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CASE STUDY: THE REPRESENTATION OF VIOLENCE IN *WAYS OF DYING* (1995) AND IN ITS FRENCH VERSION *LE PLEUREUR* (1999)

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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.

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ABSTRACT

This study examines the representation of violence in Zakes Mda's *Ways of Dying* and its representation in the French translation, *Le pleureur* (1999). It is theoretically grounded in the narrative theory of Gérard Genette (1980), and the analysis is carried out through a contrastive analysis of the source text (ST) and the target text (TT), using Norman Fairclough's Critical Discourse Analysis (1989), Paul Simpson's (1993) approach to text analysis, Jeremy Munday's Systemic Model for Descriptive Translation Studies (2002), and the systemic functional grammar (SFG) as developed by Halliday (1994).

The study aims to answer the following questions:
How is violence represented in post-modern South African literature with reference to Zakes Mda's *Ways of Dying* (1995)?
How is violence represented in the source text (ST) and target text (TT) on the thematic and linguistic levels? In order to answer this question a comparative study of the representation of violence in certain extracts from *Ways of Dying* (1995) and its French translation, *Le pleureur* (1999) is carried out so as to gain insight into the cross-cultural representation of the theme, given that 'each culture acts as a frame within which external signs or "reality" are interpreted' (Katan, 2004: 3).

An analysis of the shifts that have occurred in the translated extracts allows for the identification of the norms and constraints operative in the translation act.
The study formulates hypotheses regarding the reasons for the shifts identified.

DECLARATION

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

…….

Kahoua Bassa

This……day of…… 2009

DEDICATION

FOR MY LATE PARENTS AND BROTHER CELESTIN

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ABBREVIATIONS

ST:	Source Text (*Ways of Dying*)
TT:	Target Text (*Le Pleureur*)
STE 1:	Source Text Extract one
TTE 1:	Target Text Extract one
SL:	Source Language
TL:	Target Language

INTRODUCTION

Aim

This study focuses on the representation of violence in Zakes Mda's *Ways of Dying* (1995) and its translation into French, *Le pleureur (*1999) by Catherine Glenn-Lauga. For many decades, black South African writers have devoted their time to writing about the different forms of violence and oppression against the black population under apartheid. Even if the orientation given to their works is justified by the prevailing context, black South African writers have been criticized on the grounds that their works were 'unartistic' (Ndebele, 1991).

Ways of Dying breaks with what many critics, such as Lewis Nkosi (1973) and Njabulo Ndebele (1991), have labelled as 'protest literature' or 'the tradition of spectacle'. Like black South African writers under the apartheid era, Mda narrates the impact of institutional violence on black South Africans' lives, as well as violence perpetrated within black South African communities. In what way is Mda's writing in *Ways of Dying* different from 'protest literature?

This study is designed to show how specific Mda's representation of violence is and how the characters of the novel cope with the different forms of violence they face in their daily lives. The study also pays specific attention to the representation of violence in the French translation of the novel, *Le pleureur* (1999), given that 'each culture acts as a frame within which external signs or "reality" are interpreted' (Katan, 2004: 3). In other words a descriptive analysis of the representation of violence of the source and target text extracts is carried out in order to gain insight into the cross-cultural representation of this theme. The shifts occurring in the target text extracts allow for the identification of the norms and constraints operative in the process of creating texts for different audiences, as well as the impact of the shifts on the meaning of the messages.

Rationale

Zakes Mda is an important writer in both South African and international contexts; he is seen by many critics, such as Margaret Mervis (1998), Johan van Wyk (1997), Rachel Swarns (2002) and Irene Visser (2002), as one of the most "critically acclaimed" authors of the post-apartheid black South African literary scene. Commenting on *Ways of Dying*, Irene Visser says, 'Zakes Mda's *Ways of Dying* has attracted considerable attention in the short history of its existence' (2002: 39). This book has won literary awards, been made into a play, and been adapted into a jazz opera called '*Love and Green Onions*' (Visser, 2002). Mda's works have been translated into many local and foreign languages.

Ways of Dying also marks Mda's debut as novelist, rather than just playwright and poet. Despite the dismantling of apartheid in South Africa, the phenomenon of violence is still pervasive in the country and has become a theme in South African writing. Moreover, this phenomenon transcends South African boundaries and appears to be a global concern. It is therefore relevant to see the kind of response a writer can offer to this situation, besides those suggested traditionally by politicians, sociologists, psychologists etc. This study is relevant in that it addresses the issue of culture and the exchange of texts, and highlights the relationship between South Africa and France as symbolised by the presence in South Africa of French cultural institutions such as *Alliance française* and *Institut français d'Afrique du Sud* (*IFAS).*

Structure of the Report

In an attempt to answer the main question of this study, that is, how the theme of violence is represented both in the ST and TT, Gérard Genette's (1980) narrative theory, a theory later supplemented by Paul Simpson (1993), is used, as well as M.A.K Halliday's (1994) systemic functional grammar (SFG). As for the descriptive analysis of the source text (ST) and target text (TT) extracts, Jeremy Munday's (2002) Systemic Model for Descriptive Translation and Gideon Toury's approach are mainly used.

This research report is divided into three chapters. Chapter One sets out the theoretical and methodological framework of the study. Firstly, it determines and analyses narrative

categories such as *mood, point of view, and focalization*. Here, the narrative theory of Genette (1980) and Simpson (1993) is used. The theoretical framework is supplemented by Halliday's (1994) systemic functional grammar in order to analyse grammatical categories such as *modality* and *transitivity*. Secondly, the chapter provides the methodology to be used to describe the translation of the theme of violence. This methodology, based on Munday's (2002) model, outlines the steps of the descriptive analysis of source and target text extracts.

Following the methodology provided by Munday (2002), Chapter Two deals with the respective backgrounds of the source text, *Ways of Dying*, and the target text, *Le pleureur*. This chapter examines the conditions of production of *Ways of Dying* and the reasons for its French translation, *Le pleureur*. Chapter Three, entitled "Comparative Analysis of Source and Target Text Extracts", represents the practical aspect of this study. Five extracts from the source and target texts are analysed separately and compared. An attempt is made to explain the reasons for the shifts and, ultimately, their impact on the meaning of the messages provided. This chapter is grounded in Munday's Systemic Model for Descriptive Translation, into which Halliday's (1994) systemic functional grammar categories are incorporated in order to highlight 'the three interconnected strands of meaning in a text' (Munday, 2002: 78). These meanings are called the *metafunctions* of language, namely the *ideational*, the *interpersonal* and the *textual*. The conclusion of the report attempts to draw together the findings of the different chapters and focuses on the shifts that occurred in the translation process.

CHAPTER I
THEORETICAL AND METHODOLOGICAL FRAMEWORK

Theoretical framework

The representation of violence in *Ways of Dying* (1995) and in its French translation *Le pleureur* (1999) falls within the framework of literary translation. This case study is grounded in Gérard Genette's (1980) narrative theory, which was later supplemented by Paul Simpson (1993). The analysis of the source text (ST) and the target text (TT) is carried out using the systemic functional grammar (SFG) as developed by M.A.K. Halliday (1994), Simpson's (1993) approach, and various aspects of Norman Fairclough's (1989) critical discourse analysis. For the comparative analysis of the source text (ST) and the target text (TT), Jeremy Munday's (2002) Systemic Model for Descriptive Translation Studies is used.

How does Mda represent violence in *Ways of Dying* and how is it represented by the translator in *Le pleureur*, the French version of the book? To explore this question Genette's (1980) distinction between three fundamental entities is used: the story, the narrative and the act of narrating. Genette (1980) uses *story* to 'refer to the signified or narrative content (even if this content turns out, in a given case, to be low in dramatic intensity or fullness of incident)'; *narrative* 'for the signifier, statement, discourse or narrative text itself'; and *narrating* 'for the producing narrative action and by extension, the whole of the real or fictional situation in which that action takes place' (1980: 27). The representation of violence in Mda's novel *Ways of Dying* and its French version *Le pleureur* needs to be based on the analysis of narrative discourse in order to determine the narrative categories such as point of view, mood and focalization, that is, 'the relationships between narrative and story, between narrative and narrating […] and between story and narrating' (Genette, 1980: 29). The analysis of narrative discourse

focuses on the category of *point of view* insofar as the other narrative categories converge with it (Simpson, 1993: 12). Genette (1980) confirms this when he states:

> What we are calling, for the moment and through metaphor, narrative perspective - in other words, the second mode of regulating information, arising from the choice (or not) of restrictive "point of view" - is, of all the questions having to do with narrative technique, the one that has been most frequently studied, […] with indisputable critical results […].
>
> (Genette, 1980: 185-6)

The first narrative category developed by Genette (1980) and useful to this study is the category of *mood*. According to Genette, if the category of tense clearly applies to the stance of narrative discourse, that of mood might seem a priori to be irrelevant, because the function of narrative is not to give an order, express a wish, state a condition, etc., but rather simply to tell a story and therefore to "report" facts (real or fictive). Its mood, or at least its characteristic mood, can, strictly speaking, only be the indicative. Genette shows clearly that instead of reporting facts (real or fictive) objectively, writers subtly tend to project their own point of view in their works; in other words, they project their subjective perception of the narrated fact in the narrative. It is therefore relevant in this study to analyse the category of mood. According to the Littré dictionary, the *mood* is the 'name given to the different forms of the verbs that are used to affirm more or less the thing in question and to express … the different points of view from which the life or the action is looked at'. This category is very valuable in the analysis of literary works.

Narration, oral or written, is a fact of language, and it is therefore interesting to see how Mda uses language to represent violence in a specific way, insofar as he 'selects from options available in the system' (Janks, 2005: 97). It is another way to indicate that it is possible to narrate in many different ways; 'Indeed, one can tell *more* or tell *less* what one tells, and can tell it *according to one point of view or another*' (Genette, 1980: 161-2).

> *Modality* refers broadly to a speaker's attitude towards, or opinion about, the truth of a proposition expressed by a sentence. It also extends to their

> attitude towards the situation or event described by a sentence. Modality is therefore a major exponent of the *interpersonal* function of language.
>
> (Simpson, 1993: 47)

At this point, it is important to lay great stress on the contribution made by Simpson (1993) regarding the narrative categories; indeed, he has supplemented Genette's approach of narrative theory significantly. Simpson's approach is based mainly on Roger Fowler's (1986) approach. According to Simpson (1993), 'Fowler […] identifies a variety of grammatical means for conveying modal commitment, amongst which are included modal auxiliaries, modal adverbs (or sentence adverb), evaluative adjectives, generic sentences and verbs of knowledge, prediction and evaluation' (Simpson, 1993: 47). Simpson identifies three modal systems in English, namely *deontic* modality, *boulomaic* modality and *epistemic* modality. He defines those modal systems as follows:

> Deontic modality, first of all, is the modal system of 'duty', as it is concerned with the speaker's attitude to the degree of obligation attaching to the performance of certain actions. […] Deontic expressions may also combine adjectives and participles in 'BE…THAT' and 'BE …TO' constructions representing a comparable continuum of commitment. […] *Boulomaic* modality […] is extensively grammaticized in English in expressions of 'desire'. Modal lexical verbs, indicating the wishes and desires of the speaker, are central in the boulomaic system,[…] The epistemic system is possibly the most important regarding the analysis of point of view in fiction […] [it] is concerned with the speaker's confidence or lack of confidence in the truth of a proposition expressed.
>
> (Simpson, 1993: 47-8)

Based on Simpson's approach, the grammatical features useful to determine Mda's attitude toward the phenomenon of violence are indisputably modal auxiliaries such as *could*, *may*, *must*, *might*, *should* etc.; modal lexical verbs such as *think*, *suppose*, *believe* etc. and modal adverbs such as *arguably*, *may be*, *perhaps*, *possibly*, *probably*, *certainly*, *supposedly*, *allegedly* etc.

However, it must be pointed out that speakers also have the possibility of expressing a basic proposition in its "raw" form. Simpson refers to this kind of proposition as *categorical assertion*. '*Categorical assertions* express the strongest possible degree of the

speaker's commitment; in this respect, they are "espistemically non-modal (Lyon quoted in Simpson, 1993: 49).

One important aspect of the category of modality is that it will enable me to highlight the interpersonal function of language taking place in the representation of violence by Mda. In other words, it will be useful to identify 'meaning as exchange' (Halliday: 1994: 68).
The second category useful for this study is the system of transitivity. This category is useful in the comprehension of the narrative categories as developed by Genette (1980). The transitivity system is relevant to the analysis of narrative insofar as,

> [i]n its role as a representation, the clause sets up a model of human experience, in terms of processes that take place around us and inside us. Now, processes are construed by the grammar in terms of three components: the process itself; the participants in that process, like the Actor and Goal […] and any circumstantial factors such as time and place.
>
> (Halliday, 1994: 52)

The system of transitivity is used in this study because it allows me to determine the features of the processes used by Mda; more specifically, it will be helpful in identifying the specific way Mda represents violence. Supplementing Halliday's approach, Simpson (1993) says '[t]ransitivity refers generally to how meaning is represented in the clause; it shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them' (Simpson, 1993: 88).

The category of transitivity is a useful tool for this study insofar as it helps

> [t]o uncover how certain meanings are foregrounded while others are suppressed or obfuscated. In this way, the transitivity model provides one means of investigating how a reader's or listener's perception of the meaning of a text is pushed in particular direction and how the linguistic structure of a text effectively encodes a particular "world-view". This world-view will, of course, be that of the producer(s) of the text.
>
> (Simpson, 1993: 104)

According to Simpson, '[p]rocesses can be classified according to whether they represent actions, speech, states of mind or simply states of being' (1993: 88). Based on Simpson's approach, processes can be classified as follows:

Material processes:

These are simply processes of *doing*. They have two inherent participants roles associated with them: the Actor, or the "doer" of the process expressed by the clause, and an optional Goal that represents the person or the entity affected by the process. It is important to specify that this type of process 'can be subdivided on the basis of finer distinctions in meaning' (Simpson, 1993: 89). Those distinctions will be highlighted in the ambit of the analysis of the extracts of *Ways of Dying*.

Verbal processes

According to Simpson (1993), these are processes of *saying*; the participant roles associated with verbal processes are that of *sayer* and *target*. The role of *verbiage* may be added to this, which refers to that which is said.

Mental processes

This category accounts for processes of *sensing*; 'these processes are "internalized" and, as such, are quite different in quality to the "externalized processes of doing and speaking' (Simpson, 1994: 91). Like material processes, mental processes can be subdivided. Once again the distinctions will be highlighted during the analysis of the different extracts.

Relational processes

These are processes of *being*; 'quite often, they signal that a relationship exists between two participants without suggesting that one participant affects the other in a way' (Simpson, 1993: 91). Halliday is very explicit with regard to this process. According to him,

> [A]s the term "relational" suggests, this is not "being" in the sense of existing. […] In relational clauses, there are two parts to the

> "being": something is being said to "be" something else. In other words, a relation is being set up between two separate entities.
>
> (Halliday, 1994: 119)

Within the relational process, Halliday (1994) distinguishes *intensive* in the form *'x is a'*, *circumstantial* in the form '*x is at a*', and *possessive* in the form '*x has a*'. In order to be clearer, Halliday (1994) specifies that each of these comes in two distinct modes, *attributive* and *identifying*.

> The difference between the attributive and identifying mode is that the identifying ones are reversible, so that the *x* and *a* can be switched around: "*Tom is the leader/the leader is Tom.* The attribute ones are not reversible: there is no form *wise is Sarah* […] from the original *Sarah is wise.*
>
> (Halliday, 1995: 119-20)

The system of transitivity is useful in determining the ideational function of language, in other words, how meaning is expressed through representation. As Simpson says, 'It should be clear [..] that the choice whether to include or omit agency from a process constitutes an important part of message construction' (Simpson, 1993: 94). In this regard, Fairclough's (1989) approach to text analysis is useful for this study, because he emphasises certain vocabulary and grammar features for the understanding and interpretation of texts; he provides us with questions that are relevant to message construction: What types of *process* and *participant* predominate? Are sentences active or passive? Are agencies unclear? (1989: 119). With regard to these items, in the Cambridge Grammar of English (2006), it is stated that

> the active voice is the most frequent form, typically chosen to state something about the agent of an action […] The agent is expressed as the grammatical subject and normally initiates the action.
>
> (2006: 476)

When the passive voice is chosen, the standing point of the message is the person or thing that is the affected participant of the action (Cambridge Grammar of English, 2006: 476).

When analysing the clauses of the extracts chosen, consideration is given to the voice of the verbs as well as to the participants (agent and goal). Halliday's (1994) approach is applied to clarify Mda's representation of violence insofar as

> [t]he typical UNMARKED form, in an English declarative (statement-type) clause, is the one in which Theme, Subject and Actor are conflated into a single element.
>
> (Halliday, 1994: 33)

Some active constructions that make the Actor the first element in the clause and that shift the goal towards the end of the clause tend to place considerable emphasis on the agents involved in the process. Some passive constructions, in contrast, tend to put the goal (the affected participants) in a position of focal prominence, while placing the Actor in a less prominent position. In some cases, the agent is simply deleted from the process. There are a number of reasons why such a choice might be made. For example, the entity responsible for an action may not be known, or may not be considered relevant, or may be simply obvious. Sometimes,

> [t]he agentless passive enables focus to fall on the process. […] Reference to the agent(s) may be omitted in order to deflect possible criticism, because it may be embarrassing/inappropriate to mention the agent, or because it may be necessary to omit such reference.
>
> (Cambridge Grammar of English, 2006: 482 a)

The transitivity system has an important relation to the system of voice. According to the Cambridge Grammar of English,

> voice gives information about the roles of different participants (agent or recipient) in an event. Voice may be active or passive. Voice changes the semantic relationship between the grammatical subject and object of a verb.
>
> (2006: 145)

The exploitation of the different categories reviewed so far is used to determine the point of view, which according to Simpson is decisive in narrative and must be prioritized in the context of literary communication (1993: 12). Following Simpson's approach I can

say that four categories of point of view are identifiable: *spatial* point of view, *temporal* point of view, *psychological* point of view and the *ideological* point of view. Let me specify that my focus will not be on the latter one as it does not fall in the ambit of this study.

According to Simpson, the *spatial* point of view 'concerns the "camera angle" adopted in a text, whether this be a "bird's-eye" view of events or the restricted viewpoint of a single observer' (Simpson, 1993: 12). As Simpson says, this category will be helpful in the location or the context of the narrated story. As for the *temporal* point of view, 'it relates generally to the impression which a reader gains of events moving rapidly or slowly, in a continuous chain or isolated segments' (Fowler, 1986: 127). Under this category, attention will be given among other items to the flashbacks, previsions, disruptions, and "duration". With regard to the narrative category of duration developed by Genette (1980) Simpson says, 'Duration refers to the temporal span of a story, and, more specifically, to the ways in which the narration of some events may be accelerated or decelerated relative to the story as a whole' (Simpson, 1993: 20). The *temporal* point of view is also useful to this study because it enables me to situate the occurrences of violence represented by Mda in time. Spatio-temporal points of view are constructed by writers using certain techniques; specifically, they use linguistic devices such as the system of *deixis*. According to Simpson,

> [d]eixis may be loosely characterized as those "orientational" features of language which function to locate utterances in relation to speakers' viewpoints. *Spatial* deixis is realized through terms which denote the relationship of objects to a speaker, or which signal how a speaker is situated in physical space. *Temporal* deixis, by contrast, concerns the way in which the time of the events referred to in an utterance interacts with the time of the utterance itself.
>
> (Simpson, 1993: 13)

The spatial dexis examined are: deictic adverbs, such as *here* and *there*, and demonstrative pronouns, such as *this* and *that*. In Simpson's (1993) approach, they are 'the purest indicators of directionality and location' (Simpson, 1993: 13). Consideration

is also given to deictic verbs; with regard to time deictic, the adverb *now* 'expresses proximal reference, which translates as something like "at the time at which the speaker is speaking", whereas its distal counterpart, *then*, indicates that the events referred to took place at a time anterior to the time of speaking' (Simpson, 1993: 14).

In fact, the *spatial* and *temporal* points of view serve the *psychological* point of view; they can be regarded as a subsystem of point of view on the psychological plane. With regard to this latter category, the linguistic manifestation of the speaking voice(s) highlights Mda's position concerning his representation of violence. **'**Psychological point of view refers to the way in which narrative events are mediated through the conscious of the "teller" of the story' (Simpson, 1993: 11). In his approach, Genette (1980) distinguishes three aspects of point of view, which he calls *focalization* (in Simpson, 1993: 33):

1. *Zero focalization*: the narrative with omniscient narrator, where the narrator says more than any of the characters know.
2. *Internal focalization*: the narrative with restricted field or restricted omniscience, only fully realized in narrative of interior monologue (FID).
3. *External focalization*: the narrative where the narrator says less than a character knows.

Although Simpson recognizes that Genette's categories have been influential in narrative theory, he drops some of its aspects, particularly the concept of zero focalization. In this regard, he develops his own linguistic theory of point of view, which he terms *generative*. According to him, 'unlike the structuralist approach, which seeks to develop a grammar of narrative, the generative approach seeks to develop a grammar of the sentences which make up narratives' (1993: 35). Based on Fowler's (1986) approach, Simpson prefers the:

> distinction between *internal* and *external* narratorial viewpoints. Internal narrative is mediated through the subjective viewpoint of a particular character's consciousness, whilst in an external narrative events are described *outside* the consciousness of any participating

> character. […] Fowler then splits in two each of these types, thereby deriving a four-way classification.
>
> (Fowler quoted in Simpson, 1993: 39)

Fowler (1986) names the first aspect of point of view 'Internal type A'. It 'identifies as a predominantly first-person mode of narration from point of view and is characterized by a foregrounded *modality* and the use of *verba sentiendi* (words denoting thoughts, feeling and perceptions)' (Fowler quoted in Simpson, 1993: 39). It is useful to add that this type A appears as a very subjective mode of narration, 'as it is located entirely within a participating character's consciousness, manifesting their judgments on other characters, and their opinions on both realized and unrealized events of a story' (Fowler quoted in Simpson, 1993: 39).

The second internal mode developed by Fowler (1986), the 'type B', is a third-person narration. 'The perspective of type B is that of an "omniscient" narrator who claims knowledge of what is going on in characters' minds' (Fowler quoted in Simpson, 1993: 40). The external 'type C' is an impersonal form of third-person narration where the narrator does not report any psychological process. As for external 'type D', 'despite its externality, the persona of the narrator is highlighted by explicit modality and, in some cases, by first-person pronouns. Analysing the grammar of modality is useful when discussing psychological point of view.

To expand on the transitivity system, the thematic structure of the clauses is considered in this study; in other words, consideration will be given to the thematic analysis of the clauses which form part of the analysis of the extracts chosen. This is done according to Halliday's (1994) approach, where applicable. In fact,

> [i]n this area, a great deal of emphasis has traditionally been placed on theme rather than on rheme. By definition, theme represents the speaker's/writer's point of departure in each clause, which suggests that its organizational role is more important than that of rheme.
>
> (Baker, 1992: 126)

The theme in Halliday's perspective functions in the structure of the clause as a message; it has meaning as message, a quantum of information. It is that element that the speaker selects for "grounding" what he is going to say (Halliday, 1994: 34). For Halliday, 'a theme which is something other than the subject, in a declarative clause, we shall refer to as MARKED THEME' (1994: 44). In other words, *marked* can be considered as an untypical use of something. According to the Cambridge Grammar of English, 'marked word order is used to create various kinds of focus on particular elements for various purposes' (2006).

Since the main purpose of this study is the representation of violence in *Ways of Dying* and *Le pleureur*, that is, in two different languages, it must be borne in mind that

> [t]he lexical resources of a language influence to a large extent what can be said in that language as well as how it can be said. The lexical structure of a language, its stock of words and expressions and its established patterns of collocation, provide its speakers with ready-made ways of analyzing and reporting experience.
>
> (Baker, 1992: 82)

It should also be considered that

> [l]exical resources are not the only factor which influences the way in which we analyse and report experience. Another powerful factor which determines the kind of distinction we regularly make in reporting experience is the grammatical system of our language.
>
> (Baker, 1992: 82)

What can be seen is that '[c]hoices in language can be expressed grammatically or lexically, depending on the type and range of linguistic resource available in a given language' (Baker, 1992: 84).

As this study is designed to analyse certain extracts of source and target texts, consideration is given to the differences between the two languages involved here; that is, English and French, regarding their lexical and grammatical resources and specificities. Indeed, as Enkvist points out, 'a translator should be aware not only of cognitive

meanings and basic syntactic structures in his text, but also of its information dynamics' (1978a: 180). In other words, the translator must be aware of the rules governing word order in the source and target languages. Baker emphasises that,

> [t]he syntactic structure of a language imposes restrictions on the way messages may be organized in that language. The order in which functional elements such as subject, predicator, and object may occur is more fixed in some languages than in others.
>
> (Baker, 1992: 110)

Moreover, the linear arrangement of linguistic elements plays a role in organising messages at text level; in other words, word order is a textual strategy. In translation this consideration is of paramount importance 'because it plays a major role in maintaining a coherent point of view and in orienting messages at text level' (Baker, 1992: 110).

It is also important to consider the clause as carrying a message, rather than as a sequence of grammatical and lexical items (Baker, 1992: 121). This study analyses the clause as message. In other words, the clause as message is analysed in terms of its thematic structure, because 'over and above its propositional organisation in terms of elements such as subject/object and agent/patient, a clause also has an interactional organisation which reflects the addresser/addressee relationship' (Baker, 1992: 121). This thematic analysis, as specified earlier, is mainly based on Halliday's (1994) approach, which differs from the approach developed by the Prague School. 'The Hallidayan approach treats thematic and information structures as separate, though often overlapping features of discourse […]; linguists belonging to the Prague School by and large conflate the two structures and combine them in the same description' (Baker, 1992: 121).

The thematic analysis that is undertaken in this study is certainly based on Halliday's approach, but, more than this, it is supplemented by Baker's approach. Indeed, difficulties may arise when applying Halliday's model of thematic analysis to a given language. However, the most important thing to bear in mind as a translator is that 'translators must not underestimate the cumulative effect of thematic choices on the way we interpret text' (Baker, 1995: 129). For example,

> [i]n French the theme generally precedes the goal. In other words, French does not start with the core of the utterance, but leads the reader towards the goal which is thus the culmination of the message.
>
> (Vinay and Darbelnet: 1995:213)

Within the thematic analysis of the clause it is important to recall that a clause consists of two segments. The first one is called *theme:*

> The theme is what the clause is about. It has two functions: (a) it acts as point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view and, (b) it acts as point of departure by connecting forward and contributing to the development of later stretches. […] At clause level, a speaker announces the topic of his/her message by thematizing it, that is, by putting it in initial position.
>
> (Baker, 1992: 121)

The second element of the clause is the rheme:

> The rheme is what the speaker says about the theme. It is the goal of discourse. As such, it is the most important element in the structure of the clause as message because it represents the very information that the speaker wants to convey to the hearer. It is the rheme that fulfils the communicative purpose of the utterance.
>
> (Baker, 1992: 122)

Thematic choice involves selecting a clause element as theme, and it is important for a better understanding to specify that the main clause elements are **subject**, **predicator**, **object**, **complement** and **adjunct; '**in the Hallidayan model, thematic choice is expressed by placing one of these elements in the initial position in the clause' (Baker, 1992: 129). She adds that

> [t]hematic choice is always meaningful because it indicates the speaker's/writer's point of departure. But some choices are more meaningful than others, because they are more marked than others.
>
> (Baker, 1992: 129)

What is relevant in Baker's statement about thematic choice is that it establishes a correlation between meaning, choice, and markedness. As she says, 'a linguistic element carries meaning to the extent that it is selected; meaning is closely associated with choice, so that the more obligatory an element is, the less marked it will be and the weaker will be its meaning' (Baker, 1992: 129-30). In order to clarify this relationship between meaning, choice and markedness, one can refer to the place of adjectives in English. Placing an adjective in front of a noun in English means that its occurrence in this position is not significant in that it is not the result of a choice, unlike in French where it would be meaningful and therefore marked.

According to Baker, 'putting a time or place adverbial, such as *today,* or *on the shelf,* say, at the beginning of the clause, carries more meaning because it is the result of choice: there are other positions in which it occurs' (1992: 130). It must also be added that another aspect of this relationship has to do with expectedness and unexpectedness: 'the less expected a choice, the more marked it is and the more meaning it carries; the more expected, the less marked it is and the less significance it will have' (Baker, 1992: 130). For example in English, it is unexpected to put a complement in the initial position. This means that in English, in the initial position, a complement is highly marked and therefore 'indicates a more conscious effort on the part of the speaker/writer to highlight this particular element as his/her point of departure' (Baker, 1992: 130). The function of marked theme in this perspective is to foreground an item as the topic of the clause, or its point of departure; in other words, to make the chosen element more prominent or emphasise it. Baker qualifies this perspective adding that

> [I]n marked thematic structures, theme position is associated with local prominence at the level of the clause. Rheme position, on the other hand, is prominent on an overall discourse level. In other words, placing an element in theme position gives that element local, temporary prominence within the clause. Putting an element in rheme position means that it is part of what the speaker has to say, and that is the very core of any message.
>
> (Baker, 1992: 131)

This objection explains why the Hallidayan linguists identify three main types of marked theme in English: 'fronted theme, predicated theme and identifying theme' (Baker, 1992: 132). According to Greenbaum and Quirk, fronting involves 'the achievement of marked theme by moving in initial position an item which is otherwise unusual there' (in Baker, 1992: 132). For the purposes of my study, it is interesting to establish whether this function is realised in all languages in general, and in French specifically.

In English fronting, *time* or *place* is not highly marked insofar as adverbials are fairly mobile elements in English (Baker, 1992). In contrast, 'in French and Arabic, temporal adjuncts as theme position are more marked' (1992: 133). As for *object* and *complement*, 'the fronting of objects and complements is much more marked than the fronting of adjuncts in English because objects and complements are fairly restricted in position' (1992: 133-4). The objective of thematising an object or a complement in English is to introduce contrast and emphasise the writer's attitude toward the message. According to Baker, 'it foregrounds the expressive meaning of the utterance' (1992: 143). Apart from this possibility, 'unlike fronting, using the passive voice allows the speaker to select as theme what would have been the object of an active clause without making it marked' (Baker, 1992: 134). Fronting the predicator is, according to Baker, 'the most marked of all thematic choice in English' (1992: 135). However, she admits that 'authentic examples are hard to find because fronted predicators are very rare in English' (1992: 135).

The second type of marked theme is predicated theme. 'Predicating a theme involves using an **it-structure** (also called a **cleft structure**) to place an element near the beginning of the clause, as in *It was the book that received a great deal of publicity in China*. According to Baker,

> [T]he theme of an it-structure is not *It* but rather the element which occurs after the verb *to be*. *It* simply acts as an empty subject which allows a certain element such as *the book* to be placed near the beginning of the clause and be interpreted as its theme, that is what the message is about.
>
> (Baker, 1992: 135)

The functional relevance of predicated theme lies in the fact that it implies contrast.
The last of the main types of marked theme in the Hallydayan linguists' perspective is the identifying theme,

> [I]dentifying themes are very similar to predicated themes. Instead of using *It* (a cleft structure), an identifying theme places an element in theme position by turning it into a nominalization using a **wh-structure** (called a **pseudo-cleft structure**), as in *What the book received in China was a great deal of publicity*.
>
> (Baker, 1992: 136)

With regard to translation, I agree with Baker that 'predicated and identifying themes must be handled carefully in translation because they are far more marked in languages with relatively free word order, […]' (1992: 137).

In conclusion, the relevance of the thematic structure of a clause in Halliday's perspective lies in the fact that he has always insisted that, at least in English, the theme-rheme distinction is realised by the sequential ordering of clause element. 'Theme is the element placed by the speaker in first position in the clause; rheme is whatever comes after the theme. A rheme-theme sequence therefore has no place in Halliday's system' (Baker, 1992: 140). Baker's intention is to emphasise the limitations of Halliday's approach with regard to the category of thematic structure. Indeed, as stated earlier, in French for example, a clause does not start with the core of the utterance, but leads the reader towards the goal, which is considered as the substance of the message. This is also true for certain English thematic structures, such as the **wh-structure**.

According to the Cambridge Grammar of English, 'wh-cleft structures shift the focus to the end of the clause, the information in wh-clause is typically old or given in the context, while the copular complement contains the new, important information' (2006: 475d). The significance of the wh-structure also lies in the fact that 'it implies that the item in rheme position is chosen from a set of possible items as the one worthy of the hearer's/speaker's attention […]' (Baker, 1992: 136). In English some clauses are

introduced by *this*…/*that* + clause. According to the Cambridge Grammar of English, 'a clause introduced by *this* or *that* with a wh-cleft complement serves a similar purpose: a *this* clauses generally points forward and *that* clauses generally point back in the text' (2006: 475d).

On the whole, the relevance of the thematic analysis in all languages lies in the fact that 'syntactically, they indicate the roles of subject, object, etc; semantically, they indicate roles such as actor, patient, beneficiary; communicatively, they indicate the flow of information: in terms of theme/rheme, given/new or communicative dynamism' (Baker, 1995: 166). After discussing the theoretical categories used for this study, let me focus now on the methodological aspect of the study.

Methodological framework

The framework of the comparative analysis is based on the theories of four Descriptive Translation theorists, namely Munday (2002), José Lambert and Hendrik van Gorp (1985), and Gideon Toury (1995). In the early 1980s, Toury called for 'the need for translation studies to develop a proper systemic descriptive branch of the discipline to replace the isolated free-standing studies that are so commonplace' (Munday, 2002: 76). The objective of this systemic descriptive branch, according to José Lambert and Hendrik van Gorp (1985), is to 'present a comprehensive methodological framework which will enable us to study various aspects of translation' (1985: 43). The main advantage of Descriptive Translation Studies is that 'it enables us to bypass a number of deep-rooted traditional ideas concerning translational "fidelity" and even "quality" (is a given translation good or bad?), which are mainly source-oriented and inevitably normative' (Lambert & Van Gorp, 1985: 45).

In the framework of the comparative analysis of ST and TT, the main model to be used is that of Munday, 'developed within the framework Toury's descriptive approach but which proposes a *specific, systematic,* and *replicable* means for the analysis of ST-TT pairs, and locates and compares both texts within their own sociocultural context' (2002:

78). Another interesting aspect of Munday's model lies in the fact that 'it facilitates the process (suggested by Toury) of deducing the decisions made during translating and the translation "norm" that were in operation' (2002: 78). Before Munday, Lambert and Van Gorp stressed that, whilst the scholar should be aware of all the relationships involved in translation, it is not always possible to take everything into account and therefore, the 'scholar, as well as the translator, has to establish priorities' (in Hermans 1985: 47). In the light of these priorities, Munday focuses on certain relations taking place in the analysis of translated text. Munday's model can be summarized as follows:

> [T]he proposed model examines four interrelated areas of analysis. The ST is located within its own cultural system and compared to the TT's role and reception in its own corresponding TT system: a linguistic profile of the ST is produced […] and this is compared to the corresponding profile for TT'. In this way linguistic shifts are identified and an attempt is made to gauge their impact on the cultural level.
>
> (Munday, 2002: 78)

The originality and usefulness of Munday's model lies in the fact that it 'brings together ideas and tools from (1) systemic functional linguistics and (2) corpus linguistics with (3) an analysis of the cultural context' (2002: 78). The aim of the comparative analysis between the source text and the target text is to describe the processes involved in the translated version of *Ways of Dying*, that is to say, the specific way violence is represented in both versions. To reach this objective, it is useful to take into account the new direction Descriptive Translation Studies introduced in the translation of literary work. Indeed,

> [t]ranslations are never produced in an airlock where they, and their originals, can be checked against the tertium comparationis in the purest possible lexical chamber, untainted by power, time or even the vagaries of culture. Rather, translations are made to respond to the demand of a culture, and of various groups within that culture.
>
> (Bassnett & Lefévère, 1990: 7)

Descriptive Translation Studies regards the translation process as developing within a complex system that entails various relations between writers, readers, cultures and literary systems.

Unlike Toury, who claimed that translations are 'facts' of the target system only, Munday argues that

> [t]here seems to be no reason to restrict investigation in this way: the ST obviously also operates in its own sociocultural context, and that too will influence both whether it is selected for translation by the TT culture and also the way it is translated. It follows that consideration needs to be given to both ST and TT sociocultural contexts when studying a translation.
>
> (Munday, 2002: 78)

The second step of Munday's model establishes the linguistic profile of the ST, which is then compared to the corresponding profile for the TT.

The relationships discussed in this study are those between the source text (*Ways of Dying*) and the South African socio-cultural context, namely the South African post-apartheid literature, and between the target text (*Le pleureur*) and the French socio-cultural literary context, focusing on the 'role and reception of the target text in its literary system' (Munday, 2002: 78). The relation between *Ways of Dying* and the South African socio-cultural context is discussed in chapter II under the section "*Ways of Dying as a piece of literature within a post colonial context*". The relation between the target text and the French socio-cultural context is discussed under the section "*Background of Le pleureur: the history of literary exchange between South Africa and France*" of the same chapter.

Having determined these relationships, Munday's systemic model for Descriptive Translation is applied to the extracts chosen. Toury's identification of translational norms, Halliday's systemic functional linguistic categories of transitivity, modality, thematic structure of clauses, and the narrative category of point of view are incorporated into Munday's model in order to meet the specific requirements of examining the representation of violence in the source and target texts.

Toury stresses the significance of the norms in translation process. According to him

> [I]n its socio-cultural dimension, translation can be described as subject to constraints of several types and varying degrees. These extend far beyond the source text […]. In terms of their **potency**, socio-cultural constraints have been described along a scale anchored between two extremes: general, relatively absolute *rules* on the one hand, and pure *idiosyncrasies* on the other. Between these two poles lies a vast middle-ground occupied by intersubjective factors commonly designated *norms*.
>
> (Toury, 1995: 54)

Allow me point out that, according to Toury, 'translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norms-systems on each level' (1995: 56), and the translator has the choice of operating choice within what he calls "initial norms". The translator may choose to conform to the norms governing the source culture or to 'the norms active in the target culture' (Toury, 1995: 56).

When the translator adheres to the source norms, one has source-oriented translation. When the translator adopts the norms of the target culture, one has target-oriented translation. In the ambit of this study, the concern is to highlight the lexico-grammatical features of the extracts chosen. In this way, the strategies adopted by Glenn-Lauga, the translator of *Le pleureur,* as well as the constraints and norms that form part of the act of translation, are identified. In terms of norms, Toury recognises that there are many norms underlying the translation of texts. He labels the first one the 'initial norms', as has been discussed. He also distinguishes 'two larges groups of norms applicable to translation: preliminary vs. operational.' (1995: 58). 'Preliminary norms have to do with two main sets of considerations which are often interconnected: those regarding the existence and actual nature of definite translation policy, and those related to the directness of translation' (Toury, 1995:58). Preliminary norms can be hypothesised by considering the relationship between the contexts of the source and target texts. Translation policy forms part of those preliminary norms and refers to 'those factors that govern the choice of text types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point of time' (Toury, 1995: 58). As for 'operational

norms', Toury states that they may be conceived as 'directing the decision made during the act of translation itself'. With regard to the operational norms, my priority is to describe the translation at the micro-structural level. According to Toury, 'the occurrence of shifts has long been acknowledged as a true universal of translation' (1995: 57) and that is why 'obviously, even the most adequacy-oriented translation involves shifts from the source text' (Toury, 1995: 57). These kinds of shifts are labelled "obligatory shifts". This phenomenon is understandable insofar as

> [D]ifferences in the grammatical structures of the source and target language often result in some change in the information content of the message during the process of translation. This change may take the form of adding to the target text information which is not expressed in the source text.
>
> (Baker, 1992: 86)

Once shifts have been identified, explanatory hypotheses may be formulated about the reasons for such shifts and their impact on the meaning of the extracts, taking into account the different cultural backgrounds of the texts. During such an explanation process a distinction must be made between what Toury calls "obligatory" and "optional" shifts in translation.

The most detailed part of the study is the analysis of micro-structural elements in the extracts chosen. Since the focus of this study is the representation of violence in both texts, only this aspect is considered. It will consist of comparing source and target pair extracts in order to 'deduce the decisions made during translating and the "norms" that were in operation' (Munday, 2002: 78). In the ambit of the comparison of source and target texts extracts, I will analyse the 'three interconnected strands of meaning in both pairs of extracts; the three strands of meaning called '"metafunction" are the *ideational*, the *interpersonal* and the *textual*, which are linked to different linguistic or "lexicogrammatical" realizations in a text' (Munday, 2002: 79). The analysis of these metafunctions is based on Halliday's systemic functional grammar, supplemented by Simpson approach of text analysis. It consists of analysing 'patterns of transitivity,

modality, thematic structure and cohesion in source and target texts, to see how the metafunctions are working' (Munday, 2002: 79).

After this step, I compare the patterns in five different pairs of source and target texts in order to identify the shifts on the level of metafunction. These five extracts are selected on the basis of their representation of violence in the novel. This procedure is useful in the analysis of the shifts in *Le pleureur*, considering the decision-making by Glenn-Lauga, the translator of the French version of *Ways of Dying*, and in deducing the "operational norms" 'adopted (consciously or not) by the translator' (Munday, 2002: 80). The last stage of the methodology relies on locating the results of the shifts in the publishing, political and socio-cultural contexts of both books in order 'to identify factors other than purely linguistic ones which motivate the shifts' (Munday, 2002: 80).

This chapter contains the theoretical and practical aspects of this research report. Theoretically, it makes use of the narrative theory as developed by Genette (1980) and supplemented by Simpson (1993) in order to understand the specific ways Mda represents the theme of violence. To reach this aim, grammatical and linguistic features are analysed through the analysis of the transitivity and modality systems as provided by Halliday (1994).

Practically, the chapter contains the methodology used in the description of the translation; the methodology is based on the model provided by Munday (2002) in which Halliday's (1994) systemic functional grammar is integrated in order to highlight the three strands of meaning encoded in the extracts analysed; these are the *ideational*, the *interpersonal* and the *textual*. Ultimately, the methodology allows for the shifts in the French translation of *Ways of Dying* to be identified.

Before carrying out the actual analysis as provided by Munday (2002), it is important to situate *Ways of Dying* (1995) and *Le pleureur* (1999) in their respective contexts. The following step is important because it helps the reader and the researcher to better understand both literary works.

CHAPTER II
BACKGROUND TO
WAYS OF DYING AND *LE PLEUREUR*

The context: South African post-apartheid literature

Before emphasising the characteristics of post-apartheid literature, let us have a quick overview of what characterised black South African literature during the apartheid era. Talking about South African literature under apartheid, Zakes Mda argues that, 'during the days of apartheid we wrote about apartheid because it was the dominant discourse in society. It affected every aspect of the people's lives. Writers get their material from society. They are informed by the discourse of society.' (Wark, n.d.)

The imposition of apartheid in 1948 deeply affected the private and community lives of South Africans. Because of the pervasive presence of repression, the theme of politics became an obsession. Many writers such as Oswald Mtshali (1976), Mbulelo Mzamane (1988), Jaki Seroke, etc., considered it to be morally necessary to denounce political abuses. Apartheid-era literature dealt mainly with the different forms of violence and humiliation against the black population by the ruling white. 'It is no wonder then, that the black writer, sometimes a direct victim, sometimes a spectator, should have his imagination almost totally engaged by the spectacle before him.' (Ndebele, 1991: 38)

In a review of black South African writing under the apartheid era, Ndebele (1991: 37) points out that the history of black South African literature has largely been dominated by the representation of spectacle. But what is meant here by the concept of spectacle? A spectacle is generally either a strange or an interesting thing, but in this context, the spectacle Ndebele is referring to conveys the idea of something that is impressive and crude. The spectacle is something that is out of the ordinary, something that defies the norms of nature.

Black South African writers generally felt committed to display the political and social conditions of their fellow countrymen, and this commitment influenced the range of discursive forms available to literary production in English, whether by blacks or whites. According to Bethlehem (2004: 95), '[t]he resultant emphasis on documentation and testimony places a premium on various forms of literary realism'. Underlying much of the works of black writers is the will to oppose apartheid by exposing it. 'Where apartheid "exhibitionism" occludes reality, mimetic realism "exposes" apartheid' (Bethlehem, 2004: 95). The realist form of these literary works is therefore a conscious choice of most of black writers. This is confirmed by Mutloatse, who states that 'we need a writing that records exactly the situation we live in, and any writing which ignores the urgency of political events will be irrelevant' (quoted in Seroke, 1988: 305). Under these circumstances, literature becomes a political instrument:

> [I]n a situation of oppression there are no choices beyond didactic writing: either you are a tool of oppression or an instrument of liberation. It is that simple.
>
> (Kgosisile, quoted in Lindfors, 1985: 81)

Under these circumstances, there is hardly a frontier between art and politics, between socio-cultural and political reality. Talking about the role of poetry during the apartheid era, Mzamane, says, 'the words of the poets are as solid as their objectives: to build a new country and finish with the exploitation of man by man' (1988: 10). The predominant mode used by writers during this era was the literature of witness, documentary and protest, and black fiction, and was full of 'journalistic fact parading outrageously as imaginative literature' (Nkosi, 1966: 222).

Black writers are committed politically and artistically; politically because they choose to combat the apartheid system by exposing it, and artistically by the specific way they write,

> [W]e are involved in and consumed by an exciting experimental art form that I can only call to coin a phrase, "proemdra"; Prose, Poem, and Drama in one! We have to *donder* conventional

> literature: old-fashioned critic and reader alike. We are going to pee, spit and shit on literary convention before we are through; we are going to kick and pull and push and drag literature into the form we prefer.
>
> (Mutloatse, 1981: 5)

Concerning the stylistic devices, black writers make their choices. Their aim is quite obviously to make the readers, as well as the literary circle, aware of the prevailing socio-political situation. Those writers, recognises Mtshali (1976: 127), deliberately used an English in their poetry that was not the 'Queen's language'. Their language was one of 'urgency' because according to them, they have an urgent message to deliver to anyone that cares to listen to it.

Even if black writers make clear their literary choices, they recognise that these choices were determined by the historical conditions in which they were living. Mtshali (1976) confirms this when he says:

> [W]e have not got the time to embellish this urgent message with unnecessary and cumbersome ornaments like rhyme, iambic pentameter, abstract figure of speech, and an ornate and lofty style. We will indulge in these luxuries which we can ill-afford at the moment when we are free people.
>
> (1976: 127)

With regard to black South African literature, Bethlehem (2004: 96) thinks that the dramatisation of a message is the major concern; she adds that the intention to *make* literature is either ignored or subdued.

Generally, apartheid literature was reporting and witnessing events; the style was very realistic, which is why protest or struggle literature was often criticised for being 'unartistic, crude, and too political' (Ndebele, 1991: 44). Fanon (1990) would say that 'this is representative art which has no internal rhythms, an art which is serene and immobile, evocative not of life but of death' (1990: 181).

Traditionally, the ideas or values that a literary work advances are almost always presented in indirect or "symbolic" form. Protest or struggle literature does not have this characteristic and this could, to a certain extent, account for the fact that some critics such as Mbulelo (1980) see it as being so unartistic. Various black South African intellectuals have criticised the trend given by the majority of black South African writers to their work. Indeed, according to Nkosi,

> what is found in South African literature is a type of fiction which exploits the ready-made plots of racial violence, social apartheid, interracial love affairs which are doomed from the beginning, without any attempt to transcend or transmute these given "social facts" into artistically persuasive works fiction.
>
> (1973: 110)

It appears that black South African writers sacrifice literary 'quality', 'they forfeit its proper literary status by a kind of premature submission to the exigency of what I have been calling *urgency*' (Bethlehem, 2004: 97).

The realism, as practised by black South African writers, is specific: 'local practices of realism are not easily described in terms of their European counterparts such as naturalism, or social and critical realism' (Attwell, 2004: 154). Black South African writers have been criticised in a specific way by Nkosi (1973). He points out that writing is not able to reproduce reality as it is. He even believes it to be sheer utopianism:

> [B]lack South African writers attempt to reproduce or re-enact in their writings what is happening in the streets, as if language is ever capable of consuming reality, of digesting it. […] The naïve realism of Sipho Sepamla's and Mtutuzeli Matshoba's fiction, the succession of documentary novels such as Lauretta Ngcobo's *Cross of Gold* and Miriam Tlali's *Amandla* owe a great deal to this frustrated desire to abolish any space between literature and the horrible reality of life under apartheid.
>
> (Nkosi, 1986: 43)

According to Nkosi (1986), art cannot be defined as the imitation of nature or reality, because art does not have the ability to imitate reality. The function of art is not to imitate

reality, but rather to 'spiritualise' it. The form of art that aims to reproduce nature is condemned to remain inferior to it (Hegel, 1977); the purpose art is to create, not to imitate. In this perspective, Nkosi follows the German philosopher Hegel, who argues that it is vain to pursue the imitation of reality by means of art. In order to illustrate his position Nkosi says:

> [I]n Rive's novel, as indeed most of the stories recently published in *Quarter by four* Cape coloured writers [sic], there are no real full-blooded characters with real blood to spill; no characters whose fighting or love-making has the stench of real living people: they are cardboard pieces and cardboard pieces don't spill any blood […].
>
> (1966: 15)

As Bethlehem (2004) points out, what is at stake here is the mediatory function of language in literary production. Indeed, language is only a system of signs that represents the reality symbolically; it cannot substitute itself for the reality.

Gerald Gaylard (2005) recalls that, 'representation or mimesis was in debate as far back as the Greek philosophers, with Plato (360 BC) rejecting artistic mimesis as an alienated copy' (2005: 13). From Plato's perspective, the truth lies not in sensitive copies but rather in Ideas. Language pretending to take the form of mimesis, imitation, representation, reproduction, report, 'the one-to-one locking of word and thing' (Beer, 1993: 211) is an illusion.

Even if protest literature served a specific purpose during the apartheid era, today's literature, which is devoted to the liberation struggle, is considered outdated by many literary critics. According to them, this kind of literature is only of historical interest, even if the past sometimes has a strong presence in our present.

> The dismantling of legal apartheid has liberated the culture and with it the languages and literatures of South Africa into the outside world. It has also freed the country itself from a monumental block which limited the creative imagination by

> forcing it into a posture of reaction against an all-pervasive oppressive system.
>
> (Jones, 2002: vii)

Commenting on this new trend within black South African writings, Ndebele (1991:46-7) thinks that, considering the new writing that has emerged recently from the South African townships, one can conclude that 'the convention of the spectacular' has run its course (1991:46-7). What one can state here, as reinforced by Ndebele is that, 'it is as if these writers have said: the spectacular ethos has been well documented and is indelibly a deep aspect of our literary and social history' (1991: 47). 'Within the changing socio-political and cultural context, both inside South Africa and abroad, there are now different expectations of literature. Readers and writers alike have had a surfeit for whatever passed for "fact"' (Brink, 1998: 21).

From Ndebele's perspective, by breaking with the tradition of spectacle, South African literature 'has *discovered the ordinary*' (1991: 50); the ordinary is defined here as the opposite of the spectacular. 'The ordinary is sobering; it is the forcing of attention on necessary details. Paying attention to the ordinary and its methods will result in a significant growth of consciousness' (Ndebele, 1991: 50).

Summarizing this new trend, Ndebele quotes Mongane Serote in these terms:

> Child
> If you stop weeping, you may see
> Because that is how knowledge begins.
>
> (1974: 10)

Through this quote, Ndebele provides black South African authors with a methodology to view South African society differently. 'Now, […] writers begin to conceive a post-apartheid art, […] they find the opportunity to break away from the mimetic codes of the past' (Boehmer, 1998: 46).

Post-apartheid literature strives to get rid of the need for history, and South African literature in the post-apartheid era begins exploring the possibilities of story. In other

words, transitional literature deals with postmodernism; postmodernism breaks with the realistic approach characterising black South African literature under apartheid. During transition, 'it is possible to write about certain very ordinary human situations without being accused of 'fiddling while Rome burns, of suppressing more "urgent" issues, of avoiding "reality", or of self indulgence' (Brink, 1998: 15).
Concerning the aesthetic devices,

> [t]he new literature in South Africa may be informed by the magic that characterizes Africa, 'this magic has nothing to do with the "heart of darkness", or with "black magic", […] this magic involves an acknowledgement of a more holistic way of approaching the word, an awareness of more things in heaven and earth than have been dream of in our philosophy, a free interaction between the worlds of the living and the dead […].
>
> (Brink, 1998: 25)

New South African literature constructs and deconstructs new possibilities, 'it activates the imagination in its exploration of those silences previously inaccessible' (Brink, 1998: 27).

In my view, *Ways of Dying* (1995) is representative of this exploration in South African literature and the way it reflects on social issues such violence in transitional South African society. This is reinforced by Irene Visser, when she says *Ways of Dying* presents an answer to the call for a new fiction for post-apartheid South Africa, a call expressed since the mid-1980s by various theorists (2002: 39). After the publication of many plays and poems for a number of years, *Ways of Dying*, Mda's first novel, was written within this era.

Ways of Dying as a piece of literature within a postcolonial context

Van Wyk (1997) argues that *Ways of Dying* is situated within this transitional era. With regard to this location, he says '*Ways of Dying* deals with the period between 1990, when negotiations for change in South Africa started, and 1994, when South Africa became a democratic country' (1997: 79). This position is shared by Visser when she adds that this

book ‘is set in the transition period of the early 1990s, documenting the present and its future from the perspective of the contemporary historical moment of the early 1990s’ (2002: 39). There are many images of the transition in the book; expressions such as “those days”, rather than “these days” or “today”, are obvious references to the apartheid era. Similarly, phrases such as ‘Then he heard two dockworkers talk of the strange things that were happening these days’ (Mda, 1995: 14), ‘the same vigilante groups exist today, protecting the residents the same way they did eighteen or so years ago’ (Mda, 1995: 147), or ‘The situation is even more complicated these days […]’ (Mda, 1995: 147), are some indications of reference to this transitional era.

Mda confirms this when talking about the deaths occurring in his book: ‘the deaths I talk about are deaths that happened, that I read about in the newspapers, saw on TV, or people I know personally. […] It was during a very well known period in the history of my country when I wrote this novel’ (Wark, n.d.). In this respect, *Ways of Dying,* to a certain extent, can be seen as ‘a blending of fiction and fact, and this synthesis is mirrored by the narrative which shuttles back and forth in episodic form, from past to present, and from recollected experience to present action’ (Mervis, 1998: 50). ‘The story of Toloki, Noria and other fictitious characters can thus be read allegorically as the life-story of “Everyman” and “-woman” in any black community in apartheid and transitional South Africa’ (Mervis, 1998: 50).

Works produced within the transitional era show trends and configurations expressing writers’ concerns to make visible and comprehensible the discrepancy generated by the advent of democracy. According to van Wyk (1997):

> [t]ransition literature refers to literature produced in or about periods when societies experience extensive ideological, political, economical and institutional changes. The transition is in many ways traumatic and productive. In literature it can lead to specific literary features. Such periods produce a literature of mass meetings and processions: a literature depicting a group psychology and a mass omnipotence which asserts itself against the State that has lost legitimacy.
>
> (1997: 79-80)

Indeed, despite the collapse of apartheid, violence is still pervasive in the nation. *Ways of Dying* is an attempt to tackle this apparently contradictory issue. Mda attempts to decode South African society, which is no longer exclusively determined by the simplistic dichotomies of the past; that is, rich against poor and black against white. Indeed, as Brink (1998) notes, during the apartheid era, there was a certain tendency to see life in terms of binaries or oppositions. The world was reduced to predictable patterns of "us" and "them", "good" and "bad", male and female black and white**.** With regard to the last dichotomy, Mda argues that:

> [d]uring apartheid, black was good, white was bad […] we no longer have that. In this new situation, black is not necessarily good. There are many black culprits; there are many good white people. We have become normal. It's very painful to become normal.
>
> (in Swarns, 2002)

As a transitional novel, *Ways of Dying* depicts the traumas experienced by South Africans, which take the form of violence, and as Van Wyk (1997) pointed out earlier, this novel focuses on group psychology; more specifically, Mda's concern is violence within blacks communities.

In new writing such as *Ways of Dying***,** 'there are several conventional symbols of oppression […] but we can notice that the characters move away from merely reflecting the situation of oppression, from merely documenting it, to offering methods for its redemptive transformation' (Ndebele, 1991: 49); this is expressed in *Ways of Dying* when Noria, one of the main protagonists of the novel, talking to Toloki says 'We must be together because we can teach each other how to live' (Mda, 1995: 115). David Attwell (2004) does not say anything different when he states that 'in the work of Ndebele and Zakes Mda we have an experimentalism in which a process of epistemological recovery and revision is fully under way' (2004: 159). With Mda, there is an effort to implement a transformative fictional practice which answers to the specific situation of black South African subjectivity under the conditions of democracy.

The catastrophe and apocalypse take the form of various manifestations of violence in the book. The violence can be interpreted as 'the resurgence of repressed instincts embodied in images of violent death, birth and sexuality', as Van Wyk (1997: 80) puts it. Without attempting to justify the occurrences of violence within black communities under the transitional period in South Africa, one is tempted to argue that the different types of violence depicted by Mda are the product of the repressive decades which preceded the advent of democracy. *Ways of Dying* 'recollects with these decades through continuous flashbacks' (van Wyk, 1977: 80).

In this respect, one can say that in *Ways of Dying*, Mda does not represent violence unilaterally, as was the case under the apartheid era. Indeed, as pointed out earlier, literature written by black South African writers during the apartheid era mainly narrated the violence suffered by blacks. Like black South African works published during apartheid, *Ways of Dying* certainly narrates the structural and political violence suffered by black South Africans, but goes beyond this by tackling conflicts and contradictions within the liberation struggle in South Africa. In other words, Mda's particularity lies in the fact that he does not only incriminate the superstructure, but also places the origin of violence within the black community itself. By doing so, Mda brings to the fore the violent practices both at the social and political levels within the black community.

Throughout *Ways of Dying*, Mda addresses many symbols of violence. Woven into the fabric of most societies, violence exists in many forms and at multiple levels. Be it structural, physical, psychological, sexual or verbal, or be it inflicted by individuals, groups, nations or institutions, violence threatens the body and the psyche in numerous and complex ways. But what is violence? Broadly speaking, it is the use of force to cause physical harm, death, or destruction.

The first type of violence represented in *Ways of Dying* is what is generally termed as institutional or structural violence. According to Audi,

> [E]stablished practices of physical or psychological violence - e.g. war, capital punishment-constitute institutionalized violence. Racism and sexism may be considered institutional violence owing to their associated psychological as well as physical violence.

More specifically, in the Marxist theory of the State, the State is conceived of as 'a "machine" of repression, which enables the ruling classes […] to ensure their domination over the working class, thus enabling the former to subject the latter to the process of surplus-value extortion (i.e. to capitalist exploitation)'(Marx quoted in Louis Althusser, 1984: 11).

Althusser thinks that institutional violence is expressed through the Repressive State Apparatuses (RSAs); 'repressive suggests that the State Apparatus in question "functions by violence" – at least ultimately (since repression, e.g. administrative repression, may take non-physical forms)' (1984: 17). In the Marxist theory, the Repressive State Apparatus refers to the Government, the Administration, the Army, the Police, the Courts, the Prisons etc. (Althusser, 1984: 16-7).

For example, when threats to the dominant order arise, the State uses physical violence and severe measures such as incarceration, police force and, ultimately, military intervention in response to internal threats (Althusser, 1984).

In *Ways of Dying* Mda depicts this type of violence through the 'dispossession and subjugation of black South Africans under the apartheid regime' (Foster, 2005: 14). When one pays attention to Toloki and Noria's lives throughout the novel, one grasps how tragically structural violence impacts on their lives.
Foster confirms this when she says:

> During apartheid, the Nationalist government utilized structural violence to create and sustain socio-economic inequalities. Grounded in racist ideologies, structural violence produced a socially and economically stratified South African society wherein the ruling white minority monopolized access to the wealth generated by South Africa's natural resources and by the labour of the oppressed. […] Black South Africans occupied the lowest

> stratum of the social hierarchy, living in abject poverty as non-citizens.
>
> (2005: 15)

The narrator refers to this structural violence and the abject poverty of black South African in these terms: 'Noria, on the other hand, has always lived in communion with her fellow-villagers, and other people from all parts of the country who have settled in the squatter camp' (Mda, 1995: 13). As for Toloki, one of the main protagonists of *Ways of Dying*, 'he sleeps at the quayside, come rain or shine' (Mda, 1995: 14). Toloki, Noria and the other people did not choose to live under these humiliating conditions; rather, they have been forced to do so by the racist government. The narrator refers constantly to the injustices suffered by black South Africans in the following terms:

> The government was refusing to give people houses. Instead, they were saying that people who had qualifying papers had to move to a new township that was more than fifty miles away from the city.
>
> (Mda, 1995: 121)

The structural violence suffered by black South Africans has psychological and economic violence for corollary. Psychological violence is 'the causing of severe mental or emotional harm, as through humiliation, deprivation, or brainwashing, whether using force or not' (Audi, 1996:839), a type of violence that applies principally to persons. In *Ways of dying*, black South Africans are kept far from the city, as if they are not human beings that deserve to live in decent conditions; '[p]eople of his complexion were not allowed to buy houses in the suburbs in those days' (Mda, 1995: 125). Sometimes black South Africans suffered humiliation through the sadism of some white people; this sadism is expressed by the behaviour of white farmers, who laugh at black workers while burning them to death; '[w]hy did the white man who burnt my son laugh at him when he was in flames' (Mda, 1995: 65)?

As for the economic violence, this takes the form of extreme poverty, which characterises black workers. If they are unemployed, they are condemned to begging: 'Napu had no job, and would spend the whole day begging for money from passing-by in the city'

(Mda, 1995: 137). Even when they are employed, these jobs are precarious and underpaid:

> The father did part-time gardening jobs in a suburb where white people lived. Sometimes he came with leftovers from the tables of his masters, and the three of them sat in front of the shack, and stuffed themselves with delicacies whose names they did not even know.
>
> (Mda, 1995: 63-4)

The only opportunities for jobs available to women in *Ways of Dying* are to work as domestic workers or cleaners in the offices or hotels operated by white people. In this novel, it can be seen that during apartheid, most of blacks could only survive by sticking together:

> Noria returns at midday. She is carrying scraps of pap in a brown paper bag. She shares the food with Toloki, and tells him that this is how she has been surviving for the past few years. She helps people in the settlement with their chores. For instance, she draws water for shebeen queens. They give her food in return.
>
> (Mda, 1995: 134-5)

The signs of the social success of blacks do not go beyond living in modest conditions. For example, Shadrack, who is the wealthiest member of the settlement 'lives in a shipping container, instead of a makeshift shelter of newspapers, plastic, canvas and corrugated iron sheets, like the rest of the residents' (Mda, 1995: 53).

Mda's narrative of apartheid is specific. Although he denounces apartheid, he strives to find ways to move forward, and this is perceptible in the lives of his main protagonists, Toloki and Noria, who draw on their imagination in order to cope with apartheid's ordeals.

Ways of Dying can also be read as a self-examination, a self-criticism and a self-assertion of the South African black community within a transitional era. The novel 'starts with the funeral of Noria's child. It then develops around the question of how it came about that Noria's five-year old child died at the hands of comrades' (Van Wyk, 1997: 80). What is original about Mda's narrative of violence, as stated earlier, is that he no longer

simply accuses the social structure of being responsible for the endemic violence in the society, but reveals that the violence suffered by blacks under apartheid was compounded by blacks themselves (Foster, 2005: 7). Sometimes, blacks are guilty of unprecedented violence,

> This our brother's way is a way that has left us without words in our mouths. This little brother was our own child, and his death is more painful because it is our own creation. […] This little brother was killed by those who are fighting to free us.
>
> (Mda, 1995: 7)

.

Ways of Dying shows that the government, its vigilante groups and its police are not the only entities responsible for the blacks' conditions of deprivation, and do not have the monopoly of violence.

At the family level, one notices that things go wrong between husbands and wives, between fathers and children in black communities:

> 'Father, I have won a national art competition. I got all these books.' 'Good.' Jwara did not look at Toloki, nor at the books. There were no horses to shoe, no figurines to shape.
>
> (Mda, 1995: 33)

The kind of violence suffered by Toloki, as a result of his father's actions, is what can be labelled as psychological violence, which can result in a frustration that damages the intellectual blooming of children and is therefore likely to undermine their social condition. black families are characterised by frequent scenes of physical and psychological violence:

> One night, almost at midnight, a drunken Napu came home with another woman. He ordered Noria to pack her belonging and vacate the shack. […] So Noria took her few rags, and packed them in a pillow case. She woke Vutha up, dressed him, and they both left their home. Vutha was crying.
>
> (Mda, 1995: 85-6)

The thematic structure of the first sentence highlights Mda's concern. Indeed, in this sentence the theme *one night* is marked, and foregrounds the circumstance of the process. In *Ways of Dying* Mda brings to the fore the class difference within the black community in which the fortunate despise people who are not working; this disregard for the population is expressed by the Nurse as follows,

> 'And you know what? […], these are our own people. When they get these big jobs in government offices they think they are better than us. They treat us like dirt!'
>
> (Mda, 1995: 18)

Nefolovhodwe, who has found his way in the city as a furniture maker ignores the people from his village (Mda, 1995: 13).

In *Ways of Dying* (1995) the author bravely breaks the silences observed in black South African literature, which predominantly depicts the atrocities suffered by blacks under apartheid and debunks two of its myths (Foster, 2005: 7). Mda disproves the myth of a unified and exemplary liberation movement by exposing the oppressive impact the liberation movement had on the people it was supposed to liberate (Foster, 2005: 7). He contradicts the myth of a utopian African community by demonstrating that the African community is as much a site of violence and moral degeneration as it is one where strong social networks and values are found (Foster, 2005: 7). In this community, death lives with the black communities of the townships and squatter camps so that their ways of dying are intertwined with their ways of living. 'Deaths by gunshots, murder, torture, and knives are ironically referred as "normal deaths" (Mda, 1995: 147), unlike "abnormal deaths", which are the result of old age and sickness. In black communities violence is a joke, it is a part of everyday life, which is why during Boxing day 'we engage in an orgy of drinking, raping, and stabbing one another with knives and shooting one another with guns' (Mda, 1995: 24).

Brink argues that the experience of apartheid has shown that there are various kinds, or levels, of silence. There is what he calls the general silence, but there are also specific silences imposed by certain historical conjunctions:

> [J]ust as surely as certain sexual relationships were proscribed by apartheid, certain experiences or areas of knowledge were out of bounds to probing in words. These were often immediate and definable: certain action of the police or the military;[…] Viewed from the opposite end, the very urgencies of a struggle against apartheid encouraged the imposition of other silences (betrayals and excesses within the ranks of the liberation movements; appalling conditions, torture, and murder in the training camps and detention centres of the exiled ANC in Angola, etc.) and produced a sense of priorities which made it difficult for writers – even for writers who refused to explicitly harnessed to any "cause" – to write about certain very ordinary human situations.
>
> (Brink, 1998: 15)

As a writer, Mda plays the questioner. As Brink says, 'the word interminably and indefatigably strives to *interrogate* silence. […] The writer's primary engagement […] is with silence' (1998: 14). From this perspective, one could say that, as Brink (1998) states, all writing demonstrates the tension between the spoken an unspoken, the sayable and unsayable. In *Ways of Dying*, Mda engages with the silence regarding violence within the black South African community and strives to break "yesterday's silence"; this engagement is expressed in the following extract:

> We mumble. It is not for the Nurse to make such statements. His duty is to tell how this child saw his death, not to give ammunition to the enemy. Is he perhaps trying to push his own political agenda? But others feel that there is no way the Nurse can explain to the funeral crowd how we killed the little brother without parading our shame to the world. […] Toloki belongs to the section of the crowd that believes strongly in the freedom of the Nurse to say it as he sees it. […] They are the fortunate ones, those who were the last to see the deceased alive. Usually they are a fountain of fascinating information about way of dying.
>
> (Mda, 1996: 7)

The extract is introduced by the communal voice of the narrator; he opposes two reactions regarding the Nurse's statement. The first one is that of those who disagree with the Nurse, '*We mumble'*; this verb expresses a disagreement. The second one is introduced by the coordinating conjunction *but*, which grammatically conveys conflict.

Between the two reactions expounded, the position of the narrator can be determined by the use of the epistemic modal adverb *perhaps*. This adverb is symptomatic of the lack of commitment on the part of the narrator toward the first reaction. Unlike the use of the epistemic modal adverb, *strongly* and *usually* express the narrator's confidence in the truth of the ideas expressed.

Toloki seeks to know the truth regarding the death of Noria's son; he questions the statement that it is the muti-crazed killer that is killing defenceless children (47): 'But if it was the crazed muti killer who murdered Noria's son, why were people angry with the Nurse when he publicly displayed his anger with the killer?' (48).

Through Toloki's questions, *Ways of Dying* brings to the fore the contradictions and antagonisms within the liberation movement in South Africa,

> They have killed a lot of our people, and all we do is sit here and keep on talking peace. Are we men or just scared rats?
>
> (Mda, 1995: 23)

In spite of depicting pervasive violence, *Ways of Dying* conveys hope, and in this respect Mda states, 'although my characters began with hopelessness and purposelessness, by the end […] they would be on their way to victory. In other words there was always the optimism. They had the desire to better themselves and the world around them' (Wark, n.d.). The optimism of the characters of *Ways of Dying* is confirmed by Ndebele when quoting Serote (1974):

> [S]uffering taught me many things […] Suffering takes a man from known places to unknown places. Without suffering you are not a man. You will never suffer a second time because you have learnt to suffer.
>
> (In Ndebele, 1991: 51)

Even if *Ways of Dying* contains violent and horrible situations, there are sometimes pleasant situations and even humour when the narrator talks about violence and death. This is symptomatic of Mda's will to convey hope despite the complexity and the seriousness of the matter; that is why he says that:

> I wanted to find humanity even in a wasted situation, because indeed, in the midst of death, in my culture, we laugh. Because laughter somehow heals the pain even when we are mostly oppressed. At the higher point of our oppression, we joked.
>
> (2006: 145)

Ways of Dying is an attempt to examine ethical issues such as violence in transitional South Africa. What is at stake is the re-evaluation of South African society and optimism for positive change. From this perspective, Mda (1995) agrees with Ndebele who points out that:

> If it is a new society we seek to bring about in South Africa then that newness will be based on a direct concern with the way people actually live. That means a range of complex ethical issues involving man-man, man-woman, woman-woman, man-nature, man-society relationships. These kinds of concerns are destined to find their way into our literature, making it more complex and richer.
>
> (1991: 55)

According to Mervis, Mda's book is based on his theory of Theatre for Development. This allows him to move 'beyond his own anger at apartheid and the call to arms, to a transitional stage in which individuals and communities have to reconstruct themselves and their societies' (1998: 44). From this perspective, *Ways of Dying* as a piece of literature is an essential contribution to the re-education necessary for the rehabilitation of the South African nation.

On a stylistic level, Mda breaks with the realism character of apartheid literature by using magical realism. Magical realism, as Smit and Van Wyk (2001) argue, is a reaction against the simplicities of struggle literature. At this point, it is worth trying to define magical realism even though defining it is not an easy enterprise. More specifically, let me try to compare realism and magical realism to understand the particularity of the latter.

According to Zamora and Faris:

> An essential difference […] between realism and magical realism involves the intentionality implicit in the conventions of the two modes. […] Several essays suggest that realism intends its vision of the world as a singular version, as an objective (hence universal) representation of natural and social realities – in short, that realism functions ideologically and hegemonically. Magical realism also functions ideologically but, […] less hegemonically, for its program is not centralizing but eccentric: it creates space for interactions of diversity.
>
> (1995: 1)

In the light of this difference, it can be said that magical realism suggests an alternative to the understanding and interpretation of reality. This differentiation may be further expressed by saying that 'the term "magical realism" is an oxymoron, one that suggests a binary opposition between the representational code of realism and that, roughly, of fantasy' (Slemon, 1995: 409). In the literary context, it is most visibly operative in cultures situated at the fringes of mainstream literary traditions (Slemon, 1995: 408); in this respect it can be seen as a subversive attitude. Magical realism as a literary mode has a specific way of dealing with the social realities and themes to which it applies. As Slemon says:

> The language of narration in magic realist texts […] does not only reflect in an outward direction toward postcolonial social relations. It also sustains an inward reflection into the work's thematic content, initiating a fascinating interplay between language and thematic network.
>
> (1995: 411)

Slemon, in his brief history of the genre, says that since Franz Roh first coined the term in 1925, the concept was closely aligned with that of the "marvelous" (sic), as something ontologically necessary to the original population's "vision of everyday reality" (1995: 407). Magical realism must be distinguished from the "heart of darkness" or "black magic" (Brink, 1998:25). Mda comments on this concept, claiming that:

> In magical realism, we find the transformation of the common and the everyday into the awesome and the unreal. It is predominantly an art of surprises. Time exits in a kind of timeless fluidity and the unreal happens as part of reality. Once the reader accepts the *fait accompli*, the rest follows with logical precision.

(Wark, n.d.)

At this point it is interesting to understand why Mda uses this literary mode in *Ways of Dying*. Mda depicts himself as an artist, a creator who uses his imagination. 'The emphasis upon the imagination in contemporary cultural production from Africa has occurred primarily because desperate situations, both past and present, have demanded imaginative solutions, but also because writers have felt freer than they did whilst under the yoke of imperial domination' (Gerald Gaylard, 2005: 4).

By using magical realism, Mda's objective is to subvert the mainstream literary tradition of black South African writers under the apartheid era. Let us recall that this literary tradition is described by many literary critics as a journalistic documentation, naïve realism. As 'an integral part of a literature of a transitional period' (van Wyk, 1997: 79), *Ways of Dying* reflects 'the erosion of the reality principle' (van Wyk, 1997: 79). Mda's intention is to put forward another vision of the reality, in other words diversity. Magical realism appears in *Ways of Dying* as a strategy to promote an African interpretation of the world. Referring to the magic he uses in *Ways of Dying*, Mda recognises that he has always been fascinated by the magic in traditional stories, and also by the facts. He argues that:

> In our stories the supernatural and the strange are accepted in a deadpan manner. The magic in the stories that we tell is taken for granted as if it is a natural thing that has happened, as if it, in fact, does not contradict reality.
>
> (Wark, n.d.)

If, as Theo D'Haen argues, 'the cutting edge of postmodernism is magic realism' (1995:203), one can say that Mda falls within the scope of postmodernism insofar as 'postmodernism is the permutation of possible and impossible, relevant and irrelevant, true and false, reality and parody, metaphor and literal meaning' (D'Haen, 1995: 203). More specifically, Mda seems to be a postcolonial writer insofar as 'the chief imaginative cultural production in the twentieth century is postmodernism, with its "Third World" analogue postcolonialism' (Gaylard, 2005: 3). It is worth adding that

> postcolonialism is not just a period, it is an idea; a transnational and transhistorical idea. What contemporary postcolonialist fictions suggest most strongly is that the imagination and other forms of creative thought are not merely indulgences but potentially enabling praxes, thus demanding a more important place for fiction and aesthetics within society than previously granted.
>
> (Gaylard, 2005: 4)

Mda uses magical realism to depict the endemic violence in South Africa's transitional society, as well as to differentiate himself from the documentary realism, and to break with the pathological effects that apartheid had on black South African literature.

Examples of this acceptance of the supernatural and the strange would be Noria's pregnancy, which lasted fifteen months, and the reincarnation of Vutha in Vutha the second; 'the text sees the dream as communication from the world beyond and as a source of art and literature' (van Wyk, 1997: 83). The father, Jewara, for instance, used Noria's singing to communicate with the beings of his dreams and to create their images in the form of figurines.

Gaylard indicates that 'postcolonialism often presents exorbitant phenomena in a deadpan manner, failing to comment on marvellous events as marvellous, suggesting that the extraordinary be taken for granted and that reality is more inclusive than might be imagined' (2005:85). More specifically, 'in African postcolonialism, there is a tendency toward bald statement as well as analogical suggestion, a tendency towards making the implicit overt, and hence locating the fantastic, the metaphorical' (Gaylard, 2005:86).

Having situated *Ways of Dying* in the South African socio-cultural context, let us establish the socio-cultural background of its French version, *Le pleureur*.

Background of *Le pleureur*: the history of literary exchange between South Africa and France

Since this study falls within the ambit of literary translation, it is worth considering what is at stake in literary exchange. Bassnett and Lefevere (1992: xiii) ask a set of questions with regard to literary exchange: why are certain texts translated and not others? What is the agenda behind translation? In other words, what does translation policy control? How are translators used by those in control of such agendas?

First of all, let me say, in agreement with Bassnett and Lefevere (1992), that translators have always provided a vital link enabling different cultures to interact, and that translations are not fortuitous acts. Indeed, rather than being a secondary and derivative genre, translations

> were instead one of the *primary* literary tool that larger social institutions – educational systems, arts councils, publishing firms, and even governments – had at their disposal to "manipulate" a given society in order to "construct" the kind of "culture" desired. Churches would commission Bible translations; governments would support national epic translations; school would teach great book translations; kings would be patrons for heroic conquests translations; socialist regimes would underwrite socialist realism translations.
>
> (Gentzler, 1998: x)

This phenomenon is what Lefevere (1992) calls patronage; 'Lefevere's concept of patronage is a broad one: kings, queens, booksellers, school systems, arts councils, governments, are all implicated' (Gentzler, 1992: xvi).

After those general considerations, let me focus on the specific case of South African works translated into French. If one is interested in the forces at work during the translation process, South African literature translated into French is an area conducive to discussion. In the ambit of this research it is interesting to have an understanding of the evolution of the literary exchange between South Africa and France, the forces involved and the reasons for this exchange between South Africa and France.

Although 'France continues to give the impression of being resolutely set on her national language,[…] a significant number of French-speaking readers are in fact hungry for "literature from elsewhere" ' (Wa Kabwe, IFAS, 28 July 2004: 1).

The literary exchange between South Africa and France began as far back as 40 years ago. It shows the role played by publishers and translators in this exchange. According to Jean-Pierre Richard (2005), 'South African literature represents two-thirds of African literary works translated into French'. Since 1940, over a hundred South African works have been translated into French. But, has the role of translators been the same in respect of all South African writers? First of all, it should be specified that more than half of translated South African works are produced by only six writers (Richard: 2005): Alan Paton, Athol Fugard, Breyten Breytenbach, André Brink, Nadine Gordimer and J.M. Coetzee. According to the same source, their readership is European. With regard to the role played by translators in the French versions of the works of these six writers, it appears that the translators were commissioned by the French publishers; in other words, the initiative came from the publishers and not from the translators.

For example, Gordimer has been translated by various translators. According to the survey carried out by Richard, what is of prime concern with regard to these six writers is their relationship with the publisher, rather than a commitment to a particular translator. Sometimes political connections account for the translation of some of these works. For example, Gordimer's book *A Soldier Embrace* (1994) was published by the French publisher Christian Bourgois; the spouse of the owner of this publishing house was a French ambassador to South Africa[1]. After that, Pierre Boyer, the French ambassador to South Africa from 1984 to 1988 translated or co-translated three of Gordimer's books[2].

[1] Gordimer's book *Un amant de fortune (*2002), (*The Pick-Up)* was translated by Georges Lory who was diplomatic adviser at the French Embassy in Pretoria under Mrs. Bourgois.
[2] *Personne pour m'accompagner* (1996), (*None to Accompany Me)* ; *La voix douce du serpent* (2002), (*Selected Stories*) ; *Le magicien africain* (2003).

If translators do not appear to be decisive in the translation of the works of white South Africans, they certainly are in respect of the translation of black South African works. Richard (2005) shows that the translators for the latter writers are generally 'activist–translators'. This expression appeared at the height of the anti-apartheid struggle to describe the translation policy regarding the translation of the black South African writers' works (Richard, 2005). Richard reveals that writers such as Alex Laguma, Sipho Sepamla, Wally Mongane Serote, Miriam Tlali, Mewa Ramgobin, Njabulo Ndebele, Achmat Dangor, Mandla Langa, Deena Padayachee or Zoë Wicomb have become famous in France thanks to anti-apartheid activists (Richard, 2005: 15). Those activist-translators, who were sometimes cultural advisers at the French Embassy, lobbied for the writers to the French government in order to recommend them to French publishers[3]. Serote's novel *To every Birth Its Blood* (1980) was translated into French by Christine Delanne-Abdelkrim, an activist-translator, and published in 1988 by *éditions Messidor*, a publisher close to the French communist party.

In the light of what precedes, it must be acknowledged that the literary exchange between South Africa and France has been strongly determined by historical and diplomatic context in both countries. However, this literary exchange is not linear; a close review of this literary exchange shows an irregularity in the rhythm of the publications. In fact, between 1968 and 1976, no South African author was published in French, except for Breytenbach, Brink and Gordimer. This silence lasted until 1984.

In the light of the survey carried out by Richard (2005), many factors may explain this long silence, specifically regarding black writers, which was to last sixteen years. After the events of Sharpeville on 21 March 1960 and the banning of the ANC, many writers were also banned. Domestic literary production stopped. In France, General De Gaulle, the Head of State, was very close to the apartheid regime.

[3] On August 22nd 1985, Alain Bockel, cultural adviser at the French Embassy in Pretoria, sent a mail to Jack Lang, the French minister of culture (reference: 1212/AB/fv); Alain Bockel was pressing Jack Lang to make known Sipho Sempamla to the French publishers.

Furthermore, during this period South African writers became very radical; the literary phenomenon of the poem appeared on the scene with young writers such as Pascal Gwala, Wally Mongane Serote and Ndebele, all of whom belonged to the Black Conscious Movement (BCM). Many black writers were not interested in a foreign audience, but rather were focused on the domestic audience. This is why,

> [d]uring the darkest apartheid years, while the work of a few white writers was avidly read in most Western countries, most of the black writers in South Africa remained unknown abroad.
>
> (Brink, 1998: 16)

Apart from this phenomenon, many young black poets such as Zakes Mda and Maishe Maponya were writing and performing plays. During this period, the French publishing industry did not favour the publication of translations of literary genres such as poetry, plays and short stories, those genres that were written by writers such as Pascal Gwala, Serote, Ndebele, Keorapetse Kgositsile.

From 1976, another phenomenon took place within the literary exchange between South Africa and France. Richard (2005) notices that from this date,

> [t]here was a division of labour within the French publishing industry between major and minor "specialised" publishers ... *the large publishing houses publishing writers of European origin and the smaller publishing houses publishing African authors.*
>
> [Emphasis in original]

In the case of major publishers, international marketing often assures an important dimension because of simultaneous worldwide launches, and the publishing houses are very influential in the choice of authors to be translated into French. In contrast, as stated earlier, 'translators involved have little to say in publishers' choices and policies' (Richard, 2005: 12).

After De Gaulle's death in 1970, 'the political and cultural environment became more favourable to the dissemination of South African literature in French.' That is why from

1984, Alex La Guma's book *A Walk in the Night* (1962): *Nuit d'errance*, Hattier, and novels written by political activists such as Mewa Ramgibin, Sipho Sepamla, Miriam Tlali and Wally Mongane Serote, were published in French. Their books were translated by French anti-apartheid translators, such as Christine Delanne-Adbelkrim.

In addition, since the official dismantling of apartheid and the liberation of Mandela, many French publishers, such as *le Musée Dapper*, *le Mercure de France*, *le Serpent à Plumes*, *Actes Sud*, have begun to promote South African literature. However,

> [t]en years after the demise of the apartheid regime conflicting strategies still govern the publication of South African literature in French translation. Literary agents and major publishing houses in France still concentrate on what was once called "the white quartet". With Brink, Breytenbach, Coetzee and Gordimer jointly adding to their already impressive output in French translation another twenty titles, which is one book in three for South African fiction since 1994. With her first two titles published in French in 2004 Antjie Krog looks poised to join the tried-and-tested quartet […].
>
> (Richard, 2005: 12)

After the advent of democracy in South Africa, some new writers were introduced to readers of French by translators who were generally anti-apartheid activists; Catherine Lauga-du Plessis[4] confirmed this trend when she suggested translating *Le pleureur* to Falgayrettes-Leveau[5] (2005: 71). Among the new writers I can name Achmat Dangor (1994, 200, 2001, 2003, 2004), Bessie Head (1994, 1995, 1997, 1977) Maureen Isaacson (1994) , Mandla Langa (1997), Joel Matlou (1994), Zakes Mda (1996, 1999, 2004), Kaiser Nyatsumba (1995), Walter Oliphant (1994), Deena Padayachee (1994, 1997), Patrick Sekhula (1994), Ivan Vladislavic (1997, 2001, 1994, 1997, 2004) and Zoe Wicomb (1995, 2000).

Concluding his survey on the history of literary exchange between South Africa and France Richard (2005) states:

> The time seems to have come when "black" authors will once again be translated and published by major publishing houses, at

[4] Formerly known as Catherine Glenn-Lauga
[5] Director of *Les éditions Dapper*

> the instigation of Mandla Langa, whose third, most powerful novel, *The Memory of Stones* (2000) was sent by the writer's agent and former French anti-apartheid activists to more than one publishing house at the same time, or even at the instigation of Zakes Mda, who, with his third novel, *The Madonna of Excelsior*, translated by Catherine du Plessis, has joined Coetzee and Mike Nicol by being published by Seuil.
>
> (2005: 21)

The list of some South African authors translated into French by French translators, and published by French publishing houses since the advent of democracy in South Africa, is available in appendix A.[6] Having addressed this broad overview of the background of the translation of South African literature into French, let us look at some of the reasons for the translation of *Ways of Dying* into French.

One of the reasons is to be found in the prestige or interest in South African culture abroad. Lefevere (1992) argues that the success of certain translations has to do less with the quality of the translations, and more to do with the *prestige* of the source language culture for the audience of the translations. Despite the truth that this statement carries to some extent, it should be recognised that the French readership responded very well to *Ways of Dying*. This is further confirmed by Glenn-Lauga, the translator of the book, when she says '*Zakes Mda a été très content de l'accueil fait au Pleureur; m'a remerciée, et m'a envoyée en manuscrit son suivant, The Heart of Redness, pour que je m'y mette toutes affaires cessantes*' (in IFAS, 2005: 71).

The success of *Le pleureur*, the French version of *Ways of Dying*, may be explained by the interest in one of the main themes of the book: violence. Violence is a global problem and some of the situations Mda portrays in *Le pleureur* are reminiscent of daily life in the French suburbs. The poorest French suburbs are characterised by racism, both casual and institutional. The children of immigrants living in these suburbs claim that they frequently encounter economic segregation or racism; they have problems getting jobs and finding apartments, or even entering night clubs. Criminal activities in the suburbs (*banlieues*) increased in the 1990s, particularly activity centered on the drug trade and the

[6] Source: Translation – Transnation 1994 – 2005. No 6, August 2005

resale of stolen goods. Residents of the French *banlieues* frequently complain that they are subject to racial profiling by police, and witnesses to these identity controls confirm that only non-white are commonly asked for their papers.

According to Paul A. Silverstein, associate professor of anthropology at Reed College and author of *Algeria in France: Transpolitics, Race, and Nation*, and Chantal Tetreault, assistant professor of anthropology at the University of North Carolina in Charlotte, who has researched and written extensively on language, gender, and social exclusion in French suburban housing projects, the colonial apartheid in Algeria has been re-created in the cities of France:

> As such, the colonial dual cities described by North African urban theorists Janet Abu-Lughod, Zeynep Çelik, Paul Rabinow, and Gwendolyn Wright — in which native medinas were kept isolated from European settler neighborhoods out of competing concerns of historical preservation, public hygiene, and security — have been effectively re-created in the postcolonial present, with contemporary urban policy and policing maintaining suburban *cités* and their residents in a state of immobile apartheid, at a perpetual distance from urban, bourgeois centers.
>
> (Silverstein quoted in Wikipedia, 2 October 2008)

In the book, Mda proposes a way of healing the impact of violence through the main characters of *Le pleureur*, Toloki and Noria. In this respect, the specific way Mda represents the problem of violence has an existential significance. This significance has been developed by French philosophers such as Jean-Paul Sartre (1957), Gabriel Marcel (1951), Albert Camus (1942) etc. through the doctrine of existentialism, which is broadly defined as the philosophy of existence. According to Sartre, existentialism is 'a doctrine which makes human life possible, and in addition, declares that every truth and every action implies a human setting and a human subjectivity' (1957: 10).

Let me explain why *Ways of Dying* can be said to have an existentialism dimension. This doctrine is expressed through Toloki's and Noria's lives in *Le pleureur*. The subjectivity Sartre refers to is the fact that man is nothing else but what he makes of himself. Despite the violent environment in which they are living, Toloki and Noria strive to break with the past and construct their future. This perception of life is very close to the doctrine of existentialism in the sense that,

> [e]xistentialism can not be taken for a philosophy of quietism, since it defines man in terms of action; nor for a pessimist description of man- there is no doctrine more optimistic, since man's destiny is within himself; nor for an attempt to discourage man from acting, since it tells him that the only hope is in his acting and that action is the only thing that enables a man to live.
>
> (Satre, 1957:35-6)

Sartre defines his doctrine as being a doctrine of action, as being humanistic. This doctrine makes humans aware of who they are, and that they are responsible for their existence (1957: 16). In addition, the humanism of existentialism means that 'man is constantly outside himself; in projecting himself, in losing himself outside of himself […], it is by pursuing transcendent goals that he is able to exist […] (Sartre, 1957: 50). This overview of Sartre's doctrine allows us to understand the connection between this doctrine and the gist of *Le pleureur* through Toloki's and Noria's lives. This connection is confirmed by Visser who argues that the central question of *Ways of Dying* is 'how to live in post-apartheid South Africa' (2002: 39). She adds that

> Mda gives shape to what Ndebele outlined as the task for the new literature for South Africa; to explore how and why people can survive under these extreme conditions and to understand their mechanisms of survival and resistance.
>
> (Visser, 2002: 40)

The translation of *Ways of Dying* into French can also be explained by the historical context. Indeed, as Attridge and Jolly (1998) argue, 'during the final years of the apartheid era and the subsequent transition to democracy, South African literary writing caught the world's attention as never before' (1998: foreword).

In terms of literary style, *Le pleureur* introduces into the French literary system the magical realism that van Wyk (2001) defined earlier as a reaction against the simplicities of struggle literature. Magical realism, as pointed out in the previous paragraph, subverts the mainstream literary tradition of black South African writers under apartheid. Indeed, having written many plays and poems for years, Mda, through Ways *of Dying* distances himself from protest literature.

Ways of Dying was translated into French by Catherine Glenn-Lauga in 1999 and published by *Les éditions Dapper*. *Les éditions Dapper* is a small French publisher who, since 1986, has aimed to promote the artistic inheritance of sub-Saharan Africa and of its Diaspora. One of its specific aims has been to help translate and publish black South African writers who were disregarded by major publishing houses under the apartheid era. The translation of *Ways of Dying* into French was also the result of the personal initiative of Glenn-Lauga. She reveals that she suggested the translation of *Ways of Dying* to Falgayrettes-Leveau within the context of the series she was launching (in IFAS 2005: 71). Glenn-Lauga arrived in South Africa in 1976. She has translated half of J.M. Coetzee novels. The first was *Dusklands*, which became *Les Terres des crepuscules* (1986) in French. Glenn-lauga is also the translator of *The Madonna of Excelsior*, *La Madone d'Excelsior* (Mda, 2004).

Having established the socio-cultural backgrounds that have determined the creation of the ST and TT, the next chapter focuses on the texts themselves and, more specifically, on the extracts chosen. The purpose of the following chapter is to describe the translation of the representation of violence in order to identify the shifts that have occurred, and ultimately to draw the hypotheses regarding the reasons behind these shifts.

Chapter III

The comparative analysis of source and target text extracts

Extract I

STE 1: 'This our brother's way is a way that has left us without words in our mouths. This little brother was our own child, and his death is more painful because it is of our own creation' (Mda, 1995: 7)

Context: This extract is situated at the beginning of part one of *Ways of Dying*. It is part of the Nurse's statement during the funeral of Noria's child, who was killed by her own people.

Source text extract 1 analysis

Ideational metafunction

The first clause of the first sentence is a relational process; more specifically, it is an intensive attributive relational process in which the carrier is the nominal group *this our brother's way*, the process is *is* and the attribute *a way*. The process qualifies the particularity of the brother's death.

The second clause of the sentence is an event process in which the actor is the relative pronoun *that*, which refers to *way*, the process is *has left*, the goal is *us* and the circumstantial element *without words in our mouths*. This clause represents the psychological impact of the brother's death on the community. His death is not natural but is the result of violence. It is out of the ordinary, shocks common sense and is ineffable.

The second sentence is made up of three clauses; the first one is an intensive attributive relational process in which the carrier is the nominal group *this little brother*, the process is *is* and the attribute *our own child*. The clause stresses the innocence of the victim as well as his kinship with his killers. The use of the spatial deixis *this* is intended to express that proximity.
The second clause of the second sentence is an identifying intensive relational process in which the identified is *his death*, the process is *is* and the identifier/value is *more painful*. This clause expresses the psychological consequence of the child's death.

The third clause of the second sentence is an intensive attributive relational process in which the carrier is *it*, which relates to the death of the little brother, the process is *is* and the attribute *of out own creation*. The use of the term *creation* is a euphemism that establishes the responsibility of the little brother's death; the little child has been killed by his own people.

Interpersonal metafunction

The first clause of the first sentence expresses a statement regarding the contrast between the specific way the brother died and what is ordinarily experienced. The term *brother* used in this statement is highly evocative and is intended to concern the community. The narrator makes a statement regarding the specific manner in which the brother died. The use of the emotional deixis *this* and the possessive adjective *our* is also highly evocative, because this is an intimate address.

The first clause of the second sentence is a statement carrying an emotive power symbolised by the use of the evaluative adjective *little*.

The second clause of the second sentence is a statement characterised by the use of the intensifier *more,* whose effect is to highlight the level of pain suffered by the Nurse. This is reinforced by the evaluative adjective *painful*.

The third clause of the second sentence is a statement. The use of the possessive adjective *our* again contributes to the involvement of the addressees. It informs the addressees of the self destruction taking place in the community; the term *creation* indicates the responsibility of the community with regard to the child's death.

Textual metafunction

The theme of the first clause of the first sentence is the nominal group *this our brother's way*, and in this case this theme is predicated. It is expressed in the form of cleft-structure. The choice of this element which acts as subject is also marked. The effect observed here is that this marked theme expresses a contrast. The clause is also characterised by the use of the proximal deixis *this* and by the use of the possessive adjective *our*.

The theme of the second clause is the relative pronoun *that* which relates to the term *way*. The thematic status of the term *way* is reinforced by its repetition in both clauses.

The theme of the first clause of the second sentence is *this little brother*, the theme is unmarked, it is introduced by the proximal deixis *this* which is again designed to put the focus on the theme.

The theme of the second clause is *his death*, it is an unmarked one and is connected to the first clause by the additive conjunction *and*; its function is to express a concern regarding the *little brother's* death.

The theme of the third clause is *it*, which refers to the death of the *little brother*; this theme is not marked but is introduced by the subordinating conjunction, whose function is to introduce the reason of the pain suffered by the Nurse.

STE 1 profile

In terms of transitivity, this extract is characterised by four relational processes, of which three are attributive and one is identifying. The extract also comprises one event process. On a stylistic level this extract is highly descriptive. The descriptive profile of the extract is reinforced by the use of the active voice in all the clauses.

With regard to the interpersonal metafunction, all the clauses are declarative. The extract is also marked by the use of various proximal deixis such as *this, our*, vocative words such as *child, brother* and by attitudinal epithet such as *little, painful*. These items are symptomatic of the community targeted by the Nurse, that is, his own community; in the context of *Ways of Dying*, the Nurse is addressing the black South African community.

The thematic structure of the extract is as follows:
This brother's way/ a way/This little brother/his death/it (his death)

Target text extract 1 analysis

TTE 1: « Notre bien cher frère est mort d'une mort qui nous laisse la bouche vide de mots. Ce petit frère était notre enfant, et sa mort est d'autant plus douloureuse que nous en sommes responsables. » (Mda, 1999: 7)

Context: This extract is situated at the beginning of part one of *Le pleureur*. It is part of the Nurse's statement during the funeral of Noria's child, who was killed by her own people.

Ideational metafunction

The first clause of the first sentence is an intensive attributive relational process in which the carrier is *notre bien cher frère*, the process is *est* and the attribute *mort*. The process

describes the affective relationship between the late child and the community, as well as the nature of his death. The clause also describes what happened to *notre bien cher frère*; in this respect the clause can also be labeled as a supervention process.

The second clause is an event process in which the actor is the relative pronoun *qui* which, refers to *mort*, the process is *laisse*, the goal is *nous* and the circumstantial element is *la bouche vide de mots*. This clause represents the psychological impact of the death of the *frère* on the community since it is out of ordinary and shocking.

The first clause of the second sentence is an attributive relational process in which the carrier is *Ce petit frère*; the process is *était* and the attribute *notre enfant*. This clause represents the innocence of the victim as well as his kinship with the community.
The second clause of the second sentence is an intensive attributive relational process in which the carrier is *sa mort,* the process is *est* and the attribute is *douloureuse*; this clause describes how affected the community is. The affliction of the community is specified by the use of the intensifier *plus*. The clause represents the psychological state of the community.

The third clause of the second sentence is also an intensive attributive relational process in which the carrier is *nous*, the process is *sommes* and the attribute is *responsables*; this clause determines the persons responsible for the death of *ce petit frère*. The clause explains the reason for the community's affliction; this affliction takes the form of a revolt here.

Interpersonal metafunction

The first clause of the first sentence is a statement regarding the death of a relative who was loved, which is why the narrator uses the attitudinal epithet *cher*; this adjective is highly vocative and emphasises what has been lost.

The second clause of the first sentence is also a statement; it carries emotion and highlights how affected the community has been; furthermore, it expresses the singularity of the nature of this death, it is ineffable.

The first clause of the second sentence is a statement that refers to the kinship between the late *frère* and the community; the second one is also a statement which contributes to question. The last clause is a statement inviting the community to assess itself.

Textual metafunction

The theme of the first cause of the first sentence is *notre bien cher frère*; this theme is unmarked insofar as it also functions as a subject. The theme of the second clause is *qui*, which refers to *mort*, but it must be said that the construction of the clause places the focus on the rheme, *nous laisse la bouche vide de mots*.

The theme of the first clause of the second sentence is *Ce petit frère*; it is unmarked. The theme of the second clause is *sa mort* and is also unmarked. As for the third clause, the theme is *nous*. In terms of cohesion, the relative pronoun *qui* relates to *une mort*. In the second sentence the two clauses are linked by the conjunction *et*; its function is to introduce the speaker's point of view regarding the death of *Ce petit frère*.

TTE 1 profile

This extract is characterized by four relational processes, of which three are attributive and one identifying. The extract also comprises one event process. On a stylistic level this extract is highly descriptive. All the processes are in the active voice; the descriptive profile of the extract is reinforced by the use of the active voice in all the clauses.

The extract is marked by some attitudinal epithets such as *cher*, *petit*; the first one emphasises the affection for the *frère*; the second one expresses the innocence of the *frère*. Despite the use of material and relational processes in the extract, it carries the

"feel" of mental process and this is confirmed by the adjectives *douloureuse* and *responsables*.

The thematic structure of the extract can be broken down as follows:
Notre bien cher frère/une mort/Ce petit frère/sa mort/nous.

Identification of and motivation for the shifts

There is a shift in the tense level in TTE 1, specifically in the second clause of the first sentence. In STE 1 the second clause is expressed in the present perfect, whereas in the TTE 1, the translator uses the *présent historique*; '[T]he *présent historique* contrasts with the *présent de l'énonciation*' (Perret quoted in Vinay and Darbelnet, 1995: 134). This choice may be explained by the translator's intention to give particular relief to the affliction of the community following the circumstances of the *bien cher frère*'s death, and to make it more significant in the mind of the reader. This shift on the tense level does not affect the general meaning of the sentence.

In terms of the interpersonal metafunction, while the deixis *our* is used in STE 1, emphasising the membership of the same community, TTE 1 seems to highlight the affection for the *frère*. This shift may be explained by the fact that the translator is a woman, and it seems that she has subconsciously favoured her female sensitivity. In other words, her personality has been projected in the translation process.

TTE 1 is also marked by a shift in its thematic structure. *The brother's way* is thematic in the STE 1, whereas *Notre bien cher frère* is its counterpart in TTE 1. However, this shift does not affect the general meaning of the sentence.
There is another thematic shift in the fourth clause of TTE1; here, whereas *it* (death) is thematic in the STE, *nous* is its equivalent in TTE 1. The occurrence of this shift does not affect the meaning of the sentence.

Extract 2

STE 2: He went closer and discovered a man's body. The head had been hacked open, and the brain was hanging out. There were bullet wounds on the legs. (Mda, 1995: 22)

Context: This extract is situated in part one of *Ways of Dying*. It relates to the narrator's comments regarding the cruel death suffered by the Nurse's brother, who left home one day to visit his sister and who was never seen alive again. This brother was killed by the migrant workers who owed their allegiance to a tribal chief.

Source text extract 2 analysis

Ideational metafunction

The first clause of the first sentence is an intention process in which the process is *went*, the actor is *He* and the circumstantial element is *closer*. This clause represents the attraction of the nightwatchman (*He*) by a curious form.
The second clause of this sentence is a supervention process in which the process is *discovered*, the actor is *He* (ellipted) and the goal is *a man's body*. The clause depicts what the curious form was.

The first clause of the second sentence is an agentless passive intention process in which the process is *had been Hacked* and the affected participant is *the head*. This passive structure places emphasis on the entity that is affected, as well as on the process. This has the effect of highlighting the horror suffered by the participant.

The second clause is an event process in which the agent is *the brain*, the process is *was hanging out*; it represents the confirmation of the horror suffered by the participant. On the whole, with regard to the lexical choices, the clauses depict physical violence.

The third sentence is a supervention process in which the actor is the existential *there*; '[I]nitial […] *there* with a subject + *be* and without subject-verb inversion often occurs as emphatic marker, […].' (Cambridge Grammar of English, 2006: 45 a), the process is *were*, the goal is *bullet wounds* and the circumstantial element is *on the legs*. This sentence specifies that the death has been caused by the use of a firearm, in other words the sentence deals with physical violence. The use of the existential *there* as stated earlier enables the narrator to put focus on *bullet wounds.*

Interpersonal metafunction

The first clause of the first sentence is a statement and its interpersonal meaning lies in the use of the adverb *closer*.

The second clause of this first sentence is also a statement; its interpersonal meaning relies on the will of the narrator to show that human bodies are collected in nature as is the case for any ordinary thing. Human beings are reified.

The first clause of the second sentence is a statement; its interpersonal meaning is pronounced by the use of the phrasal verb *hacked open*, and shows that the narrator is absolutely disgusted by the horror of the spectacle. The statement emphasises the factuality of the statement.

The second clause of the second sentence is also a statement and the progressive form of the verb creates a shock regarding the spectacle offered. The prepositional phrase *hanging out* shows the narrator's disgust toward the spectacle encountered.
The third sentence is declarative and its interpersonal meaning is conveyed through the fact that the narrator denounces the use of firearms.

Textual metafunction

The theme of the first clause of the first sentence is *He,* which refers to the nightwatchman. The textual meaning of this thematic position is to highlight the fact that these people do not perform their jobs properly. In fact, despite their great presence, children are still killed.

He (ellipted) is again thematic in the second clause of this sentence and the message is once again about the nightwatchman.

The theme of the first clause of the second sentence is *the head*; the passive voice of the clause places the focus both on the element *the head* and the process; the theme is unmarked insofar as it functions as the grammatical subject of the clause.

The theme of the second clause is *the brain* and this theme is not marked. In terms of cohesion, the two clauses are connected by the conjunction *and*; its function is to describe the intensity of the horror suffered by the patient.

The third sentence has a cleft structure, which enables the narrator to focus attention on the item that is located in the rheme of the clause, that is, *bullet wounds*.

STE 2 profile

This extract is made up of one agentless passive intention process and one active intention process. It also comprises one event process in which the process is performed by an inanimate agent and two supervention processes where the process just happens. The agentless passive intention clause focuses on what happened to the man's head, rather than on the actor. The material nature of the clauses has the effect of emphasising the physical violence. This extract is descriptive.

The descriptive nature of the extract is reinforced by the presence of the phrasal verb *hanging out*, whose function is not only to describe the action but also to establish the reality of the fact. All the clauses are declarative.

The breakdown of the thematic structure of the extract is as follows:
He/ He (ellipted)/ The head/ the brain/ There

TTE 2: En s'approchant, il avait vu que c'était le corps d'un homme : il avait le crâne fendu et la cervelle en sortait à moitié. Il avait aussi des blessures de balles aux jambes. (Mda, 1999: 29)

Context: This extract is situated in part one of *Le pleureur*. It relates to the narrator's comments regarding the cruel death suffered by the Nurse's brother who left home one day to visit his sister and who was never seen alive again. This brother was killed by the migrant workers who owed their allegiance to a tribal chief.

Target text extracts 2 analysis

Ideational metafunction

The first clause of the first sentence is a verb phrase, that is, a present participle. It represents the movement of the nighwatchman towards something which has not yet been identified properly.
The second clause of this sentence is a mental or perception process in which the process is *avait vu*, the senser is *il*, which refers to *le veilleur de nuit* and the phenomenon is *le corps d'un homme*. This clause represents the identification of what has been seen.
The third clause of this first sentence is a cleft clause intended to place emphasis on *le corps d'un homme*.

The third clause of the first sentence is a possessive relational process in which the carrier/possessor is *il*, the process is *avait* and the possessed is *fendu*; this clause describes the state in which the brother has been found.

The fourth clause is an event process in which the inanimate actor is *la cervelle*, the process is *en sortait* and the circumstantial element is *à moitié*; this clause depicts and focuses on the cruelty of the act, as well as the intensity of the violence perpetrated.

The second sentence is a possessive relational process in which the carrier/possessor is *il*, the process/possession is *avait*, the possessed is *blessures de balles* and the circumstantial element is *aux jambes*. The sentence specifies that the death has been caused by the use of a firearm; in other words, the sentence deals with physical violence.

Interpersonal metafunction

The first three clauses of the first sentence are statements expressed in a raw form and are intended to confirm the truth of what has been discovered.
The fourth and fifth clauses of the first sentence are statements concerning the intensity of the physical violence suffered by *l'homme*; they are intended to show the factuality of the description. This is confirmed by the use of the attitudinal epithet *fendu*. The second sentence is also a statement characterised by the use the attitudinal submodifier *aussi*. This item expresses the narrator's condemnation of the surplus of violence suffered by *l'homme.*

Textual metafunction

The personal pronoun *il* is thematic in the second clause of the first sentence and refers to *le veilleur de nuit*. The message of this clause is about the nightwatchman; the concern of the narrator relates to the relevance of *le veilleur de nuit* who has not been able to identify the killers even though they came to dump the body near to the garage where he works.

The personal pronoun *il,* which refers to the person that has been killed, is the theme of the third clause of the first sentence. It is unmarked; the clause is introduced by colons, in other words this clause is an explanation of what precedes. *La cervelle* is the theme of the second clause of this sentence; the two clauses are linked by the additive conjunction *et*, which serves to intensify the nature of the violence used. The theme of the second sentence is the personal pronoun *Il*; this theme is unmarked.

TTE 2 profile

In terms of transitivity, the extract comprises one mental process and two possessive relational processes; the third process is an event process performed by an inanimate actor. All the clauses are expressed in the active voice. The three relational processes of the clauses give a descriptive "feel" to the extract.

In terms of interpersonal patterns, the extract conveys the narrator's condemnation of the revolting physical violence suffered by *l'homme*.

The thematic structure of the extract is as follows:
Il/ C'/ Il/ la cervelle / Il.

Identification of and motivation for the shifts

The comparison of the metafunctional profiles of the two extracts reveals some shifts.
A shift occurred in the clause of the TTE, that is, where the STE clause is an intention process, its counterpart in the TTE is a participle. However, this does not impact on the meaning of the message and it seems that this shift can be explained by a stylistic choice on the part of the translator.

There is also a shift in the transitivity pattern at the level of the first clause of the second sentence of STE 2. *The head had been hacked open* is expressed in an agentless passive voice, while its counterpart in the fourth clause of TTE 2, *il avait le crâne fendu,* is an

possessive relational process. This shift may be explained by what Vinay and Darbelnet (1995: 216) call subjectivism, which is the French tendency of including the active subject in the representation of events, or to represent activities in the function of a subject. The translator may have subjected herself to this tendency.

Two shifts have occurred in TTE 2 regarding the thematic structure. While the *head* is thematic in STE 2, its counterpart in TTE 2 is *Il*; with regard to this shift it can be said that by choosing *Il* as theme the translator wanted to put the emphasis on the person, rather than on part of his body. The same reason can justify the shift occurred in the thematic structure of the last sentence of the extract where *Il* is again thematic, and where the existential *There* is thematic in STE 2. It can be said that if this shift does not affect the meaning of the clause's message; it introduces a difference at the level of point of view. The difference of point of view becomes clear where the STE extract places emphasis on *bullet* because of the cleft structure of the clause, and the TTE places it on *Il*, that is, the person. An additional explanation of this difference of point of view can be found in what Vinay and Darbelnet (1995) call the subjectivism of the French language. The translator, by placing the focus on *Il* (person) rather than on *bullet*, confirms the French tendency to include the subject in the representation of events.

With regard to the textual metafunction, it can be seen that while the second sentence of STE 2 starts with a capital T, the fourth clause of TTE 2 is introduced by colons; this means that it is the explanation of the preceding clause, which is *En s'approchant, il avait vu que c'était le corps d'un homme*. This textual metafunction confirms the difference of point of view referred to earlier, when it was stated that in the TTE, the emphasis was placed on the person whereas the STE placed it on parts of the body.

Extract 3

STE 3: The body of the little boy was discovered in the veld. He had been castrated, and the killer had also cut open his stomach, and had mutilated the flesh from his navel right down to his thighs. The police who were called to the scene said it was the work of a

crazed muti killer who preyed on defenceless children in the townships All his victims, whose ages ranged from two to six, were found without sex organs (Mda, 1995 : 47).

Context: This extract is taken from part two of *Ways of Dying*. It is about the death of a six year old boy who has been killed. One day, the boy goes to school and never comes back.

Source text extract 3 analysis

Ideational metafunction

The first sentence is an agentless passive action process in which the goal is *The body of the little boy,* the process is *was discovered* and the circumstance is *in the veld*. This sentence represents the death of a little boy, whose corpse has been abandoned in the veld.

The first clause of the second sentence is also an agentless passive intention process in which the goal is *he* and the process is *had been castrated*; this clause describes how the little boy died as well as the nature of the suffering he has endured. It also shows that the killing of the little boy was intentional.

The second clause of this sentence is an active intention process, in this clause the agent is *the killer,* the process is *had cut open* and the goal is *his stomach*. This clause depicts the cruelty of the killer and allows the reader to understand the motive behind his slaughter. The clause confirms the intentional nature of the killing.

The third clause of the second sentence is an active intention process in which the agent is *the killer,* this agent has been ellipted, the process is *had mutilated,* the goal is *the flesh* and the circumstantial element is *from his navel right down to thighs*. This clause also shows clearly that the killer had killed the little boy because he was looking for specific parts of his body.

The first clause of the third sentence is an agentless passive intention process in which the goal is *The police*, the process is *were called* and the circumstantial element is *to the scene*. This clause represents the role of the police in the search for the little boy's killer.

The second clause of this third sentence is a verbal process in which the sayer is *the police* (ellipted), the process is *said* and the verbiage is *it was the work of a crazed muti killer*. This clause brings to the fore the fact that the police were aware of the identity of the killer.

The third clause of the sentence is an active intention process; here the actor is *who* which refers to the crazed muti killer, the process is *preyed on* and the circumstantial element is *defenceless children in the townships*. This clause represents the target of the killer, as well as the location of the area where the killer is rife.

The first clause of the fourth sentence is an attributive relation process in which the carrier is *ages*, the process is *ranged* and the attribute is *from two to six*. This clause gives additional details regarding the killer's targets. This clause is marked as a result of the fronting of the adjectival phrase *All his victims*.

The last clause of the extract an agentless passive intention process in which the goal is *All his victims* (ellipted), the process is *were found* and the circumstantial element is *without sex organs*. This clause represents the characteristic of the mutilation the children suffered and therefore the motivation for the cruel killing of the innocent children.

Interpersonal metafunction

The first sentence is a statement in which the narrator exposes the killing of innocent persons such as children; the use of the attitudinal epithet *little* is very expressive. It is intended to highlight the innocence of the boy as well as to create emotion. Through the use of this attitudinal epithet, the narrator's point of view is evident.

In the second sentence, which is also a statement, the narrator depicts in minute detail the cruelty of the killer and the suffering of the little boy. The narrator's intention to detail the cruelty is expressed by the use of various modal adjuncts in the form of adverb '*also*', the phrasal verb '*cut open*', the conjunction *'and* ', the prepositional phrase '*from*', and the adverbial phrase '*right down to*'.

In the third sentence, the reference to the police is intended to denounce their passiveness, indeed their collusion with the muti killer. The use of attitudinal epithets such as *crazed* and *defenceless* expresses the narrator's condemnation of the killing of innocent children. The use of the prepositional phrase *in the township* enables the narrator to locate the occurrence of this type of violence in black communities, as well as to claim that black South Africans are the perpetrators.

In the fourth sentence of the extract, the speaker's point of view is unambiguous and he shows that this type of violence suffered by innocent children has its justification in cultural belief, according to which sex organs are powerful medicines capable of healing certain diseases that are considered incurable by modern medicine. The narrator condemns this cultural belief that paves the way for the killing of innocent persons. What is at stake here is certain cultural believes that must be fought against.

Textual metafunction

The theme of the first sentence is *The body of the little boy*, the passive voice used places the focus on the theme and the process and therefore on innocent children who are victim of the pervasive violence in black communities.

The theme of the first clause of the second sentence is *He,* which refers to the little boy; the theme is unmarked. Here again the passive voice has fronted this item, and the narrator's concern is still the little boy.

The theme of the second clause of the sentence is *the killer*; this clause adds new information regarding what happened to the little boy. Indeed, through this clause the author of the little boy's death is known.

The theme of the third clause of the second sentence is *the killer*, and this theme is ellipted because the two clause are linked by the additive conjunction *and*. The general structure of the sentence (the double use of the conjunction *and*) and the information flow emphasise the suffering of the child before his death.

The police is thematic in the clause of the fourth sentence; the narrator's concern is therefore the relevance of the police in people's safety, more specifically that of children.

The cleft structure of the second clause of this fourth sentence puts the focus on *a crazed muti killer*.

Crazed muti killer is also thematic in the third clause of the fourth sentence.

The theme of the fourth clause of this sentence is *All his victims*; the fronting of this adjectival phrase gives the theme a marked status.

All his victims is the theme of the last clause of the extract; its message concerns the crazed muti killer's victims.

STE 3 profile

The extract is made up of one agentless passive action process, five agentless passive intention processes, three active intention processes and one verbal process. The extract mainly comprises action verbs and the material nature of the processes relates to the physical violence perpetrated in the extract. On the whole, the agentless passive intention processes are intended to highlight the cruelty of the violence suffered by little boy,

whilst the active intention processes foreground the perpetrator of the killing. The material nature of most of the processes gives a descriptive "feel" to the extract.

In term of modality, the narrator uses the attitudinal epithet *little* to express his revulsion. The extract is designed to express the narrator's condemnation of cultural practices that entail the use of human body parts for alleged healing purposes. In the light of the interpersonal pattern of the extract, one can say that the narrative is not neutral but rather subjective; one has an 'Internal type A' narrative characterised by a foregrounded modality; this type is said to be a highly 'subjective' mode of narration (Simpson, 1993). The 'Internal type A' narrative corresponds to Genette's (1980) *homodiegetic* narration.

This extract has the following thematic structure:
The body of the little boy / He (little boy) / the killer / the killer / The police / a crazed muti killer / All his victims.

The thematic structure of the extract shows that the narrator's concern relates to the violence perpetrated against innocent children by a muti killer, whose cruelty is mainly motivated by cultural beliefs. The reference to the police is intended to call their relevance into question, as well as to denounce their passiveness, even their complicity.

TTE 3: On a retrouvé le corps du petit dans le *veld*. Il avait été émasculé, et le tueur dans sa furie l'avait aussi éventré et avait mutilé les chairs, du nombril aux cuisses. La police, appelée sur les lieux, avait dit que c'était le fait d'un chasseur de *muti*, de remèdes magiques, qui s'en prenait aux enfants sans défense dans les townships. Toutes ses victimes, dont l'âge allait de deux à six ans, étaient retrouvées sans organes sexuels. (Mda, 1999: 64-5)

Context: This extract is taken from part two of *Le pleureur*. It is about the death of a six year old boy who has been killed. One day the boy goes to school and never comes back.

Target text extract 3 analysis

Ideational metafunction

The first sentence is a material intention process in which the agent is the impersonal pronoun *On*, the process is *a retrouvé*, the goal is *le corps du petit* and the circumstantial element is *dans le veld*. This sentence represents the death of a little boy whose corpse has been abandoned in the veld.

The first clause of the second sentence is a material agentless passive intention process in which the goal is *Il* and the process is *avait été émasculé*. This clause describes how the little boy died, as well as the nature of the suffering he has endured. . It also shows that the killing of the little boy was intentional.

The second clause of the second sentence is an intention process, the agent is *le tueur*, the process is *avait éventré*, the goal is *l'* which refers to *petit*, and the circumstantial element is *dans sa furie*. The circumstantial element of this clause depicts the psychological state of the killer when he killed the *petit*. The clause confirms the intentional nature of the killing.

The third clause of the sentence is an intention process, the agent is *le tueur*, and is ellipted because the clause is linked to the previous one by the conjunction *et*; the process is *avait mutilé*, the goal is *les chairs* and the circumstantial element is *du nombril aux cuisses*. This clause mainly stresses the cruelty of the killer and the nature of the violence suffered by *le petit*.

The first clause of the third sentence is an agentless passive intention process in which the goal is *La police*, the process is appelée (the verb *être* is ellipted) and the circumstantial element is *sur les lieux*. This clause represents the role of the police in the search for the little boy's killer.

The second clause of this sentence is a verbal process; the sayer is *La police* (ellipted), the process is *avait dit* and the verbiage is *que c'était le fait d'un chasseur de muti, de remèdes magiques*. This clause brings to the fore the fact that the police were aware of the identity of the killer.

The third clause of the third sentence is an intention process in which the actor is *un chasseur de muti*, the process is *s'en prenait*, the goal is *enfants sans défense* and the circumstantial element is *dans les townships*. This clause represents the target of the killer, as well as the location of the area where the killer is rife.

The first clause of the fourth sentence is an attributive relation process in which the carrier is *Toutes ses victimes*, the process is *allait* and the attribute is *de deux à six ans*. This clause gives additional details regarding the killer's targets. This clause is marked as a result of the fronting of the adjectival phrase *Toutes ses victims*.

The second clause of the fourth sentence is an agentless passive intention process; the goal is *Toutes ses victimes* (ellipted) and the circumstantial element is *sans organes sexuelles*. This clause represents the characteristic of the mutilation that the children suffered and, therefore, the motivation for the cruel killing of the innocent children.

Interpersonal metafunction

The first sentence is a statement in which the narrator exposes the killing of children; the term *petit* carries an affective meaning and is very expressive. It is intended to highlight the innocence of the boy and to create emotion. Through the use of this attitudinal epithet, the narrator's point of view is evident.

The second sentence is a statement informing us of the cruelty of the killer; it describes in minute detail the killer's barbarity, in order to create emotion. In the second sentence, which is also a statement, the narrator depicts the cruelty of the killer and the suffering of the *petit*. The narrator's intention to detail the cruelty is expressed through the use of

various modal adjuncts in the form of the nominal group '*dans sa furie*', the adverb '*aussi*', the conjunction *'et* ', and the prepositional phrase '*du nombril aux cuisses*'.

In the third sentence, the reference to *La police* is intended to denounce their passiveness, and their collusion with the *chasseur de muti*. The use of attitudinal epithets such as sans *défense*, expresses the narrator's condemnation of the killing of innocent children. It must be indicated that the use of the prepositional phrase *dans les township* enables the narrator to locate the occurrence of this type of violence in black communities, as well as to claim that black South African are the perpetrators.

In the fourth sentence of the extract, the speaker's point of view is unambiguous and he shows that this type of violence suffered by innocent children has its justification in cultural belief, according to which sex organs are powerful medicines capable of healing certain diseases that are considered incurable by modern medicine. The narrator condemns this cultural belief that paves the way for the killing of innocent persons. What is at stake here is certain cultural believes that must be fought against.

Textual metafunction

The impersonal pronoun *On* is the theme of the first sentence; *On* appears to be the message of this sentence. The textual meaning of this thematic choice is that the sentence is intended to highlight the effort undertaken by people to find the boy who went missing.

The theme of the first clause of the second sentence is *Il*; the theme is unmarked.

The theme of the second clause is *le tueur* and the clause is linked to the previous one by the conjunction *et*.

The theme of the third clause is *le tueur*, but it theme is ellipted because this clause is linked to the second one by the conjunction *et*. On the whole, the structure of the sentence is intended to describe the different steps of the death of the *petit*.

La police is thematic in the first clause of the third sentence. This theme is foregrounded and, therefore, marked. One can add that the comma used serves to isolate the locution *La police* and, therefore, to make it more visible. This strategy enables the narrator to put the focus on *La police.*

La Police is also the theme of the second clause of this third sentence.

The cleft structure of the third clause of the third sentence places the focus on *un chasseur de muti*.

Chasseur de muti is the theme of the fourth clause of this third sentence.

Toutes ses victimes is thematic in the first clause of the fourth sentence of the extract; this them is fronted and therefore marked. This foregrounding is reinforced by the use of the comma after it.

Toutes ses victimes is also the theme of the last clause of the sentence.

TTE 3 profile

In terms of transitivity patterns, the extract is made up of seven material intention processes, of which three are agentless passive. One of the processes is verbal. The extract mainly comprises action verbs and the material nature of the processes relates to the physical violence perpetrated in the extract. On the whole, the agentless passive intention processes are intended to highlight the cruelty of the violence suffered by the little boy, whilst the active intention processes foreground the perpetrator of the killing. In its entirety, this extract creates a highly "actional" descriptive framework.

In terms of the interpersonal meaning, the narrator depicts the violence suffered by the *petit,* as well as the cruelty of his killer. The extract is marked by various modal clues in

the form of attitudinal epithets '*petit*', *'sans défense*'; modal adjuncts '*dans sa furie*', '*du nombril aux cuisses'*, the modal adverb '*aussi*', and the conjunction '*et*'.
The narrator denounces the motivation for the killing of innocent children and the violence used.
The narrative in this extract is not neutral but subjective; one has an 'Internal type A' narrative characterised by a foregrounded modality; this type is said to be a highly 'subjective' mode of narration (Simpson, 1993). The 'Internal type A' narrative corresponds to Genette's (1980) *homodiegetic* narration.

The thematic structure of the extract can be broken down as follows:
On / *il* / *le tueur*/ *le tueur* (ellipted) / *La police* (marked) / *la police* / *un chasseur de muti* / *chasseur de muti* /*toutes ses victimes* / *toutes ses victimes*.

Identification of and motivation for the shifts

One shift occurring in TTE 3 is the use of an active voice in the first sentence. Whereas the first sentence of STE 3 is an agentless passive process, its equivalent in TTE 3 is an active process. This shift may be explained by a deliberate choice on the part of the translator. As Vinay & Darbelnet (1995) point out, it is possible to translate the English passive into an active verb by using the impersonal subject '*on'*.

This shift may also be explained by what Vinay and Darbelnet (1995: 216) call subjectivism, which is the French tendency of including the active subject in the representation of events, or to represent activities in the function of a subject. The translator may have subjected herself to this tendency. However, one can indicate that this shift has an impact on the thematic structure of the sentence and therefore on its textual meaning.

Indeed, through this shift, the impersonal pronoun *On* becomes thematic in the sentence '*On avait retrouvé le corps du petit'*. '*On' appears* to be the message of this sentence. The textual meaning of this thematic choice is that the sentence is intended to highlight

the effort undertaken by the community to look for the boy who went missing, instead of the body that was discovered; '*The body of the little boy was discovered in the veld*'.

The second shift worth highlighting occurs in the omission of the attitudinal epithet *crazed* in the second clause of the third sentence, this omission tones down the moral description of the killer. Indeed whilst the narrator refers to '*a crazed muti killer*' in the STE, one reads '*un chasseur de muti*' in the TTE.

Apart from the shift and the omission, the translator has also made an addition in the second clause of the third sentence; the locution '*de remèdes magiques*' has been added in the TTE. This addition does not alter the meaning of the message. Its function, rather, is to explain the cultural word '*muti*'.

Extract 4

STE 4: It was during one of those drinking sprees that he learnt of the move by homeless people to establish another shanty town on an empty piece of land outside the city. Everybody in the shebeen was agitated. The government was refusing to give people houses. Instead, they were saying that people who had qualifying papers had to move to a new township that was more than fifty miles away from the city. How were people going to reach their place of work from fifty miles away? And yet there was land all over, close to where people worked, but it was designated for white residential development. Most people did not even have the necessary qualifying papers. Their presence was said to be illegal, and the government was bent on sending them back to the places it had demarcated as their homelands (Mda, 1995: 120-1).

Context: This extract is taken from part six of *Ways of Dying*. It is one of the many flashbacks in the novel. The extract refers to the time Toloki came into the city during the apartheid era and was still homeless and sleeping at the docklands.

Source text extract 4 analysis

Ideational metafunction

The first clause of the first sentence is a supervention process in which the actor is the impersonal pronoun *It,* the process is *was* and the circumstantial element is the prepositional group *during one of those drinking sprees*. The process represents Black people drinking unreservedly and abusiving alcohol; the use of the deixis *those* puts emphasis on this moment.

The second clause of the first sentence is a mental process in which the senser is *he,* the process is *learnt* and the phenomenon is *of the move by homeless people to establish another shanty town on an empty piece of land outside the city*. This process expresses the outrageous nature attached to the phenomenon; in order to highlight this outrageous nature, the narrator describes it in great detail. In this regard, the clause is very informative.

The second sentence of the extract is a relational process, more specifically an intensive identifying relational process, in which the identified is *Everybody*, the process is *was* and the identifier *agitated*. This process represents the psychological impact of the bad news, which is confirmed by the use of the stative verb *was*.

The third sentence is a material process, more specifically an intention process, performed voluntarily by an animate actor; in this process the actor is *The government*, the process is *was refusing* and the circumstantial element is *to give people houses*. It must be noted that the use of the gerundive form by the narrator is intended to stress the persistence of the government's attitude toward homeless people. The process represents the fact that the government was not honouring its promises.

The first clause of the fourth sentence is a verbal process in which the sayer is *they* (the government), the process is *were saying* and the verbiage is *that people who had*

qualifying papers had to move to a new township. The process expresses the injustice suffered by black South Africans as a result of the Nationalist government denying them citizenship. blacks were categorised. Even those who had "the qualifying papers" were not spared injustice. The use of the adverb *Instead* is intended to highlight the unexpected nature of the fate of those who had "the qualifying papers".

The second clause of the fourth sentence is a possessive relational process; in this process the possessor is *people*, the process is *had* and the possessed is *qualifying papers*. This process represents the categorisation of people in apartheid South Africa by the Nationalist government; indeed, some are citizens, the others are subjugated.

The third clause of this fourth sentence expresses a material process, more specifically a supervention process insofar as the actor does not perform the process voluntarily. Here the actor is *people* (ellipted), the process is *had to move* and the circumstantial element is *to a new township*. The process represents the persecution of black South Africans; in other words, it represents the fact that the racist government refuses to grant blacks the ownership of land. They are forced to move to townships and the nature of the forced movement is illustrated by the use of "*had to move"*.

The fourth clause of the sentence is an intensive identifying relational process in which the identified is the relative pronoun *that*, which refers to township, the process is *was*, the identifier *more than fifty miles away* and the circumstantial element is *from the city*. This clause describes the geographical location of the township and stresses the fact that blacks live far away from the city, as if they do not deserve to live in decent conditions. It also depicts the difficult working conditions of black South Africans.

The fifth sentence is a verbal process expressed in the form of a question; basically, it relates to the difficulties blacks face to reach their place of work. The question denounces the sadism of the government and concerns a material intention process in which the actor is *people*, the process is *were going to reach* and the goal *their place of work*.

The first clause of the sixth sentence is a supervention process in which the actor is the existential *there*; '[I]nitial […] *there* with a subject + *be* and without subject-verb inversion often occurs as emphatic marker, […].' (Cambridge Grammar of English, 2006: 45 a), the process is *was,* the goal is *land* and the circumstantial element is *all over, close to*. The use of the adverb *yet* at the beginning of the clause and the circumstantial element *all over* are intended to bring to the fore the surprising nature of the decision to remove people to a remote township.

The second clause of this sentence is an intention process, the actor is *people*, the process is *worked* and the circumstantial element is the spatial deixis *where*. The use of this spatial deixis enables the narrator to stress the location.

The third clause of this sixth sentence is an agentless intention passive process in which the process is *was designated,* the goal is *it,* which refers to *land,* and the circumstantial element is *for white residential development*. The choice of the agentless passive voice allows the narrator to put emphasis on the process and the goal *land,* rather than to a given agent. This process represents the social inequality between blacks and whites; the use of the preposition *but* in the beginning of the clause carries the implicature that what follows will run counter to expectations – this sense of the word *but* **always** carries this implicature, regardless of the context in which it occurs' (Thomas, 1995: 57).

The seventh sentence is a negative possessive relational process in which the possessor is *most people*, the process is *did not have* and the possessed is *the necessary qualifying papers*. In this sentence the narrator represents the situation of the majority of black South Africans who were denied citizenship in their own land. The use of the superlative *most* is intended to show that the black majority were denied this citizenship, while the white minority enjoyed it. This sentence brings to the fore the structural and institutional violence that blacks were subject to, a violence resulting in psychological and economic violence.

The first clause of the eighth sentence is an intensive identifying relational process in which the identified is the nominal group *Their presence,* the process is *was said to be*, and the identifier is *illegal*. The process is expressed in an agentless passive form.This clause expresses the perception of the government regarding the presence of blacks in the city; it depicts the dispossession and the subjugation of blacks by the Nationalist government.

The second clause of the sentence is also an intensive identifying relational process; here the identified is *the government*, the process is *was*, the identifier is *bent* and the circumstantial element is *on sending them back to the places*. In this clause the narrator depicts and describes the nature of the government, as well as its intransigence regarding the matter.

The third clause of the last sentence is a material intention process in which the actor performs the process voluntarily. Here the actor is *it,* which refers to the government, the process is *had demarcated* and the circumstantial element is *as their homelands*. This clause represents the compartmentalisation of South African territory on the grounds of ethnicity. This compartmentalisation led to the existence of several countries in the same territory. Here again, this clause expresses the consequences of the institutional and structural violence that threatened the freedom of movement of Blacks on their own land.

Interpersonal metafunction

The first sentence of the extract made up of two clauses is a declarative statement. The narrator's point of view regarding the situation represented is perceptible. Indeed, the use of evaluative adjectives or attitudinal epithets such as *homeless* and *empty* are symptomatic of the narrator's intention to criticise the situation.

In addition, the adjectival phrase *another shanty town*, the prepositional phrase *on an empty piece* and the adverbial phrase *outside the city* function here as modal adjuncts; they express the narrator's attitude toward the situation described by the sentence. The lexical choice of *drinking sprees* is highly expressive; through this choice the narrator

shows his disapproval of the way his brothers spend their time. The use of the deixis *those* serves to emphasise this fact.

The second sentence of the extract is also declarative. The use of the pronoun *Everybody* is expressive and, through this pronoun, the narrator shows that the news was unanimously disapproved of.

The third sentence is a declarative statement expressed in a 'raw' form corresponding to a categorical assertion; it expresses the narrator's strong degree of commitment to the truth of the situation encoded in the sentence. This is confirmed by the use of the gerundive form, which shows that the situation had a lasting effect.

The fourth sentence is another statement; the narrator's psychological point of view is expressed by the use of the modal adjunct *Instead,* which once again shows that he is evaluating the event by condemning it. In addition to this, the sentence is characterised by the prepositional phrase *to a new township* and the adverbial phrase *away from the city* function as modal adjuncts; these adjuncts highlight the speaker's attitude toward the event described in this sentence. Besides these two items, one notices the use of the intensifier *more*; this extra item reinforces the narrator's evaluative attitude.

The fifth sentence, which is a question, is an authorial modality; it is symptomatic of the speaker's disapproval of the situation. Here, the narrator seems to call the situation into question.

The sixth sentence is a statement marked by the use of the adverbial phrase *And yet*; once again, this item is a modal adjunct intended to express the speaker's attitude with regard to the event described in the sentence. The speaker's disapproval is reinforced by the presence of the adverbial phrases *all over* and *close to*.

The seventh sentence is a declarative statement; the use of the superlative *Most,* which functions as an intensifier, expresses the narrator's psychological point of view.

Similarly, the use of the adverb *even* allows the speaker to show that the situation is unexpected and that it is extreme.

The eighth sentence is expressed in a declarative form; the use of the passive voice by the narrator enables him to differentiate himself from the perception that the presence of black South Africans in the city is illegal. In other words, the speaker denounces this perception.

Textual metafunction

The first clause of the first sentence is expressed in an *it*-structure, also called *cleft*-structure. In this structure the theme is not *It*, but rather *those drinking sprees*; here, the theme is predicated and marked. The effect obtained by the use of this type of structure is to put the focus on *those drinking sprees*.
In the second clause of the same sentence, the theme is *he* which, refers to Toloki. The message of the clause is therefore about Toloki, one of the main protagonists of the Novel. This theme is unmarked.

Everybody is thematic in the second sentence, because the message of the clause is about *Everybody* and the nature of the news has brought these people, who were drinking unreservedly, back to reality. The theme is unmarked.

The government is the theme of the third sentence and the message of the sentence is about it; it describes what the government is doing. This theme is unmarked.

In the first clause of the fourth sentence the adverb *instead* is fronted and this strategy gives to the clause a marked structure. A cleft-structure puts focus on the second clause of the sentence, that is '*people who had qualifying papers'*. In this clause the focus is on people; in other words, the message is about people, and this theme is marked.

People is thematic in the third clause of this third sentence, but it is ellipted, and the theme is unmarked.

Township is thematic in the fourth clause; the message of the clause is about the township and this theme is unmarked.

People is the theme of the interrogative fifth sentence; the working conditions of black South Africans are the concern of the sentence.

In the first clause of the sixth sentence the adjunct *And yet* is fronted; this strategy gives to the clause a marked structure and focuses attention on *land*.

People is thematic in the second clause of this sentence; the theme is unmarked.

It, which refers to land, is the theme of the third clause of the fifth sentence; however, it must be indicated that the fronting of the word *but* is intended to imply that the situation described in the clause 'runs counter to expectations' (Thomas, 1995: 57).

Most people is the theme of the seventh sentence; the message of the clause is about the majority of black South Africans.

In the first clause of the eighth sentence *Their presence* is thematic; the choice of the agentless passive foregrounds *Their presence* and places it in theme position. This theme remains unmarked.

The theme of the second clause of the sentence is *the government* and the message is therefore about the government.

It, which refers to government, is again thematic in the third clause of the eighth sentence.

STE 4 profile

In terms of transitivity patterns, the extract is made up of sixteen clauses. There are seven material processes, of which three are intention processes (one is expressed in an agentless passive voice) and the other three are supervention processes. The extract also comprises two verbal processes; one is expressed in the form of a question. Five processes are relational, of which two are possessive and three identifying. There is also one mental process**.**

It is worth pointing out that all the material processes in which the government is participant are intention processes. In other words, they perform the processes voluntarily. In contrast, the material processes in which Black people are participant are supervention processes, meaning that they do not perform the process voluntarily. This pattern is symptomatic of the alienation of black South Africans' freedom and, therefore, the confirmation of their subjugation by the Nationalist government.

In terms of the interpersonal pattern, it can be seen that all the clauses of the first sentence are declarative. The sentence is also characterised by attitudinal epithets such as *homeless*, *empty*, and specific choice of lexis, such as '*drinking sprees*'

The second sentence is also declarative, indicating that the narrator is providing information about the people in the shebeen.

The third sentence is another declarative statement made in 'raw' form and using the gerundive; this strategy shows that the speaker is strongly committed to the truth of what is going on in the utterance.

The fourth sentence is declarative and comprises modal adjuncts and one intensifier.
With regard to the fifth sentence, this is a question expressing the narrator's indignation.

The sixth sentence is declarative and contains modal adjuncts in the form of adverbial phrases.

The seventh sentence is also declarative and is marked by the use of one intensifier, '*Most*', and an adverb highlighting an unexpected fact.

The eighth sentence is declarative; it is marked by the use of the passive voice, whose effect is to enable the speaker to differentiate himself from the '*illegal*' status that is attributed to Blacks.

Overall, in the light of Simpson's (1993) approach, one can say that this extract is an 'Internal type A' narrative. This type is characterised by a foregrounded modality and is said to be a highly 'subjective' mode of narration (Simpson, 1993). The 'Internal type A' narrative corresponds to Genette's (1980) *homodiegetic* narration.

The overall thematic structure of the extract can be broken down as follows:
Those drinking sprees (marked)/ he (Toloki) / everybody / The government / they (government) / people / people (ellipted) / township / people / land / people / it (land) / Most people / Their presence / the government / it (government).

It can be seen that there is a lexical repetition; it concerns mainly the items *government* (thematic four times), *people* (thematic seven times) and *land* (thematic three times). The general pattern of the thematic structure of this extract shows that there is a kind of struggle between the government and black South Africans around the occupation of land.

TTE 4: C'est à l'occasion d'une de ces virées qu'il avait entendu dire que des sans-abri voulaient construire un bidonville sur un terrain vague aux abords de la ville. On s'énervait beaucoup ce soir-là dans le *shebeen* parce que les autorités refusaient de donner des logements. On avait dit à ceux qui avaient rempli les papiers nécessaires qu'ils devaient aller dans un township qu'on venait d'aménager à plus de soixante-dix

kilomètres de la ville. Comment les gens allaient-ils se rendre à leur travail s'ils étaient parqués aussi loin? Et pourtant ce n'était pas le terrain qui manquait, et il y avait même de la place tout près des lieux de travail, mais ces terrains-là devaient être aménagés en zones résidentielles pour les Blancs. D'ailleurs, la plupart des gens n'avaient pas rempli les formalités nécessaires; ils étaient en situation illégale, et les autorités étaient bien décidées à les renvoyer dans leurs campagnes, dans les régions qu'on appelait les *homelands*. (Mda, 1999: 165)

Context: This extract is taken from part six of *Le pleureur*. It is one of the many flashbacks in the novel. The extract is about the time Toloki came in the city during the Apartheid era and was still a homeless and sleeping at the docklands.

Target text extract 4 analysis

Ideational metafunction

The first clause of the first sentence is a supervention process in which the actor is *C'*, the process is *est* and the circumstantial element is *à l'occasion d'une de ces virées.* This clause sets the circumstance of an event; the use of the demonstrative adjective *ces* puts a negative connotation on the term *virées*. It must be indicated that in French *C'* is what is called *sujet apparent*; it is only employed to fulfill a place. According to Eric Buyssens, il 'a la forme d'un sujet, il en a la place, mais il n'a aucun caractère anaphorique : il ne renvoie à aucun syntagme nominal ; il est vide de sens, il n'est qu'un artifice pour remplir une place qui, sans lui, serait vide alors que l'usage veut qu'elle soit remplie' (1975 : 31).

The second clause of this sentence is a mental process; the senser is *il*, the process is *avait entendu* and the circumstantial element *dire que des sans-abri*. The clause relates to the existence of *sans-abri*.

The third clause of the first sentence is a material process; more specifically an intention process in which the actor is *des sans-abri*, the process is *voulaient construire* and the

circumstantial element is *un bidonville sur un terrain vague aux abords de la ville.* The process represents the quest of certain *sans-abri* to improve their living conditions.

The first clause of the second sentence is a material process, specifically a supervention process because the process is not performed voluntarily. The actor of the process is the indefinite pronoun *On*, the process is *s'énervait* and the circumstantial element *beaucoup ce soir-là dans la shebeen*. The process expresses the psychological state of the people in *la shebeen*.

The second clause of this sentence is an intention process in which the actor is *les autorités,* the process is *refusaient* and the circumstantial element is *de donner des logements*. This process expresses the fact that "*les autorités"* were not honouring their promises.

The first clause of the third sentence is a verbal process; the sayer is the indefinite pronoun *On*, the process is *avait dit*, the verbiage is *qu'ils devaient aller dans un township* and the target is *à ceux qui avaient rempli les papiers nécessaires*. The process represents the categorisation of South Africans and expresses the fact the most decent living conditions for a black South African holder of *les papiers nécessaires* was to live in a township, which was much better than a *bidonville* (shanty town).
The second clause of the third sentence is an intention process in which the actor is the demonstrative pronoun *ceux*, the process is *avaient rempli* and the goal is *les papiers nécessaires*. The process puts the stress on a particular group of black South Africans.

The third clause of this third sentence is a material supervention process performed involuntarily by the actor. In this process the actor is *ils*, the process is *devaient aller* and the goal is *dans un township*. This process represents the dispossession and the subjugation of black South Africans by the Nationalist government.

The fourth clause of the sentence is an intention process in which the actor is the indefinite pronoun *on*, the process is *venait d'aménager*, the goal is *township* and the

circumstantial element is *à plus de soixante-dix kilomètres de la ville*. This process represents the difficult working conditions of black South Africans who have the opportunity to work.

The fourth sentence of the extract is an interrogation; it is made up of two clauses that relate to the working conditions of black South Africans. The first clause is a material intention process in which the actor is *les gens*, the process is *allaient se rendre* and the goal is *à leur travail*. The second clause is an agentless passive intention process in which the goal is *ils*, the process is *étaient parqués* and the circumstantial element is *aussi loin*. The question denounces the subjugation of black South Africans, they are expelled.

The first clause of the fifth sentence is a supervention process in which the actor is the existential *ce*, the process in the clause is *était*. It must be indicated once again that in French *Ce* is called *sujet apparent*; it is only employed to fulfill a place. According to Eric Buyssens, il 'a la forme d'un sujet, il en a la place, mais il n'a aucun caractère anaphorique : il ne renvoie à aucun syntagme nominal ; il est vide de sens, il n'est qu'un artifice pour remplir une place qui, sans lui, serait vide alors que l'usage veut qu'elle soit remplie' (1975 : 31). This construction places the focus on *le terrain.*

The second clause of the fifth sentence is a supervention process in which the actor is *le terrain* and the process is *manquait*. This clause represents the existence of large area of land.

The third clause of this fifth sentence is a supervention process in which the agent is the existential *il y a*, the process is *avait* and the circumstantial element is *même de la place tout près des lieux de travail*. This process expresses the surprising nature of those who have the qualifying papers.

The fourth clause of the fifth sentence is a passive agentless intention process in which the goal is *ces terrains-là,* the process is *devaient être aménagés* and the circumstantial element is *en zones résidentielles pour les Blancs*. This process represents the social

inequality between blacks and whites; the use of the preposition *mais* at the beginning of the clause carries the implicature that what follows will run counter to expectations – this sense of the word *but* **always** carries this implicature, regardless of the context in which it occurs' (Thomas, 1995: 57). The use of the locution *ces terrains-là* puts the focus on *terrains*.

The first clause of the sixth sentence is a negative intention process in which the actor is *la plupart des gens*, the process is *n'avaient pas rempli* and the goal is *les formalités nécessaires*. In this clause the narrator represents the situation of the majority of black South Africans with regard to the *formalités nécessaires*

The second clause of this sentence is an intensive identifying relation process in which the identified is *ils (la plupart des gens)*, the process is *étaient* and the identifier or the value is *en situation illégale*. This process expresses the administrative situation of *la plupart des gens*; they do not comply with the law.

The third clause of the sixth sentence is an intensive identifying relational process in which the identifier, or the token, is *les autorités*, the process is *étaient*, the identifier or the value is *décidées* and the circumstantial element is *à les renvoyer dans leurs campagnes, dans les régions*. The process represents the determination and intransigence of the *autorités* regarding the matter.

The last clause of the sentence is an attributive relational process in which the carrier is *campagnes* and *régions*, the process is *appelait* and the attribute is *homelands*. The process represents the compartmentalisation of the land that leads to the existence of several countries in the same territory. Here again, this clause expresses the consequences of the institutional and structural violence that affects the blacks' freedom of movement on their own land. The use of italics in *homelands* is intended to highlight this situation.

Interpersonal metafunction

The first sentence of the extract, made up of three clauses, is declarative; the use of the demonstrative adjective *ces* gives a negative connotation to *une de ces virées* and expresses the narrator's negative perception of the circumstance.

The second sentence is a statement; the narrator establishes a causality relation between the mood of the people in *la shebeen* and the fact that *les autorités refusaient de donner des logements*. In other words, people in *la shebeen* were *énervés* beaucause *les autorités refusaient de donner des logements*. The use of the adverbial adjunct *beaucoup* by the speaker is intended to highlight the intensity of the impact of the news.

The third sentence is another statement. Here, the use of the comparative adverb *plus* expresses the narrator's condemnation of the decision made

.

The fourth sentence is a question confirming the speaker's attitude regarding the forced movement of people. He seems to condemn it; this is confirmed by the use of the adjunct *aussi loin*.

The fifth sentence is also declarative; the speaker expresses the surprising nature of the forced movement of people.

The sixth sentence is a statement; in this sentence, by introducing the sentence with the adjunct *D'ailleurs,* the narrator seems to recall the administrative status of the majority of people.

Textual metafunction

The first clause of the first sentence is an *it-structure*; indeed by using the *sujet apparent C'* the focus is put on *ces virées*. In the light of this construction, one can say that the message of this clause concerns *ces virées*; this structure is marked.

The theme of the second clause is *il*, which refers to Toloki; the message of the clause is therefore about Toloki, who is one of the main protagonists of the Novel. This theme is unmarked.

Des sans-abri is thematic in the third clause; the message concerns *Des sans-abri* and the theme is unmarked.

The theme of the first clause of the second sentence is *On*.
Autorités is thematic in the second clause of the sentence; it is not marked. The use of the conjunction *parce que* establishes a causal relationship between this clause and the previous one; this theme is unmarked.

On is thematic is the first clause of the third sentence and the theme is not marked.

The theme of the second clause of this third sentence is *ceux*; it is an unmarked theme.
Ils is thematic in the third clause of the sentence; it is unmarked.

The theme of the fourth clause is *on* and this theme is also unmarked.
The theme of the first clause of the interrogative sentence is *les gens*; the message is about *les gens*.

For the second clause of this interrogative sentence, the theme is *ils*. This theme is fronted as a result of the passive form of the clause.

Due to the cleft structure of the first and second clause of the sixth sentence, the focus is on *le terrain*; this structure is marked.
The focus is put on *de la place* in the third clause of the sixth sentence; this is also the result of a cleft structure of the clause.

In the fourth clause of this sixth sentence, the theme is *ces terrains-là*, as a result of the passive form of the clause.

The focus of the first clause of the seventh sentence is *la plupart des gens*; this can be explained by the fronting of the adverb *d'ailleurs*.

[I]ls is thematic in the second clause of the seventh sentence and the message is therefore about *ils*.

The theme of the third clause of this sentence is *les autorités;* this theme is unmarked.
In the fourth clause, the theme is *on*; the message is about *on*.

TTE 4 profile

In terms of transitivity patterns, this extract comprises eighteen clauses. Thirteen of these are material processes, of which eight are intention processes, and two of the intention processes are agentless passive processes. One clause also comprises five supervention processes.

Aside from the material processes, the extract is made up of one verbal process, one attributive relational process, one mental process and two identifying relational processes. It should be indicated that in some of the material processes, *people* perform voluntarily the process; this means that they take the initiative.

In terms of the interpersonal trend, it can be seen that the clauses of the first sentence are statements; this sentence is marked by the negative connotation of the locution *une de ces virées*. The extract is also characterised by the use of the verb *voulaitent construire*, implying that *des sans-abri* made the decision to move voluntarily.

In the second sentence, the speaker makes a causality relation between the state of mind of the people in *la shebeen* and the refusal of *gouvernement* to give *logement* to the people.

In the third sentence, the narrator implies that obtaining the *papiers nécessaires* is not so difficult: '*ceux qui avaient rempli les papiers nécessaires*'; in other words, this action is facilitated by the government. However, the use of the adjunct *à plus de soixante-dix kilomètres de la ville* is an indication of the narrator's acknowledgement of the remote location of the township. It should be also recognised that when the narrator says '*un township qu'on venait d'aménager*', he wants to bring to the fore the effort made by the *autorités*.

In the fourth sentence, which is expressed in the form of a question, the use of the expression *étaient parqués* shows that the speaker denounces the ill-treatment that blacks are subject to; the term *parqués* has a negative connotation and by using this term, the narrator denounces the fact that people are treated as animals.
In the sixth sentence, by saying '*la plupart des gens n'avaient pas rempli les papiers nécessaires*', the narrator seems to show that this act is voluntary and that *les autorités* show their good will to give *les papiers nécessaires* to *les gens*. Through the declarative statement '*ils étaient en situation illégale*' the narrator seems to agree with the point of view of the *autorités* regarding the administrative status of *la plupart des gens*. In the same sentence the term *campagnes* has a negative connotation; it carries the idea of places reserved for uncivilised people. By using the expression *qu'on appelait les homelands*, the narrator does not differentiate herself from the perception the *autorités* have of *la plupart des gens*.

In the light of Simpson's (1993) approach of point of view, one again, one can say that this extract is an 'Internal type A' narrative. This type is characterised by a foregrounded modality and is said to be a highly 'subjective' mode of narration (Simpson, 1993). The 'Internal type A' narrative corresponds to Genette's (1980) *homodiegetic* narration.

The overall thematic structure of the extract is as follows:
Une de ces virées / *il* (Toloki) / *des sans-abri* / *on* (people) / *les autorités* / *on* (*les autorités*) / *ceux* (people) / *ils* (people) / *on* (*les autorités*) / *les gens* (people) / *ils* (people)

/ *terrain* / *de la place* / *ces terrains-là* / *la plupart des gens* / *ils* (people) / *les autorités* / *on* (*les autorités*).

Identification and motivations for the shifts

The analysis of the metafunctional profiles in the two extracts reveals some differences.
In the first sentence, there is an addition of a clause in the TTE 4: '*des sans-abri voulaient construire un bidonville*'; this additional clause is an intention process which shows that the moving of the people was voluntary. One can say that this clause alters the meaning of the message of the STE sentence, particularly its ideational meaning insofar as the voluntary moving of the people is not explicit in the STE. In terms of this shift, one can say that the translator has shifted a prepositional phrase, '*the move by homeless people*', into a verb phrase '*des sans-abri voulaient construire*'. However, this shift may have been motivated by the translator's intention to be more explicit.

With regard to the same additional clause, it appears that there is a shift at participant level; indeed, while the STE refers to '*homeless people'*, the TTE extract refers to '*des sans-abri'*. This shift of the definite article into an indefinite article '*des*' implies that the moving only concerned some *sans-abri* and that the other *sans-abri* were satisfied with their lot. This shift affects the ideational meaning of the message.

A third shift occurred in the same sentence at adjunct level; the STE adjunct '*outside the city*' becomes '*aux abords de la ville*' in the TTE. In my point of view, the equivalent adjunct in the TTE softens the location of the *bidonville*; indeed, while the STE locates *shanty town* far from the city, its counterpart locates it close to the city. This shift alters the ideational and interpersonal meaning of the message.

The fourth shift of the sentence concerns the omission of the adjective '*another*', in '*another shanty town'*; the TTE extract merely refers to '*un bidonville*'. Through this omission, the effects of the existence of several shanty towns and the continuous forced movement of blacks by the government are lost in the TTE.

The fifth shift occurred at tense level; while the STE says '*It was during one of those drinking sprees*', the TTE extract says '*C'est à l'occasion d'une de ces virées*. In other words, the STE uses the past tense whereas the translator uses the present tense. This choice made by the translator may be justified by her will to highlight the fact occurring in the sentence. This shift does not affect the meaning of the clause. This omission may have been conscious on the part of the translator as a result of the obvious existence of many *bidonvilles* in South Africa at that time, and the obvious occurrences of the forced movement of black South Africans in the apartheid era.

There is a shift in the second sentence of the extract at the ideational metafunction level; in the TTE the second and third sentences of the STE have been merged. By doing so the translator has established a relation of cause and effect between the first and second clauses of the second sentence of the TTE. This relation is symbolised by the use of the conjunction *parce que*. The impact of this merging is to show that people in the shebeen 's'*énervaient*' because '*les autorités refusaient de donner des logements*'. It must be pointed out that this relation of cause and effect is not evident in the STE. This shift may be explained by the translator's intention to make the relation of cause and effect in the two ideas more explicit.

A shift occurs in the second clause of the third sentence in the transitivity pattern; whereas the clause in the STE is a possessive relational process, its counterpart in the TTE is an intention process. This shift has an impact on the ideational meaning of the message. In the STE the narrator says '*people who had qualifying papers'*, while in the TTE one reads '*ceux qui avaient rempli les papiers nécessaires*'. The shift occurring in the TTE extract means that obtaining the *papiers nécessaires* is a matter for the people, and that the government is willing to give the *papiers nécessaires*. In my view, there is an alteration of the ideational meaning of the message in the TTE.

To a certain extent, this shift cultivates the image of the government. However, it must be pointed out that the impact of this shift on the ideational meaning of the message is not a

voluntary manipulation on the part of the translator, but rather a proof that she does not master the sociological and cultural context in which the event took place sufficiently.

The motivation of this shift is reinforced by the shift occurring in the fourth clause of the third sentence; where in the STE it reads '*a new township that was more than fifty miles away*', in the TTE extract the speaker says '*un township qu'on venait d'aménager à plus de soixant-dix kilomètres de la ville*'. The shift is firstly visible at the transitivity pattern level; the STE clause is an identifying relational process, but its counterpart in the TTE is an intention process. The impact of this shift on the meaning of the message is huge insofar as it implies an effort on the part of the government to build *townships*. Overall, this shift alters the ideational and interpersonal meanings of the message.

There is an additional clause in the fourth sentence of the TTE expressed in the form of a question; it can be seen that the translator has translated the adjunct '*from fifty miles away'* by a process: 's'*ils étaient parqués aussi loin?* This additional clause does not impact negatively on the meaning of the question; on the contrary, it appears to be obligatory for stylistic reasons.

With regard to the last two sentences of the STE, the translator has merged them into a single sentence; two major shifts occurr in the new sentence as a result of this merging. Firstly, in the STE it reads '*Their presence was said to be illegal*', but in the TTE the narrator says '*ils étaient en situation illégale*'. It is important to point out that in terms of the interpersonal pattern, the choice of the passive form by the narrator in the STE enables him to differentiate himself from the perception that the presence of black South Africans in the city is illegal. In other words, the speaker denounces this perception. In my view, the narrator's attitude regarding the illegal status of black South Africans is altered in the TTE. When the narrator says in the TTE '*ils étaient en situation illégale*', it means that the status given to black South Africans by the government is true and that blacks accepted it. As stated earlier, this shift may be explained by the fact that the translator might not have been aware of the impact of this shift on the meaning of the message or she would have kept the passive voice used by the narrator in the STE.

Secondly, there is a shift in the last clause of the STE; the process '*it has demarcated as their homelands'* becomes '*qu'on appelait les homelands*' in the TTE. This shift affects the ideational meaning of the clause in terms of the act of demarcating the land. The importance of demarcation does not come through in the TTE, even though the Land Act was a significant landmark in South African history. The translator appears to have subconsciously softened this fact of demarcation.

In terms of the thematic structure of the extract, there are no major differences between the STE and the TTE. However, it can be seen that the translator has chosen to translate the term *government* by the indefinite pronoun *on* in most of the clauses. At first sight, this shift gives the impression that the translator remains vague regarding the participants involved in the clauses where she uses the indefinite pronoun *on*. But deep consideration of the function of the French pronoun *on* shows that the translator had the option to use this pronoun to refer to the *government*; indeed, according to Anne-Marie Achard, Jean-Jacques Besson and Catherine Caron (1997):

> Le pronom « on » peut designer l'être humain en général, ou une personne dont on ne connaît pas l'identité ou dont on n'a pas besoin de préciser l'identité. Il s'emploie dans un texte narratif, à la place de « ils », pour designer un ensemble de personnes connues du lecteur.
>
> (1997: 176)

This shift does not have major impact on the meaning of the clauses in which it is used.

Extract 5

STE 5: It was freezing in the room. It was filled with naked corpses lying on the cement floor. More corpses were stacked on big shelves against the wall. The men told him that they were going to kill him, and started assaulting him again. He stumbled over the corpses, and fell among them. When he tried to rise, the corpse of an old man was thrown

onto his chest. He fell down again. One of the men grabbed him by the shoulders and ordered him to make love to a corpse of a young woman. (Mda, 1995: 141-2)

Context: This extract is taken from part seven of *Ways of Dying*. It narrates Shadrack's ordeal after he has been arrested by three white policemen.

Source text extract 5 analysis

Ideational metafunction

The first sentence, consisting of one clause, is a supervention process; it describes the unbearable atmosphere in the room. The second sentence also consists of one clause and is an intensive attributive relation process in which the carrier is *It*, which refers to the room, the process is *was* and the attribute is *filled with naked corpses.* The circumstantial element is *on the cement floor*. This clause represents the great number of people killed and the lack of respect their corpses were subject to. The third sentence, made up of one clause, is an intensive identifying relational process in which the identified is *More corpses*, the process is *were* and the identifier/value is *stacked*; the clause has also a circumstantial element, which is *on big shelves against the walls*. This sentence confirms the unprecedented state of violence consuming lives in South Africa.

The first clause of the fourth sentence is a verbal process in which the sayer is *The men*, the process is *told*, the target is *him* and the verbiage is *that they were going to kill him*; the verbiage functions here as second clause in this complex clause. The second clause of this complex clause is a direct speech report, which is a material intention process in which the actor is *they*, the process is *were going to kill* and the goal is *him*. This clause represents a verbal menace; in other words, a verbal violence intended to traumatise the hearer. The third clause of this fourth sentence is an intention process in which the actor is *they.* If we refer to the preceding clause, this reference is possible because the two clauses are strung together; the process in the clause is *started assaulting* and the goal is

him. In this clause the affected participant is suffering physical violence after having been verbally traumatised.

The first clause of the fifth sentence is a supervention process in which the actor is *He*, the process *stumbled* and *the over the corpses*; this clause represents the psychological torture of Shadrack (refer to the context) and depicts his reification. This state is justified by the use of supervention processes by the narrator. The second clause of the fifth sentence is another supervention process in which the actor is *He*, the two clauses are strung together, the process is *fell* and the circumstance is *among them*; this clause metaphorically expresses Shadrack's death because, by falling among the corpses he seems to join them.

The first clause of the sixth sentence is an intention process in which the actor is *he*, the process *tried* and the circumstance is *when*; this clause represents Shadrack's struggle to avoid being identified with the corpses. The circumstantial adjunct *when* refers to the fact that Shadrack's headsmen will to destroy him. The second clause of the sixth sentence is an intention process expressed in an agentless passive voice; the process is *was thrown*, the goal is *an old man* and the circumstance is *onto his chest*. This clause shows that the dead are also victims of violence; they cannot rest in peace, and even old men's corpses are subjected to sacrilege.

The seventh sentence, made up of one clause, is a supervention process in which the agent is *he*, the process is *fell down* and the circumstance is *again*; this clause expresses Shadrack's endless torture, which is emphasised by the circumstantial adjunct *again*.

The first clause of the eighth sentence is an intention process in which the actor is *One of the men*, the process is *grabbed*, the goal is *him* and the circumstantial element is the adjunct *by the shoulders*; this clause shows the endless use of violence on Shadrack.

The second clause of the sentence is a verbal process with *One of the men* as sayer, *ordered* as process, *him* as target and *to make love to a corpse of a young woman* as

verbiage. This clause depicts the cruelty and sadism of police behaviour, Shadrack's psychological drama, the negation of moral values and the desecration of corpses in African culture.

Interpersonal metafunction

The first sentence is declarative and functions as a statement. The item *freezing* functions as an Epithet and has an attitudinal function; it shows the speakers' attitude toward the temperature of the room. In this clause the narrator is lamenting the atmosphere in the room.
The second sentence is also a statement; the narrator gives a detailed description of the room, as well as its content. The narrator expresses his point of view with the attitudinal element *naked*.

The third sentence is declarative, and the use of the comparative form *more* allows the narrator to strengthen his statement; the comparative element *more* expresses the narrator's concern regarding the high number of people who are killed.

The first clause of the fourth sentence is in reported speech and its content is confirmed by the second clause of the sentence. This clause is introduced by the definite deictic *The*, and its function is to show that the men are identified. The second clause is declarative and unmodalised, and functions as a categorical assertion.

The first clause of the fifth sentence is declarative. Here, the narrator expresses the violence unintentionally inflicted by Shadrack to the corpses, and this is confirmed by the second clause of the sentence.

The sixth sentence expresses the narrator's revulsion with regard to the scene; the use of the attitudinal epithet *old* expresses the narrator's shock regarding the treatment that the corpse of an old man is subject to.

The seventh sentence is a statement made in raw form and, therefore, unmodalised; it expresses the full commitment of the narrator regarding the truth of the statement made.

Textual metafunction

The theme of the first sentence is the impersonal pronoun *It,* which is an empty subject. Here, it refers to the situation in the room, which has been already established as topic in the text. In other words, the message of the clause is about *the room;* the theme is unmarked. The theme of the second sentence is also *It,* which refers to *the room*, but the new information is in the rheme, *was filled with naked corpses*. The reheme specifies what kind of room one is dealing with; the room is a mortuary. The progression from the first sentence to the second carries a kind of suspense regarding the nature of the room Shadrack is taken to. The theme of the third sentence is *More corpses* and the message is about the number of corpses. The use of the passive voice allows the speaker to foreground the complement *More corpses*.

The theme of the first clause of the fourth sentence is *The men* and functions as the message of the clause; this theme is unmarked. The theme of the second clause of this sentence is *they,* which is a substitute for *The men* and refers to the policemen in the context. This theme is unmarked. The theme of the third clause is *they*; it is ellipted because the two clauses are strung together. This theme is unmarked. The adjunct *again* shows that the verbal threat expressed in the second clause of the sentence was already a form of violence. The different clauses of the fourth sentence are linked by the conjunction *and*; this conjunction is an additive one and introduces the realisation of the verbal threat uttered by the policemen.
The theme of the first clause of the fifth sentence is *He* and this pronoun refers to Shadrack; the theme is unmarked. The circumstantial element *over the corpses* adds another aspect to Shadrack's drama.

The theme of the second clause of this sentence is *He,* and it is ellipted because both of the clauses of the sentence are strung together. This theme is unmarked. The

circumstantial element *among them* shows that Shadrack is classed as one of the corpses. The two clauses are linked by the conjunction *and*; it is an additive conjunction, whose function is to increase Shadrack's psychodrama.

The theme of the first clause of the sixth sentence is *When he* and expresses an attempt to break with the previous process. In the second clause of the sentence, the theme is *the corpse of an old man*. The choice of the passive voice in this clause has made it possible to foreground the complement that has the status of theme here. The focus is placed on the treatment the corpse of an old man.

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The theme of the seventh sentence is *He,* which refers to Shadrack. This theme is unmarked and places the focus on Shadrack.

The theme of eighth sentence is *One of the men* and it places emphasis on the alternating physical and psychological violence inflicted by the policemen; the theme is unmarked. In the second clause, the theme is still *One of the men*, but it is ellipted, because the two clauses are strung together. The message of this clause refers to the abuse on the part of the policemen, abuse which reaches its pinnacle in this clause.

STE 5 profile

The fourth extract of the source text comprises nine material processes, of which four are supervention processes, and five are intention processes. The high number of material processes can be explained by the physical violence taking place in this extract.

The extract is also made up of two verbal processes, which are in reported speech, one attributive relational process and one identifying relational process.

In terms of interpersonal metafunction, the extract is mainly made up of declarative clauses. It comprises various attitudinal epithets expressing the narrator's shock regarding the violence Shadrack is subject to, as well as the treatment of the corpses, particularly that of the old man. The main concern of the narrator is the loss of moral values.

The breakdown of the extract is as follows:
It/It/More corpses/The men/they/they (ellipted)/He/he (ellipted)/When/the corpses of an old man/He/One of the men/one of the men (ellipted).

TTE 5: Il faisait dans cette pièce un froid intense. La pièce était pleine de cadavres, à même le sol de ciment, certains étaient empilés sur des étagères le long des murs. Les hommes lui ont dit qu'ils allaient le tuer et ont recommencé à le tabasser. Il a trébuché sur les cadavres par terre et est tombé dans le tas. Quand il a essayé de se relever, ils ont jeté sur lui le corps d'un vieillard, qu'il a reçu en pleine poitrine. Cela lui a fait perdre l'équilibre et il est tombé. L'un des hommes, l'empoignant par les épaules, lui a donné l'ordre de faire l'amour au corps d'une jeune femme. (Mda, 1999: 193)

Context: This extract is taken from part seven of *Le pleureur*. It narrates Shadrack's ordeal after he has been arrested by three white policemen.

Target text extract 5 analysis

Ideational metafunction

The first sentence is a supervention process and it describes the particularity of a room; this is symbolised by the use of the deictic *cette*.

The second sentence is made up of two clauses: the first one is an intensive identifying relational process in which the identified is *la pièce*, the process *était* and the identifier *pleine de cadavres*; the circumstantial element is *à même le sol de ciment*. The sentence specifies the nature of the *pièce*, the great number of the victims of violence and the conditions in which the *cadavres* are kept.

The second clause of the sentence is an intensive identifying relational process in which the identified is *certains,* which refers to *cadavres*, the process is *étaient*, the identifier is *empilés* and the circumstantial element is *sur des étagères le long des murs*. This clause reinforces the number of the victims of violence and the bad treatment they are subject to.

The first clause of the third sentence is verbal process in which the sayer is *Les hommes*, the process is *ont dit*, the verbiage is *qu'ils allaient le tuer* and the target is *lui*. This process is in reported speech, which expresses the verbal violence. The second clause of this sentence is an intention process in which the agent is, in fact, *Les hommes*; this agent is ellipted here because the two clauses are strung together. The process is *ont recommencé à tabasser* and the target is *le*; the process is expressed in an active voice and depicts the increasing physical violence inflicted by the policemen on Shadrack in a mortuary, rather than in a police station.

The first clause of the fourth sentence is a supervention process in which the actor is *il*, which refers to Shadrack, the process is *a trébuché* and the circumstance is *sur les cadavres par terre*. The clause is expressed in an active voice; it represents the involuntary desecration of the corpses by Shadrack. The second clause is a supervention process in which the agent is *il*, which is ellipted because the two clauses are strung together, the process is *est tombé* and the circumstantial element is *dans le tas*. The circumstantial element shows the great number of victims.

The first clause of the fifth sentence is an intention process. In this process the actor is *il*, the process is *a essayé,* the goal is *de se relever*. The clause is an active process describing Shadrack's battle to refuse to be identified with the dead. The second clause

of the sentence is also an intention process in which the actor is *ils*, which refers to the policemen, the process is *ont jeté*, and the goal is *lui*. However, it must be specified that in this clause two elements are affected: *lui* referring to Shadrack, and *le corps d'un vieillard*. The clause is expressed in an active voice. The second clause of this fifth sentence is a supervention process in which the actor is *il*, the process is *a reçu* and the circumstance is *en pleine poitrine*. The clause expresses the lack of respect for the dead on the part of the policemen; the circumstantial element of the process shows that Shedrack is beaten up with the corpses

.The first clause of the sixth sentence is a supervention process in which the agent is *Cela*, the process is *a fait perdre* and the goal is *lui*; this clause expresses an active process. The second clause of this sentence is also a supervention process in which the agent is *il*, which refers to Shadrack, and the process is *est retombé*; the clause describes Shadrack's ordeal.

The first clause of the seventh sentence is an intention process; the agent is *L'un des hommes*, the process is *empoignant*, the goal is *l',* which refers to Shadrack, and the circumstance is *par les épaules*. This clause is an active process; it describes the brutality of the policemen. The second clause of the sentence is a verbal process, where the sayer is *L'un des hommes*, the process is *a donné* and the verbiage is *l'ordre de faire l'amour au corps d'une jeune fille* and the target is *lui*. This clause depicts the cruelty and sadism of the police, Shadrack's psychological drama, the negation of moral values and the desecration of corpses.

Interpersonal metafunction

The first sentence is a statement; the uses of the attitudinal epithet *intense* and the proximal deixis *cette* are highly evaluative and indicate that the narrator is criticising the nature of the environment.

The first clause of the second sentence is a declarative clause; the adjective is *pleine*, and the circumstantial element is *à même le sol de ciment*. The narrator is denouncing the high number of corpses, as well as the treatment they are subject to. The narrator's point of view is also evident in the second clause of the sentence when he uses the attribute *emipilés*.

The first clause of the third sentence is a statement expressed in raw form; it is unmodalised and therefore shows the narrator's full commitment to its truth. The second clause of the sentence has the same mood.

On the whole, the fourth sentence, which is a statement, expresses the narrator's indignation regarding the treatment the corpse of the old man. This is why he uses the term *vieillard* instead of *viel homme*; the term *vieillard* is more emotive.

The fifth sentence is declarative and is expressed in raw form; it functions as a categorical assertion.

The last sentence of the extract being analysed is a statement; it is marked by the use of the interpersonal epithet *jeune*.

Textual metafunction

The first sentence is introduced by the impersonal pronoun *il*; its theme is *cette pièce*, but the focus is on *un froid intense*. In other words, the speaker's concern is to highlight the temperature within the room.

The theme of the first clause of the second sentence is *La pièce* and the theme is unmarked. The rheme specifies the number of *cadavres* and the condition in which they are kept. The theme of the second clause is *Certains*, which refers to *cadavres*; this confirms the focus placed on the *cadavres* in both clauses.

The theme of the first clause of the third sentence is *Les hommes* and it is an unmarked theme. The theme of the second clause is also *Les hommes*, but it is ellipted because the two clauses are strung together. Indeed, both clauses are linked by the conjunction *et* and the use of this conjunction reinforces the agent status of *Les hommes*.

The first clause of the fourth sentences has *Il* as theme, which refers to Shadrack. The theme of the second clause is again *Il*, but it is ellipted because the two clause are linked by the conjunction *et*. In both clauses, Shadrack's does not act willingly, but is rather forced to do so.

The theme of the first clause of the fifth sentence is *il*, which refers to Shadrack; the theme is unmarked. The theme of the second clause is *ils,* which refers to *Les hommes*. The comparison of the two themes indicates the imbalance between the two forces at play. The theme of the third clause, which is *il,* confirms that Shadrack is the participant who suffers in the process.

The theme of the first clause of the sixth sentence is *Cela,* which refers to *reçu en pleine poitrine*. This theme is unmarked and expresses the consequence of the physical violence on Shadrack; the theme of the second clause is *il,* which refers to Shadrack.

In the seventh sentence, *L'un des hommes* is thematic in the first clause. It is separated from the action by a comma and this strategy allows the writer to place the agent in a more prominent position in the clause. In the second clause of this sentence the theme is still *L'un des hommes*. The second comma used at the beginning of the clause, instead of a conjunction, serves to highlight the content of this verbal process.

TTE 5 profile

The extract is made up of ten material processes: six of these are supervention processes, which are where the processes just happen, and four are intention processes, where the actor performs the act voluntarily.

Two of the processes are verbal and, more specifically, are in reported speech; the extract is also made up of two identifying relational processes.
All the processes are expressed in the active voice.

The extract is characterised by the use of two attitudinal epithets (*intense, jeune*) and two attributes (*pleine, empilés*); this pattern expresses the narrator's critical attitude regarding the handling of the corpses, their high number, the treatment Shadrack is subject to and the transgression of moral values.

The thematic structure of the extract is as follows:
Il/La pièce/certains/Les hommes/ils/ils (ellipted)/Il/il (ellipted) Quand/ils/il/Cela/il/L'un des hommes/L'un des hommes (ellipted).

Identification of and motivation for the shifts

Three major shifts occurred in the TTE. The first concerns the ideational metafunction: while the second clause of the sixth sentence is an intention process expressed in an agentless passive voice, its counterpart in TTE is an intention active process. The use of the active voice by the translator may be explained by the fact that '[T]he thematic structure of French seems to favour the intervention of a subject, a real or an indefinite person, which relates facts or is the author of facts' (Vinay & Darbelnet, 1995: 215-16).

The use of the active voice by the translator may also be explained by her desire to foreground the actor/doer of the process, that is, *ils*, which refers to the policemen. In doing so, the translator highlights the policemen's lack of respect for the dead. This shift has an impact on the point of view; whereas the narrator foregrounds the affected participant in the STE, it is the actor who is foregrounded in the TTE. Therefore, there is a difference in point of view between the STE and the TTE.

The second shift occurs at the textual metafunction level: the second and third sentences stand in their own right in the STE, but the translator has merged them in the TTE. However, it should be noted that this shift does not have any effect on the overall meaning of the sentence.

In terms of the ideational metafunction, an omission occurred in the first clause of the TTE. The translator has omitted the attitudinal epithet *naked*. Three hypotheses can be formulated to explain this omission: first, the translator may have omitted this attitudinal epithet consciously. In fact, since the translator is a woman, she may have omitted this attitudinal epithet in order to be modest. Second, she may have omitted this epithet subconsciously, owing to her sensibility. Third, the translator may have omitted this adjective deliberately because, in her view, it is obvious that corpses are always naked in mortuaries. For this reason, she may not have seen the necessity in specifying this aspect.

Conclusion

This study has shown that *Ways of Dying* is 'an answer to the call for a new fiction for post-apartheid South Africa […]' (Visser, 2002: 39), a call launched by theorists such as Ndebele (1991) and Nkosi (1986).

Although *Ways of Dying* responds to this call, it has its specificity in that in this novel, Mda gives the priority to the individual over the political; in this regard this novel has been seen by some critiques as 'a flawed work because it privileges experience and emotionality over political analysis' (Grant Farred quoted in Visser, 2002: 39). However, Mda's choice appears to be deliberate insofar as it enabled him to free art from politics.

Ways of Dying, as seen in the study, exposes the raging violence consuming lives in transitional South Africa. In *Ways of Dying*

> [p]eople have no material security, nor personal safety. Life is highly precarious, with the constant risk of physical harm, or death, at the hands of the police, the vigilantes, the tribal chief and his warrior hostel dwellers, but also serial killers, or even misguided children with petrol bombs.
>
> (Visser, 2002: 40)

On the whole, the book is an attempt to examine ethical issues such as violence in transitional South Africa. What is at stake is the re-evaluation of South African society and the optimism for positive change. The specificity of Mda's representation of violence lies in his attempt to represent violence in transitional South Africa as a whole; that is, to represent institutional violence through the government and its repressive apparatus (police), the violence perpetrated in the ranks of the liberation movement within the black community, and private violence, which is violence perpetrated by white individuals on black individuals. Viewed from this angle, one can say that Mda strives to be impartial in his representation of violence and, in doing so, he breaks with 'protest literature'.

The study has also shown that translators have played a major role in the literary exchange between South Africa and France, confirming the fact that translators have always provided a vital link enabling different cultures to interact.

It should be acknowledged that the literary exchange between South Africa and France has been strongly determined by the historical and diplomatic context of both countries.

The study has been an occasion to recognise the importance of the analysis before embarking on any translation. Critical linguistics and systemic functional grammar are shown to be highly useful to translators. Mona Baker confirms the relevance of these disciplines to translation when she states that

> [d]ifferences in the grammatical structures of the source and target languages often result in some change in the information content of the message during the process of translation. This change may take the form of adding to the target text information which is not expressed in the source text.
>
> (1992: 86)

The identification of the grammatical structure of the languages involved in a given translation is subject to the analytical step. If the analytical step is inevitable in any serious translation event, it is more often found in literary translation because literary translation is the most demanding type of translation. Comparing literary translation and technical translation, Clifford E. Landers (2001) says,

> [i]n technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL to TL. The freight-train analogy is a useful one: in technical translation the order of the cars is inconsequential if all the cargo arrives intact. In literary translation, however, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a styled, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.
>
> (2001: 7)

Apart from the stylistic consideration, which justifies the analytical step in literary translation, this type of translation is about the transfer of meaning from one language to another. ‘As translators, we are primarily concerned with communicating the overall

meaning of a stretch of language' (Baker, 1992: 10) and to do so, the translator first of all needs to master 'the units and structures which carry that meaning' (Baker, 1992: 10-1). This study has shown that regarding literary text, meaning extends far beyond word level. Halliday's approach to systemic functional grammar has been useful in the analysis of clauses to define the 'three interconnected strands of meaning in a text' (Munday, 2002: 78), that is the ideational meaning, the interpersonal and the textual meaning in both source and target texts.

The comparative analysis of TTE and STE has revealed the occurrence of certain shifts, from omissions to additions. The focus of the analysis has been the occurrence of optional shifts in order to draw conclusions as to the reasons for these shifts.

Shifts have been observed at the tense level in two of the clauses analysed. The translator has used the '*présent historique*' when the narrator used the past tense in the STE. This has been done in order to make the reader experience the reality of the events. In other words, the '*présent historique'* is employed in the narrative to give particular relief to a fact by making it more present to the spirit of the reader. Shifts have also been noted at the process level, particularly through the use of the active voice, where the passive voice was used in the STE. This type of shift is explained by the tendency of French to include the active subject in the representation of events or by the translator's will to foreground the actor of the process rather than the goal. This type of shift generally resulted in a difference in point of view between the STE and the TTE. In some cases, the shift in the thematic structure has also resulted in a difference in point of view; in other words, there is a difference in perspective. For example, whereas the STE2 extract placed emphasis on *bullet* because of the cleft structure of the clause, the TTE2 placed it on *Il*, that is, the person. This difference in the point of view between STE and TTE may be explained by the specific way the translator may feel a fact, and this feeling in turn may be explained by psychological, gender or cultural considerations.

However, overall, apart from two cases, in terms of the categories of point of view and thematic structure of the clause, the translator has generally followed those of the source text.

The analysis of the translation has also revealed the occurrence of some omissions. An example of one of these occurrences is the omission of the attitudinal epithet '*crazed*' in the TTE 4. This omission toned down the moral description of the killer in the STE 4. Some additions of clauses or phrases were also noted. However, it has been shown that these additions were intended either to establish a causal relation between events, when this relation was not explicit or evident in the STE, or to explain the use of cultural words in the STE. For example, in TTE 3 the translator has explained the cultural word '*muti*' by adding the phrase '*remèdes magiques*'. Establishing 'the sociocultural context of the texts' allows us to draw some possible conclusion as to the reasons for the norms adopted in the translation process (Munday, 2002: 91).

At the preliminary level, the translation of *Ways of Dying* benefited from the involvement of activist-translators in the translation of black South African writers. The survey carried out by Richard (2005) has showed that the expression "activist-translator" appeared at the height of the anti-apartheid struggle to describe the translation policy regarding the translation of black South Africans works. Indeed, due to their literary genre and their political commitment, for decades, black South Africans writers have been banned by major French publishers.

With regard to the initial norms, and in the light of the shifts indicated, one can say that the translator has subjected herself to the source text in some places, and to the target culture in others. In terms of the operational norms, some omissions and additions occurred; the optional shifts noted concerned the processes, but on the whole, the shifts at this level did not affect the meaning of the sentences where they occurred. The translator's preference for active-voice rather than passive-processes has been noted. This type of shift is related to the nature of the French language, which favours the intervention of a subject in processes. This resulted in a difference in point of view between the STE and the TTE.

Some of optional shifts that occurred in the TT seem to be linked to the gender or personality of the translator. Indeed, as a female, she appears to have consciously or subconsciously projected her female sensibility in the shifts introduced. Psychoanalysts have showed that in our common lives, our individual histories and our subconscious impact on any activity we undertake. In this regard, one can say that these shifts have a psychological and psychoanalytical dimension. For example in the TTE 5, the translator has omitted the attitudinal epithet *naked*; this omission, I have indicated, might be explained, among other reasons, by the female sensibility of the translator.

However, on the whole, the translator has followed the source text fairly closely and very few alterations were made to the extracts. This trend may be explained by the fact that the difference between both languages is not so vast. The most significant shifts observed in the analysis of the extracts occurred in the TTE 4 where the shifts have altered the meaning of the messages. The motivation of the shifts I have indicated is not conscious on the part of the translator but rather, is the result of the cultural origin of the translator, who does not necessarily master the context in which the events occurred. It must also be pointed out that the researcher, who is not a passive reader, is able to interpret messages in the light of his own personality and culture. More shifts could have been highlighted if the analysis concerned the whole book.

The phenomenon of shifts can be seen as the translator's effort to achieve translation equivalence between two different language-systems, that is, that of the SL and that of the TL. In this sense, shifts can be defined as problem-solving strategies adopted consciously to minimise the inevitable loss of meaning when rendering a text from one language into another. It should also be noticed that, since translation is concerned with the transfer of meaning, the analysis of shifts in translation should take into account the non-linguistic factors in addition to the linguistic ones.

With regard to the shifts that have occurred in the target texts extracts, it is worth pointing out that an interview with the translator would highlight some of the motivations for those shifts. The translator has not been available for interviews.

According to Lambert and van Gorp, '[i]n the course of the last two decades or so, translation has gradually come to be viewed as a legitimate object of scientific investigation' (1995: 42), and by increasing the study of various aspects of translations as I have done in the ambit of this study, it could well be possible to identify the laws regarding the translation event, and therefore, to pave the way for its scientific status.

Appendix[7]

Poèmes d'Afrique du Sud (anthologie composée et présentée par Denis Hirson, traduite de l'afrikaans par Georges Leroy et de l'anglais par Katia Wallisky), 2001, Arles/Paris : Actes Sud/Unesco.

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[7] Source: Translation-Transnation 1994-2005. No 6, August 2005. The first two references are presented as in the original, although convention might have dictated giving the editor's name first.

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