius Caesar*, *Macbeth* and *Twelfth Night* (Kruger 1996: 416). About twenty five Shakespeare plays were translated into Afrikaans during the same period (Kruger 1996: 416). Kruger suggests that "[t]his phenomenon can perhaps be explained by the fact that this period

saw the zenith of Afrikaner nationalism and the institutionalisation of apartheid" (Kruger 1996: 416). In 1976 R. L. Peteni wrote *Hill of Fools*, an adaptation of Shakespeare's *Romeo and Juliet.* He translated the novel into isiXhosa in 1980 and a screen version was televised by the SABC with the title *Kwazidenge* in January 1996 (Wright 2006: 7). According to Wright "[t]he theatrical high point of this tradition is, of course, Welcome Msomi's *Umabatha*, a reworking of Zulu epic on the lines of Macbeth" (2006: 7). The production, *Umabatha*, toured in South Africa in 1974-5 playing in festivals, schools and townships with an ecstatic audience of 20 000 people attending one performance at the Jabulani Amphitheatre in Soweto.

In addition to these novels and plays by major writers in South Africa, Wright argues that there were also "lesser-known" Shakespearean appropriations ranging from cultural commentary in magazines, to poems and commentary by well-known African personalities: "In 1930 a performance of a few scenes from *The Merchant of Venice* at the Diocesan Teachers Training College in Pietersburg (now Polokwane) so inspired students that they put on their own production of *Julius Caesar*" (Wright 2006: 7). Subsequent attempts at Shakespeare were Cecil Manona's 1963 production of *The Tempest*, Can Themba's 1963 diagnosis of *Shakespeare in Africa*, and Bloke Modisane's 1963 autobiographical novel, *Blame me on History*, that "borrowed Shakespearean speeches to express outrage at what was happening to him" (Wright 2006:7). It is, therefore, apparent that Shakespeare has had a significant influence on South African indigenous African languages and has contributed to the development of African languages literature. In the next section I briefly look into the politics of Shakespeare in South Africa.

2.4 The Politics of Shakespeare in South Africa

In South Africa, Shakespeare has been linked to racial, ethnic and linguistic divisions and is often seen as a symbol of both colonial history and the history of resistance to colonialism. Loomba and Orkin comment that according to critics Shakespeare has been used by educationists and administrators to reinforce racial and cultural hierarchies: "Shakespeare was made to perform ideological work by interpreting his plays in highly conservative ways (so that they were seen as endorsing existing racial, gender and other hierarchies, never as questioning or destabilizing them) and by constructing him as one of the best, if not 'the best', writer in the whole world" (1998: 1).

Shakespeare is also often regarded as a symbol of apartheid era education and liberalism and of the struggle for liberation by black South Africans (the Robben Island *Bible* etc.) (Battersby 2012). In the 1970s Sonny Venktrathnam, one of the prisoners held at the Robben Island prison alongside the late struggle hero Nelson Mandela, smuggled works of Shakespeare onto the island disguising them as Hindu scriptures. The inmates would choose texts they could relate to from the works of Shakespeare and read them. Willian confirms that in the 20th century Shakespeare was regarded in positive terms by the few black people who watched his plays (2012: 3). He argues that Shakespeare represented an important aspect of a literary and political culture to which black people felt entitled but which they were denied by their rulers. However "in the famous apartheid-era *Drum* magazine of the 1950s both black and white journalists drew upon Shakespeare to enrich their understanding and descriptions of township cultures, aware of the parallels between Shakespeare's Elizabethan world and what they now saw around them" (Willian 2012: 3).

However, for the purposes of this research report, the translation of Shakespeare is looked at primarily for its role in the advancement of South African indigenous languages.

2.5 Hill of Fools: A South African Romeo and Juliet?

I outlined above the history of Shakespeare translation in South Africa and noted that many South African writers were in the past influenced or inspired by Shakespeare. In this section I look at whether Peteni's *Hill of Fools* is indeed a South African *Romeo and Juliet*. This section will mostly be based on Laurence Wright's articles that are dedicated to Peteni and his novel in a special issue of *English in Africa* (Vol 31, 2 Oct 2004). In Peteni's Winter School lecture titled "My Novel, Hill of Fools" delivered at the National Arts Festival in Grahamstown in 1977 (Wright 2004) Peteni makes no mention of *Romeo and Juliet* or Shakespeare. It seems apparent that Peteni had good reason not to mention Shakespeare or *Romeo and Juliet* and this is evident in the context and organization of the lecture. Firstly, Wright believes Peteni lists instances from the novel where he has striven to transcribe idiomatic Xhosa sayings and proverbial expressions in order to "present and justify his enterprise" at the outset to his colleagues and dignitaries from Fort Hare who attended the lecture in support of him. Secondly, Wright suggests that Peteni might have omitted any mention of Shakespeare in order to show his commitment to Guy Butler who had gone to considerable efforts to see *Hill of Fools* published and very likely was behind the invitation

for Peteni to speak at the conference: "In such a situation, Peteni had to show where his loyalties lay" (Wright 2004: 74). Peteni had to demonstrate the cultural fidelity of his novel and present it as an effort to record a segment of local culture in an acceptable manner to those who "owned' it:

> In strategic terms, he would have been very unwise to dwell on the work's relation to Shakespeare's *Romeo and Juliet.* To do so would have been to sink the message he was trying to convey, namely, that an authentic representation of believable events in the community of which he was writing could take its place in world literature on the same grounds available to any other writer anywhere. To pull Shakespeare into the equation would have raised issues of appropriation, cultural borrowing or adoption/adaptation, pandering to Western tastes; indeed, a whole barrage of unseemly ideological issues familiar to today's post-colonial critics and at the time especially troubling to those who were living under the uncertain aegis of the supposedly 'independent' Ciskei. (Wright 2004: 74)

Thus, Peteni was strategic enough to avoid any direct mention of the influence of Shakespeare on his novel. At the same time, although Peteni does not explicitly refer to any such influence, neither does he deny it. However, although *Hill of Fools* might not be a direct translation of *Romeo and Juliet* there is no doubt that it was greatly inspired by it. This will be demonstrated further in the text analysis in Chapter 4. The 'false death' by potion trick in *Romeo and Juliet* was a well-established one, a fact that is backed up by examples of works that deploy the same thematic and narrative elements dominant in *Romeo and Juliet* (Wright 2004: 75). Wright, to a large extent, discounts the suggestion that Peteni was drawing on any literary antecedents or that he had translocated Shakespeare's play to the Ciskei (Wright 2004: 75). As he suggests, "Peteni didn't have to invent the story. It was happening all round him, and indeed, we have seen that he had experienced in a very minor way something not dissimilar in his courtship of his Sotho-speaking wife, Roselyn, many years before" (Wright 2004: 75). We might rather regard *Romeo and Juliet* as an exemplar, a thematic model and a provocation when it comes to *Hill of Fools* (Wright 2004: 75):

> We must therefore enlarge our notion of literary influence to include what I would call catalytic inspiration: the dynamic opening up of local literary possibilities through mere acquaintance with what others have accomplished. The example of Shakespeare was indeed catalytic, as it had been for Peteni's main literary inspiration, A. C. Jordan. (Wright 2004: 76)

In other words, it can be said, Shakespeare acted as a catalyst and an example for Peteni to follow: "For Jordan and Peteni, their use of Shakespeare was an effort to 'jump-start' a new dimension of artistic creativity for their people through borrowing the energies of Shakespeare *across* cultures" (Wright 2004: 78). Wright goes on to argue that besides

catalytic inspiration of "imitable artistic achievement" any deeper impact of *Romeo and Juliet* on *Hill of Fools* must have been more socio-cultural than literary or artistic (Wright 2004: 79). In other words Peteni could relate to Shakespeare's *Romeo and Juliet* as the same things that were portrayed in Shakespeare's play were taking place in his community, which would have inspired him to write a novel similar to *Romeo and Juliet.* This point further proves the argument of catalytic inspiration, in such a way that stories such as *Romeo and Juliet* existed in African communities but no one was telling them or saw the need to tell them. Authors such as Shakespeare then catalysed that artistic process and acted as an example to some African story tellers in how to tell these stories and the value of telling them:

> With this in mind, the notion of passive appropriation or imitation needs to be over-written by the more insistently powerful one of cross-cultural recognition: Shakespeare spoke to his early African readers, those who met him through mission education, not through some stolid process of cultural indoctrination – that was merely the surface mechanism – but through a deep and culturally independent sense of recognition. (Wright 2004: 81- 82)

Having made this argument Wright goes on to draw a parallel between *Kwazidenge* and *Romeo and Juliet* where he equates the scenes in *Kwazidenge* to the scenes in *Romeo and Juliet*. In this parallel Verona is replaced by a rural setting in the Eastern Cape of South Africa known as Hogsback and Shakespeare's two households are replaced by the Langa family (the family of Zuziwe who is the replacement of Juliet) and the Ngoma family from a Thembu village across the Xesi River. In *Kwazidenge* it is water and not land that determines the pattern of human settlement. The Xesi River serves as a source of life for both the Hlubi and the Thembu village. In place of the piazza in Verona, there is an ancient stepping stone at a ford linking the two river banks near a pool where children play and swim and youngsters do their courting. Zuziwe is promised to an older, wealthy and pompous church-warden, Ntabeni Mlilo, who is the equivalent of Paris in *Romeo and Juliet.* Zuziwe falls in love with a Thembu boy, Bhuqa, a handsome, engaging youngster full of passion and fun who is the Romeo figure. Benvolio, a man of reason and goodwill who is set up against Tybalt, a man of unbridled aggression, is replaced by the thoughtful Mlenzana while Tybalt is replaced by the fiery and reckless Diliza in *Kwazidenge.* Katana is the equivalent of Mercutio in *Romeo and Juliet* (Wright 2005: 82 – 85). Further comparisons can be also be made:

> There are also rich comparisons to be made in the treatment of Gabulamehlo, the *sanuse* or diviner, with his love charms and potions, Friar Laurence's dubious practices. The *sanuse*'s strategies for making sure that his divinings are well informed through prior strategic inquiry contrast with Friar Laurence's apparent naivety and

> dotty malleability. In fact the story's treatment of religion, both African traditional religion and the indigenized practice of Christianity, is marvellously comic and humane, as is the contrast between traditional clan and state authority (the police and the courts). The tale is accurate and faithful to the culture it portrays, authentic in its detail and range of feeling (I am tempted to invoke Raymond William's contested term 'structure of feeling' to evoke the completeness of the world it presents – see Williams 1979, 159 -66) yet intimately related to Shakespeare's. (Wright 2004: 85).

These parallels are revisited and discussed in detail in the text analysis in relation to the dominant themes that exist in both *Romeo and Juliet* and *Kwazidenge.*

While Wright demonstrates Peteni's independence from Shakespeare he also admits to the striking resemblance between *Kwazidenge* and Shakespeare's *Romeo and Juliet*. He argues that this resemblance should not be taken as a literary influence but as a socio-cultural one, and suggests that Shakespeare acted as a catalyst and an example for Peteni's work as much as he did for other writers such as Sol Plaatje and A.C. Jordan. So it can be argued that *Kwazidenge* is not a total imitation of Shakespeare's *Romeo and Juliet* but that Peteni was heavily influenced by it in writing his novel. In other words as much as *Kwazidenge* cannot be seen as a translation of *Romeo and Juliet*, the former can also not be divorced from the latter.

Early reception of Hill of Fools

So far, I have discussed the relationship between Peteni's novel *Kwazidenge* and Shakespeare's play *Romeo and Juliet* based on Wright's (2004) analysis. In this sub-section I look at how Peteni's audience received and perceived *Hill of Fools*. These reviews show how a lot of reviewers at the time of Peteni's novel's release also made a link between *Romeo and Juliet* and *Kwazidenge*. The novel received a number of newspaper reviews, notices in journals, mentions in theses and journal reviews from journalists and academics. *Rand Daily Mail* journalist, Lionel Abrahams, noticed the *Romeo and Juliet* link and noted that the story is elaborated on "classical lines" but trimmed to carry freight symbolic and moral meaning that makes it quite believable (Wright 2004: 108). He adds that the novel is a tragedy of *Zuziwe*, a village *Juliet* whose very gentleness seems to prompt a sequence of "self-compounding mishaps" and disasters for herself, those she encounters and her whole community" (Wright 2004: 108). *Natal Mercury* journalist T.M. describes the novel as an "almost Romeo-and-Juliet story" and ends by saying "Mr Peteni never imposes himself on

the reader, but at the end one has seen life through the eyes of his people and one has learned" (Wright 2004: 108). Guy Butler of the *Eastern Province Herald*, pointed out that *Hill of Fools* was to his knowledge the first regional novel in English by a black writer (Wright 2004: 109). Butler also made an allusion to the story line of *Hill of Fools* being a familiar one: "The theme is as old as the hills: the destruction of young love by inherited hatreds" (Wright 2004: 109). The *Cape Times*' Charles Swaffham applauded Peteni for his success in setting a *Romeo and Juliet* story in the Ciskei to tremendous effect (Wright 2004: 111). He comments: "Mr Peteni tells the story in prose which is notable for its simple dignity. The characters are drawn with a sure hand and the overall picture of tribal life with its strengths and weaknesses as yet uneroded by white civilization is impressive and revealing" (Wright 2004: 109). Elaine Durbach of the *Sunday Times* coined the novel as the "*Romeo and Juliet* of the Ciskei" and comments on how Peteni weaves through the conflicts of a changing African society. She makes note of how the 'star-struck' lovers are trapped by tribal laws and the laws of the state which alludes to the politics in the story (Wright 2004: 112).

In a notice in the *Staffrider* journal, Brenda Liebowitz focused on the didactic nature of Peteni's novel but said that at the same time the novel "draws the reader's attention away from the didactic statement about war, authoritarianism and hatred by introducing elements of fate and the cruelty of life, so that the blame cannot be squarely placed on specific social, political and cultural factors (Wright 2004: 114). She describes Peteni's style as simple and fairly unexciting and obvious as she sees the scenario as a "*Romeo and Juliet* style" (Wright 2004: 114). In his 1986 doctoral thesis, Brian Worsfold sees Peteni's novel as a plea to rural Africans to give up traditional prejudices and hatred and judge each person on his or her individual merits (Wright 2004: 116). P.T. Mtuze points out how Peteni highlights woman's role in his novel. He accurately argues that "while women are faced with male domination on the one side, they are also faced with political oppression on the other," (Wright 2004: 116).

Even though, as argued above, Peteni never mentioned in his winter school lecture that *Kwazidenge* was a translation or appropriation of *Romeo and Juliet*, based on existing literature and reviews one can still argue that the former was heavily influenced by the latter. Wright argues that the novel is not an appropriation of the play and that there simply exists a catalytic influence. However, he also successfully draws a parallel between the play and the novel and admits that there is an influence of some sort of Shakespeare in Peteni's novel. Elsewhere Wright refers to *Hill of Fools* as a re-working of *Romeo and Juliet* (Wright 2006:

7). Many journalists and academics as seen above have noticed and noted this resemblance in their reviews of the novel. Wright has also outlined the reasons why Peteni himself did not mention Shakespeare's influence on his novel in his winter lecture in Grahamstown. As it is, there is no definite answer to the question: Is *Hill of Fools* (the novel that Peteni self-translated to *Kwazidenge*) a South African *Romeo and Juliet*? because Peteni never gave any clarification with regard to that question. Taking that into consideration, together with Wright's arguments and the different reviews, in this analysis I will look at Peteni's *Kwazidenge* is an adaptation of Shakespeare's *Romeo and Juliet*.

2.6 The status of African languages

My research focuses particularly on the translation of one adapted text and its role in the development of isiXhosa. In this section I consider how particular domains are affected by the low status of African languages with the aim of shedding light on the importance of developing African languages.

According to Bambogse "[i]n most African countries today, a constant concern expressed by several stakeholders, particularly language specialists and educationists, is the low status of African languages and their use in restricted domains" (Bambogse 2011: 1). He puts forward the following factors responsible for the low status of African languages (Bambogse 2011: 1 - 5):

- Colonial legacy – whereby colonial powers imposed their language in territories they governed as languages of administration, commerce and education e.g. Afrikaans in South Africa
- Negative perception of multilingualism – multilingualism is often seen as problematic from the point of view of communications and cost. There is a perception that if multilingualism is promoted there would be no shared language and that it is costly to accommodate more than one language. For example in South Africa there are 11 official languages and the perception is that if everyone spoke their own language people of different ethnicities will not be able to understand each other and it will be costly for the country to improve all these languages
- Language development status – "Low status accorded to African languages is often based on the requirement that they need to be developed to cope with domains in which they are hitherto not used"
- Modernization and economic development – The perception that modernization is best achieved in an imported language
- National integration – The perception that one language unites and many languages divide Globalization – It is assumed that the language of globalization has to be a language of wider communication such as English

- Negative language attitudes – Native speakers of African languages not taking pride in their own languages and preferring education in imported languages for their children
- Defective Language planning – Language planning does not ensure that all languages have a definite status in society.

Any attempt to improve or develop African languages should take consideration of the above-mentioned issues and the role they play in the status of African languages. Going further I look at some domains that are affected by the low status of African languages.

Language in Education

"The red herring that is often drawn is that children need to be exposed to the imported official language as soon as possible since it is the language that they will need not only for education at higher levels but also for effective functioning in virtually all official domains" (Bambogse 2011: 6). According to the Language in Education Policy of South Africa, all learners should be offered at least one approved language as a subject in Grades 1 and 2. From Grade 3 onwards all learners should be offered a Language of Learning and Teaching of their choice and at least one additional approved language as a subject (Department of Basic Education, 2010: 6). Because of a number of factors, even though parents have the right to do so, they often do not choose African languages or their children's mother tongues as languages of learning and teaching for their children. Instead they choose English. Some of the reasons for parents' choice of English are that English is a global language and if their children are taught in African languages they will not be able to benefit from the global economy, they will struggle in institutions of higher education and learning and their job prospects will be slim.

However, this choice has a number of disadvantages for the learners. It is argued that "starting early to learn through an official language in which one is not competent may produce poor results" (Bambogse 2011: 6). Bambogse further argues that teaching a child in an African language only for the first three years of their schooling and then changing in the fourth year to a language such as English "has the distinct disadvantage of forcing children to make an arbitrary transition before they are ready for it". It also conveys a "negative impression that African languages cannot be used for learning and teaching beyond elementary level" (2011: 6). According to Kamwangamalu (2000: 55) "[t]he demand for English-medium education, and not for the mother-tongue, has to be understood against the

background of the socio-economic power and international status of English on the one hand; and of the legacy of the Bantu Education Act on the other". He further argues that the reason mother-tongue education will not appeal to black communities is the stigma with which it was associated during the apartheid era (Kamwangamalu 2000: 55), when mother-tongue education was associated with inferior education as a result of the Bantu Education Act.

Negative attitudes and the low status of African languages also form part of the reason why learners do not choose to be taught in African languages. It has been argued that: "The demand for English is exacerbated by the fact that the pupils are only too well aware of the power of English to ask for education in any other language, and of the fact that their own languages have no economic cachet neither locally nor internationally," (Kamwangamalu 2000: 55). Hence Kamwangamalu argues that a demand for skills in the African languages might contribute to enhancing the status of African languages and changing the negative perceptions that the different communities have about these languages.

Bambogse suggests several ways to incorporate African languages in the education sector. He argues that "a properly planned mother tongue based multilingual education should make provision for the first language to be used as a medium of instruction at least for the entire duration of basic education, while the imported official language is taught as a subject" (Bambogse 2011: 7). This model, he argues, helps children develop enough confidence in their own language before changing to another language. In this way, the child does not lose mastery of their language in the process of transiting into another language (Bambogse 2011: 7). In terms of the intellectualization of African languages, Bambogse argues that adequate terminology will need to be developed so that these languages can be used in a variety of domains (Bambogse 2011: 7).

Language also acts as a barrier for students as some students whose first language is not English struggle to express themselves in assignments or in class. These students may appear to be less intellectual as a result of their lack of confidence. However, if they were allowed to express themselves in a language they are fluent in, they could reach their highest potential.

Language in health

The health sector is one of the important domains of society where language plays a crucial role. In order for the healthcare givers to make the right diagnosis and offer the best medicine

they need to understand what the patient is suffering from. And in order for the patient to take their medication well they need to understand the healthcare giver's instructions. There can be serious implications when a patient and a healthcare giver do not understand each other such as wrong diagnosis and not taking the right measure of medication. The diverse nature of the South African population with 11 official languages makes it a very serious challenge for health care givers to communicate well with their patients. The first instinct is to speak English which is a home language to only a few members of the population. Even though 'many, if not most, South Africans are able to communicate effectively in English there are some members of the population who are not as well-versed in the language, such as the elderly, children and the illiterate.

In a study carried out by senior undergraduate nursing students from the Centre for Health Science Education, Faculty of Health science at the University of the Witwatersrand it was found that 'translation and interpretation' and 'walls of language' were two of the main themes that came out as challenges in the nursing environment. They found that "there are isiZulu words that cannot be translated in the way that they were stated by the patient/client" (Engelbrecht et al. 2008: 150). They found that it was challenging to translate medical terms into isiZulu and sometimes there were no equivalent terms in the isiZulu language for the term. This posed some ethical concerns for all involved.

Having to translate for non-isiZulu colleagues was another issue that came through in the study as isiZulu speaking nurses are frequently disturbed from their work to translate for the non-isiZulu speaking colleagues. This then affects the quality of healthcare as the translators end up not getting their work done (Engelbrecht et al. 2008: 151).

In the issue of 'language as a wall' it was discovered that "the language that an individual uses can either include or exclude a person from a group – much like walls can create physical boundaries," (Engelbrecht et al. 2008: 148). It was discovered that speaking or not speaking a language may result in one being faced by 'walls' of resistance and exclusion resulting in information being withheld. A non-isiZulu speaking nurse gives an example of this barrier between patient and caregiver:

> …the problem is on my communication with patients, sometimes you have to do a certain procedure for the patient and you have to explain to the patient but the patient does not understand the English word and the patient may not understand you and they do not tell you and they say it's fine.

> I have realized, apart from the patient when the doctors come, because the patient cannot speak English, they don't really complain or anything and they will not tell the doctor in order for the doctor to make a final decision on treatment. (Engelbrecht et al.2008: 151)

Some of the key findings of the study were that language is an integral part of communication and that miscommunication affects the quality of nursing and health care (Engelbrecht et al.2008: 152).

It is evident from these findings that communication is an important factor in the relationship between patients and health care providers. In many of hospitals, nurses are used as mediators between patient and doctor/nurse. However, judging from the findings of the above-mentioned study this may lead to a number of drastic mistakes as nurses are not trained translators. Healthcare workers already work under stressful conditions, expecting them to also carry the job of translating for colleagues puts them under unnecessary pressure. In light of this, it is important that health documents are translated by trained translators who are familiar with translating techniques into all South African languages. These findings also highlight the importance of terminology development in African languages. If health terminology can be developed it will reduce the burden on healthcare workers and lead to more accurate diagnosis.

I tend to agree with the concluding remarks of (Engelbrecht et al. 2008: 148) when they say "there are several aspects that need to be given attention and consideration by health service providers and educators, such as the need for qualified interpreters in the services, the need for the development of medical/nursing terminology in isiZulu". This particular study focused on isiZulu, however, all the findings are relevant to all African languages in South Africa as they suffer the same disadvantages and weaknesses. The study also concludes that more opportunities need to be created for health care workers to develop their language skills through short, relevant courses in the languages common to the geographical areas where they work (Engelbrecht et al. 2008: 148).

Language in law

Law is an important sector of society where courts have the power to decide on the freedom of a person. Therefore, it is imperative that all parties involved in a court case understand the

proceedings and be understood by those who are trying them. It is easy for communication to become constrained in a courtroom as a result of the technical nature of legal language. This becomes even worse when one is tried in a language in which they are not fluent. Besides language, a courtroom is already intimidating as a result of its discourse structure. "When one sits in a courtroom during a trial, one is overwhelmed by the signs of institutional power with which the court abounds," (Moeketsi 1999: 31). The physical layout of the courtroom attests to the existence of a hierarchy of social relationships e.g. the judge/magistrate, the prosecution, the defendants, the witnesses and the audience.

South African courts make use of interpreters. However, sometimes meaning gets lost in translation or interpreters struggle to interpret certain terms that exist in English but not in vernacular languages and vice versa. The situation becomes particularly complex when there is intercultural communication. Sometimes there are no words to express indigenous cultural concepts in English and as a result these concepts are disregarded by the court. Such decisions sometimes lead to unfair verdicts by the court. Kaschula and Kralakrala (2004: 253) quote Gibson (2002: 9) when he says "intercultural communication takes place when the sender and the receiver are from different cultures. Communication can be very difficult if there is a big difference between two cultures; if there is so much "cultural noise", it can break down completely". However, cultural noise can also happen between mother-tongue speakers of the same language. This happens even in situations where the court uses English in cases where both members of the bench and the accused are mother-tongue speakers of the same African language, but the court uses English only, to the detriment of those African language speakers who do not understand English.

Kaschula and Kralakrala (2004: 258) give an example of this situation whereby a woman who had adopted a child traditionally died in a car accident and a court disregarded a claim by the deceased's mother for compensation from Santam (the insurance company that covered the bus that caused the accident) on behalf of the deceased's adoptive child. "In this adoption case it was successfully argued by the monolingual defence lawyer that the Xhosa term *ukondla* and *ukukhulisa*, loosely translated as 'to feed' or 'to cause to grow' indicated that an adoption had not taken place, but rather this process amounted to a fostering" (Kaschula and Kralakrala 2004: 258). The court, in this case, took it for granted that the absence of an IsiXhosa word equivalent to adoption means that adoption does not happen in the isiXhosa culture. It was not taken into consideration that the isiXhosa community does

things differently from the conventional way when it comes to adoption. Kaschula and Kralakrala argue that "the chief had been called and a ceremony had been held during which a goat was slaughtered. The community accepted that this child had been 'adopted' by the deceased" (2004: 258). This scenario shows the extent of harm that can be caused when there are miscommunications in intercultural communication. In this case, the deceased's adoptive child did not receive compensation after his adoptive mother died and this meant that he cannot continue with school as he was totally dependent on the deceased. It was a decision that affected his whole life and determined his future.

In that regard it is important for qualified translators to be utilised in the legal fraternity and for term creation to happen. In order for trials to be fair in South Africa, courts need to take consideration of Section 35 (3) and (4) of the constitution which stipulates that the rights of the arrested, detained and accused persons, with a particular emphasis on the right to a fair trial with proceedings conducted or interpreted into the language of that individual's choice need to be taken into consideration at all times (Republic of South Africa Constitution 1996). In order for this to happen, sufficient legal terminology need to be created to translate legal terms into African languages and qualified translators need to be used in court rooms.

Language in Society

"There are many aspects of national life in which language is of crucial importance. They include communication, participatory democracy, and access to justice and information on health," (Bambogse 2011: 7). It is argued that in many African countries communication between the governed and those who govern happens through an imported official language (Bambogse 2011: 7). In South Africa English has become the *de facto* lingua franca in many domains such as television, radio, education and in parliament. "In South Africa it is common knowledge that besides being fluent in English and/or Afrikaans, the African members of Parliament are fluent in one African language" (Kamwangamalu 2000: 55). Despite this, based on informal research, most speeches in parliament are made in English instead of African languages. According to Kamwangamalu: "Besides being prevalent in the majority of the speeches made in Parliament, English is also being proposed as the sole language of *Hansard*, the parliament's historical record of proceedings, formerly published in both English and Afrikaans," (2000: 56). To date Hansard is only available in English.

Parliament is an important institution of a country where critical issues are debated and important decisions are made. As stated above only 9.1% of the South African population speak English as their mother-tongue. Therefore, if the main language of communication in parliament is English a great part of the population is being excluded from understanding what is happening not only in parliament but in the country in general. "In many African countries, the majority of citizens are marginalized because participatory democracy means little to them, since the language of government is one in which they are not competent," (Bambogse 2011: 8). An ideal situation would be for members of parliament to speak in their respective African languages, whilst interpreters interpret for those who do not understand those languages.

English is also used as the main language of trade in South Africa. Many contracts e.g. vehicle finance, house finance, furniture finance are drafted in difficult, legal English. Legal contracts are difficult to understand but especially so for a consumer whose mother-tongue is not English. As a result of these many people enter into contracts that are binding without understanding what they are getting themselves into and end-up in difficult situations. Businesses need to be put under pressure to translate their contracts into all the official languages of the country so that those whom they do business with may be in a better position to make informed decisions.

The above discussion has shown that as much as the South African constitution makes provision for all South African official languages to be used equitably, this is not happening in practice. I looked at the literature of South Africa to determine the current status of South African indigenous languages and established that English and Afrikaans still dominate South African literature. I reviewed the history and the politics of Shakespeare in South Africa and determined that the translation of Shakespeare in South Africa was not solely for the development of African languages. There are other reasons why African writers translated Shakespeare such as relating to his stories and making sense of their own reality. The review looked at the role of translation in developing South African indigenous languages and how established indigenous languages can benefit significantly from translation practices. After reviewing available research and initial reviews of Peteni's book *Kwazidenge*, it was decided that *Kwazidenge* will be treated as an adaptation of *Romeo and Juliet*, with Peteni's English novel, *Hill of Fools* as an intermediary between the two texts. The next chapter will focus on a comparative analysis of both *Romeo and Juliet* and *Kwazidenge* and the strategies used by

Peteni to adapt the play into his English novel *Hill of Fools* which he later translated into the isiXhosa *Kwazidenge*.

CHAPTER 3 - THEORETICAL FRAMEWORK AND METHODOLOGY

The primary theoretical framework for this research is relevance theory. Relevance theory is an inferential theory of communication, which aims to explain how the audience understands the communicator's intended meaning. According to Sperber & Wilson (1986: 122): "An assumption is relevant in a context if and only if it has some contextual effect in that context".

This is related to the translation of foreign texts in that in order for us to make sense of a text that we are not familiar with, we need to have some knowledge or understanding of what is being said whether it be the language or context. Gutt, who made use of relevance theory to produce a theory of translation and communication based on that theory, differentiates between four relevance-theoretic approaches, namely: the inferential nature of communication, semantic representations, context and the principle of relevance, and descriptive and interpretive use. However, for the scope of this research the focus is on the inferential nature of communication and other key concepts in relevance theory.

3.1 The Inferential Nature of Communication

"According to Sperber and Wilson (1986a), the crucial mental faculty that enables human beings to communicate with one another is the ability to draw inferences from people's behaviour" (Gutt 1991: 23). In other words, in order for people to understand each other they must be able to relate to each other's behaviour. In the case of translation, it can be argued that, in order for an audience to understand and accept a text, they have to relate to it. For example, according to Welcome Msomi when he staged *Mabatha*, an adaptation of Shakespeare's *Macbeth* in Europe, the members of the audience were in tears when it was sad and laughed when it was funny even though they did not understand isiZulu. This means that, to a certain extent, the audience could relate to the play. One could argue that the crowd responded because they already knew Shakespeare so they could already relate to the story. However, one can also argue that if the play was not adapted well the audience would not have recognized it as Macbeth. The fact that they could follow the sequence of the play in such a way that it triggered their emotions means that Msomi was successful in adapting the play into isiZulu. However, doing a direct translation of a foreign text may not always suffice as the intended audience might not relate to it. This means that translators need to adopt certain strategies, other than direct translation, in order to reach their intended audiences. Thus, it is further argued "looked at from the communicator's end, his task is to produce a

stimulus – verbal or otherwise – from which the audience can infer what he 'means', or, in the terms of relevance theory, what his informative intention is" (Gutt 1991: 23). So the role of a communicator or a translator in the case of this study is to stimulate the mind of the receiver with words or signs that can lead to the receiver to understand what they are trying to communicate.

In *Hill of fools*, later translated into *Kwazidenge*, Peteni used culture to stimulate the minds of his audience. He wrote the novel in such a way that the Xhosa people would be able to relate to it even if they had never read *Romeo and Juliet*, using culture as a tool (at the time of publishing Peteni's book (1980) many isiXhosa speaking people lived in rural areas). For example he removed the characters from the town of Verona and placed them in a rural village in the Eastern Cape and gave them isiXhosa names. In the first chapter, Peteni portrays Zuziwe, who represents Juliet, as a rural girl who likes fetching water from the river.

> *Umsebenzi awayewuthanda uZuziwe yayikukuthabatha ibhekile yakhe ahambe yedwa aye kukha amanzi emthonjeni, okanye aye emlanjeni, ahambe umgama oyimayile".* (Peteni 1980: 1)

Back translation:

> *The only task Zuziwe chose for herself was the afternoon walk to the spring nearby, or to the river a mile away, to fetch water for household use." (Peteni 1976: 1).*

Another example that shows the portrayal of culture by Peteni in his book is on page 5 where he clearly classifies fetching water from the river as a woman's job:

> *Ngumsebenzi wabafazana neentombi ukukha amanzi emlanjeni. Baphumla kulo msebenzi ngamaxesha eemvula, kusetyenziswe amanzi etanki ekhaya. (Peteni 1980: 5)*

Back translation:

> *It is the work of women and girls to fetch water from the river. They are only relieved from that job during rainy seasons when they use water from the tanks.*

Another example shows the way of life of Xhosa people at that time:

Bakuba befikile emlanjeni bazinika ithuba elaneleyo lokuhlamba, baqale ngezandla, baye benyuka besiya ezingalweni nasebusweni, baphinde bathabathise ezantsi ezinyaweni, benyuke nemilenze, namathanga, baye emabeleni nasemakhwapheni." (Peteni 1980: 5)

Back translation:

When they get to the river they give themselves enough time to wash their hands, arms and face followed by their feet, legs, thighs, breasts and armpits.

In the examples above, Peteni shows how the women would wash themselves at the river before fetching water for their homes. At the time of publication of Peteni's book there were no bathrooms at homes in rural areas and women would bath themselves at the river whilst men would use tubs assigned for bathing at home to wash themselves. Again, this shows how Peteni's use of culture functioned as a stimulus in the minds of his audience by providing a context relevant to their own environment.

3.2 Translation of literary texts

It has been argued that "as one type of cross-cultural communication, literary translation is more difficult for the translator as he has to deal with a large chunk of implicit information" (Zhonggang 2006: 43). Implicit information can be understood as information that is suggested but not directly expressed. Zhonggang argues that literary translations are more complex as translators have to deal with a great deal of such information. He further argues that the characteristics of implicit information relying on context restrict the communicability of the literary text in a different context (Zhonggang 2006: 43). The implicit information in literary texts can, however, be translated using a framework he calls a clues-based interpretive use of language across language boundaries.

> Owing to the implicit information in the literary texts, the author of the source text often becomes more capable of communicating a richness of ideas, feelings and impressions that are not necessarily expressed in words". (Zhonggang 2006: 34)

In other words, the writer of the source text is able to evoke emotion and express ideas in an exceptional way, usually using the tools of the language the author operates in. However, it becomes challenging for the translator to do the same thing

as sometimes the target language is not equipped in the same way as the source language.

Within relevance theory and in translation, the notion of context is an important one. According to Sperber and Wilson (1986: 15) "A context is a psychological construct, a subset of the hearer's assumptions about the world that affects the interpretation of an utterance". For example, the word "religion" can have different connotations for different people. For a Christian it may connote Jesus, church, Bible, praying etc. but for a Muslim it may connote Allah, Kuran, etc. It is further argued that:

> A context in this sense is not limited to the interpretation of an utterance. A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role in interpretation.
>
> (Sperber and Wilson 1986: 15)

In other words, it is not only the readily available information like surrounding words and the 'physical' context of the text that defines context but also the implications that the text carries for the reader, as explained above. And according to Zhonggang (2006: 44) context refers to part of the hearer's cognitive environment – which is a set of facts that are noticeable to the reader.

Therefore, as context is a critical part of translation and of relevance theory, when translating literary works, one has to consider whether the context of the text is relevant to the target recipient. For example Shakespeare's *Romeo and Juliet* is set in Verona between two feuding families but Peteni's *Kwazidenge* is set in the rural Eastern Cape between two feuding ethnicities because the context of this setting would make more sense to the isiXhosa-speaking reader.

It is further argued that "only when the communicator's intention and the receptor's expectation meet, can communication be a success; 'thus a crucial part of the context are [sic] the audience's expectations' (Gutt 1996 : 240)" (Zhonggang 2006: 44). For translation, this means that it is crucial to take the expectations of the target audience into consideration when

one is translating as it is of no use to translate a document to which the intended audience will be unable to relate.

"Relevance is defined in terms of contextual effect and processing effect" (Zhonggang 2006: 44). This means that the greater effect the text has to the audience contextually, the greater its relevance but the more time the audience takes to process the text and obtain a contextual effect, the lower its relevance (Zhonggang 2006: 44). Therefore for a work of translation it could be said that the audience must find the translated text familiar for relevance to be achieved. The text needs to look or sound as if it was originally written in that language and if that is the case relevance is achieved. However, if the audience takes too long to process the text and it is obvious that the text was not written in that language and was not originally intended for that particular audience, then relevance has not been fully achieved. According to Zhonggang:

> Contextual effects are obtained when the new information interacts with a context of existing assumptions in one of four ways: by strengthening an existing assumption, by contradicting and eliminating an existing assumption, by weakening the existing assumption, or by combining with an existing assumption to yield a contextual implication. (Zhonggang 2006: 44)

For example for a translation of Shakespeare's Romeo and Juliet to be relevant to an isiXhosa audience it must have some contextual effect on them. They should be able to relate to the text without spending too much time processing it. It should correlate with what they already know or challenge their existing knowledge or a combination of both. Ultimately, the relevance of a text is measured by the contextual effects it yields and the processing effort it costs.

3.3 Methodology

This research uses Lambert and van Gorp's (1985) practical model for textual analysis. As mentioned above, in my analysis I refer mainly to *Kwazidenge* as it is a very close translation of the original text of *Hill of Fools*. Referring to both texts separately would inevitably result in a large amount of duplication. I first look at the preliminary data offered by Peteni's *Kwazidenge* in relation to Shakespeare's *Romeo and Juliet*. This is data that include metatextual information of the target text such as the title and title page, whether the genre of the text is indicated, whether the author and the translator's name is indicated and the

strategy adopted by the translator and whether the text is considered a partial or complete translation (Lambert and van Gorp 1985: 52).

The study examines aspects of the cultural and sociological use of language in the source text and the target text. It investigates the complex network of relations between the source text and the political, social, cultural, literary and/or textual norms and conventions of the source system as well as the target text and the political, social, cultural, literary and/or textual norms and conventions of the target system.

I analyse both texts at the macro- and micro-textual level. In the macro-textual analysis I deal with how the source and target texts have been divided, the titles of the chapters and the internal narrative structure (e.g. prologue, exposition, climax, conclusion, epilogue). For example, in *Kwazidenge* the climax is when Zuziwe becomes pregnant by her boyfriend, Bhuqa, who is unwanted by her family, and she decides to have an abortion as a result of which she dies. This is in contrast to Juliet who first drinks a potion that makes her appear dead. Thinking that she is dead, Romeo then drinks a poison that actually kills him. Seeing him dead, Juliet stabs herself through the heart with a dagger (Act 5, Scene 3). One could argue that in the case of Zuziwe, Peteni chose abortion as the act that leads to her death to dramatize the story and show the severity of the two families' feud.

In the micro-textual analysis I look at the dominant themes that run concurrently in *Kwazidenge* and *Romeo and Juliet* to support my argument that *Kwazidenge* (via *Hill of Fools*) is an adaptation of *Romeo and Juliet.* I also look at the selection of words used in the texts, metaphors and figures of speech, language register (archaic/popular, informal/formal register and jargon), coherence, text structure and aspects of culture. The micro-textual analysis also answers the question of how the translation of foreign texts helps in developing African languages. According to Lambert and van Gorp:

> We can never compare texts by simply juxtaposing them. We need a frame of reference to examine the positive and/or negative links between text 1 and text 2 and to examine them from the point of view of both text 1 and text 2". (1985: 48)

They further argue that this frame of reference cannot be identified with the source text but must be a combination of categories drawn from both the source and target text (Lambert and van Gorp 1985: 48).

It is against this background that in this research the target text and the source text are not compared directly. Another challenge in comparing my chosen texts directly is the fact that the source text is a play and the target text a novel. Therefore, instead of comparing the two texts directly, the texts are compared using sections, such as the introduction, climax and conclusion. Chapters have been extracted in order to compare language use and to compare the different cultures. For example in the source text Act 1 is the introduction and Act 5 is both the climax and conclusion. In the target text Chapter 1 is the introduction, the climax is in chapters 15 – 17 and the conclusion is in chapter 17. In the analysis I use extracts from these Acts and chapters to advance my argument.

The findings and the conclusion are based on my own analysis and partly on Lambert and van Gorp's concept of systemic context which compares the micro- and macro-structural analysis.

Chapter 4 – Comparative analysis of *Romeo and Juliet* and *Kwazidenge*

4.1 Comparative analysis of preliminary data

According to Lambert and van Gorp in the analysis of preliminary data the following should be taken into consideration: title and title page, metatext and the general strategy (1985: 52). For the scope of this research the title and title page and the general strategy are considered. It is believed that the earliest edition of *Romeo and Juliet* was printed in 1597 as a quarto and a further reprint was done in 1599 followed by two others in 1623 (Rolfe 1904: 9). Since then there have been numerous reprints and editions of the text. The preliminary data is in the edition utilised in *Romeo and Juliet* edited by Roderick Wilson (1983) and in Peteni's translation of *Hill of Fools, Kwazidenge*.

Title and title page

Wilson's edition has a plain bright cover with the title of the book written in the middle right of the book in bold letters. The name of the publisher is written in capital letters at the top left corner of the book and in the bottom right corner is written "Department of Education Approved Literature". It can be argued that the plain bright cover with bold letters is because the book is prepared mainly for school-going learners and therefore needs to be appealing to that particular audience. Wilson also writes William Shakespeare's name on the cover to make it obvious that the original writer of the play is Shakespeare. Shakespeare used the names of the leading characters as the title of the play.

Peteni's cover is equally bright with a sketch of what seems to be a boy and a girl, presumably the leading characters in his novel - Bhuqa and Zuziwe. The title of the book is at the bottom of the cover written in bold capital letters with Peteni's name on top in lighter letters. The title of the book is a direct translation of his original book Hill of Fools and is named after the border of the two feuding villages.

General strategy

In Lambert and van Gorp's terms Peteni's translation of Shakespeare's play can be regarded as a partial translation. Peteni has used a form of translation called adaptation. He has deviated from the original form of the ST and created a novel instead of a play. There are various reasons why translators and authors choose to adapt a text instead of doing a

complete translation. According to Milton (2009: 53) there are many constraints that influence the translator or adaptor's decision such as the age of the target audience, for example children's literature; disability, for example in texts for the hard of hearing and the blind; social class and commercial factors; and fitting a text into a certain number of pages. In the case of Peteni it can be argued that he decided to adapt the play to appeal to his audience, which consists of isiXhosa speakers. He had to make the text relevant to his audience by using names of places they know, food they eat and practices they are familiar with so they can make sense of the story. Therefore it can be said that Peteni's text is target-oriented.

4.2 Macro-level analysis

The macro-level analysis focuses on the division of a text into chapters, acts and scenes, and stanzas, the titles of chapters, and the presentation of acts and scenes. It takes into account internal narrative structure, dramatic intrigue (prologue, exposition, climax, conclusion, epilogue) and poetic structure such as contrasts between quatrains and tercets in a sonnet. It also looks at authorial comment and stage directions.

There are two ways in which the texts being analysed are divided. The ST is divided into acts and scenes and the TT is divided into chapters. As a result of these divisions my macro-level analysis looks at how the ST and the TT are divided into Acts and Chapters respectively.

Presentation of Acts, Scenes and Chapters

Shakespeare's *Romeo and Juliet* is divided into 5 Acts with each act made up of a different number of scenes. The Acts are not divided in any particular order; the story is divided into different scenes but unfolds in the Acts. For example in Act 1 Scene 1 we are introduced to the feud between the Montagues and the Capulets in the form of dialogue. In Scene 2 Romeo and Juliet fall in love at an event hosted by the Capulets (Juliet's family). In Scene 3 we learn of the closeness of Juliet's relationship with her nurse and in Scene 4 an argument ensues between Romeo and his friends and Juliet's cousins at the Capulets' party.

Peteni has divided his novel into 16 chapters with each chapter title giving a hint of the content of the chapter. For example he calls his first chapter Inzwakazi yaKwazidenge (The Beautiful Lady of Kwazidenge) and even though he hints at other elements such as the violence and animosity between the Thembus and the Hlubis as well as Zuziwe's different way of thinking in this chapter, he mostly describes Zuziwe's character and physical appearance. He describes her as the most beautiful lady in Kwazidenge.

There are striking similarities in the structure of the ST and the TT. For example the introduction, climax and conclusion follow a similar pattern. The ST starts with a boy and a girl (Romeo and Juliet) from two feuding families falling in love. Ironically their falling in love leads to a great deal of trouble, and even violence, between their families. For example while Juliet is falling in love with Romeo her parents are organizing an arranged marriage for her with someone else. A fight between the two families leads to Romeo killing Juliet's cousin and this puts Juliet in a difficult position since she loves both her cousin and her new lover. Juliet also gets into trouble with her family for refusing to marry the man her parents have chosen for her, which leads to her father threatening to disown her.

In the same manner the TT starts with a boy and a girl (Bhuqa and Zuziwe) from two feuding tribes falling in love with each other. As in the ST their falling in love becomes a problem and leads to a series of undesirable and violent events. The only difference between the ST and the TT is that Zuziwe had already been promised to someone else when she falls in love with Bhuqa. Zuziwe is seen by girls from her village chatting with her new lover at the river even before she starts dating him and this leads to a series of violent events. She is accosted by the group of girls who saw her with the boy, including Ntombi, her fiancé's cousin, and after accusing Zuziwe of cheating on her cousin Ntombi beats Zuziwe up. As a result Ntombi is subsequently beaten by her father for attacking Zuziwe. A faction fight between the boys of the two tribes ensues as a result of Zuziwe and Bhuqa's relationship. As in the ST Zuziwe's cousin is killed in the fight and the boys from the other tribe make fun of Zuziwe's family in court. Zuziwe is banned from seeing her boyfriend or going to the Thembu village but she defies her family and goes.

The climax in both texts is filled with violence and hatred. In the ST after Juliet has realised that her father insists on her marrying Paris she visits the Friar to seek help for her dilemma. The Friar sympathises with Juliet and advises her to go home and pretend that she is no longer against marrying Paris. He gives her a potion to take on the night before the wedding that will make it seem as if she is dead. In the meantime the Friar will write to Romeo and let him know of the plan. When Juliet wakes up from her supposed death Romeo will be waiting for her and they will run away to a faraway place. Unfortunately the Friar's letter does not reach Romeo in time. Romeo learns that Juliet has died and he visits her tomb at the same time as Paris. They fight and Romeo kills Paris. Not knowing that Juliet is not really dead Romeo lies next to Juliet and takes poison to kill himself. Juliet wakes up and realises what has happened and takes Romeo's dagger and kills herself. In the TT the climax is slightly

different but the action results in the same thing which is death. After finding out from her aunt that Bhuqa has been cheating on her and that his family is forcing him to marry someone else, Zuziwe decides to abort her baby and as a result of the abortion she dies.

Zuziwe does not commit suicide but she refuses to accept help from her family when she is bleeding to death and says she would rather die if she cannot marry Bhuqa. Another difference is that in the TT Bhuqa does not commit suicide; it is only Zuziwe who dies. Upon finding out that Zuziwe is dead, Bhuqa takes a week off work to attend Zuziwe's funeral. He visits Zuziwe's uncles and aunt to ask if he is allowed to attend the funeral. Zuziwe's uncle says he does not think Zuziwe's father would have a problem because he is a good man but he is less certain about Zuziwe's brothers. He then advises him to arrive late for the funeral when everyone is already in the church because he doubts they would assault him in the church. Bhuqa says he does not care if Zuziwe's brother's kill him while he is attending the funeral of the love of his life. On his way to Zuziwe's funeral, Bhuqa had fond thoughts about the woman he loved:

> *Waqonda ngengqondo yomntu omkhulu ukuba uZuziwe waba lixhoba lentiyano yabantu. Waziva enethemba lokuba igazi lakhe liya kusebenza ngokuphalala kwalo, licime umlilo osentliziyweni zabantu bezi lali zimbini. Wathemba ukuba bayakuguquka bamxabise umntu kuba engumntu, bangamthiyi kuba engowenye ilali*.(Peteni 1980: 124)

Back translation:

> *He realised that Zuziwe became a victim of people's hate. He felt hopeful that the spilling of Zuziwe's blood will work and erase the hate in the hearts of people from the two villages. He hoped that they would change and value a person based on them being a person and not hate them because they are from another village.*

Contrary to his thoughts, when he arrives at Zuziwe's funeral, Duma, Zuziwe's brother tries to attack him, blaming him for Zuziwe's death. Fortunately Zuziwe's uncle and cousin come to his rescue and he attends the funeral peacefully but heartbroken. After the funeral Bhuqa goes back to Port Elizabeth. He never marries the woman his father chose for him. Instead he marries a woman with the same clan name as Zuziwe after a very long time when his father is old and can no longer stop him from marrying the person he loves.

4.3 Micro-level analysis

Lambert and van Gorp state that because "every translation is the result of particular relations between the parameters mentioned in the scheme, it will be the scholar's task to establish which relations are the most important ones" (1985: 44). Lambert and van Gorp suggest a number of features to be considered within a micro-textual analysis. These are the selection of words, dominant grammatical patterns and formal literary structures, forms of speech reproduction, narrative, perspective and point of view, modality and language levels. The ST is divided into Acts and Scenes and the TT is divided into Chapters. Besides Chapters and Acts, the texts also have dominant themes. Themes do not form part of Lambert and van Gorp's micro-analysis; this is an element that I am adding as part of my research since the narrative of the texts I am analysing follows a number of themes that run concurrently in both texts. As a result of this my micro-level analysis will look at the dominant themes that run through both texts and the feature of language levels. The feature of language levels focuses on language varieties used in the text such as register and sociolect. I cannot compare the language directly because Peteni's novel is an adaptation of Shakespeare's play and not a translation. Therefore I will only look at the feature of language levels in terms of register in the two texts and how the translation of foreign texts helps in developing African languages.

Dominant themes in Romeo and Juliet and Kwazidenge

Dominance of men

During Shakespeare's time it was normal for a woman to meet her husband for the first time on her wedding day. It was unconventional for women to choose their own partners. Men would ask for a girl's hand in marriage from her father and if the father agreed the wedding would go ahead. Arranged marriages were the norm. Therefore it makes sense that in Romeo and Juliet Paris asks Juliet's parents for her hand in marriage instead of proposing to her directly. Juliet's father also calls Paris his son in-law in the play before speaking to Juliet about the proposal. This shows that Capulet does not envisage the possibility of Juliet saying no as that would have been unconventional at the time. For example when Juliet expresses her unwillingness to marry Paris, Capulet falls into a rage and threatens to disown her:

Romeo and Juliet: **Scene 3 Act 5**

Capulet*: God's bread, it makes me mad.*

Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been to have her matched; and having now provided
A gentleman of noble parentage, Of fair demesnes, youthful and nobly trained,
Stuffed, as they say, with honourable parts,
Proportioned as one's thoughts would wish a man –
A whining mammet, in her fortune's tender,
To answer 'I'll not wed, I cannot love,
I am too young, I pray you pardon me' –
But an you will not wed, I'll pardon you –
Graze where you will, you shall not house with me.
Look to't, think on't, I do not use to jest.
Thursday is near, lay hand on heart, advise.
An you be mine, I'll give you to my friend;
An you be not, hang, beg, starve, die in the streets,
For by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to't; bethink you' I'll not be forsworn.

(Shakespeare 1983: 68)

Similarly at the time Peteni wrote his novel, in the Xhosa culture arranged marriages were also the norm. When a man saw a suitable girl he would approach the family of the girl and if the father agreed then the wedding would go ahead. This is why Zuziwe's rejection of Ntabeni, who had been approved by her father, was considered to be taboo. A girl had to marry whomever her family approved of and if she did not she was regarded as disrespectful. Just as in Romeo and Juliet, the main character is being forced to marry a man whom she does not love. Her uncles give her an ultimatum that if she does not marry Ntabeni she will have disowned her family. In the TT this is portrayed in Chapter 14 where Zuziwe's father calls a meeting with his brothers to discuss the issue between Zuziwe and Ntabeni. After Zuziwe admits to her uncles that she has rejected Ntabeni and does not want to marry him, her uncle says:

Kwazidenge: **Chapter 14**

'Zuziwe!'
'Bawokazi.'
'Iyinyan' intw' ethi umalil' uNtabeni?'

'Iyinyani bawokazi.'
'Usithatha phi isibindi sokuchith' indlu esiyakhayo singoyihlo? Uyasigxotha kwelikhaya?'
'Hayi, bawokazi andinigxothi.'
'Xa uchith' indlu esiyakhayo uyasigxotha. Uphoxa ngathi. Asinakuza kweli khaya ukuba wenza loo nto. Uqonde kakuhle, ntomb' am, ukulahla kwakho uNtabeni kukulahla thina. Ukub' uyasilahla, ayangen' amanz' endlwini. Uya kuphalala ube yinto engento, engalaziyo isiko, engathobeli mntu, engakwaziyo ukuziphatha. (Peteni: 1980:109)

Back translation

'Zuziwe!'
'Uncle.'
'Is it true that you have rejected Ntabeni?'
Yes, it is true uncle.'
'Where do you get the guts of ruining a house we are building as your uncles? Are you chasing us away from this home?'
'No uncle I am not chasing you away.'
'When you ruin a house we are building you are chasing us away. You are making a joke out of us. We cannot come here if you do that. You must understand very well my daughter, rejecting Ntabeni is rejecting us. If you reject us disaster will strike. You will amount to nothing in life. You will become something that does not obey culture, obeying no one and unable to carry yourself well.'

It is evident from the above passages that even though Peteni has not structured his chapters exactly the way the ST has been structured he has still been able to retain the main themes of the text.

Violence

As a result of hatred between the two rival families in the ST violence is one of the dominant themes. Similarly, as a result of rivalry between the two tribes in the TT violence also runs throughout the target text. In the ST the violence is brought on by a number of things such as hate, power and love. Those who practise violence feel that they are justified in doing what they are doing because of historical animosity between their families. Much of this violence leads to the death of individuals from both families. The first person to die as a result of this

violence is Mercutio (Romeo's cousin) who is killed by Romeo's friend and in turn Romeo then kills Tybalt (Juliet's cousin). The ultimate deaths resulting from violence in the story are those of Romeo and Juliet which are both caused by their love for each other and the lack of acceptance from their families.

Kaschula argues that Peteni's novel is fuelled by numerous conflicts that lead to violence: "The first conflict is between the traditional way of life and Westernization," (Kaschula 2004: 90). There are a number of examples that characterize this conflict in the novel such as Zuziwe's arranged marriage with Ntabeni and her true love for Bhuqa being ignored (Kaschula 2004: 90). This conflict leads to violence such as Zuziwe being beaten by Ntabeni's sister Ntombi for cheating on her brother and Zuziwe being beaten by Ntabeni as well. Ntombi then gets beaten by her father for beating Zuziwe. "The second main area of conflict is within Zuziwe herself. Although she is the one who is against violence, the irony is that she herself causes much of the violence" (Kaschula 2004: 91), directly because she falls in love with Bhuqa, a Thembu boy. The boys go to battle in the novel because Zuziwe falls in love with a boy from a rival village. According to Kaschula the third significant area of conflict that leads to violence in the novel is that between individuals (2004: 92). An example of this is the conflict between Zuziwe and Diliza, the leader of the Hlubi boys. Diliza loves violence. He believes it is justifiable to kill a Thembu boy and that it is natural to do so. Zuziwe is against this notion and because of the conflict that exist between Diliza and Zuziwe, Diliza almost rapes Zuziwe.

The climax in the ST where Romeo and Juliet die and their families unite is in the last Act of the novel. Both Paris and Romeo decide to go and visit Juliet's grave. A fight ensues between them and Paris is killed. Romeo lies next to Juliet in her grave and kills himself with poison. Juliet wakes up and realises what has happened and takes Romeo's dagger and kills herself. In the meantime the friar has heard that Romeo did not get his message to come and see him so that he can alert him to the fact that Juliet is not really dead. The friar rushes to the grave and finds bloodshed. When the two families meet at the grave the prince reprimands them about their hate and how it has led to the death of many including those they love and the prince's kinsman:

Romeo and Juliet: **Act 5 Scene 3**

Prince*: Where be these enemies? Capulet, Montague,*
See what a scourge is laid upon your hate,

That heaven finds means to kill your joys with love,
And I for winking at your discords too
Have lost a brace of kinsmen; all are punished.
***Capulet**: O brother Montague, give me thy hand.*
This is my daughter's jointure, for no more
Can I demand.
***Montague**: But I can give thee more*
For I will raise her statue in pure gold,
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.
***Capulet**: As rich shall Romeo's by his lady's lie,*
Poor sacrifices of our enmity.
***Prince**: A glooming peace this morning with it brings;*
The sun of sorrow will not show his head.
Go hence to have more talk of these sad things;
Some shall be pardoned, and some punished.
For never was a story of more woe
Than this of Juliet and her Romeo.

In the TT the climax which is also the ultimate scene of violence is a little different but it is also at the end and also results in death. The climax starts in Chapter 15 where Bhuqa's father refuses to allow Bhuqa to marry Zuziwe because of his hate for the Hlubis. Bhuqa and Zuziwe plan to marry in secret and run off to Port Elizabeth to the house of a friend of Bhuqa. Their plans fail because Bhuqa's friend has a small house and lives with many relatives so he cannot accommodate Bhuqa and Zuziwe.

It is noteworthy that at the time Peteni wrote Kwazidenge there were pass laws in South Africa which meant one needed a permit to move from one town to another. In order to get such a permit one needed a valid reason to move to that particular town, such as work, and Zuziwe did not have such a permit. It was therefore difficult for Bhuqa to enter and stay with Zuziwe in Port Elizabeth. Out of hopelessness, Zuziwe toys with the idea of aborting her child and marrying Ntabeni. She asks her parents if she can visit her aunt and uncle in the Thembu village and since her parents know Bhuqa is not there they allow her to go.

After opening up to her aunt about her dilemma, Zuziwe's aunt tells her about Bhuqa's unfaithful behaviour and how his father is forcing him to marry his other girlfriend and that Bhuqa is not totally against marrying the other woman either. She says that might be the reason why he could not stand up to his father to say that he will only marry Zuziwe. Zuziwe, heartbroken, goes to sleep without eating that night.

The next morning she wakes up and goes to a nearby village where there is a midwife, and asks the midwife to help her abort her child. The abortion procedure is carried out and Zuziwe goes home. A part of her wishes that her abortion will be successful so that she does not have to deal with the pregnancy again but another part of her wishes it is not successful and that one day she can marry Bhuqa and raise their child together. Later on at home Zuziwe starts to bleed uncontrollably and when her mother notices, Zuziwe confesses that she had an abortion. A doctor is called in and the doctor refers Zuziwe to the hospital. Zuziwe refuses to go to the hospital and says she would rather bleed to death because she has already killed her unborn baby and she has lost the man she loves with all her heart:

Kwazidenge: **Chapter 15**

> *Hayi mama, akukho nto ndiya kuyifuna esibhedlele. Ndifuna ukufel' apha. Ndisenze ndedwa isigqibo sokubulal' usana lwam. Ndiya kuba ndinethamsanqa ukuba ndingafa nosana lwam olusweleke lungekazalwa. Ndakusinda kwiintlungu ezingathethekiyo. Uya kuba uThixo undenzele inceba engummangaliso. Musan' ukundihluth' ithamsanqa lam. Ndiyabulela, gqirha, ngobubel' ondnzele bona, kodwa akukho nto ingako unokundenzela yona. Akuncedi nto ukuzama ukusindisa umzimba wam xa ungenakuwusindisa umphefumlo wam kwintlungu endabelwa yona kwasekusekweni kwehlabathi. Ndilahlekwe ngumfan' endimthandayo. Andinakutshata indod' enindikhethele yona, bazali bam, kuba wonke umntu uza kuxelelwa phay' esibhedlele ukuba ndikhuph' isisu, ndibe mna bendizam' ukuyifihla loo nto. Akukho nto indilungelayo. Ndisafuna ntoni ke ebomini? Hayi, mama. Ndincede, tata, ukub' uyandithanda, ukub' uvelana nam, ndiyeke ndilala' apha kule bhedi, ndophe ndide ndisweleke."*(Peteni 1980: 120)

Back translation:

"No mother, there is no need for me to go to the hospital. I want to die here. I made the decision to kill my baby alone. I would be lucky to die with my baby who died even before being born. I would be spared from unbearable pain. God would have been amazingly gracious to me. Please do not take away my luck. Thank you, doctor, for your kindness towards me, but there is not much you can do for me. It is no use trying to save my body when you cannot save my soul from the pain I was given from the beginning of the world. I have lost the man I love. I cannot marry the man you have chosen for me, my parents, because everyone at the hopsital will be told that I have aborted, while I was trying to hide that. Nothing is going my way. Why would I still live then? No, mom. Please, dad, if you love me, if you feel for me, let me sleep here in this bed, and bleed to death."

Eventually Zuziwe agrees to go to hospital but because of her heavy bleeding she dies.

It is evident in the excerpts above that there are similarities in how things play out in the climax of the story except that in Romeo and Juliet there is no story of betrayal or another girlfriend on the part of Romeo. Peteni has introduced the idea of infidelity. In addition, he introduces a pregnancy, which is also entirely absent in Shakespeare's play. Even though Peteni did not follow Shakespeare's storyline directly, he has succeeded in adapting the play into a form that will be relevant to the isiXhosa-speaking people of that time. In the TT only Zuziwe and her baby die during the climax whereas in the ST both Juliet and Romeo die as well as Juliet's suitor. Juliet commits suicide and Zuziwe dies as a result of her abortion. Even though she did not commit suicide, in the excerpt above we can see that she has suicidal tendencies and does not want to be saved when she is bleeding heavily. At the end she wants to die as a result of her own actions. In the TT we do not see the families reuniting but Peteni hints towards peace and reunion as a result of Zuziwe's death:

Kwazidenge: **Chapter 16**

Akwaba ubuso bukaZuziwe bungahlala bukhunjulwa, bubakhanyisile abantu baKwazidenge kude kufike ukuphela kwehlabathi." (Peteni 1980: 128).

Back translation:

If only Zuziwe's face would be remembered, and enlighten the people of Kwazidenge until the end of the world. (Peteni: 1980: 128).

Deep love and deep hate

Love and hate are the greatest irony in the book. In the ST there are two families who vehemently hate each other. Yet their children fall deeply in love with each other. In the TT there are two tribes who also hate each other deeply and a girl from the one tribe falls in love with a boy from the other tribe. Both these occurrences result in conflict and ultimately death. Again, this theme runs throughout the ST and the TT but there are certain chapters/scenes where it is particularly evident. In the ST we see the hate in Act 1 Scene 1:

Romeo and Juliet: **Act 1 Scene 1**

*'**Sampson**: A dof of the house of Montague moves me.*
***Gregory**: To move is to stir, and to be valiant is to stand. Therefore if thou art moved, thou runn'st away.*
***Sampson**: A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.*
***Gregory**: That shows thee a weak slave, for the weakest goes to the wall.*
***Sampson**: 'Tis true, and therefore women being the weaker vessels are ever thrust to the wall. Therefore I will push Montague's men from the wall, and thrust his maids to the wall.*
***Gregory**: The quarrel is between our masters and us their men.*
***Sampson**: 'Tis all one. I will show myself a tyrant. When I have fought with the men, I will be civil with the maids – I will cut off their heads.'* (Shakespeare 1983: 3).

In the TT, even though the first chapter is dedicated to introducing Zuziwe, Peteni gives us an idea of just how much hate exists between the Thembus and the Hlubis:

Kwazidenge: **Chapter 1**

> ***Zuziwe**: 'Wena, Diliza, ubathiyelen' abant' abangazange bakone?'*
>
> ***Diliza**: 'Ndinyanzelekil' ukuba ndibathiye. Ndafundisw' ukubathiya ndisakhula. Inkwenkwe yomThembu ndinyanzelekil' ukuba ndiyibethe ndiyibulale ukuba ndinendlela. Ungabuzi kum ukuba ndiyibulalela ntoni. Buza naliya ilanga, nants' inyanga, naz' iinkwenkhwezi. Buz' imvula, ubuz'*

umoy' ovuthuzayo. Buz' ezintabeni nasezintilini nasemilanjeni. Buz' imithi, ubuze nengca neentyantyambo. Buz' izinambuzane neentaka; ezibhabhayo nezilo zasendle. Ungabuzi kum. Andizange ndizidale. Buza kulowo wandidalayo, wadala yonk' int' esemhlabeni. Ukub' uyandibuza ukuba ndibabulalela ntoni abaThembu, buza nelanga liyitshisela ntoni imilambo, ubuz' umoya ukub' undiphandlela ntoni ngothuli, ubuz' inyosi ukuba kuthen' indisuzela nje, nenyok' ukub' indilumela ntoni. Le nt' indenza ndihlasele ndibulale iyafana nale yenz' eziny' izidalwa ukuba zibulale. Ukuba bendingayibethi ndiyibulal' inkwenkwe yomThembu, bendiya kuba andiloHlubi ligqibeleleyo. Nawe akuyiv' intw' ethi bulala wakudibana nomThembu akuloHlubi kakuhle. Okanye ke yonke le ntshwaqane uyithetha kub' unenkwenkwe yomThembu oncuma nayo? (Peteni 1980: 3)

Back translation:

***Zuziwe**: Diliza why do you hate people who have never sinned against you?*

***Diliza**: I have to hate them. I was taught to hate them from a young age. If I have a way I must beat up a Thembu boy until he dies. Don't ask me why I kill him. Ask the sun, ask the moon and ask the stars. Ask the rain, and ask the blowing wind. Ask the mountains, the valleys and the rivers. Ask the trees, the grass and the flowers. Ask the insects, the birds that fly and the wild animals. Don't ask me. I never created myself. Ask the one who created me and everything that is on earth. If you ask me why I kill the Thembus, also ask the sun why it burns the rivers, and ask the wind why it blows dust into my eyes, ask the bee why it stings me and ask the snake why it bites me. I kill for the same reasons other creatures kill. If I didn't kill a Hlubi boy I wouldn't be a proper Hlubi. If you also don't feel the urge to kill when you see a Thembu you are not a proper Hlubi. Or are you saying all these things because you are seeing a Thembu boy?*

In the whole novel this is the passage that describes the hate between the Hlubi's and the Thembu's best.

The deep love in the ST is between Romeo and Juliet. Their love surpasses the hate that has existed for a long time between their families. For example, Juliet defends Romeo from the nurse after Romeo kills her cousin:

***Nurse**: Shame come to Romeo!*
***Juliet**: Blistered be thy tongue*
For such a wish. He was not born to shame.
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crowned
Sole monarch of the universal earth.
O what a beast was I to chide at him!
***Nurse**: Will you speak well of him that killed your cousin?*
***Juliet**: Shall I speak ill of him that is my husband?*
Ah poor my lord, what tongue shall smooth thy name. (Shakespeare 1983: 54)

This shows how deep Juliet's love is for Romeo despite him having killed her cousin.

In the TT something similar happens. Zuziwe's cousin is killed in the battle between the Thembu and the Hlubi boys. The Thembu boys are arrested but are released on a fine. After being released the Thembu boys mock Zuziwe's family saying that they have killed their son but are not in jail. Zuziwe is banned by her father from seeing Bhuqa or going to the Thembu village. However Zuziwe goes against her father's wishes and visits Bhuqa in the mountains (initiation school). This is also evident in Zuziwe's final speech when she is bleeding from her abortion and is about to die. She says she has lost the man she loves so she should as well die.

So far I have drawn a parallel between the source text and the target text outlining the main themes that run through both the texts. I have stated before that I am using relevance theory as the theoretical framework for my research. Below I explain how relevance theory is evident in Peteni's adaptation of Romeo and Juliet.

According to the concept of the inferential nature of communication in relevance theory, in order for human beings to communicate with one another they need to be able to draw inferences from each other's behaviour (Gutt 1991: 23). I argued that in the case of translation or adaptation an audience needs to be able to draw inferences from the translator's work in order to understand it. In other words, one cannot just translate a text as it is without

considering how it will be received by the audience. Peteni achieved this in his adaptation of Romeo and Juliet into isiXhosa by adapting, rather than translating the play, and writing a novel that is more relevant to the isiXhosa reader. If he had translated it as is, it might be argued that a majority of isiXhosa-speaking people would not be able to relate to it.

It is also argued that "looked at from the communicator's end, his task is to produce a stimulus – verbal or otherwise – from which the audience can infer what he 'means', or, in the terms of relevance theory, what his informative intention is" (Gutt 1991: 23). So the role of a communicator or a translator in the case of this study is to stimulate the mind of the receiver with words or signs that can lead the receiver to understand what they are trying to communicate. In Kwazidenge, Peteni used culture to stimulate the minds of his audience. He wrote the novel in such a way that the Xhosa person would be able to relate to it even if they had never read Romeo and Juliet, using culture as a tool (at the time of publishing Peteni's book (1980) many isiXhosa speaking people lived in rural areas).

Another important aspect of both relevance theory and translation is context. As stated in Chapter 3 (29), according to Sperber and Wilson (1986: 15) context is closely related to a hearer's experience of the world, meaning that a reader's interpretation relies to a great extent on the implications contained within a text. Thus, it can be argued that Peteni was able to translate Romeo and Juliet in context as he was able to bring out the key concepts portrayed in the source text while also ensuring that his text relates to his audience. Peteni was able to meet his audience's expectations because his book was an adaptation and he was able to make his text accessible to his audience.

In this sub-section I have demonstrated that as much as Peteni has deviated from Shakespeare's text, he was still able to bring out the main themes of the TT in his novel. And even though Peteni adopted a target-oriented strategy in putting together his novel he remained loyal to the main concepts of Shakespeare's play.

Language levels and register

This section looks at the register used in *Romeo and Juliet* and *Kwazidenge*. It also looks at how the adaptation of Shakespeare's Romeo and Juliet has benefited the isiXhosa language.

Romeo and Juliet

Shakespeare uses seventeenth century English in his play. Shakespeare's language is poetic and full of depth. According to Wilson "*Romeo and Juliet*, like other Shakespearean plays, contains a mix of comic as well as tragic elements. This mixture is reflected in the language" (Wilson 1983: 109). For example Paris is portrayed as boring compared to the spontaneous and passionate Romeo (Wilson 1983: 109). The following extract, which I quoted earlier, show the mix of comic versus tragic in Shakespeare's Romeo and Juliet:

Romeo and Juliet: **Act 1 Scene 1**

'Sampson*: A dof of the house of Montague moves me.*
Gregory: *To move is to stir, and to be valiant is to stand. Therefore if thou art moved, thou runn'st away.*
Sampson: *A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.*
Gregory: *That shows thee a weak slave, for the weakest goes to the wall.*
Sampson: *'Tis true, and therefore women being the weaker vessels are ever thrust to the wall. Therefore I will push Montague's men from the wall, and thrust his maids to the wall.*
Gregory: *The quarrel is between our masters and us their men.*
Sampson: *'Tis all one. I will show myself a tyrant. When I have fought with the men, I will be civil with the maids – I will cut off their heads.'* (Shakespeare 1983: 3)

The ST is also rich with figures of speech and literary devices, such as:

- Pun – In Act 1 Scene 4 *Romeo says: "Give me a torch: I am not for this ambling. Being but heavy, I will bear the light."* Here Romeo uses the word light in both figurative and literal way. He means he will carry the torch to lighten the way but also to lighten his mood.
- Oxymoron – In her reaction to Romeo having killed Tybalt, Juliet says: *"beautiful tyrant! Fiend angelical!"* both these expressions are contradictory but used to explain the same thing.
- Alliteration – The Chorus in Act 2 in the beginning says *"Now old desire doth in his death-bed lie,"* The alliteration in this sentence is the letter 'd'.

The play is also known to have created many proverbs and sayings that are used today. For example:

- *O happy dagger!* – used today to describe something that is bad

- *wild-goose chase* – looking for something that is impossible to find
- *star-cross'd lovers* – lovers who are meant to be together but are fated to experience difficulties in their relationship.

There are many more proverbs and figures of speech in the TT. However for the scope of this research only the above have been explored.

Kwazidenge

I agree with Kaschula when he argues that the language Peteni uses in *Kwazidenge* "is generally of a loose conversational nature" (Kaschula 2004: 98). However his language also varies based on the scenarios of the action happening in the play. For example he portrays Zuziwe as a good, well-mannered, beautiful and peace-loving person:

> *Wayengumntwana omhle kakhulu, ovunyiweyo ngobuhle bakhe kwilali yakowabo kwaZidenge, emaHlubini, eyayithe zinze phantsi kwenduli yakwaZidenge.* (Peteni 2004: 1)

Back translation:

> *She was a very beautiful child, famous for her beauty in kwaZidenge her home village of the Hlubis, that was based under the hill of kwaZidenge.* (Peteni 2004: 1)

While he portays Diliza as an angry, hateful, unreasonable and dangerous man:

> *Ndifundisw' ukubathiya ndisakhula. Inkwenkwe yomThembu ndinyanzelekil' ukuba ndiyibethe ndiyibulale ukuba ndinendlela. Ungabuz' ukuba ndiyibulalela ntoni. (Peteni 1980: 3)*

Back translation:

> *I was brought up to hate them. I know that I have to kill a Thembu boy if I get the opportunity. Don't ask me why I must kill them. (Peteni 1980: 3)*

Peteni also uses very descriptive language to portray his characters. For example when he describes Bhuqa he says:

> *Wayenamehlo aqaqambileyo, abonisa ukundweba nokuvuleka kwengqondo. Wayekwintanga yanakhwenkwe amadala, ekuthenjelwa kuwo emadabini.*

Wayentsundu ngebala, ephakathi ngesithomo, ebonakala ukuba uqinile unentsinga kakuhle. Wayenobuso obuthandekayo, kodwa abe mbi oyikeke xa enomsindo. Wayethandwa kakhulu ziintanga zakhe kuba naye wayezixabisile. (Peteni 2004: 7)

Back translation:

He had bright eyes, showing his liveliness and clever mind. He was an older boy, who was relied on in battles. He was dark in complexion, and of medium height, and it was obvious that he is very strong. He had a lovely face, but became ugly when angry. He was adored by his peers because he also adored them. (Peteni 2004: 7)

"Peteni uses certain events in the book in order to symbolize or comment on future happenings," (Kaschula 2004: 98). One example of this symbolism is when Mlenzana comes across a dead black cat before the fight between the Hlubi and the Thembu boys takes place. In the olden days Xhosa people used to believe that a black cat symbolized bad luck and even death. Some people still hold this belief.

Ndithe xa ndinqand' iimaz' ezimbini zisiya kweliny' ical' ehlathini, ndabon' ikat' emnyam' efileyo phambi kwam indijonge ngamehl' ahlolayo. (1980: 77)

Back translation:

As I was stopping two cows from going to the other side of the bush, I saw a dead black cat looking at me with symbolic eyes.

There is an ancient belief among African people that a dead cat lying in the road with open eyes symbolises death. When one says symbolic eyes in Xhosa it is obvious what the sentence means based on that background. However in English it does not carry the same implication without an accompanying explanation.

This symbolizes the death of Katana in the faction fight. Peteni continues to use symbolism to show Katana's death in the fight by using an owl. The sound of an owl was also formerly regarded as a sign of death by the Xhosa people.

Wagqityezelwa sisikhova esatsho ngelo lizwi laso loyikekayo, elithi: 'Wu! Wu!' ngokungathi siyahlola sibika ukufa. (1980: 77)

Back translation:

She was startled by the cry of an owl: 'Wu! Wu!' as if it foretells death.

Peteni also uses a number of idioms in the TT for example:

Idiom	**Meaning**	**Explanation**
Kulogwala kuyahlekwa kulokroti kuyalilwa" (1980: 71)	Choose your battles.	Directly translated this idiom says: "The coward's family is laughing, the warrior's family is crying." It is usually said when someone is faced with a flight or fight situation. It means that it is better to run than to fight because after running people might laugh at you but fighting always have bad consequences. You might get hurt or hurt someone. The coward's family is laughing because he ran and the warrior's family is crying because of the consequences of fighting.
"Ukucela kwabanensente" (1980: 71)	Running	Directly translated this idiom means "to ask from the dirty ones". It refers to running. Before civilisation black people used to walk barefoot and their feet would become dirty. That is where the idiom emanates from. If a person says "I asked from the dirty ones" they mean "I ran".
"afe namthanyana" (1980: 67)	Accepting a situation.	This idiom is used when a person is not happy with a situation but has to accept it anyway. For example in Kwazidenge Diliza also loved Zuziwe but because

		Zuziwe was already with an older prominent man in their community he had to let go.
“izincazel’ inkathazo” (1980: 57)	Looking for trouble	The word “ukuncaza” roughly translated means asking and is mostly used when one is asking for tobacco. So when one is asking for tobacco they would say would you “ncazela” me? The word “inkathazo” means trouble. So the idiom means asking for trouble.

In terms of language, it can be argued that Peteni deviated from Shakespeare by using simple language instead of deep isiXhosa. However, like Shakespeare, he has also used numerous idioms and figures of speech.

How Peteni’s adaptation of Shakespeare has enriched the isiXhosa language

According to Mlonyeni and Naude (2004: 252) translation played a crucial role in the development of isiXhosa literature. Peteni is one of the most prominent isiXhosa writers who made a significant contribution in the writing of isiXhosa texts and the translation of English works into isiXhosa. According to Kaschula (2004: 89): “Two novels which stand out in Xhosa literature must be A. C. Jordan's *Wrath of the Ancestors (Ingqumbo Yeminyanya)* and Peteni's *Hill of Fools*.”

It can be argued that the main way in which Peteni’s adaptation has improved the isiXhosa language is by helping in improving its status. By adapting a prominent writer’s work Peteni has shown the translatability of the language. In a way he has demonstrated that it is possible to translate and adapt difficult texts into isiXhosa. Peteni is not the only one who has made an impact on his language through the translation of Shakespeare. As argued above Plaatje translated Shakespeare to show that Setswana was “a language subtle enough to cope with the greatest of writers and quite capable of taking its own place on the world’s stage” (1996: 413).

Even though it might not have been Peteni's main aim to demonstrate through his novel that isiXhosa as a language can cope with great writers, it can be argued that his translation did achieve this. Kruger argues that the translation of Shakespeare into Afrikaans led to the language being used in schools, churches and the state (1996: 414). I do not have evidence of the extent to which Peteni's book itself influenced the use of isiXhosa in schools. The book was, however, used in many schools (Mlonyeni and Naude 2004: 253). The English version of *Kwazidenge*, *Hill of Fools*, also became "a staple" in school curricula (Wright 2004: 7). Even though it is the English version that became more popular, this still put the isiXhosa culture on the map. *Kwazidenge* was also turned into a television series in 1996 and broadcast by the South African Broadcasting Corporation. According to Bambogse (2011: 10) translation is one of the agents that can lead to language development. He further argues that: "Terminology is often created in the process of translation" (Bambogse 2011: 10). My analysis is not dealing with term-creation but term-creation is one way in which African languages can benefit from translations of difficult texts.

This analysis has shown that Kwazidenge is an adaptation of Romeo and Juliet through the main themes in both the stories. It has shown that Peteni was successful in adapting a Shakespeare play into isiXhosa, in this case via translation from the English novel, *Hill of Fools*. The analysis also demonstrated that the target language benefited from the translation and that Peteni's work impacted positively on the status of isiXhosa, potentially inspiring more writers to write in their own language.

Chapter 5 – Findings and Conclusions

The aim of my research was to find out what strategies Peteni used to adapt Shakespeare's *Romeo & Juliet* into isiXhosa and whether his example might encourage other translators and writers to translate and adapt other difficult texts into African languages. The study involved the analysis of Shakespeare's play *Romeo and Juliet* which was adapted into an English novel *Hill of Fools* by Peteni (1976) and later translated into isiXhosa as *Kwazidenge* (Peteni 1980). It was established that Peteni used adaptation rather than a more conventional form of translation. He removed Shakespeare's play from Verona and brought it into a village in the Eastern Cape. He went further and turned it into a novel instead of a play. In the literature review in Chapter 2 I discussed how particular domains in society are affected by the low status of African languages, thus shedding light on the importance of developing African languages. The adaptation of literary texts can play a role in helping these domains by increasing available literature and prompting the development of terminology. When words are created in the adaptation process, these words can be used in other domains during the translation process. Peteni has shown that it is possible to adapt difficult texts into African languages without losing the fundamental meaning of the text. Peteni's adaptation of Shakespeare has helped to improve the status of the isiXhosa language as his novel was recorded as one of the best novels in its time. Peteni's novel alone could not achieve optimal status development for the isiXhosa language but if more works were to be translated into the language, and into other South African languages, these languages would increase in status and benefit from the creation of a wider terminology.

In the literature review it was noted that Sol Plaatje's aim in translating Shakespeare was to show that his home language, Setswana, is a language subtle enough to cope with the greatest of writers. In other words, it can cope with difficult texts. One of his Shakespeare translations, *The Comedy of Errors – Diphoso-phoso*, was as amusing and intriguing as the original in such a way that very few original Setswana writers can equal its excellent and idiomatic style. This shows that translation can indeed improve the status of a language. Peteni's novel received recognition from a number of academics and academic institutions of his time such as Guy Butler and Rhodes University. Being invited to give a talk at the National Arts Festival in Grahamstown not only gave status to his novel but to isiXhosa as a language. Even though he first wrote his novel in English, it was about the isiXhosa culture and he later translated it into isiXhosa. This put the isiXhosa language on the map at that time.

According to relevance theory which I used as the theoretical framework for my research, communication is enabled by human beings being able to draw inferences from each other's behaviour and language. We have seen that Shakespeare's play acted as a catalyst and exemplar for Peteni because Peteni was familiar with the story that Shakespeare was telling. The events taking place in Shakespeare's Verona were similar to events that took place in Peteni's Hogsback. It can be argued then that Peteni was drawn to Shakespeare's play because of relevance. Peteni could draw inferences from Peteni's work and write his own novel. In turn, Peteni's audience, being familiar with the events taking place in the novel, could also relate to it.

The second question of my research was whether the same strategies Peteni used to translate Romeo and Juliet can be used to translate other difficult texts such as legal texts. The answer is yes, adaptation can be used as a strategy to translate other difficult texts into African languages. For example in the case of health, one can use scenarios that would be relevant to the target language to explain difficult phrases. I acknowledge that it can be a risky exercise with such texts but this can certainly be done with parts of a text to achieve relevance. The other question is whether African languages have the necessary terminology for the process of translation to take place. What needs to be taken into consideration here is that term-creation happens in the process of translation through strategies such as coining, localization and so forth.

As a result of South Africa's multilingualism, translation is inevitable. In order for people who speak different languages to be able to communicate and understand each other, translation is needed. In this sense translation is vital for nation-building. Translators have the task of finding and/or creating equivalence to make this a possibility. Through the text analysis I found that even though Peteni adapted the play instead of translating it he remained loyal to the main themes of the play. He portrayed all the key factors that are portrayed in the source text. This is a key point to be noted for other difficult translations, to adapt the text but maintain the context and meaning of the text.

The study also looked at the different spheres of society to shed light on how different spheres of society are affected by the low status of African languages. It was established that various sectors could benefit from translation. When literature in these sectors is translated into African languages this will not only promote the use of African languages but also improve the languages as there will be more terminology available for future translations.

Based on this it can be deduced that the translation of literature in all fields can play a major role in the development of a language.

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