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An "East" and "West" translation of two short stories by Nadine Gordimer: text and context

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Chapter 3 : Micro-analysis
Analysis of Textual Samples

> Language is ... important enough to merit the attention of all citizens. In particular, ... nobody who has an interest in modern society, and certainly nobody who has an interest in relationships of power in modern society, can afford to ignore language.
>
> (Fairclough 1989:3)

As it is not possible to analyse the three respective texts of each of the two short stories in detail, textual samples or extracts are chosen, based on the following focus: the presentation of South African society, the social and political structures as well as the depiction of people and their interrelationship in that society. To a certain extent the choice of the textual samples is biased and manipulative, as it could lead to a distorted analysis of the short story as a whole. However, the analysis does not aim to give a complete and final answer to how and why translational shifts have occurred. Rather, it is a discussion of a particular aspect of the text. In that sense, the act of choosing the extracts amounts to an interpretation already, different readers would have chosen different text examples, based on different criteria. Lengthy extracts were quoted from the texts, as an analysis of isolated words or phrases holds the danger of reverting to a rather prescriptive approach to traditional studies, whereby direct comparisons of translations to the "original" with regard to lexis and grammar are made in order to judge the translation as "good" or "bad", but usually never as "good" as the "original".

The notion of meaning incorporates two aspects: The variability of meaning and the nature of meaning systems. Any attempt to codify meaning in dictionaries fails as meaning varies not only according to the social dialects but also according to the ideology of the reader. Thus, for instance, the term *ideology* has different meanings for different people, depending on their "definition" of the term. But even more

importantly, words are not isolated phenomena, a relationship of similarity, contrast, overlap and inclusion exists between words and phrases. Clusters of words or a discourse form 'meaning systems' (Fairclough 1989:93). It is those meaning systems, those frames and general schemata on which the analysis focuses. The text samples are part of the whole, part of the short story which, in turn, forms part of the particular anthology of short fiction.

The short story 'A Smell of Death and Flowers' is analysed first and may be summarised as follows: Joyce is the protagonist of the story. She is depicted as a fragile and small white woman in her early twenties. The sight of the racial intermingling at the party at which she is present with her brother-in-law is a completely new experience for her. Jessica Malherbe, another party guest, becomes her role model for her own politicisation, a process in which she starts off as a naive woman and turns out to be more experienced at the end of the story. Joyce decides to join a protest march in a black township the following day. Essentially, the story is about Joyce's fear and her overcoming the "smell of death and flowers". The story shows, in a perhaps rather too rapid fashion, the metamorphosis of a naive girl into a woman with a budding political consciousness.

The first extract is taken from the beginning of the story, after the party and its various guests have been described.

> For a moment, the girl wondered if any of the bottles really did contain Pineapple or Barberton, two infamous brews invented by Africans living in the segregated slums that are called locations. Pineapple, she knew, was made out of the fermented fruit and was supposed to be extraordinarily intoxicating; she had once read a newspaper report of a shebeen raid in which the Barberton still contained a lopped-off human foot - whether for additional flavour or the spice of witchcraft, it was not known.
>
> (SA1.1)

The experiential and relational word 'girl' for Joyce is striking. From the outset of the story, Joyce is depicted as naive and immature woman, marvelling at the party and the new role she plays. 'Infamous brews', 'segregated slums' and 'extraordinarily intoxicating' are strong relational words, while the use of the high register words accentuate Joyce's education and status. The strangeness, the exotic "other" is reflected by the description of the 'Africans' who live in 'locations'. The narrative which is Joyce's consciousness in disguise, reveals euphemisms ('segregated slums' that are called 'locations') in which the language of white South Africa is so abundant. The euphemism also contains an experiential value of grammar: the use of the passive suggests a lack of agency, a lack of responsibility. This is also reflected in the phrase 'Pineapple, she knew, was made of the fermented fruit and was also supposed to ... '. The lack of clear agency suggests that Joyce's knowledge of the "other", of black society is second-hand. 'She had once read in a newspaper report' reflects the typical white experience of South African reality - something one reads about in the papers. Yet the mentioning of the newspaper report evokes, to a certain extent, authenticity, truth, authority - Joyce believes what she reads.

It is interesting to note that no agency is shown in the nominalization 'of a shebeen raid', which is also a formal grammatical feature of the experiential value of words. The 'lopped-off human foot' that was supposedly found in the Barberton (by whom?) and that was thought to give additional flavour or to be a sign of witchcraft is an example of how newspaper reports tend to ridicule the strangeness, the inexplicable, how it is converted into a piece of macabre entertainment for the reader (the *pointe* being the metaphor 'the spice of witchcraft'). The text reflects Joyce's fears and prejudice with regard to black persons whom she sees as different, exotic, savage (cannibalistic tendencies) and potentially evil (sangoma). It also shows that Joyce's perceptions are not due to her own experience but that they are the result of newspaper reports and hearsay ('was supposed to').

> Einen Augenblick lang fragte sich das junge Mädchen, ob die beiden tatsächlich "Ananas" und "Barberton" enthielten, beides schauderliche Gesöffe, deren Mischung das Rezept einiger in Zwangssiedlungen, will sagen abgesonderten Elendsvierteln, hausenden Afrikaner war. Sie wußte, daß "Ananas" aus bereits gegorenen Früchten hergestellt wurde und als besonders konzentriert galt. Einmal hatte sie in der Zeitung von einem Polizeiüberfall auf eine Neger-Spritschwemme gelesen - der dort verkaufte "Barberton" hatte angeblich Stücke von einem abgehauenen menschlichen Fuß enthalten: ob als zusätzliche Würze oder zu magischen Zwecken, war nicht klar.
>
> (W1.1)

The W1.1 text is characterised by experential and expressive words. 'Mädchen' is further qualified by 'jung', emphasising the notion that Joyce is immature, and innocent. The relational phrase 'infamous brews' is rendered as 'schauderliches Gesöff', a strongly experential and expressive phrase. It reflects the negative attitude towards this drink, the inherent meaning being that it is repulsive and hardly drinkable. Likewise, the relational 'slums that are called locations' is translated as 'Zwangssiedlungen, will sagen abgesonderte Elendssiedlungen'. Whereas 'location' does not contain an action or agency, 'Zwangssiedlungen' suggests an external force that determined the settlement of people, and the subsequent qualification emphasises the notion of a forced separated settlement ('abgesondert'). There is an inherent reasoning: 'Elendssiedlungen', slums, are a part of the reality the oppressor prefers not to see, hence the segregation.

The experiential words reflecting a negative perception of black people are numerous: 'hausende Afrikaner', 'Polizeiüberfall', 'Neger-Spritschwemme', the last term containing the extremely derogatory and ideologically questionable term 'nigger'. Euphemisms as well as experiential passive sentence constructions are used. 'magische Zwecke' does not reflect a necessarily evil component as does 'witchcraft'. 'Raid' is translated as 'Polizeiüberfall', rendering more information (naming the police as the agent) and depicting a more explicit brutality and authority ('Überfall'). The frequent expansions in the W1.1 text - rendering the drinks in quotation marks, descriptions and qualifications of South African concepts and the change in meaning may be explained by the fact that

the initial readers of this text may not have been familiar with the South African context and hence less presuppositions may be expected from the reader of the W1.1 text. As a result of the overt explanations, the subtleties inherent in the SA1.1 text - the naiveté of Joyce, the sarcastic newspaper report - are lost to some degree in the W1.1 text. Overall, words evoking frames with negative connotations are more pronounced in the W1.1 text.

> Einen Augenblick überlegte das Mädchen, ob eine der Flaschen tatsächlich Ananas oder Barberton enthielt, zwei berüchtigte Getränke der Afrikaner, die in den *locations* genannten, streng abgesonderten Slums lebten. Ananas, so wußte sie, wurde aus der vergorenen Frucht hergestellt und galt als außerordentlich berauschend; sie hatte einmal einen Zeitungsbericht über eine Razzia in einer illegalen Branntweinschenke gelesen, wo man im Barberton noch einen abgeschlagenen menschlichen Fuß fand - ob als aromatischen Zusatz oder als Hexenwürze, war unklar.
>
> (E1.1)

The E1.1 text is similar to the W1.1 text with regard to the occurrence of experiential and expressive words. 'Locations' is explained in the text, although the term appears in the glossary at the end of the book. The explanation is a nominalization (experiential value of grammar), no agency and hence responsibility is given. The passive sentence constructions are similar to the W1.1 and SA1.1 texts, however, 'shebeen', a term which could have been listed in the glossary, is translated as 'illegale Branntweinschenke'. The additional adjective is an explanation, while the noun refers to a German pub. It evokes a different frame in the reader, as a 'Schenke' has no similarity whatsoever with a shebeen - except for the fact that liquor is being bought and consumed.

Joyce is again portrayed as the naive girl ('Mädchen') who reads newspaper articles to supplement her lack of knowledge. 'Spice of witchcraft' is translated as 'Hexenwürze', equating the South African sangoma to a 'Hexe'. Whereas the former is not necessarily evil and is an integral part of the culture of black people, 'Hexen' are part of folktale,

myths and cruel male power play against women with medical knowledge in the Medieval Ages. The MR referred to in the interpretation of this word is thus different for the readers of the SA1.1 and E1.1 texts respectively.

The basic structure of the text (nominalization, passive sentence constructions, emphasis on Joyce as a naive girl caught in her prejudice of the strangeness of black people) is maintained in both the E1.1 and W1.1 text. The frames evoked by 'girl' or 'Mädchen' is presumably equal for all respective readerships (sexual and general innocence, person who is not yet woman).

The second textual sample is taken from a conversation Joyce has with Eddie. She has just danced with him, the first black man with whom she has ever danced. Eddie offers her a drink and talks about the people who are present at the party. Joyce is overwhelmed by the new impressions, but she is also excited and begins to feel courageous, even flirtatious.

> 'She's married to an Indian?' The girl stopped dead in the middle of the dancers. 'Is she?' The idea went through her like a thrill. She felt startled as if by a sudden a piece of good news about someone who was important to her. Jessica Malherbe - the name, the idea - seemed to have been circling about her life since before she left England. Even there, she had read about her in the papers: the daughter of a humble Afrikaner farmer, who had disowned her in the name of a stern Calvinist God for her anti-nationalism and her radical views; a girl from a back-veld farm - such a farm as Joyce herself could remember seeing from a car window as a child - who had worked in a factory and educated herself and had been sent by her trade union to study labour problems all over the world; a girl who negotiated with ministers of state; who, Joyce had learned that evening, had gone to prison for her principles. Jessica Malherbe, who was almost the first person the girl had met when she came to the party that evening, and who had turned out to look like any well-groomed English woman you might see in a London restaurant, wearing a pearl necklace and smelling of expensive perfume. An Indian! It was the final gesture. Magnificent. A world toppled over with it - Jessica Malherbe's father's world. An Indian!
>
> (SA1.2)

The text is marked by expressive words ('humble Afrikaner farmer', 'stern Calvinist God', 'girl', 'gone to prison for her principles', 'wearing a pearl necklace and smelling of expensive perfume') and experential words ('circling about', 'anti-nationalism', 'girl'). These give cues as to the characterisation of Jessica Malherbe through the eyes of Joyce. As in the previous extract, her information, her experience of the world, is indirect. The antonymy 'stopped dead' and 'she felt startled...' suggests that Joyce's world may not be too different from Jessica's father's world, that her "liberal" attitudes may not be genuine yet. The passage ends with two exclamations 'an Indian' that function as a bracket for '... the final gesture. Magnificent!'. Joyce reduces Jessica's relationship to a political gesture, perhaps an indication that she conceives a relationship across the "colour bar" which is based on human, and not exclusively political, emotions as unlikely, hence again revealing her ambivalent feeling towards people of colour.

Joyce has read about Jessica 'in the papers'. The description that follows is most probably the newspaper discourse. The word 'girl' is striking, however, it follows after a semi-colon thus indicating her own views and not that of the newspaper report. Most startling is the opposition of 'girl' who negotiates with ministers'. The frames evoked by 'girl' are incompatible with those evoked by 'ministers'. Yet the person Joyce is confronted with at the party is 'Jessica Malherbe ... who had turned out to look like any other well-groomed English woman'. When referring to Jessica as 'girl', Joyce reveals sexism towards other women as well as a certain identification with her. Jessica has been 'circling about her life (the metaphor of the circles suggest a presence that is inescapable and yet untouchable). Jessica was 'a girl from a back-veld farm' - such as Joyce could remember seeing from a car window as a child. Joyce imagines them both as having common experience - yet Joyce is removed from Jessica's experience by the car window pane which allows only fleeting and partial images of the world "outside".

"Sie ist mit einem Inder verheiratet?" Das Mädchen blieb mitten im Gewühl der Tanzenden wie angewurzelt stehen. "Tatsächlich?" Bei dem bloßen Gedanken durchfuhr es sie heiß. Sie fühlte sich so betroffen, als habe sie plötzlich im Hinblick auf einen ihr nahestehenden Menschen eine besonders gute Nachricht erhalten. Jessica Malherbe - der Name wie das damit verbundene Bild - schien bereits vor ihrer Abreise aus England ihr Dasein umkreist zu haben. Selbst dort hatte sie von ihr in der Zeitung gelesen: sie war die Tochter eines bescheidenen Afrikaandner-Farmers, der sie im Namen eines gestrengen kalvinistischen Gottes um ihrer antinationalen und radikalen Gesinnung willen verstoßen hatte. Sie stammte also aus einem der abgelegenen Veld-Farmen, wie Joyce selbst sie als Kind durchs Fenster eines fahrenden Wagens gesehen hatte; sie hatte in einer Fabrik gearbeitet, sich selbst weitergebildet und war schließlich von ihrer Gewerkschaft ins Ausland geschickt worden, um in der ganzen Welt die Arbeiterfrage zu studieren. Und nun war sie eine Frau, die mit Staatsministern verhandelte, die, wie Joyce an jenem Abend erfahren hatte, um ihrer Ideale Willen auch vor dem Gefängnis nicht zurückgeschreckt hatte. Und Jessica Malherbe war fast der erste Mensch gewesen, dem sie auf jener Gesellschaft vorgestellt worden war: erstaunlicherweise unterschied sie sich kaum von einer gepflegten Engländerin, wie man sie in einem Londoner Restaurant zu Gesicht bekommen mochte, einer Frau, die ein Perlenhalsband trug und ein kostspieliges Parfüm ausströmte. Mit einem Inder verheiratet! Das war doch der Gipfel! Großartig! Ein ganze Welt geriet ins Schwanken - eine Welt von ihrem, Jessica Malherbes, Vater. Ein Inder!

(W1.2)

The W1.2 text shows the same structures as the SA1.2 text. It too features relational and expressive words and the same experiential value of grammar ('und war schließlich von ihrer Gewerkschaft ins Ausland geschickt worden'). The antonymy 'Bei dem bloßen Gedanken durchfuhr es sie heiß. Sie fühlte sich betroffen ... besonders gute Nachricht' is enforced by the additions 'bloß' and 'besonders'. These textual cues will cause an awareness in the reader that Joyce's feelings towards Indians and "mixed marriages" are ambivalent. The metaphor 'Dasein umkreist' is maintained, as is the relation of the newspaper report. The text is more explicit with regard to the change of newspaper discourse to Joyce's own thoughts: the semi-colon is changed to a full stop. The following sentence 'Sie stammte also...' is a causal deduction from the previous sentence. 'Also' serves as logical connector which is a cohesive element, to introduce Joyce's thoughts. 'Veld-Farmen' is a direct translation from the SA1.2 text. However, it

is to be doubted whether the West German reader will infer the same meaning as a South African reader, as a 'Feld' in German means a piece of land, usually used for agricultural purposes and does not denote a specific type of vegetation and climate to which the (South African) English term refers.

The word 'principle' is translated as 'Ideale' - the former indicated sound, serious ideological feelings a person has consciously chosen and according to which he or she lives, whereas ideals are hopes, aspirations that may have an ideological basis or not.

The antonymy 'girl' and 'ministers of state', so striking in the SA1.2 text, is not present at all in this text. There is no sense of connection between Jessica and Joyce with regard to the childhood of both, Jessica is referred to as 'sie', a "neutral" feminine pronoun as it can refer to both child and adult, whereas Joyce is referred to as 'Kind'. 'Party' is translated as 'Gesellschaft'. In contemporary German, the anglophonic borrowing 'party' is completely absorbed into the language, 'Gesellschaft' connoting a rather more formal affair, usually official functions. It would strike the contemporary reader as rather ironic that the type of party referred to in the short story would be a 'Gesellschaft' - an irony which may be completely unintended. When the W1.2 text was published in the late fifties, the English word 'party' may not have been "acceptable" in standard German yet and the MR of the initial readers of the W1.2 text would have evoked the same connotations as those by the SA text readers.

There is a change of perspective with regard to Jessica's perfume - in the SA1.2 text she is 'smelling of ... perfume', the act is performed by the person smelling her, whereas '... Parfüm ausströmte' suggests that the smell cannot be ignored, it actively pours out, portraying Jessica as having a rather more assertive presence. Lastly, while the structure of the last sentence is maintained (the two exclamations, sandwiching Joyce's assessment), the initially ambiguous 'Eine ganze Welt geriet ins Schwanken' - where it is not clear whose world is toppled over, and where the initial reaction of the reader is

probably a suspicion that it may be Joyce's world - is translated as 'Das war doch der Gipfel'. This idiom suggests a negative image, a sense of indignation which is expressed at the illocutionary level.

> "Sie ist mit einem Inder verheiratet?" Sie blieb wie angewurzelt zwischen den Tanzenden stehen. "Tatsächlich?" Die Vorstellung durchfuhr sie wie ein Schauer. Sie war überrascht wie über eine gute Nachricht von jemand, der für sie wichtig war. Jessica Malherbe - der Name, die Vorstellung - schienen in ihrem Leben gekreist zu haben seit der Zeit in England. Selbst dort hatte sie in den Zeitungen von ihr gelesen: die Tochter eines bescheidenen Afrikaander-Farmers, der sich im Namen seines gestrengen kalvinistischen Gottes wegen ihrer antinationalistischen Haltung und ihrer radikalen Ansichten von ihr losgesagt hatte; ein Mädchen von einer abgelegenen Graslandfarm - einer Farm, wie Joyce sich erinnerte, als Kind von einem Wagenfenster aus gesehen zu haben -, das in einer Fabrik gearbeitet und sich auf eigene Faust weitergebildet hatte und das die Gewerkschaft zum Studium von Arbeiterproblemen in aller Welt hinausgeschickt hatte; eine Frau, die mit Staatsministern verhandelte, die, wie Joyce wenig vorher erfahren hatte, ihrer Prinzipien wegen ins Gefängnis gegangen war. Jessica Malherbe, fast der erste Partygast, mit dem sie an diesem Abend zusammengetroffen war, und die erstaunlicherweise wie eine beliebige elegante englische Frau in einem Londoner Restaurant aussah, die ein Perlenhalsband trug und nach teurem Parfüm duftete. Ein Inder! Das war die Krönung. Herrlich. Eine Welt stürzte zusammen - die Welt von Jessica Malherbes Vater. Ein Inder!
>
> (E1.2)

The text has generally the same structure as the two above texts. However, translational shifts and changes on the illocutionary as well as perlocutionary level may be noticed. As in the W1.2 text, the antonymy at the beginning is more obvious and less subtle than in the SA1.2 text: 'Die Vorstellung durchfuhr sie wie ein Schauer. Sie war überrascht...'. The idiomatic expression 'in ihrem Leben gekreist' suggests a more active involvement of the 'idea' and 'name' Jessica as it is not merely encircling her life, it is **in** her life. This image may be difficult to envisage for a German reader, the suffix should be "um-" (umkreisen). The change to the preposition 'in' suggests that the idea was floating about in her life in a rather random fashion - as opposed to the image of a tight, inescapable band around Joyce's life as the W1.2 text connotes.

The sense of connection between Joyce and Jessica as revealed by 'Mädchen' (Jessica) and 'Kind' (Joyce) is maintained, however, whereas the W1.2 text does not render Joyce as 'girl' at all. The change from 'girl' to 'woman' occurs where the antonymy is strongest in the SA1.2 text: 'eine Frau, die mit Staatsministern verhandelte'. Hence the startling clash of frames inherent to the SA1.2 text is lost. 'Prinzipien' is a direct translation of 'principles' and no shift in the reader's MR occurs. However, the description of Jessica's appearance shows a minor yet momentous expansion: 'beliebig' emphasises Jessica's lack of individualism with regard to her external appearance, she is interchangeable. The reader may infer from this that Joyce has the rather naive perception that a politically active person, an intellectual rebel, ought to reflect his or her convictions by the external looks. As in the SA1.2 text, Jessica does not "enforce" her smell on her surroundings ('... nach teurem Parfüm duftete'). The last five sentences have the same structure as the W1.2 and SA1.2 texts. 'Das was die Krönung' may be construed as a "neutral" exclamation, it does not necessarily refer to either a negative or positive event in particular, that is, if it were to refer to the former, it would be an instance of irony.

The next set of extracts follows closely on the above text sample. It contains a reminiscence, an experience Joyce had with her sister in an Indian shop in Durban. The reflection is triggered off by the thought of Jessica's husband, an Indian. The text reveals Joyce's ambivalent feelings towards the experience of the party and the guests, the mixture of disgust, fear and "otherness" on the one hand, and the sense of beauty, the exotic on the other hand. The sexual undertone is permanently present, both in the flow of her reminiscences and in the actual description of the party.

> She had been down in the Indian quarter with her sister, and they had entered a shop to buy a piece of silk. She had been the spokeswoman, and she had murmured across the counter to the boy and he had said, in a voice as low and as gentle as her own, no, he was sorry, that length of silk was for a sari, and could not be cut. The boy had beautiful and unseeing eyes, and it was as if they spoke to each other in a dream. The shop was small

> and deep-set. It smelled strongly of incense, the smell of the village church in which her grandfather had lain in state before his funeral, the scent of her mother's garden on a summer night - the smell of death and flowers, compounded, as the incident itself became to be, of ugliness and beauty, of attraction and repulsion. For just after she and her sister left the little shop, they had found themselves being followed by an unpleasant man, whose presence first made them uneasily hold tightly to their handbags but who later, when they entered a busy shop in an attempt to get rid of him, crowded up against them and made an obscene advance. He had a vaguely Eurasian face, they believed, but they could not have said whether he was an Indian; in their disgust, he had scarcely seemed human to them at all.
>
> (SA1.3)

The text features a number of experential words ('the smell of death and flowers', 'crowded up against them', 'obscene advance') that express Joyce's feelings towards the men. The experential passive sentence construction ('they had found themselves...', 'whose presence first made them ...') reveal her sense as the victim, as the innocent woman who is sexually abused through no fault of her own. The very concrete experience of the man who follows them is contrasted with the dream-like experience she has in the Indian shop, talking to the 'boy'. The smell of incense triggers off an association which lies even further back in time that shows the underlying, basic antonymy of the short story: the smell of death and flowers. It creates a complex picture rather like Russian dolls: an experience within an experience within an experience. And there is a pervading sense of the incomprehensible, of the unreal: the dream-like Indian shop, the death of her grandfather, the molester - 'but they could not have said whether he was an Indian. He seemed scarcely human at all' suggests an association of sexual desire with dark, threatening, "savage" forces and perhaps a fear of their own sexuality. But it also suggests a link, an association of man - Indian - non-human. Joyce's experience of the reality of Indian people in this specific context forms the basis of her notions of Indians in general, and perhaps even of all people of colour: a curious mixture of beauty and disgust, a feeling of sexual overtones, of overbearing presences (the small, deep shop, the inability to shake off their pursuer, the overcrowded shop). It suggests a sort of manichean opposite of pure, innocent white and dark, sexual black.

Sie war mit ihrer Schwester in einem indischen Viertel gewesen und beide waren in einen Laden getreten, um ein Stück Seide zu kaufen. Sie hatte dabei das Wort geführt und hatte über den Ladentisch hinweg den Verkäufer etwas gefragt, und er hatte in einer Stimme, so leise und sanft, wie die ihre es war, erwidert, nein, er bedaure, aber das gewählte Stück Seide sei für einen Sari bestimmt und könne nicht zerschnitten werden. Der Verkäufer hatte schöne, blicklose Augen, und es war, als sprächen sie zueinander im Traum. Der Laden war schmal und tiefräumig. Es roch hier so auffällig nach Weihrauch wie in der Dorfkirche, in der ihr Großvater vor seiner Beisetzung aufgebahrt lag, und gleichzeitig duftete es wie im Garten der Mutter, in einer Sommernacht - es wehte sie ein Hauch von Tod und von Blumen an, ein Hauch, der wie später die ganze Episode selbst, aus Häßlichem und Schönen, aus Bannendem und Abstoßenden gemischt zu sein schien. Denn gleich nach Verlassen des kleinen Ladens hatten sie und ihre Schwester entdecken müssen, daß ein unsympatischer Mann ihnen dicht auf den Fersen folgte. Zunächst hatten sie nur ihre Handtäschen enger an sich gepreßt, als sie aber später in einen von Menschen wimmelnden Laden flüchteten, um sie seiner zu entledigen, hatte er sich an sie herangedrängt und eine unziemliche Gebärde gemacht. Es war ihnen so vorgekommen, als deute sein Gesicht auf europäisch-asiatische Herkunft, aber sie hätten nicht mit Sicherheit sagen können, ob er ein Inder war oder nicht. In ihrer Abscheu konnten sie kaum etwas Menschliches an ihm wahrnehmen.

(W1.3)

Although the W1.3 text has similar experential vocabulary to the SA1.3 text, a number of shifts have occurred that evoke different MR's as a result of the shift in the illocutionary force. Joyce goes to 'einem indischen Viertel'. The indefinite article 'ein' renders the incident less precise, less definite . The "downtown" connotation of the SA1.3 text is omitted in the translation. The power relation between Joyce and her sister, reflected in 'spokeswoman' that suggests a prior, if tacit, agreement between the sisters is rendered as 'Sie hatte dabei das Wort geführt' which suggests a power relation not necessarily by prior agreement. 'Boy' is translated as 'Verkäufer', a word that does not reflect a definite age or sex of the salesperson. A German reader would presuppose the person to be an adult male[1]. This shift in the illocutionary force is significant, as it

[1] A child (boy) as salesperson in Germany is extremely rare and if under 16 years of age, illegal.

renders the rather innocent, dream-like experience into a less innocent one - there is now a link between the Indian person in the shop and the supposed Indian following the girls, be it only on the basis that both are male and adult Indians and hence threatening. The antonymies 'schöne blicklose Augen' and 'Es roch hier so auffällig...' is maintained in the W1.3 text. This antonymy is a important device to express the overall sense of contrast and opposites in the discourse of the short story. Significantly, the central phrase (and hence the title of the short story) is altered: 'Es wehte sie Hauch von Tod und Blumen an'. As suggested (cf. chapter 2) this creates a sense of a fleeting, less concrete sensation than 'smell'. 'Hauch' has the twofold meaning of a mere suggestion of a smell and some sensation that is barely noticeable. This "weakened" sensation is further emphasised by the translation of 'incident' as 'Episode'. The perlocutionary force it evokes in the German reader will be an interpretation of the term as "interlude". In literary discourse, Episode means 'nebensächliches Erlebnis; mit der Haupthandlung nur locker verknüpfte Nebenhandlung'[2]. The incident which is central to Joyce's perception of Indians is trivialised here.

The relational passivization of 'they had found themselves' is rendered as 'hatten sie und ihre Schwester entdecken müssen', which is an expressive modality. This means a shift from Joyce and her sister as passive victims to them merely acknowledging the situation and their passive role in it. Busy shop is translated as 'von Menschen wimmelnden Laden', a more expressive phrase that expresses the sister's growing disgust with the situation. Interesting to note is the euphemism 'eine unziemliche Gebärde', a prude rendering of 'obscene advance'. Whereas the English phrase also implies physical contact, the German phrase connotes communication by sign language only ('Gebärde'). The description of the sister's pursuer is similar in structure and in the illocutionary force to the SA1.3 text.

[2] Definition from Brockhaus, 1977

> Sie war mit ihrer Schwester im indischen Viertel unten gewesen, und sie waren in den Laden gegangen, um ein Stück Seide zu kaufen. Sie, Joyce, hatte das Wort geführt und über dem Ladentische hinweg mit dem Jungen gesprochen, und er, mit einer Stimme, so sanft und leise wie ihre eigene, hatte gesagt, er bedaure, dieses Stück Seide sei für einen Sari und man könne nichts davon abschneiden. Der Junge hatte sehr schöne, träumerische Augen, und es war, als sprächen sie im Traum miteinander. Der Laden war klein und lag im Souterrain. Es roch stark nach Weihrauch, ein Geruch wie in der Dorfkirche, in der ihr Großvater vor seiner Beerdigung aufgebahrt gewesen war, der Duft einer Sommernacht im Garten ihrer Mutter - der Geruch von Tod und Blumen, zu dem Häßliches und Schönes sich vereinten, Anziehendes und Abstoßendes - so wie es auch in diesem Vorfall werden sollte. Denn sobald sie und ihre Schwester den kleinen Laden verlassen hatten, bemerkten sie, daß ihnen eine unangenehm aussehender Mann folgte, was zunächst bewirkte, daß sie ängstlich die Handtaschen fester faßten, der sich aber später, als sie einen Laden voller Kunden betraten, an sie drängte und einen obszönen Annäherungsversuch unternahm. Er hatte ein eurasisch wirkendes Gesicht gehabt, so meinten sie, aber sie hätten nicht sagen können, ob er ein Inder gewesen war. Sie hatten so viel Abscheu empfunden, daß er ihnen überhaupt kaum menschlich vorgekommen war.
>
> (E1.3)

This text also reflects the experential phrases of the SA1.3 text. The "downtown" Indian quarter is translated as 'im indischen Viertel unten'. However, for the E1.3 reader, the perception of 'unten' is limited to direction or a mental state and does not connote a sense of "downtown". 'Boy' is translated as 'Junge' but the antonymy 'beautiful, unseeing eyes' is not maintained: 'schöne, träumerische Augen'. However, the adjective 'träumerisch' links with 'Traum', hence the translational solution may be intended to emphasise the dream-like experience.

The central image is a direct translation: 'der Geruch von Tod und Blumen'. A sense of harmony between the opposites is created by the verb 'sich vereinen', an element that is not present in the SA1.3 or W1.3 text. More significantly, however, is the shift with regard to perspective. Whereas in the two preceding texts the antonymy concerns the entire passage, the experience in the shop as well as the pursuit by the man, the antonymy of the smell of death and flowers in the E1.3 text is treated as similar to and yet different from the subsequent incident: '... Anziehendes und Abstoßendes - so wie

es auch in diesem Vorfall werden sollte'. The euphemism 'unpleasant man' is rendered as 'unangenehm aussehender Mann' which creates a subtle ambiguity: either the man seems unpleasant but is not necessarily so, or the man's features are unpleasant. The sentence construction is active, with a causal subordinate clause 'was zunächst bewirkte, daß...'. This marks a shift from the perception of the sisters as victims to them actively acting in the situation. The negative image of the W1.3 text with regard to the crowded shop is not maintained in this text: 'einen Laden voller Kunden'. 'Obszöner Annäherungsversuch' is a direct translation and has the same connotation as the phrase in the SA1.3 text.

The analysis has shown that the general structure is similar in all three texts for the three textual samples chosen. Differences were noted with regard to the connotation, the illocutionary and perlocutionary forces of the grammatical and lexical features. However, no overall "norm" or "translational strategy" could be extrapolated from these findings. The translations are remarkably similar to each other and do not, as far as the textual analysis and interpretation of the SA texts is concerned, show marked shifts from the SA text. The differences that could be noted between the texts result in changes and shifts regarding the interpretation by the respective readers, but, as stated above, the general structure of the text - Joyce's ambivalence towards peoples of colour, her immaturity yet curiosity and courage that finally result in personal growth, form the basis of each of the three textual samples analysed.

The second set of textual samples are taken from the short story 'Six Feet of the Country'. It is the story of the narrator and his wife who are urban, wealthy whites. They have bought a farm in the country just outside Johannesburg in order to escape the city life. They do not only seek solitude but also attempt to escape from the object of their "white" fear: the aggression and violence of the city. The death of a young unknown man on the farm interrupts this rather superficial peace - superficial, because the narrator's relationship with his wife and the feelings he harbours for the farm and

labourers are superficial. The narrator grudgingly attempts to get the body of the dead person back from the authorities that he had notified of the death. This hypocritical concern by the narrator is contrasted with the grief of the dead man's father who has travelled the long distance from Rhodesia to attend his son's funeral. The story's climax is the discovery that the body in the coffin is not that of his son but that of a complete stranger.

Unlike 'A Smell of Death and Flowers', 'Six feet of the Country' is not a story about political activism, of the development of political consciousness. It focuses instead on "ordinary" South African citizens who regard themselves as functioning in a purely personal - and not political capacity[3]. The power relation of white, male South Africans over their black counterparts becomes apparent in 'Six Feet of the Country'. Apart from in the actual story, the "story" of the text, this power relation between unequal members of society manifests itself in discourse and dialogue.

According to Fairclough, conversation is

> Systematically structured, ... there is evidence of the orientation of participants to these structures in the ways in which they design their own conversational turns and react to those of others. These structures are social structures that are present and produced in everyday action, and are not just a property of abstract social macrostructures.
>
> (Fairclough 1989:12)

The discourse analysis of the three textual samples chosen highlights this unequal power relation of the participants in discourse - which turns out to be a dialogue at the

[3] This notion of the personal as being separate from the political is, of course, a fallacy, as any sphere of life, irrespective of how "personal" it may seem, is political. The term "political" refers to every aspect that is influenced by a society's superstructure.

surface only. Power in discourse, and more specifically power in conversations involves powerful participants who control and constrain the contributions made by non-powerful participants. Three types of constraints can be identified: constraint on contents, on the social relations people enter into in discourse and the 'subject positions people in discourse occupy' (Fairclough 1989:46). Power relations become apparent particularly in cross-cultural encounters, as for instance in 'Six Feet of the Country', where the superior participant (usually white, male) has a cultural and linguistic background that differs from that of the less powerful person (usually black, male or female). This power may manifest itself by one or more of the constraints mentioned above. It may also manifest itself as 'power behind language' (Fairclough 1989:47), the ability to speak standard English, for instance, where an inability to speak "good" English will automatically stigmatise the speaker as inferior, less powerful.

The first textual sample is taken from the beginning of the short story. Lerice, the narrator's wife, has just woken the narrator to inform him that one of the men working on the farm is seriously ill and that he should attend to the matter.

> 'Which one of the boys is it?' I asked Albert as we followed the dance of my torch.
> 'He's sick. Very sick, *Baas*', he said.
> 'But who? Franz?' I remembered Franz had had a bad cough for the past week.
> Albert did not answer; he had given me the path, and was walking along beside me in the tall dead grass. When the light of the torch caught his face, I saw that he looked acutely embarrassed. 'What's this all about?' I said.
> He lowered his head under the glance of the light. 'It's not me, *Baas*, I don't know. Petrus sent me.'
> ...
> 'What was the matter?' I asked.
> the woman patted her chest and shook her head to indicate the painful impossibility of breathing.
> He must have died of pneumonia.
> I turned to Petrus. 'Who was this boy? What was he doing here?'
> The light of a candle on the floor showed that Petrus was weeping.
> He followed me out to the door.
> When we were outside, in the park, I waited for him to speak.

But he didn't.

(SA2.1)

The text is marked by the directive speech acts uttered by the narrator. Immediately the power relation is clear: he asks Albert questions that are characterised by their uncomplicated syntax and low language register. The word 'boy' marks the narrator's relationship to his workers, it is the racist term to refer to a male adult employee of colour. It is also striking that the narrator's first question is not about the seriousness of the illness, which would be a sign of concern, but who is afflicted by it. Albert does not answer the question but provides the narrator with what he regards as more important information, emphasising the seriousness of the illness. At the same time, his use of 'Baas' acknowledges the narrator's status and shows the speaker's submission which is later continued by leaving the narrator the path to walk on. Albert does not answer the narrator's second question which is aimed to rectify the first instance of failed communication.

When both men enter the house of the sick man, the narrator immediately sets out to continue his role as the superior interviewer: 'What's the matter?'. As the woman does not know the medical term, she resorts to sign language which the narrator has to interpret: 'He must have died of pneumonia'. No voluntary explanation is offered to the narrator, he has to initiate the conversation, direct the questions, hence constraining the content of the conversation as well as defining the relations between the discourse participants: 'I turned to Petrus. 'Who was this boy?''. Although Petrus follows the narrator outside, he does not offer any explanations and the narrator is forced to ask him the respective questions.

The structure of the dialogue is similar to that of an interview, the narrator asks questions, demands answers. Yet these are often not provided, or provided incorrectly. This is a strong feature of this short story in general and may reflect the only power left

to the inferior discourse participants. However, that power does not last, the narrator eventually obtains answers. Ironically he is 'in the dark', only light shows him glimpses of the truth ('when the light caught his face, I saw that he looked acutely embarrassed, 'The light of a candle at the floor showed that Petrus was weeping'), of human emotion of which he has no part. The short, simple sentence constructions the narrator uses to ask questions show an adaptation to the supposed standard of his listener's English. This may seem like a positive act on behalf of the narrator, yet it further emphasises his complete command of the situation: he has access to various discourse types and by his choice of discourse type determines the contributions of the other participants. The text does not show any actual conversational turns, the narrator asks the questions which are or are not answered, no real dialogue takes place.

> "Welcher der Männer ist es denn?" fragte ich Albert, als wir beide den tanzenden Schein meiner Taschenlampe folgten.
> "Er ist zu krank. Ganz krank, Baas", erwiderte er.
> "Aber wer? Franz?" Ich erinnerte mich, daß Franz in der vorausgegangenen Woche schlimm gehustet hatte. Albert antwortete nicht. Er hatte mir den Pfad überlassen und trottete in dem hohen, dürren Gras neben mir her. Als das Licht der Lampe sein Gesicht streifte, sah ich, daß er ganz verstört dreinblickte. "Worum handelt es sich denn eigentlich?" fragte ich.
> Er senkte im Blick der Lampe den Kopf. "Es handelt sich nicht um mich, Baas. Ich weiß von nichts. Petrus, er schickt mich."
> ...
> "Was ist denn passiert?" fragte ich.
> Die Frau klopfte sich an die Brust und schüttelte den Kopf, um das Schmerzhaft-Unmögliche des Atemholens anzudeuten.
> Er mußte an Lungenentzündung gestorben sein.
> Ich wandte mich an Petrus. "Wer ist dieser Mann? Was wollte er hier?" Im Schein einer auf dem Boden stehenden Kerze sah ich, daß Petrus weinte.
> Er folgte mir über die Schwelle.
> Als wir draußen standen, im Dunkeln, wartete ich auf eine Äußerung seinerseits - vergeblich.
>
> (W2.1)

The highly derogatory 'boy' is omitted in this text and substituted with 'Männer', a neutral and ideologically uncontested term. Hence the impact of unequal power relations is slightly weakened in the W2.1 text, however, the simple sentence structure

of the answer Albert gives, is maintained. The use of 'baas' is not consistent with the choice of translating the term 'boy' as 'Mann'. Also, it is to be doubted whether the W2.1 reader will understand the connotation or even denotation of 'baas' which is not rendered in italics or capitalised like a German noun. Thus the element of unequal power relations revealed by the choice of words is lost in the W2.1 text, although the inequality with regard to language competence is upheld. The translation of 'was walking long beside me' as 'trottete ... neben mir her' signifies a shift from the SA2.1 text. 'Trotten' has a connotative element of walking in a defiant, stubborn way, like a child. 'Acutely embarrassed' is translated as 'ganz verstört', which is a complete change of meaning. Whereas the SA2.1 phrase portrays Albert as merely embarrassed by the fact that he has to call his master in a matter in which he is not directly involved, the W2.1 text portrays him as deeply shattered by the death. The text has the same structure as the SA2.1 text, the declaratory speech acts, the power relations between the discourse participants are shown, with the exception of the translation of 'boy'.

> "Welcher Boy ist es?" fragte ich Albert, als wir dem schwankenden Schein meiner Taschenlampe folgten.
> "Er ist sehr krank, *Baas*", sagte er.
> "Aber wer? Franz?" Ich erinnerte mich, daß Franz letzte Woche einen schlimmen Husten gehabt hatte.
> Albert gab keine Antwort. Er hatte mir den Weg überlassen und ging neben mir im hohen, dürren Gras. Als der Schein der Lampe sein Gesicht erfaßte, sah ich, daß er völlig außer sich war. "Was ist denn nun los?" forschte ich.
> Er senkte den Kopf unter dem Lichtstrahl. "Ich weiß es nicht, *Baas*. Petrus schickt mich."
> ...
> "Was ist denn passiert?" fragte ich.
> Die Frau schlug sich an die Brüst und schüttelte den Kopf, um zu zeigen, wie jemand unter Qualen vergeblich nach Luft ringt.
> Er war offenbar an Lungenentzündung gestorben.
> Ich wandte mich an Petrus. "Wer war der Boy? Was hat er hier gemacht?"
> Im Schein einer Kerze, die auf dem Fußboden stand, sah ich, daß er weinte. Er folgte mir, als ich aus der Tür trat.
> Draußen, im Dunkeln, wartete ich, daß er spräche. Doch er sagte nichts.
> (E.2.1)

This text maintains the English 'boy' and the Afrikaans 'baas'. As a glossary is given at the end of the book, these words ought to have been included in the list, explaining their denotative and connotative meanings. As in the W2.1 text, the linguistic and social differences between the narrator and Albert become apparent by the use of language. 'Walking along beside me' is translated as 'ging neben mir' which is a rather more "neutral" expression than the W2.1 language. However, 'acutely embarrassed' is rendered as 'völlig außer sich', which signifies a shift away from the SA2.1 meaning to 'to be completely beside oneself'. The narrator's role of the investigator in command is emphasised by the translation of 'I said' as 'forschte ich'. 'It's not me, baas' is omitted in the translation, rendering Albert's answer more direct and without the defensive attitude that is apparent in the SA2.1 text. The E2.1 text has the same perlocutionary force as the SA2.1 and W2.1 text: the reader is able to infer from the textual cues that the relationship of the narrator with the other discourse participants is an unequal one. Yet this inequality is not uncontested, the narrator remains 'in the dark' and his power is sometimes rendered temporarily useless by the silences or answers that are not asked for.

The second text extract is a confrontation that is caused by the incident and consequences of the death of the young man and the narrator's irritation because he is supposed to investigate the incident.

> She was still staring at me, trying me out with those eyes - wasting her time, if she only knew.
> 'I'll have to notify the health authorities', I said, calmly. 'They can't just cart him off and bury him. After all, we don't really know what he died of.'
> She simply stood there, as if she had given up - simply ceased to see me at all.
> I don't know when I've been so irritated. 'It might have been something contagious'. I said. 'God knows.' There was no answer.
> I am not enamoured of holding conversations with myself. I went out to shout to one of the boys to open the garage and get the car ready for my morning drive to town.
>
> (SA2.2)

This textual sample illustrates the narrator's relationship with his wife which does not differ greatly from the relationship be has with his black employees. It is a relationship that is marked by a lack of communication, a lack of feelings for each other - except negative feelings. All reactions of his wife are non-verbal, yet powerful: 'She was still staring at me, trying me out with those eyes'. 'Those eyes' can see beyond his hypocrisy and he knows it, hence his defensive 'wasting her time, if she only knew'. His language register is very formal ('notify the health authorities') may be a device to distance himself from his critical wife and reflects his own authority - the authority, the power to inform others 'about this affair'.

He does not show any empathy for his employees or their feelings regarding the death. 'They can't just cart him off' trivialises the death as well as depersonalises the people involved. Not only does his wife not give him an answer, she does not even acknowledge him which arouses his anger ('I don't know when I've been so irritated') because it means a disrespect or even a challenge to his power, his authority. His apologetic and defensive explanation is greeted with yet another silence from his wife. His rather stilted 'I am not enamoured ...' illustrates his attempt to overcome the awkward situation by the use of a higher language register (a reassurance of control) which is a marked contrast to 'I went out to shout to one of the boys...'. Although he has just complained about a failed instance of communication, the irony of his bellowed remark lies in the fact that he is unable to have conversations, unable to interact with other people, which is the consequence of his hypocrisy and authority. The text contains many relational phrases ('notify the health authorities', 'they', 'not enamoured of holding conversations') which are all illustrations of the social relations between the characters in the short story.

> Sie starrte mich noch immer an, als wolle sie mich einer gewissen Prüfung unterwerfen - vergebliche Liebesmüh, wenn sie nur das Geringste geahnt hätte. "Ich werde die Gesundheitspolizei benachrichtigen müssen", sagte ich ganz ruhig. "Sie können den Toten nicht so mir nichts, dir nichts

fortschaffen und begraben. Schließlich wissen wir im Grunde auch gar nicht, woran er gestorben ist."
Sie stand einfach da, als ob sie es aufgegeben hätte - ich hatte aufgehört, für sie dazusein.
Ich weiß nicht, wann ich mich je im gleichen Maße gereizt gefühlt hätte.
"Es hätte ja auch etwas Ansteckendes sein können", fuhr ich fort. "Ist es nicht so?"
Keine Antwort.
Ich bin nicht gerade darauf erpicht, längere Selbstgespräche zu führen. Ich ging aus dem Zimmer und rief einem der Schwarzen zu, er solle die Garagentür öffnen und für meine allmorgendliche Fahrt in die Stadt den Wagen zurechtmachen.

(W2.2)

The W2.2 text, as the SA2.2 text, contains many relational words (Liebesmüh', 'fortschaffen', 'Schwarzen') that are indicative of the narrator's attitude. The subjunctive 'als wolle sie mich einer gewissen Prüfung unterwerfen' is an interpretation of Lerice's reaction and reflects less certainty than the wording in the respective SA2.2 text. 'Liebesmüh' is ironic as there does not appear to be any love or even respect and dignity between the spouses. The cohesion of the subordinate clause 'wenn sie nur das Geringste geahnt hätte' is not clear, the concession 'wenn' does not follow logically on the main clause. It is a literal translation of the SA2.2 text. Again, the word choice in 'Sie können den Toten nicht so mir nichts, dir nichts fortschaffen...' reflects the narrator's attitude - he dismisses the entire incident as a ridiculous nuisance. As in the SA2.2 text, the persons involved are referred to by the impersonal 'sie'.

Whereas 'God knows' in the SA2.2 text is a rhetoric conversation filler, the W2.2 text has a more direct, if also rhetoric request for an answer. The W2.2 text shows a consistency with regard to the translation of 'boy', here referred to as 'Schwarzen'. The verb 'zurechtmachen' seems an odd translation in the context, as it usually only refers to animate objects. Except for the form of address for the narrator's employees, the text reflects the locutionary and illocutionary structure of the SA2.2 text: the narrator's frustration with his wife, her "weapon" of silence, his reactions to her and his relationship with humans he considers inferior to him.

Sie starrte mich noch immer an, mit diesem prüfenden Blick. Sie vergeudete ihre Zeit, das hätte sie wissen sollen.
"Ich werde der Gesundheitsbehörde Bescheid geben müssen, sagte ich ruhig. "Sie können ihn nicht ohne weiteres wegkarren und beerdigen. Schließlich wissen wir gar nicht, woran er gestorben ist."
Sie stand einfach da, als habe sie's aufgegeben - sie nahm mich einfach nicht mehr wahr.
Ich kann mich nicht erinnern, daß ich je so gereizt gewesen wäre. "Vielleicht war es etwas Ansteckendes", sagte ich. "Wer kann das wissen."
Es kam keine Antwort.
Ich führe nicht gern Selbstgespräche. Ich ging hinaus und schrie einem der Boys zu, er solle die Garage öffnen und mein Auto fertigmachen für meine morgendliche Fahrt in die Stadt.

(E2.2)

The cohesion of 'Sie vergeudete ihre Zeit, das hätte sie wissen sollen' is much clearer in this text. The word choice ('Sie können ihn nicht ohne weiteres wegkarren und beerdigen') defines the narrator's relation to realities - as merely trivial if black people are concerned. The text is similar to the SA2.2 and W2.2 text with the exception of the last two sentences. 'Ich führe nicht gerne Selbstgespräche' is considerably more curt and less stilted than the corresponding sentences in the SA2.2 and W2.2 text. However, the subsequent sentence creates a greater contrast and hence a stronger irony than either of the above texts: 'Ich ging hinaus und schrie einem der Boys zu, er solle die Garage öffnen...'. This reveals the narrator's absolute inability to conduct a "normal" conversation, i.e. a conversation where the participants enjoy a more or less equal status and where the display of power or obtaining specific information is not one of the major components of the interaction. The narrator's words are either futile in the sense that the do not evoke a two-way communication, or they are questions and demands issued.

The third extract is taken from the end of the short story, shortly before it becomes apparent that the body of the dead man cannot be found, nor can the money for the funeral be refunded. It becomes clear that all efforts of the narrator have been futile.

> And every evening when I got home, Petrus was waiting in the kitchen. 'Well, they're trying. They're still looking. The *Baas* is seeing to it for you, Petrus', I would tell him. 'God, half the time I should be in the office I'm driving around the back end of town chasing after this affair', I added aside, to Lerice, one night.
> She and Petrus kept both their eyes turned on me as I spoke, and, oddly, for those moments they looked exactly alike, though it sounds impossible: my wife, with her high, white forehead and her attenuated Englishwoman's body, and the poultry boy, with his horny bare feet below khaki trousers tied at the knee with string and the peculiar rankness of his nervous sweat coming from his skin.
>
> (SA2.3)

Petrus' presence in the kitchen every evening forces the narrator to speak to him. He does so in a very condescending manner: 'The baas is seeing to it for you, Petrus.' He refers to himself in the third person and by the title Petrus would address him: - speaking to Petrus as if he were a child who does not quite understand the use of pronouns yet. This is another instance where discourse is used to determine relations of power. Also, the narrator sees himself as acting on Petrus' behalf, a rather dubious proxy as it must seem to Petrus who, however, does not have another choice; he cannot deal with the 'authorities' himself because he is linguistically and socially disadvantaged. The narrator voices his contempt and irritation ('... chasing after this affair') to Lerice who, consistent with her previous reactions to her husband, merely stares as him, this time with the support of Petrus. The narrator feels their antagonism towards him, an antagonism that seems to eradicate any external differences between his wife and Petrus ('for those moments they looked exactly alike') and causes them to appear similar in their "ugliness" ('attenuated Englishwoman's body', 'horny bare feet', 'rankness of his nervous sweat'). He finds the 'poultry boy' as repulsive as his wife who, in her silence, supports the black man. The narrator's only resort to "revenge" is the description of his wife and Petrus, "lowering" the former to the status of the latter which does not remain without impact as he is the narrator of the short story, it is him to whom the voice is granted.

> Und jeden Abend, wenn ich heimkam, stand Petrus wartend in der Küche. "Nun, sie bemühen sich wenigstens. Sie suchen noch immer. Der Baas wird ihnen schon einheizen, Petrus", sagte ich dann zu ihm. "Du lieber Himmel, die halbe Zeit, die ich eigentlich im Büro sitzen müßte, fahre ich um dieser verdammten Sache willen in irgendwelchen Außenbezirken der Stadt herum", fügte ich eines Abends, diskret zu Lerice gewandt, hinzu.
> Sie und Petrus hielten beide während dieser Worte den Blick auf mich gerichtet, und merkwürdigerweise sahen sie dabei einander ganz ähnlich, so unglaubhaft es auch klingen mag: meine Frau mit ihrer hohen weißen Stirn und dem feinknochigen Körper einer Engländerin - und der Hühnerstallneger mit seinen schwieligen, nackten Sohlen und den Khakihosen, die am Knie mit einem Faden zusammengeschnürt waren, und mit dem merkwürdigen scharfen Geruch des seiner Haut entströmenden Angstschweißes.
>
> (W2.3)

The texts reflects the narrator's condescending manner of addressing Petrus. Whereas the SA2.3 text portrays the narrator as proxy acting on behalf of Petrus, the narrator seems even more aggressive and authoritative, showing his superiority over what must seem to Petrus like an unreal, unattainable structure - the 'authorities': 'Der Baas wird ihnen schon einheizen, Petrus'. The narrator's reference to the 'affair' in his remark to his wife is also more extreme: 'fahre ich um dieser verdammten Sache willen ...'. The description of his wife is less negative, she appears rather noble and sophisticated ('ihrer hohen weißen Stirn und dem feinknochigen Körper einer Engländerin'). However, the translation of 'poultry boy' is a most insulting term: 'Hühnerstallneger'. It reduces Petrus who is responsible for the poultry to a "hen-houses nigger" with all its associations of low manual labour, excrements, social status etc. In terms of showing the narrator's disgust with black people and his wife's opposition, the translation has a much greater perlocutionary effect, as it is so obviously racist and derogatory that it cannot be ignored by the reader. The last sentence is long and complex and represents a contrast to the staccato-like answers the narrator gets from his employees and the silence of his wife. It illustrates his linguistic competence and hence social superiority.

> Und jeden Abend, wenn ich nach Hause kam, wartete Petrus in der Küche. "Tja, sie bemühen sich. sie suchen noch. Der *Baas* kümmert sich für dich darum, Petrus", sagte ich ihm dann. "Mein Gott, die Hälfte der Zeit, die ich

> im Büro sein müßte, verbringe ich damit, am anderen Ende der Stadt herumzukutschen und diese Sache zu verfolgen", fügte ich eines Abends, nur für Lerice verständlich, hinzu.
> Sie und Petrus sahen mich unverwandt an, während ich sprach, und in solchen Augenblicken, so unglaublich es klingt, glichen sie einander völlig - meine Frau, die hagere Engländerin mit der hohen weißen Stirn, und der Hühnerboy mit den schwieligen nackten Füßen, der an den Knien zusammengebundenen Khakihose und dem starken Geruch von nervösem Schweiß, den seine Haut ausströmte.
>
> (E2.3)

In this text the narrator regard himself merely as proxy, as in the SA2.3 text ('Der Baas kümmert sich für dich darum, Petrus'), yet 'tja', an expression that does not have any meaning on the locutionary level, on an illocutionary level shows the helplessness and irritation of the narrator with regard to the incident. His remark to Lerice is 'nur für Lerice verständlich' which weakens the impression of unity of Lerice and Petrus. Petrus now merely looks at the narrator, he does not look accusingly at him as he could not have understood the remark. 'For those moments' is translated as 'in solchen Augenblicken' which is a mistranslation in the sense that the German suggests previous situations of this kind, whereas the English refers to the duration of this particular instance only. Lerice is described in less flattering terms as in the W2.3 text ('die hagere Engländerin') and 'poultry boy' is translated as 'Hühnerstallboy'. The derogatory implication of this term may be lost on the reader who may not understand the connotation of the word 'boy' has in the South African context (cf. above). 'Nervöser Schweiß' is a metaphor that is created by the translator, whereas 'Angstschweiß' is the common expression in German.

The three text samples analysed all show clearly the various aspects of power in discourse. Although the translations show shifts , the illocutionary and perlocutionary impact of the text is maintained by the translations. Apart from minor shifts regarding emphasis, connotations and more generally the illocutionary force and perlocutionary force of the texts, no shifts with regard to the intentionality of the different texts could be noted. Both the W texts and E texts are remarkably similar to each other and to the

SA texts as far as paragraphing, sentence structure, punctuation and lexis are concerned.

An assessment of the discourse analysis as well as an contextualization of the micro-analysis within the macro-analysis is required in order to obtain a more general criticism of the texts. However, as stressed before, the assessment does not claim to be conclusive; the analysis of the texts concentrates on one focus only: the presentation of South African society and the actants within it. No conclusions based on the analysis can thus be made on "translational strategies" or "norms" with regard to the translation of Gordimer's short stories in general.