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An investigation into Winterbach's approach to self-translation in *Die boek van toeval en toeverlaat/ The Book of Happenstance*

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ABSTRACT

The aim is to determine the translation procedures and strategies adopted in the self-translation of Ingrid Winterbach's *Die boek van toeval en toeverlaat* (2006)/*The Book of Happenstance* (2008). These procedures and strategies are compared to the strategies followed by two other South African self-translators, Dalene Matthee and André Brink. Vinay and Darbelnet's translation procedures and strategies and Venuti's notion of "invisibility" are used to analyse the author's translation approach. To facilitate comparison with the translation strategies of Matthee and Brink, Vinay and Darbelnet are supplemented by a number of other translation strategies, such as rationalisation, explicitation and removal of foreshadowing. This study contributes to the study of literary translation in South Africa, specifically in the area of self-translation by a South African author for a South African audience.

OPSOMMING

Die doel van hierdie studie is om die vertaalprosedures en -strategieë te bepaal wat Ingrid Winterbach in die selfvertaling van *Die boek van toeval en toeverlaat* (2006)/*The Book of Happenstance* (2008) toegepas het. Hierdie prosedures en strategieë word vergelyk met die strategieë wat deur twee ander Suid-Afrikaanse selfvertalers, Dalene Matthee en André Brink, uitgeoefen is. Vinay en Darbelnet se vertaalprosedures en -strategieë en Venuti se teorie van "onsigbaarheid" ("invisibility") word gebruik om die outeur se vertaalmetode te ontleed. Om die vergelyking met Matthee en Brink se vertaalstrategieë te vergemaklik, word 'n aantal ander vertaalstrategieë, soos rasionalisering (rationalisation), "duidelikmaking" (explicitation) en die verwydering van voorafskaduwing (foreshadowing), by Vinay en Darbelnet se model gevoeg. Hierdie studie dra by tot die studie van literêre vertaling in Suid-Afrika en meer spesifiek tot die area van selfvertaling deur 'n Suid-Afrikaanse outeur vir 'n Suid-Afrikaanse gehoor.

DECLARATION

I, Anelda Susan Hofsajer, declare that this research report is my own unaided work. It is submitted in partial fulfillment of the requirements for the degree of Master of Arts in Translation. It has not been submitted for any other degree or examination to any other university.

AS Hofsajer

4th day of AUGUST, 2011

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My man vir sy konstante aanmoediging, ondersteuning en raad.

Soli Deo gloria

Glory to God alone

Aan God al die eer

PREFACE

I have always loved reading. I could be immersed in a book for hours or even read until the early hours of the morning. I found that reading expands and enriches my imagination and my vocabulary (especially if I look up the words that I am not familiar with), which was very beneficial when it came to writing essays. I have also studied literature during my undergraduate degree, which introduced me to more serious literature. During a discussion regarding a research topic with my supervisor in 2009, I expressed my desire to study the translation of literature. She then proposed the area of self-translation.

I stumbled across Winterbach quite by accident. She was nominated together with Dirk Winterbach for the 2009 SATI Prizes for Outstanding Translation and Dictionaries under the literary category for *The Book of Happenstance*, their English translation of *Die boek van toeval en toeverlaat* (South African Translators' Institute). In addition, Elsa Silke in collaboration with Ingrid Winterbach was nominated for *To Hell with Cronjé*, the English translation of *Niggie*. Silke was also nominated (and won in this category) under the non-fiction category for *Charlize: Life's one helluva ride*, her English translation of *Charlize: Ek leef my droom*, the biography written by Chris Karsten (South African Translators' Institute). For interest sake, Michiel Heyns won in the literary category for *Agaat*, the English translation of Marlene van Niekerk's Afrikaans novel *Agaat* (South African Translators' Institute). Ingrid Winterbach was the only author nominated for the translation of her own work. I subsequently started to investigate both *Die boek van toeval en toeverlaat* and *The Book of Happenstance*. In order to gain a better understanding of Winterbach's work, I also examined *Niggie* and *To Hell with Cronjé*.

LIST OF ABBREVIATIONS

BT	Back Translation
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

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Introduction

AIM

The aim of this descriptive study is to determine the translation procedures and strategies adopted in the self-translation of Ingrid Winterbach's *Die boek van toeval en toeverlaat* (2006)/*The Book of Happenstance* (2008). Winterbach's procedures and strategies are compared to the strategies of rationalisation, explicitation and the removal of foreshadowing followed by two other South African self-translators, Dalene Matthee and André Brink.

Vinay and Darbelnet's translation shift model (1958/1995) is used to analyse Winterbach's translation procedures and strategies. Although the strategies of rationalisation, explicitation and the removal of foreshadowing do not normally form part of this model, they are included under Vinay and Darbelnet's oblique translation method to facilitate the comparison between Winterbach's procedures and strategies and those followed by Matthee and Brink. In this study translation strategies are viewed as the decisions made by the translator to create a particular effect in the translation and translation procedures are regarded as the method applied in the text to achieve that particular translation strategy/effect. The analytical model of this study is discussed in detail in **Chapter 1.**

The primary questions are:

> What translation procedures and strategies are followed by Winterbach?
>
> Does Winterbach follow self-translation practices, such as rationalisation (changes according to reality or for the new audience), explicitation (adding information to make hidden meanings more explicit) and removal of foreshadowing (withholding knowledge "to intensify the element of surprise") (Ehrlich, 2007:16, 52[1]) ?
>
> How do Winterbach's procedures and strategies compare with those followed by André Brink and Dalene Matthee (Ehrlich, 2007, 2009)?
>
> Could Winterbach's *The Book of Happenstance* be classified as a foreignised or domesticated translation?

[1] My copy of Ehrlich's 2007 study does not contain page numbers. I have therefore inserted my own page numbers, using the table of contents as guideline.

Before proceeding, let us first consider whether Winterbach can be regarded as a self-translator/bilingual writer and *The Book of Happenstance* a self-translation. In answer to the question of whether the English version should be seen rather as a joint translation with Dirk Winterbach, Ingrid Winterbach answered:

"Dirk Winterbach het 'n basisvertaling gedoen waarop ek "uitvoerig" gewerk het. My aandeel aan die finale afronding, die eindelose "getweak" van die teks, was veel groter as syne, maar hy het die belangrike aanvoorwerk gedoen" (Dirk Winterbach prepared a draft translation on which I worked extensively. My share in the final finishing touches, the never ending tweaking of the text was much more comprehensive than his but he did the important groundwork) (Winterbach, 2010 (own translation).

According to her own admission, she worked extensively on the text. She also said that her greater involvement in this translation was because "die basisteks/basisvertaling minder afgerond was" (the basis text/draft translation was less polished) (Winterbach, 2010 (own translation). To simply say that this is "an author-edited translation" is therefore not valid.

Furthermore, the use of draft translations does not disqualify her as a self-translator. In fact, the well-known Nabokov also made use of "subtranslators" to create literal versions of his source texts. Nabokov "developed a method of using 'subtranslators' (often his wife or son) who submitted a literal translation from which he prepared the final text for publishers" (Hokenson & Munson, 2007:181).

And even though she also admitted that "Ek dink nie ek kwalifiseer as 'n selfvertaler nie. Daarvoor is ek te afhanklik van 'n eerste, basisvertaling deur iemand anders" (I do not think that I qualify as a self-translator because I am too dependent on a first, draft translation by someone else) (Winterbach, 2010 (own translation), she did have a particular translation strategy in mind. She said that "Ek wou so na as moontlik aan die Afrikaanse teks bly, en terselfdertyd 'n vlot, leesbare, grammatikaal korrekte (!) Engelse teks hê. Wat die vertaling egter moeilik gemaak het, is dat ek ook iets van my eie inskryf teen die grein van die taal wou behou." (I wanted to remain as close as possible to the Afrikaans text while at the same time also create a fluent, readable, grammatically correct (!) English text. But the fact that I also wanted to maintain something of my own writing against the grain of language made the translation difficult) (Winterbach, 2010 (own translation). It is clear therefore that, although Winterbach considered herself to be dependent on the initial draft translation she nonetheless had very strong ideas about the way she wished the text to look and therefore substantially reworked the initial translation.

It is important to specify from the outset that this study investigates the translation procedures and strategies adopted by Winterbach in the translation of *The Book of Happenstance* (2008) for a South African English audience. It does not investigate the revised translation for an international audience. Shlomit Ehrlich's (2007) research is used as indication of Matthee's translation approaches in *Circles in a Forest* (1984) and Brink's translation approaches in *Looking on Darkness* (1974). Winterbach's translation procedures and strategies are then compared to Matthee's and Brink's translation strategies of rationalisation, explicitation and the removal of foreshadowing. Even though neither Matthee's *Circles in a Forest* (1984) nor Brink's *Looking on Darkness* (1974) share the same themes or motifs, both of these novels are translated from Afrikaans into English and both are therefore translated in the same language direction as *The Book of Happenstance* (2008).

The analytical model followed by Ehrlich consists of various standard translation strategies, such as explicitation, rationalisation, intensification, toning down, simplification and avoidance of repetition, and normalisation (Ehrlich, 2007:16-17). A combination of theories by Laviosa-Braithwaite (1998), Toury (1977), Blum-Kulka and Levenston (1983) and Vanderauwera (1985) are used. In addition to the other shifts noted in the texts, Brink's texts are analysed according to the motif of darkness and the narrator's credibility (Ehrlich, 2007:16-37). Matthee's texts are not analysed according to a motif but examined according to additions and omissions (Ehrlich, 2007:41-52). This might be because Ehrlich deemed the translation not to "reveal any thematic changes, or significant changes in plot" (Ehrlich, 2007:41). Furthermore, Ehrlich (2007:60-61) uses the categories transference, translation proper, substitution and modification to examine proper name translation; standardisation, substitution and standardisation plus explanation to look at dialect translation; transference, translation, modification, substitution and lexical creation for studying the translation of the "double-structure" in Afrikaans, and borrowing, definition, literal translation, substitution, lexical creation, omission and addition to examine *realia*. Ehrlich (2007:62) also refers to Toury's (1995) "adequate" or "acceptable" translation and Venuti's (1998) "foreignizing" or "domesticating" translation when examining the translation of cultural elements. She combines Toury's and Venuti's categories by saying that an "adequate translation" attempts to retain foreign elements, i.e. Venuti's foreignisation, whereas an "acceptable translation" tries to remove the foreign elements, i.e. Venuti's domestication (Ehrlich, 2007:62).

In her findings, Ehrlich (2007:53-54) states that both Brink and Matthee use similar translation procedures and strategies to those of other translators. However, Ehrlich also noted that "[n]otwithstanding the fact that both [Brink and Matthee] are self-translators, the two writers differ greatly in the following areas: style, settings of their novels, language use, themes and ultimately –

translation strategies. This ... demonstrate[s] how different self-translations are not necessarily similar to each other, nor can they be placed in one basket and categorized as "self-translations" rather than "translations" (Ehrlich, 2007:41). According to Ehrlich (2007:37), in Brink's translation, the motif of darkness is enhanced, "the narrator of the English text is presented as less reliable", "the English version does away with foreshadowing and holds back information; and Brink appears to have introduced stylistic revisions in his second version". Likewise, Matthee also does away with foreshadowing and withholds knowledge "to intensify the element of surprise" but she adds "vivid descriptions" and provides more detail in the translation (Ehrlich, 2007:52). Ehrlich (2007:84-85) also concludes that Brink chose to retain "Afrikaans words, constructions and expressions in the English text" as well as the "overtones of the South African dialect", aiming for a foreignising text (which is explained later in this study), whereas Matthee avoids the inclusion of "Afrikaans words or adds a footnote", aiming for a more "natural" text.

I have chosen to adopt an analytical model that makes a distinction between procedures and the strategy behind the procedure. In comparison to Ehrlich's analytical model, a more structured analytical model is followed in this study and Winterbach's texts (like those of Brink) are analysed according to a central theme. *The Book of Happenstance* appears to be a close literal translation and because Vinay and Darbelnet's model suggests a direct (or literal) translation method and an oblique translation method, and includes an analysis of meaning above word level, their model is the most appropriate for this study. In order to compare Winterbach's translation procedures and strategies to those of Brink and Matthee, I include rationalisation, explicitation and removal of foreshadowing (where appropriate) in my analysis. I specifically focus on rationalisation, explicitation and removal of foreshadowing because most of Brink's and Matthee's omissions and additions are attributed to these translation strategies by Ehrlich and are the most prominent strategies referred to in her study. This study does not consider the translation of *realia*, dialect or proper names because these elements are rare in Winterbach's novel and their translation does not contribute significantly to my research question and text analysis. Where appropriate, I also refer to the correction of errors and general additions and omissions because some shifts in Winterbach's text cannot be linked to either Vinay and Darbelnet's model or to the strategies of rationalisation, explicitation or removal of foreshadowing. Shifts as a result of changing language structures or stylistic reasons are included in Vinay and Darbelnet's model. Venuti's notion of "invisibility" is also dealt with in the analysis to establish whether *The Book of Happenstance* is translated as a foreignising or natural/domesticating text.

A central theme in *Die boek van toeval en toeverlaat* (2006) is loss and sorrow, and the characters' use or loss of language reflects the way they deal with loss/losses and sorrow (Human, 2007:254, 305, 306). The way in which characters use language or cannot express themselves through language is a way of commenting on the decline of Afrikaans in modern South Africa as a whole. An important aspect of the analysis is therefore to consider the translation strategies adopted in a novel commenting on the loss/decline of Afrikaans in modern South Africa and whether such loss is conveyed in the English translation. This loss/decline in the use of Afrikaans is particularly difficult to convey in translation because the novel no longer deals with that loss in Afrikaans (the language of the loss/decline) but in English.

The focus of this study is on the use of language, in both the source and translated texts, particularly on the use of archaic language, the importance of the repetition of certain words, and the language used by specific characters as referred to by Du Plooy (2009:4, 12, 14); Van Vuuren (2008:169-170); Human (2006, 2009a:12-13) and Gouws (2008:29, 31). The use of archaic language and the repetition of words form part of Winterbach's style of writing and is discussed in **Chapter 2**. The translation of these aspects therefore pertains to whether Winterbach's style is retained in translation. As mentioned before, the language used by specific characters comments on the decline of Afrikaans in modern South Africa as a whole and is analysed in the micro analysis in **Chapter 3**. The investigation of characters' use of language also reveals whether derogatory, slang and code-switching words are successfully conveyed in translation.

RATIONALE

The Book of Happenstance is Winterbach's third book translated into English (all by different translators), and two of her books have also been translated into Dutch (Human, 2008:1). The initial translation of *Karolina Ferreira* (1993) (*The Elusive Moth* (2005)) was done by Iris Gouws but the translation was also reworked and revised by the author. *Niggie* (2002) (*To hell with Cronjé* (2007)) was translated by Elsa Silke in collaboration with the author. *Die boek van toeval en toeverlaat* (2006) (*The Book of Happenstance* (2008)) was translated by Dirk and Ingrid Winterbach. Although the draft translation of *The Book of Happenstance* was prepared by Dirk Winterbach, the translation can nonetheless be classified as a self-translation given that the writer worked extensively on the draft translation, rewriting it to her own satisfaction (Winterbach, 2010). It is clear too that the

author has always been closely involved in the translations of her work from Afrikaans into English, although it is unclear whether this is also true of the Dutch translations of her work[2].

Interestingly, Dirk (DJ) Winterbach is an Afrikaans writer, recently publishing his first novel, *Die Begunstigde*[3], in 2010. Ingrid Winterbach's latest novel, *Die Benederyk,* also appeared in 2010 and it is yet to be seen whether Winterbach also self-translates her latest novel[4].

Although, because of the scope of the present study, this research focuses on the translation of only one text by Winterbach, it is envisaged that it will provide the basis for a broader research project which could include all Winterbach's translated works, especially those which have also been translated for an international Dutch audience or the American editions of *The Book of Happenstance* and *To Hell with Cronjé.* The American versions of Winterbach's novels were not taken into account in this study because the focus is specifically on the translation strategies adopted for a South African audience.

Winterbach has achieved literary recognition for four of her eight novels, being awarded, among other, the Herzog award for prose for *Niggie* (2002) and the M-Net prize, W.A. Hofmeyr Prize and University of Johannesburg Prize for *Die boek van toeval en toeverlaat* (2006) (Human, 2008:1). She is therefore an award-winning novelist gaining increasing recognition in the South African literary context.

This study contributes to the study of literary translation in South Africa and more especially the area of self-translation, which has not been exhaustively investigated in the South African context. The purpose is therefore to provide another study on self-translation by a South African author in order to contribute to the growth of this area of research on self-translation in South Africa. Currently research in this area is only beginning. To my knowledge, only Bronwyn Raaths, Shlomit Ehrlich and M.J. Daymond have conducted research into self-translation by South African authors.

Raaths investigated the self-translation of Mark Behr's *Die Reuk van Appels* (1993)/*The Smell of Apples* (1995) and André Brink's *Die Blou Deur*/*The Blue Door* (2006). She concluded that due to the

[2] Winterbach is nonetheless likely to have some knowledge of Dutch since she has a Masters' degree in Afrikaans and Dutch, lectured in the Department of Afrikaans and Dutch, and lived in Holland during July 1995 – August 1996 (Oets, Stam & Joubert (n.d)). The Dutch versions, *Niggie* and *Het boek van toeval en toeverlaat* were both translated by Riet de Jong-Gossens.

[3] It is interesting that DJ Winterbach would create an English draft translation of *The Book of Happenstance* but write his own novel in Afrikaans. In comparison, Michiel Heyns, who translated *Agaat* into English, publishes English literature.

[4] In email correspondence conducted during the latter stage of this study, Winterbach replied in answer to the question of whether she would translate her future novels that: "Nee! Daarvoor sien ek nie kans nie – dit neem te veel tyd en energie" (No! I don't feel up to it – it takes too much time and energy) (Winterbach, 2010 (own translation)).

time lapse, Behr was able to translate more "freely", whereas Brink rendered a closer translation (Raaths, 2008:77). In my view, Brink's "translation" process of "not writing a book in one language and then translating it into the other, but writing the two versions at roughly the same time" (his words) as described in Raaths (2008:83) refers to a process of simultaneous production rather than a translation process as such. In contrast, Ehrlich notes in her discussion of André Brink's translation of *Kennis van die aand* (1973)/*Looking on darkness* (1974), that Brink made "strong shifts" and "followed conventional translation procedures" such as explicitation and rationalisation (Ehrlich, 2009:243, 244, 249). Future research could therefore investigate different translation approaches by the same author.

Although Daymond uses the term "self-translation" in her title, it is used against the backdrop of storytelling and autobiographies where no actual source text and translated text exist. Mpho Nthunya narrated her life-story in English to an English-speaker while she was thinking about it in Sesotho. She therefore translated her thoughts into English; self-translating her "self", whereas Agnes Lottering chose to write in English although many of her daily life encounters occurred in isiZulu. Subsequently, she also translated her "self" into English (Daymond, 2006:97-99).

Consequently, only Ehrlich's research pertains specifically to my study. However, no research has been conducted focusing specifically on the self-translation by a South African author within a South African context (for a South African audience), where the novel specifically comments on the gradual losses in the language of Afrikaans, and where, even though a time lapse of two years occurred, a seemingly very close translation was rendered. Moreover, no research has been conducted into the translation/self-translation of Winterbach's novels.

Die boek van toeval en toeverlaat/*The Book of Happenstance* deals with Helena Verbloem, a lexicographer, who moves to Durban to work as Theo Verwey's project assistant. Theo Verwey is compiling all the Afrikaans words and expressions that have fallen into disuse. Almost three months later, Helena's most prized processions, her shells, are stolen from her garden cottage. This event sets the further events in the novel into motion. She goes in search of these stolen shells, travels to Ladybrand, visits Ozzie's pawn shop and finally tries to "replace" the shells by buying new ones from the teddy bear collector, Theodora Wassenaar (Human, 2006).

However, Human says that "[d]ie belangrikste soektogte is egter dié wat na binne keer: Helena se herinneringe aan haar familie, verlore minnaars en liefdes, die verliese wat sy gely het. In Oktober tref Helena Theo dood in sy kantoor aan" (Helena's most important searches are the internal ones: her memories of her family, lost lovers and loves, and the losses that she has experienced. In

October she discovers Theo dead in his office) (Human, 2006 (own translation)). Human continues by saying that the description of Theo's funeral and the manner in which it resounds in the story that Helena tells Theo is "sonder twyfel 'n hoogtepunt in Winterbach se oeuvre" (without doubt a highlight in Winterbach's oeuvre) (Human, 2006 (own translation)). "Dit is 'n roman oor verlies en die dood" (It is a novel about loss and death) (Human, 2006 (own translation)).

Furthermore, Helena cannot come to terms with the loss of her shells. This introduces the other contrasting themes in the novel, such as life and death; discarding and preserving; coincidence and fate; and loss and transience. Even towards the end of the novel Helena says: "Only my missing shells are keeping me here. The day I leave this city I shall leave them behind for good. While I am still here, the possibility remains, however slight, that I will obtain some certainty about their fate. The day I leave here, I leave them behind like the graves of children" (Winterbach, 2008a:268). Helena also has an interest in scientific knowledge and enquires from Hugo Hattingh, a palaeontologist, about the origins of life and the universe. In the end she discovers that even in the scientific world things are "a result of an extensive series of coincidences" (Winterbach, 2008a:115).

Helena finds "succour" in her colleague and friend, Sof Benadé, who grew up in a parsonage and accompanies her on her travels and eventually Helena also finds some form of resignation at the loss of her shells. She pictures her shells being buried with Bennie Fortuin (a gangster member): "My shells accompany him on his last journey to decomposition and dissolution. With him they perish, and pass into oblivion. With him they return: dust unto dust. Further than that I cannot follow them in my imagination" (Winterbach, 2008a:322). But her resignation is not complete. At the end of the novel Helena admits her "uneasy resignation" at the loss of her shells: "My shells I have laid to rest. I have become resigned to their disappearance. An uneasy resignation – for any day I expect feelings of loss to flare up acutely again" (Winterbach, 2008a:327). But even though Helena has an "uneasy resignation" at the loss of her shells, the novel does not have a conclusion. The novel ends with a forthcoming event, the anticipation of her "lost brother's" intended visit.

THE TRANSLATION OF AFRIKAANS NOVELS INTO ENGLISH

Although both Afrikaans and South African English have "roots in Europe", they function in South Africa (Brink, 1976:43). In 1976 Brink said that "both [Afrikaans and English] have reached a point where they are fully geared to the realities of Africa: both have become sufficiently africanized to cope with Africa" (Brink, 1976:43). Brink states this as the reason why Afrikaans authors are "finding it easier ... than ever before to communicate not only in Afrikaans but in English as well" (Brink, 1976:43). In fact, according to Brink (1976:39), the use of both Afrikaans and English is "a dual

exploration of a single experience – that of living in (South) Africa". Our cultural diversity in South Africa therefore "requires" the use of more than one language to fully express living in South Africa, and that is why there is a "necessity of translation in a multilingual society such as South Africa" (Meyer, 2002:7).

Antjie Krog views "'translation [as] one of the key strategies for survival – not only for writers and publishers, but for a language itself. If it does not develop a strong tradition of translation, 'kan hy maar sy deure toemaak' [it may as well shut its doors]'" (Krog cited in Meyer, 2002:5 (original translation)). According to Meyer (2002:3), "[t]ranslations into English, after publication (for example, ... Marlene van Niekerk's *Triomf*), or even before publication in Afrikaans (as in Brink's dual-language), have long been characteristic of Afrikaans literature". Moreover, the translations of Afrikaans novels into English broaden the readership of the novels (Human, 2009b). In fact, Afrikaans literature is read internationally through English. However, it is not common for South African English novels to be translated into Afrikaans. Human believes that this might be because many Afrikaans readers are able to read the English version and often prefer to read the original, and because translations do not always ensure a much larger readership. Nevertheless, in 2007 and 2008 two Afrikaans translations of South African English novels were published, namely Pamela Jooste's *Môrester* (2007) *(Star of the Morning* (2007)) translated by Jaco Fouché and *Dans met 'n armmansdogter* (2008) (*Dance with a Poor Man's Daughter* (1999)) translated by Linde Rode. Human is also of the opinion that Michiel Heyns' "uitstekende" (excellent) translation of Marlene van Niekerk's *Agaat* (2004) proves that "'n mens nie 'n opgeleide of ervare vertaler hoef te wees om 'n roman suksesvol te vertaal nie, maar dat jy jou taak wel ernstig moet opneem" (the success of the translation depends more on how serious the translator deems his/her task than on being trained or having experience) (Human, 2009b (own translation)).

However, even though Heyns was a "relative newcomer" to translation, previously "never approaching the scope and complexity of *Agaat*" before, he has "translated a children's book" and "two of Marlene van Niekerk's short stories" (Heyns, 2009:124). Consequently, he did have some translation experience and definitely takes his task as translator seriously. Just examine his "crypto-[translation] theory":

> "a translation is a licensed trespass upon a rich but relatively unknown territory, upon which the translator has to report back to people to whom the territory is not only unknown but foreign. The translator ... is intimately acquainted with the territory ... [h]e must give as accurate an account of this territory as he can, to enable his audience to understand

> something of this territory in their own terms but *without losing the sense of foreignness*" (Heyns, 2009:125).

Heyns therefore advocates the facilitation of understanding in translation while retaining the "sense of foreignness". This seems like a balance between Venuti's domestication and foreignisation. (These concepts and the question of whether Winterbach's *The Book of Happenstance* can be classified as a foreignised or domesticated translation are discussed later in the report.)

With regard to the involvement of South African authors in the translation process, according to Janita Holtzhausen (2010) at Human & Rousseau publishers (part of NB publishers), some authors self-translate, some are very involved in the translation process and production, and others do not even look at the translations. For example, André Brink, Koos Kombuis and Breyten Breytenbach self-translate, Ingrid Winterbach and Marlene van Niekerk are very involved in the translations, whereas Karel Schoeman and Pamela Jooste are not involved in the translation process, production or product at all. Holtzhausen added that "[o]ns verkies natuurlik dat die skrywer eerder hulle tyd aan nuwe skryfwerk bestee, as dat hulle self aan vertalings werk. Daarom gebruik ons gerekende vertalers soos Elsa Silke en Michiel Heyns vir literêre werk" (we prefer writers to spend their time on new writing rather than work on translations. As a result, we use recognised translators such as Elsa Silke and Michiel Heyns for literary work) (Holtzhausen, 2010 (own translation)). From Human & Rousseau's list of titles that have been translated it is clear that Elsa Silke in particular does a lot of literary translation. Michiel Heyns seems to be more known for translating Marlene van Niekerk's work. Although Holzhausen refers to Winterbach as being "very involved" in her translations, I argue that Winterbach's extensive involvement in the translation of *Die boek van toeval en toeverlaat*, her desire to maintain something of her "own writing against the grain of language" in the translation can be regarded as self-translation.

I discuss the reasons for translating a novel in the next section but would like to mention Winterbach's view on being translated as an author.

During a conversation regarding translations with Isabella Hough in 2009, Winterbach appeared negative towards her English translations. She said that her "bekendheid in Engelse kringe nie verbreed nie en [dat] daar relatief min verkope is ... daar [is ook] te min blootstelling in die vorm van resensies en pryse vir haar Engelse werk" (popularity does not increase with English readers, the sales are relatively few, and she receives too little exposure in the form of reviews and prizes for her English work) (Hough, 2009 (own translation)). With regard to the actual translation process, Winterbach "[het] aanvanklik gedink dat haar teks onvertaalbaar is, en het in die vertaalproses

verander soos sy wou aan die boek" (initially thought *Die boek van toeval en toeverlaat* was untranslatable and changed the novel as she pleased during the translation process) (Hough, 2009 (own translation)). In Winterbach's view, "[m]et die vertaling na Engels toe moet die skrywer baie meer presies wees" (the author has to be a lot more specific when translating into English) (Hough, 2009 (own translation)). Given this comment, it is interesting to establish whether she really did translate more freely and whether she did indeed make use of explicitation to be clearer and more specific in the translation.

In contrast to the conversation with Isabella Hough, Winterbach seemed much more positive towards her English translations during an earlier conversation with Yolandi Groenewald (2007). She said that she is aware that "something of the original work will always be lost [because] in translation you win some and you lose some but that [she] would rather lose some of the nuances than not be translated at all." Winterbach is of the opinion that "for writers to become part of the greater South African literary scene, they have to be translated", and that "there is a strong impetus towards literary translation at present" (Groenewald, 2007). She added that "[she] finds it exciting that a novel is given a new life in translation ... and an entirely new readership, [i]t is exciting and also a little terrifying".

In my interview Winterbach stated that "[e]k wil graag vertaal word omdat dit vir my belangrik is om deel van 'n groter Suid-Afrikaanse letterkunde te wees – nie net van die Afrikaanse letterkunde nie" (I would like to be translated because it is important for me to be part of the greater South African literary scene – and not only of Afrikaans literature) (Winterbach, 2010 (own translation). Winterbach therefore seems positive about being translated but disappointed with the sales and lack of recognition that translations receive.

In reference to the publisher's view on the translation of Afrikaans novels, Holtzhausen comments that Human & Rousseau issue at most two translations a year because "die mark vir Engelse titels deur Suid-Afrikaanse skrywers baie klein is, en hierdie titels met Engelse titels van oor die hele wêreld kompeteer" (the market for English titles by South African authors is very limited, and these titles have to compete with English titles from across the world) (Holtzhausen, 2010 (own translation)). As a result, the English translations of Afrikaans titles are not "ekonomies vatbaar" (economically viable) (Holtzhausen, 2010 (own translation)). Nonetheless, the publishers "voel [soms] dis wel nodig om 'n literêre skrywer aan Engelse lesers bekend te stel en om die verkoop van regte in die buiteland te vergemaklik" (do sometimes feel that it is necessary to introduce an author to English readers and to facilitate the sale of rights to the overseas market) (Holtzhausen, 2010 (own translation)). "Die vertalings is altyd eerstens vir die Suid-Afrikaanse mark bedoel, want dit is

ons primêre mark" (these English translations are aimed foremost at the South African audience, because it is our primary market). "Oorsese uitgewers pas die teks soms effens aan vir hulle mark of sluit 'n woordelys of voorwoord in om die teks meer lesersvriendelik te maak" (overseas publishers sometimes adjust the text or include a glossary or preface to make the text more accessible for their readers) (Holtzhausen, 2010 (own translation)). The text is therefore adjusted according to the new audience. According to Holtzhausen, "[o]ns grootste mark vir vertaalregte is egter in lande soos Nederland, Frankryk en Duitsland, en daar word dus nuwe vertalings vir daardie markte geskep, met die Afrikaanse of Engelse teks as basis" (the Netherlands, France and Germany are their largest markets for translation rights, and new translations are created for those markets with the Afrikaans or English text as basis) (Holtzhausen, 2010 (own translation)). It is therefore not that common for South African novels to be published for the international English market in countries such as the US or UK and one could assume that an English translation of an Afrikaans novel would generally be aimed at the South African audience. However, there are also American editions of *To hell with Cronjé* and *The Book of Happenstance*. The difference between these two markets and the influence it has on the translation can be seen in the example of Leon de Kock's challenge to render a version of Marlene van Niekerk's "very" Afrikaans novel, *Triomf* (1994), for the international English market as well.

According to De Kock (2009:24), he and the author were working on the assumption that the translation would be aimed at a "South African English (SAE) readership". De Kock therefore argued that "most [SAE] readers were at least acquainted with Afrikaans" and that his translation could "be a hybrid of English with Afrikaans" since the "original *Triomf* was a hybrid of Afrikaans with English" (De Kock, 2009:24). This would be done by including "Afrikanerisms and occasional untranslated words". De Kock (2009:26) wanted to "make the text *feel* Afrikaans", for the "readers to read *through* the English into an Afrikaans world, imagining that they were in fact reading Afrikaans, hearing Afrikaans and experiencing an 'Afrikaans' world". However, when they received news that a British publisher was also going to publish the English version of *Triomf*, they realised that the "'hybrid' draft translation of the novel" would be "unsuitable for international English readers" (De Kock, 2009:27).

They then decided to "root out most if not all of the Afrikaans words, phrases, idioms, curses and slang ... and find 'standard English' equivalents for them". But De Kock wanted to "preserve the hybrid version of the translation" and came up with the idea to create both a "SA version" and "UK version" (De Kock, 2009:27).

The difference between the two versions can be seen below:

SAE version:

"Kyk, daai's nou my luck in Jo'burg gewies, nè! Ek's 'n Xhosa, ek kom van die Transkei af. En ek's maar so." **He touches his face**. "Toe dag die Boesmans ek's ok 'n Boesman, toe kry ek 'n room in Bosmont tussen hulle. En hulle praat met my regte coloured Afrikaans. En toe leer ek maar so on the sly en ek sê fokol, want hoe minder 'n Boesman van jou af weet, hoe beter. Dis 'n bad scene, die Boesmanscene. Hulle lê dronk en suip en steel en steek jou met messe en goed ...."

(Van Niekerk 1999a: 227-228 (own emphasis))

UK version:

"Look, that's how the dice fell for me here in Jo'burg. I'm a Xhosa, I come from the Transkei, and some of us are yellow." He touches his face. "That's why the bladdy Bushmen thought I was one of them, so I got a room in Bosmont right in among them. And they began talking real Coloured Afrikaans to me. So I got the hang of it on the sly, and I didn't say nothing, 'cause the less a Bushmen knows about you, the better. It's a bad scene, the Bushman scene. They drink themselves stupid and then they rob and stab you and leave you for dead ...."

(Van Niekerk 1999b: 275)

The section in bold is the only section of the SAE version which does not appear in the original Afrikaans version. Clearly a great deal of Afrikaans was retained in the SAE version, whereas standard English was used in the UK version. This example shows how much a change in audience (even though both are English speaking) can influence the translation. As a matter of interest, "The English translation of *Triomf* was awarded the Inaugural South African Translators Award for Outstanding Translation in 2000 and one of the translated poems in the text of *Triomf* was co-awarded the 1999 FNB Vita/English Academy prize for poetry in translation" (De Kock, 2003:356).

In contrast to *Triomf*, "Dalene Matthee anticipated that the English text, *Circles in a forest* (1984), would serve as a source text for most translators of her work" (Cloete & Wenzel, 2007:15-16). Consequently, "the English text ... tends to be more descriptive than the Afrikaans text" and Matthee also added "some explanatory footnotes – making the text more accessible" to both the "English target audience" and the "international audience" (Cloete & Wenzel, 2007:15-16).

For example, right at the beginning of the novel the following addition (marked in bold) appears in the translation:

ST: "Baas Saul?" "Ek kom leen die geweer, Maska."

(*Kringe in 'n bos*, Matthee, 2010:7)

TT: 'Master Saul?' **A thousand questions flash through his eyes.** 'I've come to borrow the gun, Maska.'

(*Circles in a Forest,* Matthee, 2009:1 (own emphasis))

Some of Matthee's additions in *Circles in a forest* are therefore attributed to changes according to the new audience.

Summary

Translation in South Africa is a way of expressing what it means to live in a multilingual society. The translation of Afrikaans novels into English is actually an aspect of Afrikaans literature although the market for English novels by South African authors is limited. That is why authors might feel positive about being translated but disappointed with sales. However, the translation of Afrikaans novels does extend the readership of the novels and is a method of introducing writers to a new audience, and even an international audience. The success of the translation does not necessarily depend on the training or experience of the translator, although publishers prefer to use established translators. The involvement of the author in the translation process depends on the particular author. Winterbach, for example, is very involved in her translations and sees the translation of her work as important.

It is clear from the *Triomf* example that a SAE reader would be able to understand some, if not all, of the Afrikaans words and expressions. One could therefore assume that a translation aimed at a SAE readership could contain some Afrikaans words and expressions. In addition, as Human (2009b) has stated, many Afrikaans readers are literate in English as well, and an Afrikaans text could in turn also contain English words and expressions. This links with the fact that South Africa is a multilingual country, and the discussion of bilingualism and biculturalism in **Chapter 1.**

Chapter 1 provides the literature review and theoretical framework of the study. The literature review covers literary translation, a discussion of self-translation in general and a study of internationally renowned bilingual authors. This review considers the reasons for translating a novel, the benefits of self-translation and whether a self-translation can be regarded as an original work or a translation. The theory section covers Descriptive Translation Studies, focusing specifically on Toury's (1995) theory, Venuti's "invisibility" theory (1995/2008) with reference to domestication and foreignisation, and Vinay and Darbelnet's (1958/1995) translation shift model. Vinay and Darbelnet's translation shift model sets out two translation methods and several translation procedures, which are used to analyse the Winterbach texts. In addition, an explanation is also given of the other translation procedures and strategies used in the analysis of the Winterbach texts. Since this study

compares Winterbach's procedures and strategies to those followed by Brink and Matthee, Ehrlich's approach to the investigation of Brink's and Matthee's works, and examples of rationalisation, explicitation and the removal of foreshadowing as identified in *Looking on Darkness* and *Circles in a Forest* are also mentioned.

Chapter 2 is the macro level analysis section which analyses the novels' structures, Winterbach's style of writing and the translation of the title.

Chapter 3 is the micro level analysis section in which parallel extracts of the source and target texts are placed alongside each other in table format, and shifts are identified and analysed according to Vinay and Darbelnet's translation shift model. Where applicable, references are made to the strategies of rationalisation, explicitation, the removal of foreshadowing, stylistic reasons, language structures, the correction of errors, and other translation procedures. The investigation of stylistic aspects also forms part of the analysis.

The findings of the study are stated and evaluated the in the **conclusion** section. The bibliography is provided at the end of the report.

Chapter 1

Literature Review and Theoretical Framework

We now focus more on literary translation which states the aspects involved in and the reasons for translating a novel. In addition, Silke's view on literary translation and the absence of a glossary in *The Book of Happenstance* are also discussed.

LITERARY TRANSLATION

Aspects involved in literary translation

Literary translation is seen as "a kind of art created in language", whereby "the translator [has] to duplicate the author's process of artistic creation, grasp the spirit of the original", and "reproduce fully and correctly the content and form of the original in a literary language comparable to the original style" (Xiaoshu and Dongming (2003) cited in Silke, 2004:9). Similarly, according to Leon De Kock (2009:18), "the key purpose of literary translation [is] to exchange literary meaning between different languages in a textual object which shows the highest equivalence of style, meaning, matter and form when read against the source text".

According to Xiaoshu and Dongming (2003), "every writer has a particular literary style, which is the result of the writer's personality and his emotions at a particular moment". A writer's style is therefore unique and based on the writer's personal choices. (See also the discussion of Bilingual authors). Furthermore, in literary translation, the translator "is to reproduce the original artistic images in another language, so that the reader of the translation may be inspired, moved and aesthetically entertained in the same way as the native reader is by the original". Therefore, although Xiaoshu and Dongming argue toward an equivalent effect in literary translation, they also concur that "the main task of literary translation lies in the faithful reproduction of the spirit and features of the original", in other words, both content and form are to be reproduced. This aspect is investigated in the macro and micro analyses of the study.

De Kock (2003:346) emphasises the creative aspect of literary translation when he says, "literary translation is a comprehensively engaging creative act", it gives the translator the opportunity "to become a participant in a grand act of literature, to share in the moment of its creation" (De Kock, 2003:346). The translator becomes the "*producer* of the text in a new linguistic and cultural

framework" (De Kock, 2003:347 (original emphasis)). But although the translator creates the new text, the translator cannot "share the work 'equally' with a living author" (De Kock, 2003:349). "You write the text, but have no final say over its ultimate presentation. You deliver the goods, but the goods were never actually yours to start with. You write every last word in the text, but somehow you actually didn't write that text at all" (De Kock, 2003:352). These comments pertain to the "authorship" of the translator as the "creator" of the new text and the recognition of the translator by the publishers which are also referred to in the discussion of Venuti's invisibility theory.

Elsa Silke (2004:14) emphasises the extent of research that has to be done before the start of the translation process. This research is crucial in obtaining not only a better understanding of the text but also the necessary background knowledge of the various subject matters. Naturally, one would assume that the author has the benefit of already having done much of the research on a particular subject matter, such as etymology, beforehand, although *The Book of Happenstance* (2008) was published only two years after *Die boek van toeval en toeverlaat* (2006). Therefore, unlike starting afresh with research, the author only had to refresh her existing knowledge on the subject matter.

There are therefore many factors involved in literary translation and, as expected, the translation is the translator's interpretation of the text. Furthermore, since the author's understanding of the text is indisputable, unlike translators in general, one of the benefits of self-translation could be said to be the reflection of the author's own interpretation of his/her words (Ehrlich, 2009:244, 2007). This supports the idea that the reader should be bilingual or multilingual in order to gain insight into the author's interpretation of the source text and in order to appreciate the instances where the translation is an extension or continuation of the original text.

Reasons for translating a novel can be to contribute to the survival of the novel (extending its life as such) (a concept that derives from Benjamin and Derrida); to add to the fame of the novel (the novel or the author already has a high status and translation adds to this); to expand and enrich the target-culture literary system; broaden the readership (although Winterbach thought that her popularity did not increase with English readers (Hough, 2009)); it is part of the creative process of a bilingual writer (Federman (1993:69-70) feels as if the "original text is not complete until there is an equivalent version"); the message is best conveyed using both languages or certain messages need to be conveyed in certain languages (according to Antjie Krog, "Afrikaans didn't want *Country of my skull*" and although the book "was written in Afrikaans and simultaneously translated into English", it was never published in Afrikaans (Meyer, 2002:7)); the source text is banned (as was the case with Brink's *Kennis van die aand*) (Silke, 2004:6; Ehrlich, 2007:1-3).

Silke's view on literary translation

Leon De Kock (2003) made the comment with regard to his translation of *Triomf* that one should "never translate anyone but a dead author", implying that besides the normal demands of translation, literary translation also has the added "influence" of the author. It would seem as if the author and publisher (but mostly the author) will decide how closely the translator should work with the author (Silke & Van Heerden, 2009). It is interesting to note that *The Book of Happenstance* was edited by Elsa Silke who also translated Winterbach's *Niggie* (2002) as *To Hell with Cronjé* (2007). Winterbach admitted that of the three translations, "was die Niggie-vertaling die mees bevredigende" (the translation of *Niggie* was the most satisfying) (Winterbach, 2010 (own translation)). According to Silke, an author can be "too interfering" but with Winterbach she found the "process" to be "a wonderful learning curve" (Silke & Van Heerden, 2009).

Not surprisingly, Silke is also an award-winning translator specialising in literary translation and translates from Afrikaans into English and vice versa (Silke & Van Heerden, 2009). One of her awards was the 2006 South African Translator's Institute/Via Afrika Prize for her translation of Karel Schoeman's *This Life* (http://catalog.openletterbooks.org).

In her translation of Karel Schoeman's *Hierdie Lewe* (1993) (*This Life* (2005)), Silke preferred the foreignisation approach, introducing the source culture to the target audience, but she kept the target audience in mind and also made use of domestication to create a fluent translation (Silke, 2004:2). She therefore aimed at creating a balance between the two extreme points of the different approaches[5].

In addition, Silke also included a glossary and marked the words in italics in the translation (Silke, 2004:42, 82). She argues that by marking the foreign words and including a glossary, the target audience is made aware of the translator presence (visibility) and understanding of the text is increased (Silke, 2004:42). Although "Blackpiet Petoors's agterryer" (Winterbach, 2007:149 (own emphasis)) appears unmarked in *To hell with Cronjé* (2007), the meaning is explained in a glossary of Afrikaans and South African English words on page 295 in the novel.

Therefore, although *To hell with Cronjé* (2007) was aimed at a SAE audience, a glossary was included, whereas in *The Book of Happenstance* (2008) no glossary was included. Even in *Die boek van toeval en toeverlaat* (2006) no explanation is given of the Afrikaans archaic words. During email correspondence Winterbach remarked that the American editions of *The Book of Happenstance*

[5] The concepts "foreignisation" and "domestication" are simplified here but discussed in more detail in Venuti's invisibility theory.

contained glossaries (Winterbach, 2010). The inclusion of a glossary seems to correspond with Holtzhausen's (2010) remark that a glossary or preface is used in particular by overseas publishers to make the text more accessible for their readers. Winterbach also mentioned that only after the completion of the translation "het ek besef dat ek eintlik die betekenisse van die verouderde woorde in die bronteks moes gegee het" (did I realise that I should have included the explanations of the Afrikaans archaic words in the ST). "Ek hou naamlik van die digtheid wat die Engelse teks verkry deur hierdie omskrywings van betekenis" (I like the density the English text gains by these explanations of meaning) (Winterbach, 2010 (own translation)). However, she also said that without the explanations, "het die soort inkantiewe opnoem van die woorde in Afrikaans ook 'n bepaalde effek – en laat dit my toe om baie méér woorde op te noem sonder om die leser te exasperate (= in radeloosheid die boek neer te gooi!)" (the incantational mentioning of the words in Afrikaans also has a particular effect, and it allows me to mention a lot more words without frustrating the reader) (Winterbach, 2010 (own translation)). Since she included explanations in the translation, she had to cut down on the amount of archaic words she mentions because she didn't want to try the English reader's patience.

Summary

There are diverse reasons for translating a novel. As mentioned before, some authors prefer to be more involved in literary translations than others, and from a translator's point of view, authors can sometimes add to or detract from the translation process. However, Silke found the translation process with Winterbach to be an enriching experience. In literary translation both content and form are important in conveying the spirit of the original text and the writer's unique style. In general, extensive research might be necessary to gain an understanding of the text and/or to be able to translate it. In the case of self-translation, the author has the advantage of already having done the initial research. In addition, the author's understanding of his/her own text is indisputable and the bilingual reader then has the benefit of access to the author's interpretation of his/her words. Besides the aspects involved in and reasons for literary translation, the absence of a glossary in *The Book of Happenstance* were also discussed, revealing that Winterbach did not deem it necessary to include a glossary in the SAE edition.

After examining literary translation, we proceed by specifically focusing on self-translation. The discussion of self-translation provides an understanding of the process of self-translation and the views surrounding self-translation. In this section the freedom of the self-translator, questions influencing the concept of self-translation, the differences between self-translation and translation -

the product, the actual process of self-translation, the benefits to the author being the translator and bilingualism and biculturalism are considered.

SELF-TRANSLATION

Introduction

Although it could be said that the notion of self-translation has been investigated, it has been used to refer to quite a number of different processes. For example, focusing on the effects of immigration where the writer writes in his/her second language, which poses a difficulty in conveying his/her deepest feelings in the second language or in the translation of the "self" (Besemeres, 1998, 2000); self-translation where Breyten Breytenbach wrote his "prison memoirs" in English instead of Afrikaans (Lewis, 2001); the translation of poetry (Whyte, 2002); the translation by a writer who is also a translator (Wilson, 2009); and self-translation as a form of writing (McDonald, 1998). It is therefore clear that the term self-translation does not always refer to the process where an author translates his/her own literary work, constituting both an original and a translated text.

Therefore, pertaining to my focus of bilingual authors translating their own work are the studies conducted by Ehrlich (2007, 2009), Jung (2004), Raaths (2008) and Wilson (2009), as well as studies conducted by Federman (1993), García de Toro (2008), Vansina (2004), Villalta (2003), and Whyte (2002), which are expanded in the report.

There are various opinions of what self-translation is or what can be classified as a self-translation and how common it is. As is clear from the ensuing discussion, two main concepts about self-translation are prevalent namely, 1) the translation of the self where authors construct themselves through language (thus without an existing source text), e.g. by authors such as Breyten Breytenbach, Mpho Nthunya, Agnes Lottering and Eva Hoffman, and 2) the translation produced by an author of the source text.

For the purpose of this research, I follow Whyte's (2002:64) definition of self-translation as being the process whereby "the author of a literary text completed in one language subsequently reproduces it in a second language".

There also seem to be conflicting opinions as to how common self-translation is. According to Villalta (2003:5) and Federman (1993:67), self-translation is "not a common practice" to which Villalta adds that it is actually "quite rare". However, while Wilson (2009:186) recognises the tie to the "representation of self", she agrees with Whyte (2002:64) that self-translation is a "much more

widespread phenomenon than one might think". (It is therefore clear right from the start that there are contradicting opinions regarding self-translation.) In the South African context, little research has been conducted about self-translation and how common it is.

Furthermore, the reasons for undertaking self-translation also vary. For some it may be linked to their "schizophrenic bilingualism", to use Federman's (1993:68) term, whereas Wilson (2009:191) views it in psychological terms "as a manifestation of the essential human desire for recognition; a vital urge to be heard and understood" and as thus the desire for an extended readership.

The freedom of the self-translator

As stated by Jung (2004:532), the terms "freer" and "less literal" are frequently used to describe self-translation. Moreover, Jung (2004:532) argues that "while self-translators are expected to make major changes" these changes are actually related to the new target audience and not necessarily to the creative process as such. It would seem as if self-translators, like "ordinary" translators, are criticised for taking too many liberties and producing unfaithful translations (Jung, 2004:532; Federman, 1993:70).

Furthermore, Jung (2004:534, 544-545) elaborates her statement by mentioning considerations of the argument's structure, "desired impact" of the text, and readers' understanding as reasons for self-translators to adapt their texts with the new readership in mind. Jung (2004:544) also briefly mentions skopos in relation to the background knowledge of the readership, meaning that the purpose or aim (skopos) of the text relies on the background knowledge of the readership and also results in adaptations to the text (Munday, 2001:78-79). Jung (2004:544) therefore questions whether self-translators really have any freedom since their choices for adjustments are largely situated in cultural considerations.

However, it would be natural to assume that different authors would use their authorial freedom differently. Consequently, the writer Antoni Marí allows himself the freedom to perform a number of changes in his self-translations and he justifies these changes for reasons of "nuance", correcting errors, "taste", and "rhythm", whereas Carme Riera views literature to be "untranslatable" and therefore sees her self-translations as rewrites offering her a fresh insight into the source text (in García de Toro, 2008:376). Furthermore, as is seen in the discussion below, Federman (1993:70) uses his authorial freedom to produce possible translation gains.

Villalta (2003:5-6), in reference to Fitch, and Wilson (2009:187, 191-192) say that although the importance of self-translation lies in the "repetition of a process" (and not the "reproduction of a product"), the possibility of "gaining perspective, of adding meaning" is what really matters. In

addition to added meaning, Wilson (2009:192) also views self-translation as an opportunity to make hidden meanings more explicit. However, where Villalta (2003:6) says that the view and function of the text will determine whether perspective and additional meaning is gained since it is not an automatic process, Ehrlich (2009:244) believes that it is almost a given that the process of self-translation will provide the author with "further insight into the original work".

In her comparison between translators and self-translators, Ehrlich (2009:246, 254) concludes that self-translations and translations are largely the same and that her case study of Brink illustrates that self-translators apply similar translation practices to those of translators, e.g. making hidden meanings more explicit. She does, however, note that in her opinion, self-translators are not hampered by questions surrounding faithfulness (unlike the statement by Jung (2004:532)) or complete understanding of the source text (Ehrlich, 2009:244). Although Federman (1993:70) recognises the value attributed to faithful translations in general and the universal expectation of the author to translate his/her own work faithfully, he argues that self-translators should be allowed more leeway in order to enhance the text and to "correct errors" even if the translation is then considered unfaithful.

Summary

There seems to be a general view that self-translations are translated more freely or less literally with the author adding meaning, making hidden meanings more explicit, toning down certain elements for the new audience, obtaining distance when the translation only occurs some time after the original, and rewriting the source text. This seems contrary to the findings of the study of *Die boek van toeval en toeverlaat* (2006)/*The Book of Happenstance* (2008). Even though two years had lapsed between the publication of the original and the translation, the translation seems to be a close rendering of the original.

The differences between self-translation and translation - the product

Though translators and self-translators may employ similar translation practices, Villalta (2003:5) believes there to be "a fundamental difference between translation and self-translation" because the source text is regarded as being incomplete without the translation and vice versa. They are "considered as variations of each other". Federman (1993:69-70) concurs that he feels as if the "original text is not complete until there is an equivalent version", "the two texts complement and complete one another" and as such self-translation is a "continuation of the work – of the working of the text." (An example of this as revealed in *Die boek van toeval en toeverlaat* (2006)/*The Book of Happenstance* (2008) is given in **Table 9**.) With regard to whether Winterbach shares Federman's

belief, during an email interview Winterbach said that she "sien ... die vertaalproses as 'n geleentheid om die bronteks – waar nodig – te verbeter" (sees the translation process as an opportunity to improve the source text – where necessary) (Winterbach, 2010 (own translation)).

For me, Villalta's concept links with the "Chinese phrase for translation, *fan yi*, which means 'turning over'" and seen in association with the "image of embroidery", the source text can be viewed as the "front side of an embroidered work", and the translation, "the back side of the same piece" (Tymoczko, 2006:22). (It has to be mentioned though that Tymoczko (2006:21) was referring here to ways of expanding current translation notions by incorporating "non-Western words for 'translation'" in general.) Nevertheless, Ehrlich (2009:253-254) also believes the notion of "two interdependent texts" to be appropriate in reference to self-translation "since the author and translator are one and the same". For Ehrlich (2009:250), this view coincides with George Steiner's (2000) idea of the source text and translation providing collectively "a deeper understanding of the work as a whole". Consequently, the reader has to be multilingual in order to appreciate this continuation or to gain deeper understanding of the text.

Questions influencing the concept of self-translation

Besides his view on the difference between self-translations and translations, Villalta (2003:5) also raises interesting questions with regard to the concept of self-translation, namely: Is it the intention right from the start to translate the text or what other factors (or agents) contribute to the translation process? Is a chapter written and then translated or is the text translated as a whole? Villalta (2003:5) argues that these aspects have to be considered in order to grasp the concept of self-translation. Aspects such as the banning of a work, the way in which a writer (self-translator) "grows" over time, and time lapses may also influence an author's approach to self-translation and might contribute to different approaches being applied by the same author, e.g. comparing the different approaches followed by the same author, Brink, in separate studies conducted by Raaths (2008) and Ehrlich (2007, 2009). In addition, factors such as the fact that the author is an exiled writer, translating into his/her mother tongue (as in the case of the German exiled writers referred to by Jung (2004)), or a writer/translator who is familiar with the translation process, whose work has been translated before and who now chooses to translate his/her own work (as in the case of Francesca Duranti referred to by Wilson (2009)) might also influence the concept of self-translation. In the case of Winterbach, it would be interesting to know whether she shares Antjie Krog's view that the translation by "others" alienates her from her own work and whether that sparked the self-translation of *Die boek van toeval en toeverlaat* or whether she shares André Brink's outlook that the "attempt to "say" the novel in a new language medium" is seen as a challenge (Meyer, 2002:8;

Brink, 1976:45). Email correspondence with Winterbach revealed that she has her own unique reasons for being involved in translation. Winterbach remarked that "[b]y voorkeur wil ek met 'n goeie vertaler meewerk" (I prefer to work together with a good translator) and that the reason for her greater involvement in the translation of *Die boek van toeval en toeverlaat* was that "die basisteks/basisvertaling [was] minder afgerond" (the draft translation was less polished) (Winterbach, 2010 (own translation)).

The way in which authors perceive the process of self-translation in contrast to creating a new source text is now discussed.

The actual process of self-translation

Whyte (2002:69) describes the process of self-translation as a situation "where one language is attempting to take the place of another" or, viewed in Steiner's (2000:188) terms, as the "inhaled voice of the foreign text" suffocating that of the translator's. Federman (1993:70) uses a metaphor of darkness and light to illustrate his experiences of self-translation. For Federman (1993:70) the production of the source text occurs in the dark whereas self-translation occurs in the light, "it is performed in knowledge of the existing text". The "act of self-translation [not only] enlightens the original, but ... also reassures, reasserts" the existing knowledge in the source text. Winterbach (2008b:6) concurs that the creative process of writing transpires "met die duisternis en stilte, die onwetendheid, die vermoedens en die vrese ... voetjie vir voetjie die onbegaanbare terrein en die bosgasie" (with silence and [in] the *dark*, [with] the unknown, the suspicions and the fears ... where she gingerly moves step by step into the impassable terrain and the undergrowth) (my translation and emphasis).

Furthermore, whereas Vansina (2004:490) only focuses on the losses that occur in any translation process and neglects to also mention the gains of, for example, added meaning and perspective, Federman (1993:70) seems much more positive about self-translation. He says there is always the "possibility of loss" but also the "possibility, the chance of a gain". For Federman (1993:70) a gain would include "correcting errors" and enhancing, "not only meaning", but also "metaphoric thickness" and "syntactical complexity".

We now proceed to the question of whether there are any benefits to the author being the translator because this tells us more about self-translation as opposed to general translation.

Are there any benefits to the author being the translator?

Ehrlich acknowledges the contrasting opinions surrounding the authority of self-translations where some regard self-translations as having more authority, whereas others believe that every translation has authority. However, she remarks that it is ultimately the translation process which "determines the status of the product, rather than the identity or status of the producer" (Ehrlich, 2009:254). Therefore, regardless of whether the author is the translator or not, the status of the product can be said to be predetermined by the identity or status of the author. It could also be said that when a reader buys a book, generally it will not be on the basis of who the translator is. According to De Kock (2003:352), "translators are generally not marketable unless the author is dead and the translator herself is famous". In addition, Vansina (2004:484) states that even if the author performed the translation, the translation is still not and "never can be" the original thereby advocating the "always inferior" status of the translation. (The subsequent debates regarding the status of the translator and the status of translation are beyond the scope of my research but the authority of the author is nonetheless examined.)

Vansina (2004:484) argues that the self-translator has the benefit of knowing exactly what the author "intended to say". With regard to Dalene Matthee's self-translation of *Kringe in 'n bos* (1984) (*Circles in a forest* (1984)), Cloete and Wenzel (2007:1) agree that the "author-translator" is in a "privileged position" providing "near-perfect understanding of the difference layers of meaning and intention of the source text ... [eliminating] the gap between the author and translator". In contrast, Whyte (2002:68) quotes Paul Valéry to support his opinion that "the author has no special authority. Whatever he may have *wanted to say*, he has written what he has written". It is not to say that the author "uses [the text] better", "everyone can use [the text] in his own way and as best he can" (Whyte, 2002:68). In addition, the knowledge of what the author *"wanted*" to say "always interferes with his perception of what he has *done*" (Whyte, 2002:68, italics in original). Whyte (2002:68) therefore argues in reference to poetry that the author is the "least qualified to translate" his/her own work. Whether he also shares this belief with regard to novels is unclear. Regardless of Whyte's opinion that "the author has no special authority" to translate his/her own work, he does not deny the inability to contradict an author's translation owing to his/her authority as the author (Whyte, 2002:68, 70).

In addition, Jung (2004:529) includes the importance of self-translators' access to the intertext as a benefit of self-translation. Here Jung (2004:531) links the intertext to Bakhtin's concept of dialogism by referring not to the texts "quoted by the author but a collective knowledge *distilled* from a multiplicity of texts read by the authors or even language usage that they have *absorbed*" (own

emphasis). Note the interesting choice of words portraying the image of the author "extracting the essential meaning or implications" of the variety of texts he/she has read or "soaking up or mastering" the language usage (The Oxford English Reference, 1995:411, s.v. "distil"; The New Oxford Thesaurus, 2000:5, s.v. "absorb"). The intertext therefore comprises of all the texts and language usage in which the author has engaged and can be linked to bilingualism since the author would use the languages and read texts which he/she is familiar with or able to understand. Therefore, the more multilingual the author, the "richer" and more extensive the intertext would be. In Winterbach's case, it would seem as if her intertext comprises of both English and Afrikaans texts. According to Human (2008:4, 2009a:4), *Die boek van toeval en toeverlaat* (2006) has intertextual references of, among other, J.M. Coetzee's *Age of Iron* (1990), Don DeLillo's *Cosmopolis* (2003) and *Underworld* (1997), Vladimir Nabokov's *Lolita* (1955), James Joyce's *Ulysses* (1922) and *Finnegan's wake* (1939), etc. but he also compares her satirical portrayal of Theo Verwey's funeral to that of Etienne Leroux's style of writing.

Vansina (2004:484) further raises the question of the self-translator translating into a language other than his/her mother tongue, in other words, the production of an inverse translation which is generally frowned upon by Translation Scholars. This relates to the subsequent discussion of bilingualism and biculturalism.

Bilingualism and biculturalism

According to García de Toro (2008:374), when the translator "belong[s] to both linguistic-cultural communities (source and target text) the difference between *direct* and *inverse translation* becomes blurred" (italics in original). Subsequently, it can be said that the translator has two dominant languages (García de Toro, 2008:373). García de Toro (2008:370-371) further states that when languages are in close coexistence, "constant transfers (e.g. the use of false friends) [tend to occur] in the spoken language, which also affect professional translations". Given that Afrikaans and English belong to the same language family, in other words both are Germanic languages, and are in close coexistence in South Africa, bilingualism and code-switching are almost a natural outcome. Consequently, that the novels, *Die boek van toeval en toeverlaat* (2006)/*The Book of Happenstance* (2008), are neither purely Afrikaans nor purely English is indicative of the South African context and it is not strange that the conversations with Constable Modisane appear in English in *Die boek van toeval en toeverlaat* (2006) and that Afrikaans phrases appear in *The Book of Happenstance* (2008). The protagonist in the novel also appears to have some knowledge of Zulu, since she can identify the language Constable Modisane uses in other conversations (Winterbach, 2008a:53). Daymond (2006:99) also comments on code-switching in instances where isiZulu words appear in Agnes

Lottering's English autobiography. Code-switching in South Africa is therefore not limited to only Afrikaans and English.

García de Toro (2008: 370) cites Toury when she says that bilingualism does not equal the ability to translate, just as, I might add, "bilingualism does not qualify a person to interpret..." (Dominguez-Urban, 1997:18). In addition, García de Toro (2008:371) specifies the "different individual degrees of bilingualism", diverse fields requiring and factors influencing translations. A person may therefore be bilingual and bicultural in some situations but not in others, and may lose this ability if it is not practised and developed (García de Toro, 2008:372-373). Romaine (cited in Hokenson & Munson, 2007:158) actually states that "one is 'rarely fluent in both languages on all possible topics'". Romaine therefore says that "'it is doubtful whether bilingualism ... can be measured apart from the situation in which it functions for a particular individual...'" (cited in Hokenson & Munson, 2007:158).

It is interesting to note that both Raymond Federman and Klaus Mann use the term "schizophrenic" in relation to bilingualism. Federman (1993:68) refers to his "schizophrenic bilingualism" and Klaus Mann refers to the process of becoming bilingual as a "schizophrenic process" (Jung, 2004:529). According to The Oxford English Reference Dictionary (1995:1295, s.v. "schizophrenia"), this term refers to the "breakdown in the relation between thoughts, feelings, and actions..." and is "characterized by mutually contradictory or inconsistent elements". For Federman (1993:68, 72), his two languages "play" with one another, they "argue inside [him] over which [he] should use". Therefore, bilingualism can be viewed as two "contradictory elements" where acculturation (acquiring a new culture) and deculturation (losing the other culture) are in constant flux (Jung, 2004:530).

Conclusion

This discussion shows that there are fundamental differences between translation and self-translation: Self-translation is performed "in light of" the source text and clarifies and supports the source text (Federman uses the metaphor of darkness and light to illustrate this point); it is viewed by some as an extension or continuation of the source text, and a reader able to read and understand both languages has the advantage of the author's interpretation of his/her text (in *The Book of Happenstance* it is the advantage of added meaning/explanations of the Afrikaans archaic words); the author's interpretation/understanding of his/her words is not questioned (unlike translators in general); and the author is familiar with his/her intertext. It is also established that bilingualism and code-switching are features of languages in close coexistence, and *Die boek van*

toeval en toeverlaat (2006)/*The Book of Happenstance* (2008) are then indicative of South Africa where code-switching would form part of conversations.

In the light of this discussion, it would seem that there are many conflicting opinions surrounding self-translation varying from how common it is to the freedom the self-translator has to impose changes. What is clear, however, is the fact that it is possible to expand this area of research into future research taking, for instance, Villalta's questions with regard to factors influencing the concept of self-translation in particular into consideration. As said in the **Introduction**, research in this area is only beginning.

The discussion now proceeds with a more detailed description of bilingual authors. This description presents a brief history of bilingual authors, discusses the factors involved in becoming a bilingual author and examines the translation approaches of a number of famous bilingual/multilingual authors. This section continues our discussion of providing a better understanding of bilingual/self-translating authors and the approaches they follow.

BILINGUAL AUTHORS

It should be noted that the words author(s)/writer(s) and mother tongue/native tongue are used interchangeably and do not denote a shift in meaning.

Introduction

Let us start by saying that "[t]he bilingual writer *is* strange, both a foreigner and a local, an interculture, using two languages rather bizarrely to say the same thing differently" (Hokenson & Munson, 2007:183 (their emphasis)). But in using Brink's (1976:46) analogy of "a painter producing a work in hues of red and then repeating the process in hues of blue" and in doing so learning "more about the red and blue than ever before: discovering much about the red through working in blue", and vice versa, it can be said that by using two languages, the bilingual writer discovers much about each language.

Is a self-translation a translation?

Before discussing bilingual authors, let us first consider whether a self-translation is in fact a translation and not an original work. Ehrlich (2007:15) refers to Helena Tanqueiro in saying that self-translators can be viewed as translators rather than authors. Tanqueiro found in her study that many self-translators only translate in order to extend their readership (e.g. Nabokov), "deliberately used a pseudonym to create distance between the roles of author and translator" (e.g. Milan

Kundera), or refer to the process of self-translation as creating a translation and not writing an original work (e.g. Samuel Beckett) (Ehrlich, 2007:15). Federman's (1993:70) statement that the self-translation "is performed in knowledge of the existing text" is another reason why a self-translation can be viewed as a translation and not an original work.

Definitions

Being a bilingual author does not necessarily mean that the author would write or translate in both languages. As in the case of Breyten Breytenbach's *The True Confessions of an Albino Terrorist* (1994 [1984]), the author did not translate from one language to another but translated himself (his self) into another language. For the purposes of this discussion, however, I follow Hokenson and Munson's (2007:14) meaning of bilingual writers as "authors who compose texts in both languages, and translate their texts between those languages". Hokenson and Munson (2007:14) give several definitions/forms of bilingualism but I believe self-translators to fall into the category of "idiomatic bilinguals" able to "write in both languages with near-native handling of grammar, idioms, discursive registers, and stylistic and literary traditions". In addition, Hokenson and Munson (2007: 14) say that unlike with other bilinguals, it "is difficult to determine" the dominant language of bilingual writers who alternate between languages (Hokenson & Munson, 2007:14). It can therefore be said that the above defined bilingual writer does not produce inverse translations or, as García de Toro (2008:373) puts it, that the self-translator has two dominant languages. However, as mentioned below, this does not mean that writing in your mother tongue was not regarded as the only method of producing a text.

Mastering a language

Throughout history it was believed that one could "only write truly" in your mother tongue (Schleiermacher, 1800s) (Hokenson & Munson, 2007:143). The mother tongue was viewed as the only "source of original thinking and writing" (German Romantic thinking) (Hokenson & Munson, 2007:144). That might be true but Schopenhauer is quoted as saying that "'one has truly internalised a language when one can translate not books but oneself into it, and thus without losing one's individuality can communicate in it immediately'" (cited in Hokenson & Munson, 2007:145). This returns to the notion of creating "original" texts in your "second" language by translating yourself (your self) into it. Schopenhauer's thought here is that one has mastered a language to the extent that one is able to translate "immediately" into it without first thinking what the corresponding concept in your mother tongue would be and then relating it to the other language (Hokenson & Munson, 2007:145). In this way it is believed that the foreign language improves our thinking

("expands our minds") by "dissociating the concept from the word" (Hokenson & Munson, 2007:145). According to Hokenson and Munson (2007:160), notions about "domestic and foreign, native and other, original and imitation", are "still linked with Schleiermacher's idea that to write in a second language is to betray the maternal tongue and the essence of genius". This refers back to the belief that one can "only write truly" in your mother tongue (Hokenson & Munson, 2007:143) and to Vansina's (2004:484) view that the translation can never be the original. As a result, a translation is regarded as inferior and the notions of "domestic and foreign, native and other, original and imitation" (Hokenson & Munson, 2007:160) are based on this concept. (It should be noted that the notions of domestic and foreign, native and other are not the same as Venuti's foreignisation and domestication strategies and the way foreign elements are dealt with in translation.)

Factors that influenced writers in becoming bilingual

It is important to note that as with bilingualism, "the concept of native language (mother tongue) can also change in time within one individual" (Hokenson & Munson, 2007:158). "[T]he status of a native language, the exposure to other languages, the impact of a hegemonic language in school, and the decision to write in certain of those languages, are all often the result of material conditions and movements across linguistic fields, rather than any personal aesthetic aims or ideals" (Hokenson & Munson, 2007:158). Brink (1976:39) confirms that writers normally write in the language in which they grew up but "social, political or other conditions" may influence a writer to also start writing in another language or to "adopt" a new language medium altogether. According to Brink, writers "start writing in the language of their new environment ... when they have no hope or interest of communicating with their previous societies" (Brink, 1976:39).

In the South African context, Apartheid drove some writers, like Breytenbach, to move to Paris in the early 1960s (Lewis, 2001:441). Censorship laws (the Publications Control Act) banned "political writing or writing that included sexual descriptions" resulting in *Kennis van die Aand* (*Looking on Darkness*) by André Brink and *Magersfontein, O Magersfontein* by Etienne Leroux being banned in the 1970s (Ehrlich, 2007:8; Lewis, 2001:441). *Kennis van die Aand* "was the first Afrikaans work to be banned" and a direct cause for Brink to translate his work into English. In doing so he discovered "'the new medium of the English novel'" (his words) which led to the self-translation of all his novels into English (Ehrlich, 2007:8). Brink (like several other bilingual authors) is also a translator and has translated works by, among others, Graham Green, Henry James and Lewis Carroll (Ehrlich, 2007:8). However, unlike Brink, Winterbach is not a translator and her reasons for translating her work are purely personal ones related to her desire to be part of a greater literary scene.

Where it was once quite common to be a bilingual author, it became "rare in the nineteenth century" only to emerge once again in the twentieth century during "increasingly pan-European wars" (Hokenson & Munson, 2007:160). "Displaced modernist writers" didn't earn enough from their translations and started self-translating instead of "allowing their publishers" to obtain the services of translators (Hokenson & Munson, 2007:160). Because of wars and political situations, "hundreds of writers were displaced into second languages, and many went on to distinguish themselves in the literature of adoption" but "few writers continued working in both languages to develop a bilingual canon" (Hokenson & Munson, 2007:160). Hokenson and Munson (2007:163) say that "in exile or expatriation, writers developed a focus on language that they might not otherwise have found". Consequently, "[m]ost [bilingual] writers did not grow up bilingual" but "studied the second, 'foreign' language at school or university, later becoming idiomatic during [their] residence abroad" (Hokenson & Munson, 2007:164).

Adherence to style

Since style is what set individuals apart (according to the Romantics) (Hokenson & Munson, 2007:166), it is important to investigate whether and how it is retained in translation. Hokenson and Munson (2007:166) say that although modern bilingual writers may change a text as they deem appropriate, they seem to adhere to their style of writing. Style consists of a writer's individual choices to use language in unique ways (Hokenson & Munson, 2007:167).. The more original and consistent your style, the higher praise and recognition you will receive. It is even viewed as a quality of genius (Hokenson & Munson, 2007:166). It is therefore a shame that "style is what is most often 'lost' in [literary] translation" (Hokenson & Munson, 2007:166). For Hokenson and Munson (2007:166) the emphasis on style creates a link between the extreme opposites of faithful and free translation, and foreignising and domesticating translation approaches. They also say that by conducting a stylistic analysis of bilingual texts the link that exists between the texts and how a particular bilingual author transferred his/her individual style of writing into different linguistic systems become clear (Hokenson & Munson, 2007:168).

In addition, Hokenson and Munson (2007:98, 168) note that their study of bilingual texts show how each author has his/her own way of making changes according to the new target audience. In Rabindranath Tagore's and Stefan George's case this meant not adhering to their unique style. Hokenson and Munson (2007:172) say that "when self-translators do not seek to create stylistic and especially functional correspondences between their texts, they fail as miserably as other translators". (Note that functional correspondence refers to "word plays and the individual stylistic features of the ST" (Munday, 2001:47).) However, adhering to style does not mean that there are no

differences between the two texts. “Style is both linguistic and literary”, meaning that “the bilingual text is never merely twinned” (Hokenson & Munson, 2007:174). (Pertaining to this study, Winterbach’s adherence to style is discussed in **Chapter 2** and the shifts between the texts are investigated in **Chapter 3**.) Some of the bilingual/multilingual authors who seemed to adhere to their particular style and introduced changes in their texts are Nabokov, Green and Beckett. The way in which Nabokov approached his translations is now discussed.

Vladimir Nabokov (1899-1977)

As a self-translator, Nabokov had a particular style of “amplifying pattern and design, distance and artifice in translation” (Hokenson & Munson, 2007:183). But in the translation of others he advocated literal translation, although this literal translation included the changing of cultural references according to the new target culture (Hokenson & Munson, 2007:178, 179). It is interesting that “for the major period of self-translation, after 1960, he developed a method of using ‘subtranslators’ (often his wife or son) who submitted a literal translation from which he prepared the final text for publishers” (Hokenson & Munson, 2007:181). Hokenson and Munson’s (2007:181) analysis of some selections of his novels illustrate that “Nabokov typically amplifies the subtranslators’ literal version”. The method of using subtranslators to create a literal translation from which the author works is also followed by some modern South African authors, such as Winterbach, who make use of draft translations created by other translators. Nabokov seems to be very consistent in his approach. His second text always had “a more dense linguistic and literary texture, a more detached and ironic perspective” regardless of whether he used Russian, French or English (Hokenson & Munson, 2007:183). However, where Nabokov “struggled to write in English” (i.e. putting more effort into finding his American voice), Julian Green “moved ambidextrously between French and American English, switching voices effortlessly...” (Hokenson & Munson, 2007:178, 186). We now proceed to examine Green’s translation approaches.

Julian Green (1900-1998)

Julian Green’s bilingualism was on such a level that readers found that whether he wrote in French or English, he did so “without a trace of intercontamination, or regional accent” (Hokenson & Munson, 2007:185). “He [also] seems to have been the first prominent bilingual writer of [his] generation to issue two texts in bilingual format, with the English and French on facing pages” (in 1987 and 1991) (Hokenson & Munson, 2007:184). This publication format suggests that “the bilingual [or multilingual], and thus to Green bi-cultural, reader can best appreciate the cultural and therefore stylistic nature of the duality” (Hokenson & Munson, 2007:189). In addition to being a self-

translator, Green (like Nabokov) was also a translator, and he too used two different translation approaches when translating others and when self-translating. He was also consistent in his translation methods, using literal translation when translating others but introducing changes in his self-translations. However, Hokenson and Munson (2007:185-186) found that these changes were not "radical changes". Green only made "brief additions or excisions, changing the tone and rhythm of the text by changing the register, diction and cadence in which the text unfolds" (Hokenson & Munson, 2007:185-186).

Samuel Beckett (1906-1989)

Another self-translator who also translated is Samuel Beckett. Beckett also advocated literal translation for the translation of others but in self-translation followed methods such as amplification, addition, intensification and "diminution" (reduction), and he attempted to "transpose the 'effects' in one language into another" (Hokenson & Munson, 2007:191, 192). Unlike Green, Beckett is known for making radical changes in his self-translations. That is precisely why Beckett's work has been investigated extensively (Hokenson & Munson, 2007:191). In a study of Beckett by Brian Fitch (*Beckett and Babel: An Investigation into the Status of the Bilingual Work*, 1988), Fitch "proposed what has become a highly influential theory of the self-translated text" (Hokenson & Munson, 2007:194).

Fitch's statements refer back to our initial question of whether a self-translation is indeed a translation and not an original work. For Fitch, the first and second texts (ST and TT) are "two 'independent' texts in 'interdependence'" with the TT "'completing' or finishing" the ST (Hokenson & Munson, 2007:194). Fitch says that "once a writer produces a second linguistic version of a text, the first is incomplete without it" (Hokenson & Munson, 2007:194). Furthermore, if a bilingual reader reads both texts, he/she will have a "completely different experience of the fictive universe" in each of the texts (Hokenson & Munson, 2007:194). Fitch therefore argues that "Beckett produced additional texts instead of translations" (Hokenson & Munson, 2007:194). He bases his theory on the fact that "'no two words taken from two different languages will cover an identical semantic area and possess exactly the same range of connotations [resulting in] the *dissimilarities* between any translation and its original always being greater than their *similarities*'" (cited in Hokenson & Munson, 2007:194 (their emphasis)).

However, Helena Tanqueiro (2000) argues that when the self-translating author "completes the first version (ST), it is as complete as when another translator translates it" (Hokenson & Munson, 2007:199). But as Cloete and Wenzel (2007:1) also mentioned with regard to Dalene Matthee,

Tanqueiro admits that in the case of a self-translating author "'there is no gap in subjectivity between the author and the translator'" (cited in Hokenson & Munson, 2007:199). She says it "only amounts to fewer dissimilarities than usual, and the self-translating writers 'see themselves more as translators than as authors when they translate'" (cited in Hokenson & Munson, 2007:199).

But Hokenson and Munson (2007:199) note that "[t]he tradition of the bilingual texts ... suggests ... that many bilingual authors do indeed see themselves as recreators producing a new original on the model on the old". They also say that some authors, such as Ungaretti or Nabokov (or our own Brink), "sometimes work on the same text in two language versions simultaneously, or later return to one or the other to make changes, or even to both" (Hokenson & Munson, 2007:199). This supports the argument that the second version is in fact an original work and not a translation, although it is subsequently also difficult to determine which version is in fact the second version. Consequently, whether a self-translation is in fact a translation therefore depends on the particular self-translating/bilingual author and the process he/she follows. However, from a monolingual reader's point of view, the translated text is a new text.

Furthermore, Hokenson and Munson (2007:199) quote Steiner (1971) in saying that especially European literature has the "'active presence of more than one language'" and they argue that "bilingual writers switch modes in switching languages because they are aware of this". They also quote Steiner in saying that "Beckett's translative practice entails 'finding in his alternate language an exact counterpart to the undertones, idiomatic associations, or social context of the original'" (cited in Hokenson & Munson, 2007:200).

Steiner's theory of the presence of more than one language might be partly the reason why, according to Corinne Scheiner (2002), theorists who study self-translation "rely on Benjamin's concept of 'pure language'" (Hokenson & Munson, 2007:197). They seem to search for the language that is concealed beneath/between the lines of the existing language of the ST. Scheiner argues that in following Benjamin's concept, "the fact that writers focus on the reader" and that "textual differences are primarily cultural because they are audience-oriented" are often overlooked (Hokenson & Munson, 2007:197-198). Brink for instance attributes his differences in *Kennis van die Aand*/*Looking on Darkness* to the fact that "no two languages carry the same load" (Ehrlich, 2007:37). In addition, Tanqueiro says that "the self-translator is not bound to the 'linguistic universe' of either the source or target language, and can adapt those worlds" (Hokenson & Munson, 2007:200). This might be because the bilingual writer/self-translator is also bicultural. Hokenson and Munson (2007:200) therefore conclude their discussion on Beckett by saying that biculturalism

should also form an important part "of analysing modern self-translations in particular". (Biculturalism and bilingualism has already been discussed in this study.)

Rosario Ferré (b. 1938)

Rosario Ferré notes that self-translation is "'a necessary reality for [her] as a writer'" because she wants to write for her fellow Puerto Ricans and for the Puerto Ricans in the US (cited in Hokenson & Munson, 2007:201-202). Through translation she wants to capture their history and memories of Puerto Rico (Hokenson & Munson, 2007:201-202). But she also "writes in English both for the Puerto Ricans abroad" and for the broader international readership (Hokenson & Munson, 2007:202). When writing, "she works from an outline conceived in Spanish, which she then translates and amplifies in English before also writing and amplifying it in Spanish" (Hokenson & Munson, 2007:201). From her self-translation process, it is clear that her self-translation has an influence on the source text, and as such, the ST and TT are complementary texts. In 2002 she also published "a volume of poetry in bilingual format" which once again suggests the idea of the bilingual reader being in the best position to appreciate the duality of the text.

With regard to her translation approach, when translating from Spanish to English, Ferré feels she has to "sacrifice 'poetic intensity'" (cited in Hokenson & Munson, 2007:202). "In English Ferré inserts whole passages explaining the history of Puerto Rico, changes the names of places and buildings, and inserts phrasing that both positions the narrator as a channel between cultures and circumscribes the reader as a foreigner" (Hokenson & Munson, 2007:202). She also "creates neologisms to convey a sense of alterity" (Hokenson & Munson, 2007:202). These changes confirm that Ferré is acutely aware of the fact she is "'writing for a different audience'" (cited in Hokenson & Munson, 2007:203).

Summary

The discussion revealed that authors such as Nabokov, Green and Beckett all preferred to translate literally when translating works by others but included shifts in their own texts. The extent of these shifts varied according to the particular author with some introducing only minor changes while others made major shifts. Ferré's translation approach showed that she changes her text according to her target audience. These findings coincide with the earlier statement by Jung (2004:532) that self-translations are considered to be translated more freely and less literally and that the changes they impose are often related to the new target audience.

Conclusion

From this discussion it is clear that different scholars have different opinions regarding whether a self-translation can be regarded as a translation or as an original work. Similar to self-translation, there are also various definitions/forms of bilingualism. The emphasis placed on mother tongue writing is well-known but it is possible to master another language to the point where a writer is able to fully express him-/herself in that language instantly. There are also various factors influencing writers in becoming bilingual and South Africa's own political history played a part in some South African writers adopting another language for their writing. With regard to style, it seems as if self-translations are generally more successful when writers adhere to their individual style of writing. The discussion also revealed that biculturalism and bilingualism are aspects which should form part of the analysis of modern self-translations.

In their epilogue, Hokenson and Munson (2007:206) confirm that the reason bilingual authors translate their work and introduce changes has mainly to do with addressing their new target audience. In addition, the fact that many bilingual writers did not grow up bilingually is also not necessarily a bad thing. Aleksandra Kroh's study (2000) shows that "the greater the development of the first language upon contact with the second, the greater the enrichment and the harmony of the interacting languages in the individual" (Hokenson & Munson, 2007:209).

I would like to end my discussion with Kroh's definition of a bilingual. Kroh defines a bilingual as "anyone who elects a second language in a particular way: 'Neither wealth of vocabulary, nor the knowledge of grammar, nor years dedicated to learning a language make a bilingual. A bilingual is anyone who finds, in a second language, the sensation of being at ease, the certainty of mastering the rules of the game and knowing how to transgress them not from ignorance, but to obtain a desired effect. It is in response to this entirely personal criterion that one becomes bilingual, whatever the level of knowledge of the foreign language" (cited in and translated by Hokenson & Munson, 2007:211).

The literature review section provided an overview of what is known about literary translation, focusing on self-translation, and bilingual authors. The fact that literary translation involves both the content and form of the text, in other words the importance of retaining the literary style and spirit of the text, the reasons for translating a novel and the absence of a glossary in *The Book of Happenstance* were discussed. The discussion of self-translation explained the different opinions regarding self-translation and that a self-translation can be viewed as the author's interpretation of his/her text and, in some cases, even as a continuation of the source text. The bilingual reader then

has the benefit of having access to this interpretation or continued text by reading both texts. The benefits of being a self-translator were also revealed. Although bilingualism/biculturalism was examined, this discussion was expanded with the essay on bilingual authors. The history and definition of bilingual/multilingual authors, their translation approaches and the reasons for becoming a bilingual/multilingual author were discussed and the question of whether a self-translation is in fact a translation and not an original text was also considered.

We now proceed with the theoretical framework of the study.

DESCRIPTIVE TRANSLATION STUDIES

Introduction

Descriptive translation studies (DTS) is described as the branch of translation studies "which constantly maintains the closest contact with the empirical phenomena under study" (Holmes, 2000/2004:184). There are "three major kinds of research in DTS", which are divided according to their focus, namely 1) product-oriented, "which describes existing translations", 2) function-oriented, which examines the context of translations and their function in the target culture, and 3) process oriented, which studies "the process or act of translation itself" (Holmes, 2000/2004:184-185). This study falls under product-oriented descriptive translation studies, which "describes individual translations" and then proceeds with comparative analyses (Holmes, 2000/2004:184).

Background

Some of the main debates during the 1950s-1970s in Translation Studies centred around that of "literal", "free" and "faithful" translation and equivalence (Munday, 2001:19, 36, 41; Venuti, 2000:121). Roman Jakobson (1959) dealt with "equivalence in meaning", Eugene Nida (1964) proposed two types of equivalence, Werner Koller (1979) "described five different types of equivalence" and Peter Newmark's (1981, 1988) terminology shares some similarities to that of Nida's types of equivalence (Munday, 2001:36-47). These studies dealt with equivalence in a prescriptive way and mostly pertained to "informative texts" (Venuti, 2000:123). In contrast, Gideon Toury deals with literary texts and actual equivalence.

Gideon Toury

Taking his polysystem background into account where literature is seen as a "complex and dynamic system" (Hermans, 1985:10-11) Gideon Toury (1995) believes translations to be situated "first and foremost" within the "social and literary systems of the target culture, and this position determines

the translation strategies that are employed" (Munday, 2001:108, 112). Toury subsequently suggests a "three-phase methodology for systematic DTS, including a description of the product and the wider role of the sociocultural system, namely (1) Situate the text within the target culture (TC) system, looking at its significance or acceptability; (2) Compare the source text (ST) and the target text (TT) for shifts, identifying relationships between 'coupled pairs' of ST and TT segments, and attempting generalisations about the underlying concept of translation; and (3) Draw implications for decision-making in future translating" (Munday, 2001:112).

These shifts and relationships between "coupled pairs" make it possible for a "profile of translations according to genre, period, author, etc." to be formed resulting in the identification of norms and consequent "laws of behaviour for translation in general" (Munday, 2001:112). This could be especially helpful in future research of, for example, all of Winterbach's translated novels or in a more extensive research study of a range of the self-translated works by different South African authors. However, as stated by Susan Bassnett-McGuire (1980), "[t]he purpose of translation theory ... is to reach an understanding of the processes undertaken in the act of translation and not, as is so commonly misunderstood, to provide a set of norms for effecting the perfect translation" (cited in Silke, 2004:117).

By examining a translation from the target culture system, Toury has transformed the way in which a target text is evaluated according to its resemblance of equivalence to the source text (its "adequacy") (Venuti, 2000:123). Therefore, by examining a text's "acceptability" in the target culture, it is possible to derive from the shifts what "type of equivalence" was aimed at and that in turn "reflects target norms at a certain historical moment" (Venuti, 2000:123). In other words, an adequate translation is when the ST norms are followed, whereas an acceptable translation is when the norms of the target culture are followed (Toury, 2000/2004:208).

DTS is used to identify the decisions that the translator employed and "aims [at] reconstruct[ing] the norms that have [functioned] during the translation process". For Toury, norms are important because they govern the translation activity, and "'determine the (type and extent of) equivalence manifested in actual translations'" (Munday, 2001:113). Norms represent the values shared and instilled by a community and will therefore differ according to a particular culture, society and time (Munday, 2001:113). Exposing the norms in the translation not only illustrates the type of equivalence aimed at, but also the values promoted at a specific point in time.

An advantage of this system is its flexible approach. Various aspects, such as additions, omissions, shifts, rhythm and rhyme, etc., within a text can be investigated (Munday, 2001:112-113, 118).

In addition, Munday's (2002) model follows Toury's (1995) approach of examining the translation's acceptability, then comparing the ST and TT "to identify shifts and relationships between 'coupled pairs' of ST and TT segments", after which there is an attempt to identify the applied "concept of translation" (Munday, 2002:76-77).

Munday (2002:78-79) also refers to Halliday's (1994) "strands of meaning in a text ... called 'metafunctions'", which are divided into ideational, interpersonal and textual metafunctions, and involve meaning on different levels. According to Munday, by analysing "patterns of transitivity, modality, thematic structures and cohesion in a ST and TT" the functions of metafunctions become clear. Thereafter, patterns in texts can be compared with each other, which would accentuate "any shifts on the level of metafunctions". This approach is very useful in the "analysis of translation shifts and of the decision-making processes of the translator" (Munday 2002:79).

Moreover, adding other DTS scholars' work, Lambert and Van Gorp's (1985) Translation Description Model is divided into "preliminary data (information on title page, preface, etc.)", "macro-level (division of the text, titles and presentation of the chapters, etc.)", "micro-level (identification of shifts on different linguistic levels)" and "systemic context (micro- and macro-level, text and theory are compared and norms identified)" (Munday, 2001:120).

These Descriptive Translation methodologies collectively provide a basis for the descriptive translation approach followed in this study. *The Book of Happenstance* is accepted as a translation in the target culture system, the ST and TT are compared for shifts and these shifts are then analysed according to Vinay and Darbelnet's translation shift model. In addition, the different levels of meaning (especially the use of archaic words in the text to denote a second meaning), preliminary data and macro-level data are also examined.

Before proceeding to Vinay and Darbelnet's translation shift model, let us briefly look at Venuti's theory of invisibility. Venuti's theory discusses two translation strategies, namely foreignisation and domestication. These strategies are mentioned in Silke's literary translation approach, Ehrlich's analysis of Brink's and Matthee's work and are also linked to Vinay and Darbelnet's translation shift model (as will be seen below). Domestication and foreignisation refer to how foreign elements (or strangeness) are dealt with in translations and includes the use of a glossary, the marking of foreign words, and the desire to create a "fluent" text which appears to be an original and not a translation. Although Vinay and Darbelnet's translation shift model is used to analyse Winterbach's translation strategies and approaches, Venuti's invisibility theory is used to examine how foreign elements are dealt with in the translation.

VENUTI'S INVISIBILITY THEORY

Lawrence Venuti (1995/2008:1) uses the term "invisibility" "to describe the translator's situation and activity in contemporary British and American cultures". In other words, invisibility refers to the translator's "presence" in translated texts (and translation contracts) and the act of producing "fluent" translations. Since Venuti specifically refers to translations produced for the United Kingdom and United States, we are dealing here with translations into English. Venuti continues by saying that a translated text's acceptability is based on whether "it reads fluently" (in other words, whether it adheres to TC norms of what a translation should be) (Venuti 1995/2008:1). A fluent text does not contain strange linguistic or stylistic aspects, which creates the illusion that the text is transparent, reflecting "the foreign writer's personality or intention or the essential meaning of the foreign text" (Venuti 1995/2008:1). In fact, the translation appears to be the "original" source text and not a translation (Venuti 1995/2008:1).

According to Venuti (1995/2008:1), this "illusion of transparency" is the result of a fluent translation strategy followed by the translator. This strategy involves creating a readable text by following "contemporary usage", "maintaining continuous syntax", and "fixing a precise meaning" (Venuti 1995/2008:1). Since readers generally read translations for meaning, they are in fact creating a demand for this "illusion of transparency" (Venuti 1995/2008:1). They seem to believe that the more fluent the translation reads (and "the more invisible the translator"), the clearer the meaning or intention of the foreign writer will become (Venuti, 1995/2008:1).

Venuti (1995/2008:2) says that the prestige that fluent translations into English enjoy is apparent in the way fluency is praised in reviews. However, it is ironic that many reviews do not even mention that a text is a translation or if it is mentioned, will only briefly refer to or completely omit the name of the translator (Venuti (1995/2008:7). This contributes to making the translator invisible.

In addition, translators are made invisible by their marginal status in the legal aspects of the translation. From Venuti's discussion of various trends in translation contracts and copyright laws, it seems that although the translator is the "author" or creator of the translated text, the copyright ultimately belongs to the author. "In copyright law, the translator is and is not an author" (Venuti, 1995/2008:8). In addition, some translation contracts "require translators to assign the copyright" (that is if the translator has the copyright) and offer "a flat fee per thousand words" as compensation (Venuti, 1995/2008:9). In reference to the international publication of *Triomf*, De Kock (2003:351-352) remarks that a once-off payment is "the norm in translation practice" and that

a London agent would not "include [his] royalty-sharing agreement with the author in the publishing contract".

Venuti further discusses invisibility in terms of two translation strategies, namely domestication and foreignisation, which originated from Friedrich Schleiermacher (1813) (Venuti, 1995/2008:15). The domestication strategy aims at reducing foreignness and "'moves the [foreign] author towards [the target reader]'", whereas the foreignisation strategy includes foreign elements in the text and "'moves the reader towards [the author]'" (cited in Venuti, 1995/2008:15).

Domestication involves "translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the TT" (Munday, 2001:146). In addition, the choice of texts to be translated is based on the texts' ability to conform to the existing "domestic literary canons" by being translated in a domestication strategy (Munday, 2001:146-147).

In contrast, foreignisation entails the selection of a text which does not conform to "literary canons in the receiving [target] culture" (Venuti, 1995/2008:16). Foreignisation involves translating in a "non-fluent or estranging style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture" (Munday, 2001:147). Venuti (1995/2008:16) therefore views the foreignising strategy in an English translation as "a form of resistance".

Venuti (1995/2008) adds that 'domestication' and 'foreignisation' are not binary oppositions of "'fluent' or 'resistant' discursive strategies", or binaries of the debates that have prevailed in translation studies such as "'literal' vs. 'free'" (cited in Venuti, 1995/2008:19). "The terms 'domestication' and 'foreignisation' indicate fundamentally *ethical* attitudes towards a foreign text and culture", which are the result of the "choice of text" and the "strategy chosen to translate it, whereas terms like 'fluency' and 'resistancy' indicate fundamentally *discursive* features of translation strategies" in terms of the reader's ability to make sense of the text (Venuti, 1995/2008:19 (original emphasis)).

Moreover, "[f]oreignisation does not offer unmediated access to the foreign ... but rather constructs a certain image of the foreign" that is aware of the current dominant situation "but aims to question it" by using that which "are not dominant, namely the marginal and the nonstandard, the residual and the emergent" (Venuti, 1995/2008:19-20). Venuti regards foreignisation as a method to "test a culture's limits", as a form of self-criticism which guards against "ideological developments" which initially might be a good idea but in the end may be "another form of oppression" (Venuti,

1995/2008:20). The ideal is translations "that recognise the linguistic and cultural differences of foreign texts" (Venuti, 1995/2008:34).

Both Venuti and Schleiermacher advocate a foreignising strategy, and although Venuti acknowledges that domestication and foreignising are not binary oppositions, he does not explicitly offer the option of combining the two strategies (Venuti, 1995/2008:15; Munday, 2001:147-148). I believe that in reality translations will seldom follow only a single translation strategy and more often than not several translation strategies are in fact combined in a single text. As Vinay and Darbelnet (1958/1995:40) have fittingly stated: "several [translation] methods can be used within the same sentence", and it is sometimes "difficult to distinguish" between methods.

Vinay and Darbelnet's translation shift model is now discussed which defines their translation methods and procedures. These methods and procedures are used in the analysis of the Winterbach texts. In addition, the other translation strategies applicable to the analysis are also defined.

VINAY AND DARBELNET'S TRANSLATION SHIFT MODEL

Vinay and Darbelnet present a contrastive study of French and English and look at the kinds of shifts that occur across French and English. These shifts are then categorised as direct or oblique translation methods. Although they might suggest/recommend particular approaches, and may therefore be seen as being prescriptive, translators are not directed to adopt specific approaches and there is no reason why their application cannot be entirely descriptive.

Hatim and Munday (2004:142) regard "Jean Vinay and Jean-Paul Darbelnet's comparative stylistic analysis of French and English (1958/1995) as the most comprehensive categorisation of differences between a pair of languages". Their analysis model investigates both the source and target texts, "notes the differences between the languages and identifies the different translation [methods] and 'procedures'" (Munday, 2001:56). According to their model there are basically two translation methods, namely direct (or literal) translation and oblique translation, and a total of seven procedures (Munday, 2001:56-59). The direct translation method comprises of the procedures 1) borrowing, 2) calque and 3) literal translation, whereas the oblique translation method consists of the procedures 4) transposition, 5) modulation, 6) equivalence and 7) adaptation (Munday, 2001:56-59; Hatim & Munday, 2004:148-151).

Before discussing Vinay and Darbelnet's procedures, let us first examine the difference between the two translation methods. In cases where it is "possible to transpose the source language message element by element into the target language, because it is based on either (i) parallel categories ...

or (ii) parallel concepts", the direct translation method is appropriate (Vinay & Darbelnet, 1958/1995:31). However, it is also possible for gaps (or 'lacunae') between the cultural knowledge of the source readership and the cultural knowledge of the target readership to occur. In order to retain the "overall impression for the two messages" is might be necessary to fill these gaps "by corresponding elements" (Vinay & Darbelnet, 1958/1995:31). This can be done by following several procedures which will be discussed shortly.

Now, in cases where "certain stylistic effects cannot be transposed into the target language without distorting the syntactic order or even the lexis" the oblique translation method is to be followed (Vinay & Darbelnet, 1958/1995:31).

Direct translation method:

- **Procedure 1: Borrowing:** "The source language word is transferred directly to the target language" (Munday, 2001:56). According to Vinay and Darbelnet (1958/1995:31-32), this "is the simplest of all translation methods" and often used to "create a stylistic effect". This procedure links with Venuti's foreignisation strategy in which foreign elements are included to enrich the translation. Munday (2001:56) refers to it as "add[ing] local colour" and Vinay and Darbelnet (1958/1995:32) say it "introduce[s] the flavour of the SL culture into the translation". Vinay and Darbelnet (1958/1995:32) say that the use of borrowing depends on personal style and the message. For example, the use of the Afrikaans word "*pastorie*" in *The Book of Happenstance*.
- **Procedure 2: Calque:** "This is 'a special kind of borrowing' where the source language expression or structure is transferred in a literal translation" (Munday, 2001:56). It is therefore possible to differentiate between "a lexical calque", which retains the target language (TL) structure and introduces a new expression, and "a structural calque", which introduces a new structure in the TL (Vinay & Darbelnet, 1958/1995:32). For example, in Breyten Breytenbach's *The True Confessions of an Albino Terrorist* (1994 [1984]) he uses the expression "he wasn't born under a turkey ...", which is "a direct translation from the Afrikaans idiom", "*Nie onder 'n kalkoen uitgebroei wees nie*", meaning "Not [to] have been born yesterday" (Lewis, 2001:435, 447; Prinsloo, 2007:155). According to Lewis (2001:447), this was one of the methods Breytenbach used to deliberately mock the purists of the Afrikaans language.
- **Procedure 3: Literal translation:** This is also referred to as 'word-for-word' translation. Vinay and Darbelnet view this as the "most common between languages of the same family and ... culture" (Vinay & Darbelnet, 1958/1995:34). As mentioned before, Afrikaans and English

belong to the same language family (both are Germanic languages) and are in close coexistence in South Africa. However, Afrikaans and English do have great syntactical differences. Nonetheless, one could assume literal translation to be the most common translation procedure followed in the translation between Afrikaans and English. Vinay and Darbelnet actually recommend literal translation in order to create a "good translation" (Munday, 2001:57). They are of the opinion that "[l]iteralness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved" (Vinay & Darbelnet, 1958/1995:288).

However, Vinay and Darbelnet acknowledge that the translator may "regard a literal translation as unacceptable" and they then recommend that the procedures of the oblique translation method be followed (Vinay & Darbelnet, 1958/1995:34). Before discussing these procedures let us first examine the reasons why a literal translation may be deemed unacceptable:

In cases where a literal translation:

- → "gives a another meaning,
- → has no meaning, or
- → is impossible for structural reasons, or
- → 'does not have a corresponding expression within the metalinguistic experience of the TL', or
- → has a corresponding expression, but not within the same register" (Vinay & Darbelnet, 1958/1995:34-35).

Oblique translation method:

- **Procedure 4: Transposition:** This is where "one part of speech [is changed] for another without changing the sense/meaning" (Munday, 2001:57). Transposition can be (i) obligatory or (ii) optional and involves cases where verbs are changed to nouns, adverbs are changed to verbs, verbs are changed to prepositions, adjectives are changed to nouns, adjectives are changed to verbs, etc. (Vinay & Darbelnet, 1958/1995:36, 94-97). Munday (2001:57) says that Vinay and Darbelnet actually "list at least ten different categories" of transposition. Transposition should be followed if it is the best option for a particular utterance or when it "allows a particular nuance of style to be retained" (Vinay & Darbelnet, 1958/1995:36). One could therefore associate transposition with the translation of literary texts.

- **Procedure 5: Modulation:** This "is a variation of the form of the message" (Hatim & Munday, 2004:150) by changing "the semantics and point of view of the SL" (Munday, 2001:57). Like transposition, modulation can also be obligatory or optional. Modulation is recommended "when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL" (Vinay & Darbelnet, 1958/1995:36). For Vinay and Darbelnet (1958/1995:246) modulation is "the touchstone of a good translator, whereas transposition simply shows a very good command of the target language". In addition, Vinay and Darbelnet (1958/1995:246) note that because bilingual communities "share a fair amount of culture and therefore background knowledge ... the method of modulation" is used less often since it is based "on the recognition of extralinguistic differences". One could therefore assume that translations between Afrikaans and South African English would not contain very many examples of modulation. Modulation "covers a wide range of phenomena", e.g. where the message is changed:
  - → "abstract for concrete (metonymy)
  - → cause – effect
  - → means - result
  - → part for whole ("where a feature of an object signal the whole object")
  - → whole for part
  - → part for another part (metonymy)
  - → reversal of terms
  - → negation of opposite
  - → active – passive (and vice versa)
  - → space for time
  - → rethinking of intervals and limits (in space and time)
  - → change of symbol (including fixed and new metaphors)" (Munday, 2001:58; Vinay & Darbelnet, 1958/1995:89-90, 249-253).

For example, see below how statements are changed to questions and questions to statements in the translation of *Die boek van toeval en toeverlaat*:

Daar is iets obsessiefs aan hierdie krampagtige optekening en bewaring. [statement] *Dit dui op 'n onvermoë om dinge hulle natuurlike loop te laat neem.* [statement] *(Is die natuurlike verloop van dinge nie voortdurende verandering en verlies nie?)* [question]

Winterbach, 2006:264

> Is there not something obsessive about this frantic documentation and conservation? [question] Does it not point to an inability to let things take their natural course? [question] (The natural course of things being constant change and loss.) [statement]
>
> Winterbach, 2008a:259

- **Procedure 6: Equivalence:** This term "refers to cases where languages describe the same situation by different stylistic or structural means" (Munday, 2001:58) and like modulation it also involves a change in the point of view (Vinay & Darbelnet, 1958/1995:255). Vinay and Darbelnet's equivalence is used in the "restrictive sense" (Munday, 2001:58) in the translation of idioms, proverbs and clichés (fixed expressions) (Vinay & Darbelnet, 1958/1995:256, 275). Generally, the expression "he wasn't born under a turkey ..." by Breytenbach in the calque example would have been translated as "he wasn't born yesterday" if the Afrikaans idiom was used in the ST (Lewis, 2001:447).
- **Procedure 7: Adaptation:** This is used in cases where the cultural reference of the "source culture does not exist in the target culture" (Munday, 2001:58). "In such cases the translator has to create a new situation that can be considered as being equivalent" (Vinay & Darbelnet, 1958/1995:39). Adaptation is therefore regarded "as a special kind of equivalence" and is often used "in the translation of book and film titles" or, I might add, famous writers and actors (Vinay & Darbelnet, 1958/1995:39). For example, if a ST (such as a novel) refers to a local South African film, artist or actor, the international TT would refer to an international film, artist or actor.

These seven procedures "operate on the levels" of "the lexicon, syntactic structures and the message" (message meaning "the utterance and its metalinguistic situation or context") (Munday, 2001:58-59). Vinay and Darbelnet (1958/1995:40) add that "several methods can be used within the same sentence", and that it is sometimes "difficult to distinguish" between methods.

In order to examine meaning above word level, Vinay and Darbelnet use the terms "**word order and thematic structure** (originally *démarche* in French)" and "**connectors** (originally *charnières* in French)", which refer to "cohesive links, discourse markers (such as however, first, etc.) pronouns and punctuation" (Munday, 2001:59).

In order to examine conjunctions or connectors, I refer to Mona Baker's categories of conjunctions, namely **additive** (e.g. and, or, also, in addition, furthermore, etc.), **adversative** (but, yet, however, etc.), **causal** (so, consequently, because, etc.), **temporal** (then, next, etc.) and **continuatives** (miscellaneous) (e.g. now, well, etc.) (Baker, 1992:191). In terms of cohesive links, I use Baker's

reference to Halliday and Hasan's categories of **reiteration** and **collocation**. Reiteration refers to using a number of means, such as synonyms, to repeat an item, and collocation refers to a link that exists between items, such as the days of the week, etc. (Baker, 1992:203).

Vinay and Darbelnet further distinguish between the "parameters" of "**servitude**" ("**obligatory** ... **differences** between the two language systems" as applied in transpositions and modulations) and "**option**" ("**non-obligatory [optional] changes** ... due to the translator's own style and preferences"). When I refer to transposition or modulation, I also differentiate between obligatory and optional. However, when referring to "obligatory differences between two language systems", I use the term **language structures, obligatory**. When referring to Vinay and Darbelnet's "option" to describe shifts as a result of "the translator's own style and preferences", I use the term **stylistic reasons, optional**. Vinay and Darbelnet view it as the "role of the translator 'to choose from among the available options to express the nuances of the message'". (Munday, 2001:59.) In addition, they list five steps for the translator to follow, namely:

1. "Identify the units for translation.
2. Examine the SL text, evaluating the descriptive, affective and intellectual content of the units.
3. Reconstruct the metalinguistic context of the message.
4. Evaluate the stylistic effects.
5. Produce and revise the TT" (Munday, 2001:59).

"Vinay and Darbelnet also follow the first four steps to analyse existing translations" (Munday, 2001:59).

Since Vinay and Darbelnet's procedures operate on different levels and also examine meaning above word level, the terms **word order and thematic structure**, and **connectors** are viewed as aspects which form part of Vinay and Darbelnet's methods and procedures (Vinay and Darbelnet, 1958/1995:40). In other words, meaning above word level is investigated within a particular translation method and procedure. The terms **language structures, obligatory** and **stylistic reasons, optional** are viewed as translation strategies within Vinay and Darbelnet's methods. For example, **language structures, obligatory** falls under the oblique translation method because in cases where a literal translation is not possible for structural reasons, the oblique translation method is to be followed (Vinay & Darbelnet, 1958/1995:31, 34-35).

Now, stylistic reasons cannot easily be categorised under either the oblique method or direct method of translation. One would think that optional shifts have to be placed under the oblique

method, since the translator chooses to deviate from the direct method. However, upon examining Winterbach's texts, it becomes apparent that some shifts, such as the change of lexis or minor omissions or additions, are made to create a fluent, idiomatically correct English text. These shifts are then obligatory. But unlike shifts as a result of changing language structures, which are also obligatory, a direct translation of the text results in a grammatically correct TT and the translator chooses to impose shifts (although also obligated to do so) because he/she regards the text to be unidiomatic or awkward (Vinay & Darbelnet, 1958/1995:36). And although the translator could use the modulation procedure when he/she considers the literal translation to be unidiomatic or awkward, stylistic shifts to create a fluent, idiomatically correct text do not result in a change in point of view (Vinay & Darbelnet, 1958/1995:36). In addition, even though Vinay and Darbelnet recommend procedures of the oblique translation method when "structural or metalinguistic differences [result in] certain stylistic effects [not to] be transposed into the TL without upsetting the syntactic order, or even the lexis", obligatory shifts for stylistic reasons pertain to the style and idiomatic language usage of the TL and not SL (Vinay & Darbelnet, 1958/1995:31). Obligatory shifts for stylistic reasons are therefore not easy to categorise. Shifts can also be introduced for purely stylistic reasons, such as the choice not to emphasise all the words in the TT that are emphasised in the ST or the choice to change the punctuation marks from commas in the ST to dashes in the TT. Shifts for purely stylistic reasons are then optional shifts because it is possible to translate the particular phrase or text literally (Vinay & Darbelnet, 1958/1995:31). Shifts for stylistic reasons can then be either obligatory or optional.

If shifts for stylistic reasons can be either obligatory or optional, then they might also be categorised under either the oblique or direct translation methods. According to Vinay and Darbelnet (1958/1995:33-34), a translator's task is restricted when following literal translation (a procedure of the direct translation method). This implies that the translator is not "free" to impose optional shifts. Optional shifts for stylistic reasons must then be categorised under the oblique translation method. Vinay and Darbelnet admit that although "special stylistic procedures" are not part of the procedures of the direct translation method, this is not always the case (Vinay & Darbelnet, 1958/1995:34). It stands to reason that shifts for stylistic reasons may then in certain cases form part of the direct translation method. Since a literal translation results in an unidiomatic or awkward translation and the translator is therefore obligated to impose stylistic shifts to create a fluent, idiomatically correct text, obligatory shifts for stylistic reasons can be regarded as instances where stylistic strategies form part of the procedures of the direct translation method.

Stylistic reasons, obligatory are categorised under the direct translation method because a literal translation results in an awkward or unidiomatic expression in the TL (Vinay & Darbelnet, 1958/1995:36). **Stylistic reasons, optional** are categorised under the oblique translation method because although it is possible to translate the text literally, the translator chooses not to for stylistic reasons. In other words, the translator makes the choice not to follow the direct method. The category, stylistic reasons, is regarded as a translation strategy because it relates to the translator's decision making processes and can consist, among others, of the procedures of addition or omission.

In addition to Vinay and Darbelnet's methods and procedures, I also refer to the strategies of explicitation, rationalisation, and the removal of foreshadowing. These strategies concern information or detail being added or deleted and fall under Vinay and Darbelnet's oblique translation method since the text is not translated literally.

Explicitation involves the translator adding information to make the thought processes of characters more visible/to show their development, to facilitate "greater transparency, or to fill a cultural gap in the TT" (Laviosa-Braithwaite (1998) cited in Ehrlich, 2007:16). However, I prefer Antoine Berman's explanation of explicitation. Antoine Berman (2000/2004:281) discusses explicitation under the heading of clarification when he says that explicitation can be when something which is hidden in the ST is made known or visible in the TT. He also notes that while clarification is a common translation strategy, it is not always good to expose in the TT that which wants to remain hidden in the ST.

Rationalisation is where "the translator 'fixes up' the text [according to the TT] reality" (Toury, 1977 cited in Ehrlich, 2007:16). In terms of the translation of prose, Antoine Berman (2000/2004:280) refers to rationalisation as the changing of a text's syntactical structure by reorganising sentences and changing punctuation. However, I follow Toury's explanation above and examine the changes in sentence structure and punctuation according to Vinay and Darbelnet's meaning above word level.

Foreshadowing is a "warning or indication of (a further event)" (The Oxford English Reference Dictionary, 1995:542, s.v. "foreshadow"). Therefore, the removal of foreshadowing involves the removal of indications/warnings of events still to follow.

Additions and **omissions** are procedures which may form part of several translation strategies, including explicitation, the removal of foreshadowing, language structures and stylistic reasons. In instances where they are easily identifiable, they are mentioned along with the appropriate translation procedure or strategy. However, where additions and omissions are not related to any of the mentioned translation procedures and strategies, they are identified as separate translation

procedures. For example, Winterbach's added meanings/explanations of the Afrikaans archaic words or omissions of redundant archaic words or meanings/explanations in order not to frustrate the reader are regarded as **general additions** or **general omissions**. These are categorised under Vinay and Darbelnet's direct translation method because the text is still translated literally.

The **correction of errors** is related to literal translation. The translator has the choice to either maintain the error in a literal translation or to edit the text and correct the error (Silke, 2004:103). Errors normally pertain to minor shifts and although the translator has the option not to correct the text, he/she might feel obligated to do so. This strategy is categorised under Vinay and Darbelnet's direct translation method because the error might result in an awkward or unidiomatic text.

In my analysis of the Winterbach texts, I follow Vinay and Darbelnet's steps by identifying units according to particular themes or motifs, looking at the content of the units and examining the stylistic effects. I also pay attention to the "word order and thematic structure" and "connectors" in the texts. In addition, the text analysis units are linked to a particular translation procedure and/or strategy and method. Since both the ST and TT are aimed at a South African audience, very little consideration is given to the cultural context of the message. The section on text analysis is divided into macro analysis and micro analysis and is discussed in **Chapter 2** and **Chapter 3** respectively but first Ehrlich's analytical approach has to be mentioned and Matthee's and Brink's use of rationalisation, explicitation and the removal of foreshadowing has to be examined.

EHRLICH'S ANALYTICAL APPROACH

As mentioned in the **Introduction**, Shlomit Ehrlich uses various standard translation strategies to examine Brink's and Matthee's texts. In addition to the other shifts noted in the texts, Brinks texts are analysed according to the motif of darkness and the narrator's credibility (Ehrlich, 2007:16-37). Matthee's texts are examined according to additions and omissions (Ehrlich, 2007:41-52). I specifically focus on rationalisation, explicitation and removal of foreshadowing because most of Brink's and Matthee's omissions and additions are attributed to these translation strategies by Ehrlich and are the most prominent strategies referred to in her study. The other strategies of intensification, toning down, simplification and avoidance of repetition and normalisation are not such diverse strategies and pertain more to the message of the text. Rationalisation, explicitation and removal of foreshadowing therefore provide an adequate indication of Matthee's and Brink's translation approaches.

Examples of Matthee's and Brink's use of rationalisation, explicitation and removal of foreshadowing

The page numbers in brackets refer to Matthee, 1988 (1984) (ST) and 1984 (TT), and Brink, 1983 (1973) (ST) and 2000 (1974) (TT).

Rationalisation

Kringe in 'n bos/Circles in a Forest

ST: *Sy was verbode ... soos die klipkerkie met die puntvensters*. (107)

BT: She was forbidden ... like the small stone church with the pointed windows.

TT: Text missing. (132)

Ehrlich (2007:48) argues that Matthee might have rationalised that the reference to the English church shutting its doors to the likes of Saul might offend TT readers.

Kennis van die aand/Looking on Darkness

ST: "*'n Goeie Libera[a]l, mnr. Cole," het die reg[ter] onbewoë opgemerk*. (32)

BT: "A good Liberal, Mr. Cole," commented the judge, unmoved.

TT: "A good liberal, Mr. Cole," **Joubert** said dryly. (29)

Ehrlich (2007:32 (Ehrlich's emphasis)) is of the opinion that Brink rationalised that his English TT audience (especially taking their knowledge of an international justice system into account) would find it strange that a judge would make such comments during a trial and changed the speaker from the judge in the ST to Joseph's lawyer, Joubert, in the TT.

Explicitation

Kringe in 'n bos/Circles in a Forest

ST: Text missing (278)

TT: He would keep watch over his feelings for Kate day by day, until it was no longer necessary. (335)

The addition provides the TT reader with insight into Saul's emotions. His feelings are made more explicit.

(Ehrlich, 2007: 44).

Kennis van die aand/Looking on Darkness

ST: *... op die ou end steek ek net my hand uit en stoot die deur toe, sonder haas of spanning en selfs sonder drif*. (13)

BT: ... in the end I just stuck out my hand and pushed the door shut, without any haste or tension and even without passion.

TT: In the end I simply lift my hand very calmly and push the **dark** door shut. (9)

Ehrlich (2007:21-22 (Ehrlich's emphasis)) argues that the addition of the word "dark" in the TT emphasises the motif of darkness in the novel.

Foreshadowing

Kringe in 'n bos/Circles in a Forest

ST: *Nadat sy weg is, het dit hom ure gekos om weer sy gevoelens oor Kate onder beheer te kry, om Beth nie agterna te sit en te sê hy sal Sondag daar wees nie*. (283)

BT: After she had left, it took him hours to get his feelings for Kate under control, not to go after Beth and tell her that he would be there on Sunday.

TT: Text omitted. (341)

"Kate's friend, Beth, pays a visit to Saul to convince him to see Kate. The text reveals that Saul still has feelings for Kate". The omission conceals this fact.

(Ehrlich, 2007:51).

Kennis van die aand/Looking on Darkness

ST: *Na wat tevore gebeur het, kan mens verstaan dat Adam bekommerd so[u] gewees het. Dit verklaar stellig sy optrede, wat anders werklik buitensporig sou voorgekom het*. (44)

BT: After what happened previously, one could understand that Adam would have been worried. This would certainly explain his actions, which would otherwise have seemed really excessive.

TT: Text omitted. (38)

"The 'actions' yet to transpire refer to what happens shortly thereafter. The boss's eldest son reaches puberty, and his father wants to teach him 'the facts of life' before he takes his own wife. The pregnant Martha is chosen for this purpose. After the deed is done, Martha has a miscarriage,

and Adam [her husband] is furious. [They] had already lost a baby in the past, [and have now] lost another because of the boss's whims. Adam attempts to strangle his boss (an unthinkable action for a slave) but is unsuccessful." In the TT, the foreshadowing of the events to follow is removed.

(Ehrlich, 2007:36, 2009:252).

Summary

The examples of rationalisation illustrate that both Brink and Matthee made changes according to what they deemed to be acceptable for their target audience. Matthee's addition of explication correspond to Ehrlich's (2007:52) findings that she provides more detail in the translation. Likewise, Brink's addition of the word "dark" in the explicitation example confirms that the motif of darkness is made more noticeable in the translation (Ehrlich, 2007:37). Both Matthee and Brink omitted sections in their translations, doing away with foreshadowing and withholding information (Ehrlich, 2007:37, 52).

Conclusion

The groundwork has been laid which is built upon in the following chapters. Of particular importance are:

There are many conflicting opinions surrounding self-translation varying from how common it is to the freedom the self-translator has to impose changes, which is why further research will definitely shed light on the subject, especially in the South African context. The discussion of self-translation showed that there is a general view that self-translations are translated more freely or less literally with the author adding meaning, making hidden meanings more explicit, toning down certain elements for the new audience, obtaining distance when the translation only occurs some time after the original, and rewriting the source text. In contrast, *The Book of Happenstance* (2008) seems to be a close rendering of the original which concurs with Winterbach's statement that "Ek wou so na as moontlik aan die Afrikaanse teks bly, en terselfdertyd 'n vlot, leesbare, grammatikaal korrekte (!) Engelse teks hê..." (I wanted to remain as close as possible to the Afrikaans text while at the same time also create a fluent, readable, grammatically correct (!) English text...) (Winterbach, 2010 (own translation). Winterbach also admitted in my interview that she never considered rewriting the text.

In addition, Winterbach does not necessarily agree that a self-translation is a continuation of the source text but views the translation process as "...'n geleentheid om die bronteks – waar nodig – te verbeter" (an opportunity to improve the source text – where necessary) (Winterbach, 2010 (own translation)).

Nabokov's method of using subtranslators to create a literal translation from which he worked is also followed by Winterbach who makes use of draft translations created by other translators.

Chapter 2

Macro Analysis

Chapter 1 provided the literature review and theoretical framework of the study. **Chapter 2** introduces the analysis section and starts with the macro analysis of the text before continuing in **Chapter 3** with the micro analysis.

A descriptive approach is followed in this study in which existing translated material is analysed. This analysis is divided into macro and micro analyses. Macro analysis pertains to the appearance of the text. It investigates whether both content and form are reproduced in the translation and is also linked to Lambert and Van Gorp's (1985) Translation Descriptive Model (as referred to in **Chapter 1**) which examines the front page, the division of the text (the sequence of events) and the presentation of chapters are examined. Micro analysis relates to the identification of shifts between the texts which are then analysed according to Vinay and Darbelnet's translation shift model.

COMMENTS ON THE NOVELS' STRUCTURES

We start our discussion on the novels' structures by examining the front page. Human compares the image of the closed shell on the front page of the ST to the novel in saying that both keep some secrets hidden, "[gee] nie al [hul] geheime prys nie" (they do not reveal all their secrets) (Human, 2008:4 (own translation)). He also remarks that the front page of the ST reminds readers of praying hands, the Guggenheim museum and the Sydney opera house (Human, 2008:4). In contrast to the closed shell on the front page of the ST, the shell on the front page of the TT gives the impression of being open with a light being emitted from it. It reminds the reader of Helena's words while reminiscing over the shells: "Sometimes the light fell in such a way that they were lit from beneath, so that they glowed and appeared almost weightless – with an otherworldly beauty, like the host of angels, the ranks of the saints" (Winterbach, 2008a:78). Although different, both illustrations on the front pages successfully introduce the theme of shells. The use of different illustrations on the separate novels therefore does not denote a change but only serves to distinguish the novels from each other.

With regard to arrangement of chapters, both novels follow the same sequence but the ST uses numbers to indicate chapters, whereas the TT uses words, e.g. "Hoofstuk 1" compared to "Chapter

one". Winterbach's prior novels *Niggie* and *To hell with Cronjé* both used numbers. It therefore appears to be a matter of style.

According to Human, "word in *Die boek van toeval en toeverlaat* ... vir die grootste gedeelte afgewyk van die chronologiese vertelstruktuur wat die meeste ander Viljoen[1]/Winterbach-romans kenmerk" (the novel deviates for the most part from the chronological sequence of events, which is also a characteristic of most of the other Winterbach novels) (Human, 2009a:11 (own translation)). This deviation from the chronological sequence of events "word Theo se dood – maar ook dood en verlies in die algemeen ... vooropgestel" (emphasises not only Theo's death but also death and loss in general) – a central theme within the novel (Human, 2009a:16 (own translation)).

The deviation of the chronological order of events in the novel is apparent in the way the novel is structured. The first chapter starts in the present with the death of Theo and the subsequent chapters are therefore a retrospective account of the events (such as the theft of the shells) preceding Theo's death and deal with the time that Helena worked with Theo. But the novel also deals with events beyond Theo's death, such as his funeral and the immediate weeks following the funeral. Helena also reminisces about her youthful past and childhood throughout the novel (Johl, 2008:145). Johl (2008:145) remarks that although the events in the novel occur at different periods in time, the present tense is used predominantly in the novel. The past tense is only used in some instances to create a sense of distance when past events are related. The English translation follows this time structure of being mainly in the present tense and the deviation of the chronological sequence of events.

Although the events do not occur in chronological order, coherence between the events is created by placing emphasis on the time at which certain events occur (Burger, 2008:125). These indications of time often occur at the beginning of a chapter or section, e.g. at the beginning of Chapter one: "In March, at the end of summer, I start working as Theo Verwey's assistant. In October, in spring, he is found dead in his office. I am the one who discovers him at six-thirty in the evening" (Winterbach, 2008a:7 (own emphasis)). Also at the beginning of Chapter two: "In the last week of May, nearly three months after I started as Theo Verwey's assistant in March, my garden flat gets broken into. When I arrive home late in the afternoon, the flat is in disarray", and at the start of several sections: "The next day I encounter Sof Benadé at the Sand Dune", "Very late that evening a man phones me ..." and "That afternoon I phone Constable Modisane to enquire ..." (Winterbach, 2008a: 10, 13, 16 (own emphasis)). Similarly, at the beginning of Chapter three: "We continue with the letter *D*. It is the beginning of June" (Winterbach, 2008a:33 (own emphasis); Burger, 2008:125).

[1] Lettie Viljoen is a pseudonym previously used by Winterbach.

A link between events occurring at different times is created by juxtapositioning the events alongside each other (Johl, 2008:145). For example, within only a few pages there are references to present events (e.g. Helena working with Theo or the recent loss of the shells), events which occurred in the immediate past (e.g. Helena's relationship with Frans de Waard) and events which occurred a long time ago (e.g. Helena's childhood):

> "I weep for my shells as Rachel weeps for her children ... I have much to mourn, but at the moment I am mourning for the shells [present events] ... I have great affection for Frans de Waard, the man with whom I have a relationship ... But I have been less open to him over the past months [immediate past] ... I have been more focused on my immediate circumstances – the project with which I am assisting Theo Verwey, the book that I have begun writing, and the recent loss of my thirty-two shells [present events] ... I keep thinking about the dead – those who were close to me that I have lost, and a few others, like Marthinus Maritz ... I see them with greater clarity – my mother, my father, my sister, Joets [long time ago] ... Her name is Judit, but I call her Joets. During the December holidays our family visit my aunt on their smallholding in the Orange Free State. I am nine, Joets is fifteen [long time ago but in present tense]."
>
> Winterbach, 2008a:39-41

Summary

From the discussion it is clear that the translation's structure does not deviate from that of the source text. Both front pages contain images of shells, the arrangement of chapters and the sequence in which events are presented in the novels are similar, and the methods used to create coherence and to link events to each other are identical.

The discussion now continues to consider the writer's style of writing. A writer's style is very unique and distinguishes one writer from another. It therefore seems natural that a writer would be concerned about retaining his/her style in translation. Unfortunately, it is precisely "style [that] is most often 'lost' in [literary] translation" (Hokenson & Munson, 2007:166). We now proceed to explore Winterbach's style of writing and how it has been retained in the translation.

WINTERBACH'S STYLE OF WRITING

When Sof says on page 253 of the translated novel: "That's how I would have liked to write if I could ... with little happening ostensibly, but everything charged with meaning" she is in fact echoing

Winterbach's ideal (Winterbach, 2008a:253). According to Gouws (2008:31), Winterbach regards details to be of higher importance than the plot and intrigue of a novel. This is because "[d]ie fisiese besonderhede van mense en dinge – hulle vorm, kleur en tekstuur – word beter waargeneem wanneer daar nie te veel of te vinnig gebeur nie" (the actual details of people and things – their form, colour and texture – are best perceived when not much is happening or when that what is happening is happening at a slow pace (Gouws, 2008:19-20 (own translation)). Gouws (2008:19, 31) attributes Winterbach's manner of using the descriptions of "boring" aspects to shift the focus from what is actually happening to how it is happening to the fact that Winterbach is also a visual artist. Look for example at the detailed description of the guest house, the guests and the waitresses during Sof and Helena's visit to Ladybrand:

> "The guesthouse decor is as kitsch inside as outside. There are artificial flowers on the tables. We are served scrambled eggs, bacon, and a sausage as pink as a dog's pizzle. At the table next to ours there are four men, their skin colour varying from Van Dyck brown to a deep bluish brown. They speak Afrikaans with a South-Sotho accent. At another table one of the three men has earrings, a reddish moustache, and hair cut in a mullet. He wears off-white trousers, a white belt, white socks and white shoes. The smallest of the three has watery eyes. "He had ringworm as a child, and his brothers and sisters bullied him," Sof remarks dryly. She takes two Panados, for she has a headache this morning. Smoked and drank a bit too much last night, she says, and laughs her small, exculpatory laugh.
>
> Two women serve us. One is tall, with a small head and a broad behind. She is clad in shades of beige – from her tight-fitting stretch pants to the colour of her lipstick and powder base; the two spots on her cheekbones are a warm blush-pink beige. She has a small, resolute mouth and her hair, fringe flat on the forehead, is teased up behind her head in a seething, russet-red nest. The other woman is petite, a shy beauty, her skin of a yellowish hue, her features resembling the comely girl-women of hunter-gatherers."
>
> Winterbach, 2008a:62-63

Here it is clear that a lot of detail is used to describe a seemingly insignificant scene in the novel.

Since the novel is not plot driven, there is also no conclusion. Towards the end of the novel Sof asks Helena: "should a novel come to a final conclusion? Should it pitch towards resolution?" (Winterbach, 2008a:314), which already warns the reader not to expect a conclusion. According to Burger, "die vertelling moet as geheel gelees word" (the narrative has to be read as a whole) and unlike a novel with a given conclusion and a particular meaning, "elke lesing [bring] ook weer nuwe moontlikhede" (every reading opens up new possibilities) as to how the novel can be interpreted (Burger, 2008:135, 137-138 (own translation)).

Furthermore, Winterbach tends to focus on composition rather than content, paying attention to the "ritme waarin elemente mekaar opvolg" (rhythm in which elements succeed each other) (Gouws, 2008:31 (own translation)). One of the characteristics of her particular style of writing (and art) is the repetition of elements. It could therefore be argued that this repetition also creates rhythm (Gouws, 2008:29, 31). Examples can be seen in the text analysis, e.g. **Table 8**.

In addition, another characteristic of her work is the use of 'impurities'. For example, the use of English expressions is often regarded as 'impure' language usage and a deviation from Standard Afrikaans (Gouws, 2008:22). Besides the occurrence of unmarked English words in the Afrikaans text discussed in the text analysis (e.g. Fish's dialogue in **Table 4**), other examples of "odd" Afrikaans expressions are provided below with the relevant words underlined. I have also included the translation of these expressions to show that they have been normalised in the translation.

Winterbach, 2006	Standard Afrikaans	Winterbach, 2008a	Translation procedure/strategy and method
Hy noem sy naam maar dit lui geen <u>klok</u> nie. (pp. 16)	*Hy noem sy naam maar dit lui nie 'n / geen <u>klokkie</u> nie.*	His name does not ring a <u>bell</u>. (pp. 16)	Stylistic reasons, Optional, Oblique translation. (Create fluent English text by omitting "He mentions his name but".
Sy eerste digbundel is toegejuig as 'n <u>gawe Gods</u> aan die taal. (pp. 23)	*Sy eerste digbundel is toegejuig as 'n <u>godsgawe</u> aan die taal.*	His first volume of poetry was hailed as a <u>gift of</u>[2] <u>God</u> to the language. (pp. 23)	Literal translation, Direct translation
"*Voor hy sy <u>apartement</u> die oggend verlaat* ..." (pp. 26)	*Voor hy sy <u>woonstel</u> die oggend verlaat ...*	"Before he left his <u>apartment</u> that morning ..." (pp. 26)	Literal translation, Direct translation

However, these deviations from standard language may also form part of Winterbach's creative use of words and language. According to Du Plooy (2009:23), Winterbach is known for her poetic use of language to create second meanings over and above the already semantic meanings of words. An example of this is the author's use of archaic words in the novel (e.g. see a discussion in the text analysis of the word "*dos/gedos*" in **Table 9**).

[2] Note that the Standard English expression is "gift from God". This shift might be an editorial oversight or a deliberate attempt to use a nonstandard expression in the translation.

Van Vuuren (2008:169-170) notes that Winterbach often uses some of the archaic words right after Helena and Theo have worked with the word cards. In this way the definitions of the words are made clear to the reader and the novel itself "'n gebaar téén vergeet in, ín teen die veryling van die taal, deur uitbreiding daarvan, verbreding van die spektrum van Afrikaanse woorde in algemene gebruik" (becomes a method of preserving these words against the decline of the language - by amplifying the language; by extending the range of Afrikaans words in ordinary usage" (Van Vuuren, 2008:169 (own translation)). For example, in Winterbach, 2006:265, just after a discussion of the words beginning with H, Helena uses both the archaic word "*harteleed*" and the slightly old fashioned "*hartewee*" in her internal dialogue:

> "*Sou dit wees ná ons vermelding van leed, van harteleed*? *Is dit harteleed (hartewee) wat hom kwel*? *Ly hy aan wee van die hart*?"

In the translation, only the first sentence is translated, whereas the other two sentences are omitted:

> "Could it have been our reference to grief, to the woes of the heart?" (Winterbach, 2008a:260).

The translator attempted to retain the second meaning of the archaic "*harteleed*" by translating it with the poetic "woes of the heart" instead of the more standard "heartache". The omission of the other two sentences might be because they were deemed redundant.

Likewise, (although more successful in translation than the previous example) in Winterbach, 2006:19, the archaic word "*gevoeglike*" is placed in brackets after the more common word "*gepaste*":

> "*Ek soek na gepaste (gevoeglike) woorde vir die gevoelens wat dringend in my keel uit die hartstreke opstoot*."

The archaic word "*gevoeglikheid"* (an inflection of *gevoeglike*) is used on its own again in Winterbach, 2006:34:

> "*daar is 'n nuwe voorneme van gevoeglikheid in die lug*."

In the translation, a similar strategy is followed. Although "decorous/decorum" is not an archaic word, it is slightly old-fashioned. In Winterbach, 2008a:19: "What would the appropriate (decorous) words be for the feelings that rise up urgently in my throat from the region of the heart?" and in Winterbach, 2008a:33: "there is a new commitment to decorum in the air". (Note that the word

"decorum" is used on a number of occasions in the translated novel, e.g. pages 91, 214, 215, 243, 277 and 298.)

Van Vuuren also notes that the "half-voltooide projek van "krampagtige optekening en bewaring" satiriese kommentaar op die groot, onvoltooide *Woordeboek van die Afrikaanse Taal* [is], wat nou al meer as 'n eeu aan die gang is, en steeds nie voltooi is nie" (half completed [word] project of "frantic documentation and conservation" (Winterbach, 2008a:259) is a satirical comment on the massive, incomplete *Woordeboek van die Afrikaanse Taal*, which has been an ongoing project for more than a century, and still has not been completed) (Van Vuuren, 2008:171 (own translation)).

In reference to Winterbach's use of language, MacKenzie (2008:117) remarks that Winterbach uses language creatively. He is of the opinion "that both the original Afrikaans and the English version of *Niggie* [proves] that [her] innovativeness transcends the boundaries of language". It would therefore seem as if Winterbach has succeeded in retaining her "innovativeness" in both languages and that she does not seem to be restricted by the boundaries of language.

Winterbach's own comment during an interview with Alida Potgieter and Craig MacKenzie in 2007 was that "in the Afrikaans I write against the grain, I rub the language up the wrong way" (cited in MacKenzie, 2008:117). Winterbach also remarked that "ek ook iets van my inskryf teen die grein van die taal wou behou" (she wanted to retain something of her writing against the grain of language) in the translation of *Die boek van toeval en toeverlaat* (Winterbach, 2010 (own translation)).

The examples of using "impurities" and deviations from standard language might be seen as instances where Winterbach is writing against the grain. For example, the expression "deluded doos" is used in both the ST and TT.

Another aspect of style is the use of italics. The use of italics is a common strategy used to mark that which does not belong in the text, in order words, to mark the foreign words in the text. It is also a method that makes the translator's presence visible (as discussed in Venuti's invisibility theory in **Chapter 1**). Let us proceed by examining the use of italics in both the ST and TT. For ease of reference, the ST and TT are placed next to each other and the usage of and reasons for stylistic methods are included next to the quoted sections. The page numbers are marked in brackets.

Winterbach, 2006	Usage and reasons	Winterbach, 2008a	Usage and reasons
Van die oorspronklike *grandeur* van die gebou het min behoue gebly. (108)	Mark foreign word.	Little has remained of the original grandeur of the building. (105)	No use of italics required. English word transferred in TT.

Ek is verras, ek het geen Bybelse verwysingsraam van hom verwag nie – ek het verkeerdelik aangeneem dat dit vir hom bloot gaan om die uiterlike: om die *body beautiful* en om *cheap thrills.* (51)	Mark foreign words.	I am surprised; I did not expect biblical references from him. I had mistakenly assumed that for him everything centred around the exterior – the body beautiful and cheap thrills. (50)	No use of italics required. English expression transferred in TT.
Sy dink ’n rukkie na. “Ons het *Swart pelgrim* gelees,” sê sy, en “*Geknelde land*, en *Offerland*, en *Uit oerwoud en vlakte*. *Rabodutu* en *Fanie se veldskooldae*.” (109)	Indicate titles of books.	She reflects for a moment. “We read *Swart pelgrim*,” she says, and *Geknelde land*, and *Offerland*, and *Uit oerwoud en vlakte*. *Rabodutu* and *Fanie se veldskooldae*.” (106)	Indicate titles of books.
“Dis nog veel erger,” sê sy. “Ek het gedink ek kan wegkom uit die pastorie. Ek was verkeerd. Ek was ’n deluded doos.” (14)	No italics used even though “deluded” is a foreign word.	“It’s much worse,” she says. “I thought that I could get away from the pastorie. I was wrong. Deluded. A deluded doos.” (13)	No italics used even though “pastorie” and “doos” are foreign words.
“Maar ek is die éintlike doos,” sê Sof ... Wat dóén die onbewuste presies tydens die droom? (101-102)	Use of acute accent to emphasise words.	“But I am the *real* doos,” Sof says ... What precisely *does* the unconscious do during the dream? (99)	Use of italics to emphasise words.
Die twee dramatiese *Murex nigritus*-skulpe ... Die ligte *Tonna variegata* – delikaat soos ’n Japannese papierlantern! Die *Mitra mitra*, ’n swaar, koel, spiraalvormige skulp, so genoem omdat dit lyk op ’n biskopshoed (Latyn *mitra* van die Grieks *mitra*, wat tulband beteken), die grootste van die miters. (28-29)	Mark Latin names of shells.	The two dramatic *Murex nigritus* shells ... The light *Tonna variegata* – delicate as a Japanese paper lantern! The *Mitra mitra*, largest of the mitres – a heavy, spiral-shaped shell resembling a bishop’s hat (the Latin *mitra* from the Greek *mitra*, turban). (28)	Mark Latin names of shells.
Die woord behep is	Mark Dutch words.	Obsessed: *behep*, from	Mark Dutch words.

afkomstig van die Nederlandse *behept*, van die Middelnederlandse *behachten*, of *beheept* (waarvan die herkoms onseker is) ... (33)		the Dutch *behept*, derived from the Middle Dutch *behachten*, or *beheept* (of which the origin is uncertain) ... (32)	
Fabriekslektuur vir fabrieksmeisies, wat hulle klee in lieflike feestabberds van faille- en fagarsy. Die talle familie-verbindings wat in onbruik geraak het: familieberig en familiebeskeide, familiebrief, familiedeug, familietoneel en familietrou. (219)	No use of italics.	Factory literature for factory girls, who dress up in lovely festival gowns of *faillesy* and *fagarsy* – *sy* being silk. The countless family combinations which have fallen into disuse: *familieberig* and *familiebeskeide* – formal family notices and communications. *Familiebrief* – family letter. *Familiedeug* – family virtue. *Familietoneel* – the family scene. *Familietrou* – familial loyalty. (214)	Use of italics to mark the archaic Afrikaans words and to distinguish the Afrikaans from the English explanations.

In *Die boek van toeval en toeverlaat* the acute accent is used to emphasise words. Italics are used to mark words from other languages, such as Dutch words or the Latin names of the shells, and some English words, such as “grandeur”. The titles of books and publications are also marked in italics. However, it is clear from the example above that only certain English words are marked and others, such as “deluded”, are left unmarked. In addition, the English conversations with Constable Modisane also appear unmarked in the ST. (Various examples are available in the text analysis, e.g. the discussion in **Table 9**.)

In *The Book of Happenstance* italics are used to emphasise certain words, to mark the Dutch words and the Latin names of the shells, to mark the archaic words dealt with on the word cards and to distinguish the Afrikaans from the English explanations, and to mark the titles of books and publications. As with the ST, only certain foreign words are marked and Afrikaans words, such as “pastorie”, “doos” and “braaivleis” (p. 254) are left unmarked.

When questioned why she did not mark the English words in the ST or the Afrikaans words in the TT, Winterbach said that “[w]aar ek die aandag nie te veel op ‘n vreemde word wou vestig nie, het ek dit

ongemerk gelaat" (in instances where I did not want to focus the [reader's] attention too much on a foreign word, I chose to leave it unmarked) (Winterbach, 2010 (own translation)). She also assumed that most South African English readers would know words such as "pastorie" and "doos". She added that "[d]is dikwels 'n intuïtiewe besluit" (the choice [of using italics] to mark a word is often an intuitive decision) – "veral in 'n teks waar die klem in elk geval soveel op woorde val" (especially in a text where emphasis is placed on so many words) (Winterbach, 2010 (own translation)).

Summary

The translated novel contains detailed descriptions consistent with Winterbach's attention to detail and composition. There is still no conclusion or resolution in the novel and Winterbach's innovativeness in language is maintained to an extent: The use of impurities or slang is predominantly normalised in the translation and the use of archaic words to denote a second meaning is in some cases more successful than others. In addition, Winterbach deliberately chooses not to mark all the foreign words in the texts and to emphasise only certain words. The overall trend that most of Winterbach's style of writing is retained in the translation is revealed in the micro analysis.

TRANSLATION OF THE TITLE

The word "*toeval*" (coincidence, accident, chance) is a key word in the novel which also appears in the ST title. It is therefore useful to examine how this key word has been translated and to combine it with the discussion of the translation of the novel's title.

We start by discussing the ST title, "*Die boek van toeval en toeverlaat*" (literally "The book of chance/coincidence and refuge"). According to the monolingual dictionary, *Verklarende Handwoordeboek van die Afrikaanse Taal (HAT)* (1994:1090, 1091, s.v. "toeval", "toeverlaat"), "*toeval*" means "*onverwagte gebeurtenis*; *onvoorsiene omstandigheid*" (unexpected event; unforeseen circumstance), and "*toeverlaat*" is a formal word meaning "*hulp*, *beskerming*" (help/support, protection). According to the bilingual dictionary, Pharos (2005:591, s.v. "toeval", "toeverlaat"), "*toeval*" can be translated as "chance, accident, coincidence, fortuity", and "*toeverlaat*" is described as being used in poetry or literature with "refuge; support" as possible translations. Therefore, the ST title combines both a familiar word, "*toeval*", and a not so familiar word, "*toeverlaat*", intriguing the potential reader.

In reference to the TT title, "The Book of Happenstance", according to Pharos (2005:1040, s.v. "happenstance"), the word "happenstance" is mainly American and can be translated as

"*toeval(ligheid)*". The Oxford English Reference Dictionary (1995:640, s.v. "happenstance") concurs that "happenstance" is American and means "a thing that happens by chance".

It appears as if the translator chose to translate the title using a slightly archaic form meaning "something that happens by chance/coincidence". The second meaning of "*toeverlaat*" (refuge) has been omitted. However, it is interesting to note that although used in the title, it seems as if the word "happenstance" is not used within the translated text itself and that "*toeverlaat*" is used only once in the ST. As will be seen in the table below, "*toeverlaat*" in the ST has been translated as "succour" meaning "aid; assistance, especially in time of need" in the TT (The Oxford English Reference Dictionary, 1995:1441, s.v. "succour"). Consequently, it clearly was not possible to retain the alliteration of the Afrikaans in the English translation of the title, and the choice of using a word which is not so familiar might be because the translator wanted to retain something of the intrigue created by the ST title.

In contrast to "*toeverlaat*", the word "*toeval*" appears approximately 12 times in the novel and is mentioned for the first time on page 78 in the ST. Other variations of "*toeval*", e.g. "*toevallig*", "*toevallige*", "*toevalligheid*", and "*toevallighede*" are used to a lesser extent in the novel. Still, all these words are mostly translated as "coincidence/coincidences", which appear approximately 24 times throughout the novel, compared to the words "accidental" and "chance" which are used only in a few instances. It would therefore seem as if a lot more variation is used in the ST, whereas the TT uses mainly "coincidence/coincidences". In order to examine some of these examples, I tabulated the word used in the ST and quoted a short section in which the word appears next to the translated word and a quoted section of the translation as it appears in the TT. I have also shown that although a word such as "*toevallige*" is translated by three different words, the translation approach followed is mainly literal translation, direct translation. The page numbers in the Afrikaans ST all refer to Winterbach, 2006 and those in the English TT all refer to Winterbach, 2008a.

Source text		Translated text		Translation procedure/strategy and method
toeval	... 'n klein skakeltjie in die onmeetbare ketting van **toeval** wat ons algar verbind. (pp. 80)	coincidence	... a small link in the immeasurable chain of **coincidence** that binds us all together. (pp. 78)	Literal translation, Direct translation
toevallig	... of het hulle **toevallig** daarop afgekom ... (pp. 52)	chance	... or did they come upon them by **chance** ... (pp. 52)	Literal translation, Direct translation
	"Is dit **toevallig**, sou	coincidence	"Would you say it	Language structures,

	jy sê," (pp. 117)		is **coincidence** ..." (pp. 114)	Obligatory, Oblique translation
	"Ek het vanaand **toevallig** op 'n paar passasies afgekom ..." (pp. 141)	---	"I came upon some passages tonight ..." (pp. 136)	Language structures, Obligatory, Omission, Oblique translation
toevallige	"Hy het omtrent vyf **toevallige** seksuele interaksies ..." (pp. 26)	chance	"He has about five **chance** sexual interactions ... " (pp. 25)	Literal translation, Direct translation
	Ons was 'n eenmalige en kortstondige, en bowenal **toevallige** konfigurasie. (pp. 194)	accidental	We are a unique and fleeting, and above all an **accidental** configuration. (pp. 189)	Literal translation, Direct translation
	Dit kan die man se **toevallige** seksuele ontmoetings wees. (pp. 251)	casual	It could be his **casual** sexual encounters. (pp.245)	Literal translation, Direct translation
toevalligheid/ toevallighede	Die hele aangeleentheid is net 'n verdere **toevalligheid**, nog 'n klein skakel in 'n groot, digte, maar onsigbare web van **toevallighede** ... (pp. 195)	coincidence/s	The whole matter is but another **coincidence**, another small link in a vast, dense but invisible web of **coincidences** ... (pp. 191)	Literal translation, Direct translation
toeverlaat	... my steun en **toeverlaat** in hierdie verwarrende uur ... (pp. 72)	succour	My support and **succour** in this bewildering hour. (pp. 70)	Literal translation, Direct translation

Furthermore, both Van Schalkwyk (2009:53) and Van Vuuren are of the opinion that the title, *Die boek van toeval en toeverlaat*, has a connotation to The Bible (e.g. "*The Book of Books"*, "*Die eerste boek van Moses*, genoem *Génesis*" (*The first book of Moses*, named *Genesis*) (Van Vuuren, 2008:165 (own translation)). (If that is the case, then the translated title, *The Book of Happenstance*, has an even stronger connotation to *The Book of Books*.) According to Van Vuuren, "word [in die titel] twee oënskynllike onversoenbaarhede, evolusie en geloof, saamgetrek" (the [ST] title combines two seemingly opposing elements: evolution and faith) (Van Vuuren, 2008:165 (own translation)). This is interesting taken into account that although Helena makes references to The Bible, e.g. "I weep for my shells as Rachel weeps for her children" she does not regard herself a believer: "I am not a believer" (Winterbach, 2008a:38, 303). But the Biblical reference may also be an ironic reference to

the absence of faith in believing in chance or coincidence: "I believe in coincidence, in the chance evolution of our particular human form" (Winterbach, 2008a:303).

However, according to Human, "*toeval*" and "*toeverlaat*" "[hoef] nie as 'n binêre opposisie beskou te word nie, maar eerder as 'n komplementêre paar ... die toeverlaat [lê] juis in 'n groot mate in die toeval – en meer spesifiek in die kosbaarheid van ons toevallige biologiese inkarnasie, ons gesinsbande en ons interpersoonlike verhoudings" (do not have to be regarded as binary oppositions, but rather as complementary terms: succour lies mainly in coincidence – and more specifically in the value of our accidental biological incarnation, our family ties and our interpersonal relationships) (Human, 2008:4 (own translation)). As Helena says in reference to her parents and her sister Joets: "We are a unique and fleeting, and above all an accidental configuration" (Winterbach, 2008a:189).

Chapter 2 demonstrated that the novels use different illustrations to introduce the matching theme of the shell, follow the same sequence of arrangement of chapters and both deviate from the chronological sequence of events. The novels also use similar methods to create coherence between events. In addition, the discussion of Winterbach's style of writing revealed (as will also be seen in the text analysis) that most of her style is retained in translation. Winterbach regards detail to be more important than the plot in a novel and uses, for example, detailed descriptions to describe insignificant scenes. This is retained in the translation. In terms of language usage, Winterbach is known for her use of impurities, her creative use of language and for writing against the grain of language. In *Die boek van toeval en toeverlaat* she uses archaic words, which link these words to Theo's current word project of gathering all the words and expressions that have fallen into disuse in Afrikaans, and as a method to preserve these words. From the examples given of Winterbach's language usage it is clear that her use of impurities is largely normalised and that her use of archaic words is in some cases more successful than others in the translation. However, her creative use of language is still evident in the translation. The investigation of the translation of the title illustrated that the ST title seems to be translated only partially; the meaning of "*toeverlaat*" (refuge) has been omitted. Although the connotation to "The Book of Books" is retained, the reference to the complementary terms of succour and coincidence, or the opposing elements of evolution and faith is lost. Consequently, on the surface the translation appears to be a close rendering of the source text with little deviation in the macro analysis, however, the next chapter will reveal whether this is also true in the micro analysis.

Chapter 3

Micro Analysis

TEXT ANALYSIS

Texts have been selected according to the central theme of loss and the manner in which it manifests in 1) the loss/decline of language and 2) the loss of the shells. An exhaustive search of all the occurrences is conducted throughout the novel and every occurrence is discussed. Attention is paid to the sorrow experienced by the protagonist, Helena Verbloem, as a result of the stolen shells and the meaning she attributes to the shells. Even though the loss of the shells is seen to represent further losses[3] (Hambidge, 2008), these further losses are not discussed as they are vaguer forms of loss and more difficult to identify. Moreover, the way in which characters use language or cannot express themselves through language due to loss or lack of language could be said to comment on the loss/decline of Afrikaans in modern South Africa (Human, 2009a:13; Van Vuuren, 2008:172). The loss/decline of language is therefore discussed in conjunction with language usage.

In addition, the novel deals with various contrasting themes, such as life and death; discarding and preserving; coincidence and fate; and loss and transience. The central theme of loss and transience (and probably discarding and preserving as well) is especially evident in the fact that most characters in the novel are collectors or protectors of things. Helena collects shells, Theo "protects" the words that have fallen into disuse, and the museum personnel, Sof Benadé, Johannes Taljaard (Sailor), Freddie Ferreira and Nathi Gule are all described as being curators (Human, 2007:282; Winterbach, 2008a:13, 48, 92, 114). Furthermore, whereas Helena assists Theo in "preserving" the Afrikaans obsolete words by placing them into book form, the author uses outdated (archaic) words in sentences as a method of preserving these words. The author is therefore also "preserving" obsolete words.

Death is another important theme within the novel (Human, 2006). Every conversation between Helena and Theo contains references to death (Human, 2006) (See for example the extract in **Table 9**, "*Gedos in die drag van die dodekleed"*). Helena herself also confesses: "And furthermore we have not had a single conversation without some reference to death" (Winterbach, 2008a:92). Chapter

[3] These further losses refer to the death of loved ones/significant persons; and to vaguer forms of loss such as the loss or absence of a person or thing, and melancholy (Human, 2007:282).

one deals with the death of Theo Verwey and raises the questions of whether there was foul play involved in his death and whether Helena will now continue with his project. A criminal element is therefore introduced (although only hinted at in Chapter one), which is affirmed with the house breaking in Chapter two, creating a pseudo detective story (Hambidge, 2008). Detective stories have the elements of a crime being committed disturbing the natural order, clues that are unravelled through an investigation process, and a conclusion whereby the perpetrator(s) are brought to justice restoring the balance once more. Although some of these elements are present in the novel, e.g. Helena follows clues and conducts her own investigation of her missing shells, there is no real conclusion, no denouement solving a crime (Human, 2006). It seems as if Theo died of natural causes and Helena never discovers what happened to her shells, nor does she find the remaining missing 23 shells.

When the Afrikaans and English texts are placed alongside each other and compared, the literal translation procedure, direct translation method is apparent but upon closer inspection it is clear that certain additions, omissions, and changes in word order and sentence structure do occur. Special attention is therefore paid to the variations relating to the central theme.

The sections of the text under discussion are highlighted and relevant words or phrases are marked in bold. Superscript of alphabet letters are used to number the order of items in a list, and superscript numbers are used to number sentences/sections under discussion. These forms of numbering assist in indentifying the order in which items have been translated and in identifying particular sentences within paragraphs. Note that references to the translator also refer to the author/translator or self-translator. Furthermore, obligatory shifts which naturally occur as a result of different language structures are not discussed extensively.

In order to highlight the translation procedures or strategies and methods followed, they are marked in a different font, underlined and placed in brackets at the end of the particular section, e.g. (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION). Within a paragraph where more than one aspect of a section is discussed, the translation procedure or strategy and method is placed directly after the relevant discussion and not only towards the end of the paragraph. Because "several methods can be used within the same sentence" (Vinay & Darbelnet, 1958/1995:40), the mentioned procedures or strategies and methods are in some cases combined with the additive conjunction "and" marked in normal font, e.g. (MODULATION, OPTIONAL, CHANGE OF VIEW and STYLISTIC REASONS, OBLIGATORY - OBLIQUE TRANSLATION). Where the most prominent translation method can be identified, the secondary methods are omitted and only the prominent method is mentioned, separated by a dash (see example above). Where it is difficult to determine the most prominent translation method, all the

methods are mentioned. As a result, a particular section may contain several translation procedures and/or strategies and methods, e.g. (EXPLICITATION, ADDITION, OBLIQUE TRANSLATION), (LITERAL TRANSLATION, DIRECT TRANSLATION) and (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION), and all are taken into account in the findings.

The findings of the text analysis are summarised and tabulated according to the percentage of occurrence and prominence of the translation procedure and/or strategy and method in the summary at the end of this section.

Loss/decline of Afrikaans and Language usage

Table 1

The extract in **Table 1** is a summary of Theo Verwey's language project in which he is writing up all the words that have fallen into disuse in Afrikaans. The extract accentuates the magnitude of the project and the extent of the work that has been undertaken.

Hy is in die finale fase van sy groot woordprojek. Die duisende woorde wat hy oor 'n tydperk van jare op kaart aangebring het, moet nog net finaal **gekatalogiseer** word voor hulle hulle uiteindelike beslag in boekvorm vind. Die woorde is saamgestel uit uitgebreide vraelyste[a], **persoonlike** veldwerk[b], oorlegpleging met ander etimoloë en taalkundiges[c], noukeurige **naslaanwerk** en ander navorsing[d]. **Theo Verwey beoog met hierdie projek** om alle woorde in Afrikaans wat in onbruik geraak het, alle uitdrukkings wat nie meer in omloop is nie, asook 'n opdatering van etimologiese oorspronge **in een boek** byeen te bring. 'n Groot, ambisieuse projek. Ek moet soms dink aan meneer Casaubon in *Middlemarch*, met sy sleutel tot alle mitologieë. Theo Verwey het my as projek-assistent in diens geneem vanweë my leksikografiese ervaring. (Die boek van toeval en toeverlaat: pp. 148)	He is in the final phase of his great word project. The many thousands of words he has transferred to cards over the years have only to be catalogued **and alphabetised** finally before their eventual consolidation in book form. This **large-scale collection of** words has been compiled from meticulous research[d], including field work[b], extensive questionnaires[a], and consultation with other etymologists and language experts[c]. **With this project**, Theo Verwey aims to gather **into a single book** all the words that have become obsolete in Afrikaans, all expressions no longer in common use, and to record their etymological origins. A large, ambitious project. I sometimes have to think of Mr Casaubon in *Middlemarch*, with his key to all mythologies. Theo Verwey employed me as project assistant on account of my experience as a lexicographer. (The Book of Happenstance: pp. 144)

Table 1

The word "*gekatalogiseer*" (to catalogue) means to place things in a particular order. This meaning is expanded in the TT by adding "and alphabetised" in addition to "catalogued", which can be seen as an example of explicitation. Furthermore, "*Die woorde*" (The words) in the ST is translated as "This large-scale collection of words", another example of explicitation in which the magnitude of the project is accentuated. (EXPLICITATION, ADDITION, OBLIQUE TRANSLATION)

By examining the "word order and thematic structure", the listed methods used to compile the "obsolete" words are in a different order in the TT (note the order of the superscript alphabet letters): ST: "uitgebreide vraelyste[a], **persoonlike** veldwerk[b]...", TT: "meticulous research[d], including field work[b]...". The adjective "*persoonlike*" (personal) is also omitted in front of "field work", and "*noukeurige **naslaanwerk** en ander navorsing*[d]" is translated as "meticulous research[d]", omitting the word "*naslaanwerk*" (reference work). The reason for these omissions and change in word order might be due to stylistic reasons where the changes are made in order to create a fluent English text for the target audience but I also regard the change in word order in a list of items as an example of reversal of terms. (MODULATION, OPTIONAL, REVERSAL OF TERMS and STYLISTIC REASONS, OBLIGATORY, OMISSION - OBLIQUE TRANSLATION)

The following sentence "With this project" also has a slight change in word order. The words "*in een boek*" (into a single book) occurs towards the end of the sentence in the ST but at the beginning of the sentence in the TT. There is a change in thematic structure as well. "With this project..." is placed at the beginning of the sentence in the theme position, as opposed to the rheme position in the ST: "Theo Verwey beoog met hierdie projek...". The change in word order may therefore be due to stylistic reasons to create a fluent English text, and the change in thematic structure to emphasise the project and to create a cohesive link (lexical cohesion, reiteration) (Baker, 1992:202-203) to the following sentence "A large, ambitious project". (MODULATION, OPTIONAL, CHANGE OF VIEW and STYLISTIC REASONS, OBLIGATORY - OBLIQUE TRANSLATION)

Table 2

In the following extract, **Table 2**, Helena compares the loss of the shells (her most prized possessions) to the loss of words in Afrikaans. She comes to the realisation that the loss of the shells is "of significantly less importance than the daily loss of so many words in Afrikaans". Helena also compares the loss of the Afrikaans words to cargo being thrown overboard a sinking ship. The loss of Afrikaans in modern South Africa is therefore seen as a sinking ship whose survival is uncertain. The loss of the words is seen as cargo thrown overboard to keep the boat afloat. Consequently, although the loss of words is disheartening, it is perhaps necessary in order for the language to survive. This extract combines the loss of the shells and the loss/decline of the Afrikaans language.

[1]Ek is **vanoggend** lig geïrriteer met hom, met hom en met sy projek. [2]Dit lyk vir my **vandag** meer as ooit na megalomanie. [3]Daar is iets obsessiefs aan hierdie krampagtige optekening en bewaring. [4]Dit dui op 'n onvermoë om dinge hulle natuurlike loop te laat neem. [5](**Is** die natuurlike verloop van dinge **nie** voortdurende	[1]I am somewhat irritated with him **at present**, with him and his project. [2]It looks more megalomanic to me than ever before. [3]Is there **not** something obsessive about this frantic documentation and conservation? [4]**Does** it **not** point to an inability to let things take their natural course? [5](The natural course of things being

verandering en verlies **nie**?) Maar wie is ek om te praat – die verlies van my paar skulpe is sekerlik **hartgrondig** van minder belang as die daaglikse verlies van talle woorde in Afrikaans. (Soos ballas wat van 'n sinkende skip oorboord gegooi word. Vaar die taal in ballas – sonder vrag – sink die skip dalk nie.) (Die boek van toeval en toeverlaat: pp. 264-265)	constant change and loss.) But who am I to talk – the loss of a few shells is surely of **significantly** less importance than the daily loss of so many words in Afrikaans. (Like ballast thrown overboard a sinking ship. Should the language fare in ballast – without cargo – the ship would perhaps not sink.) (The Book of Happenstance: pp. 259-260)

Table 2

Translating "*vanoggend*" (this morning) as "at present" seems like a non-obligatory change due to the "translator's own style and preferences" (Munday, 2001:59). However, the choice of using "at present" might also be because the time reference is used to point towards both the first and second sentence (marked with superscript numbers) which leads to "*vandag*" (today) being omitted in the second sentence, thereby creating a fluent English text. (MODULATION, OPTIONAL, CHANGE OF TIME INTERVALS and STYLISTIC REASONS, OPTIONAL, OMISSION - OBLIQUE TRANSLATION)

Sentences 3-5 in the ST are in the form of a statement, a statement, and a question, which is translated as a question, a question, and a statement.

> ST: *Daar is iets obsessiefs aan hierdie krampagtige optekening en bewaring.* [statement] *Dit dui op 'n onvermoë om dinge hulle natuurlike loop te laat neem.* [statement] *(Is die natuurlike verloop van dinge nie voortdurende verandering en verlies nie?)* [question]
>
> TT: Is there not something obsessive about this frantic documentation and conservation? [question] Does it not point to an inability to let things take their natural course? [question] (The natural course of things being constant change and loss.) [statement]

(MODULATION, OPTIONAL, NEGATION OF OPPOSITES, OBLIQUE TRANSLATION)

The use of the word "*hartgrondig*" is a method in which the author is "preserving" obsolete Afrikaans words. It is also cleverly devised to use the word "*hartgrondig*" while Helena and Theo are busy with "[t]he many words formed with heart (*hart*) and expressions in which the word is used" (Winterbach, 2008a:258). The author is therefore creating a link between the word project and the narrative being told by the narrating-I, Helena Verbloem. This link is lost in the TT where "*hartgrondig*" is translated as "significantly". In addition, by translating "*hartgrondig*" as "significantly", the obsolete Afrikaans word is not being "preserved" in the TT. The word "*hartgrondig*" means "truly; really; most definitely" (Pharos, 2005:687, s.v. "waaragtig"). However, none of these words could be placed after "surely" in the mentioned sentence and the translation of

"significantly" can therefore be attributed to an obligatory shift owing to changing language structures. (LANGUAGE STRUCTURES, OBLIGATORY, OBLIQUE TRANSLATION)

Table 3

Helena has agreed to assist Mrs Dudu in creating more shelf space for the Department of Regional Languages by "drastically pruning" the Afrikaans books in the library of the Museum of Natural History (Winterbach, 2008a:103, 107). The extract in **Table 3** depicts how the "already meagre collection of Afrikaans books" has to be reduced by half, which can be viewed as commenting on the loss/decline of Afrikaans in modern South Africa. Mrs Dudu's remark that "[i]f the department notices that books are not being read, they throw them out anyway" (Winterbach, 2008a:103) further illustrates that the Afrikaans books in the library are not widely read. In addition, it would also seem as if serious literature especially is declining with "not half a shelf" remaining after the "pruning" action. The fact that serious literature is not separated from popular fiction also serves to demonstrate that (this section of) Afrikaans books are not deemed important and are indeed such a "meagre collection" that further distinctions are unnecessary.

Ek staan geskok voor die rakke in die stadsbiblioteek op die grondvloer. Daar is nege rakke van bykans 'n meter elk beskikbaar vir Afrikaans. Hierdie rakruimte moet met die helfte verminder word. Omdat die meeste titels hier ontspanningsliteratuur is, bly daar van die ernstiger literatuur wat ná 1990 verskyn het, waarskynlik nie 'n halwe rak oor nie. Ek sê vir mevrou Dudu: Kies iemand anders vir die taak. Doen dit self. Ek het nie geweet waarvoor ek my inlaat nie. Ek wil nie aan hierdie ondaad skuldig wees nie. [1]Ek wil nie die een wees wat die reeds skrale **verteenwoordiging** van die Afrikaanse **letterkunde in bokse moet verpak en versend nie.** Mevrou Dudu lag dat haar tandvleise wys. Sy dink ek maak 'n grap. Jý hoef dit nie te versend nie, sê sy. [2]"Op watter basis moet ek kies," vra ek, "en moet my keuse 'n verteenwoordigende beeld van die Afrikaanse letterkunde in hierdie Engelse stad gee?" Mevrou Dudu lag dat haar lokke skud. Sy sien nie die erns van my besware nie. Ek staan moedeloos voor die see van titels. Die skrywers wat ek ken, bied geen probleem nie, maar hoe moet ek kies tussen *Die afgronde van Mammon*, *Seën van erbarming*, *Liefde in die laning*, *Die Engelse dreig*, *Verskroeide verlange*, *Melodie van begeerte*, *Blinde voordeel*, *Bruid van*	I stand in front of the Afrikaans fiction section in the city library on the ground floor in a state of shock. There are nine shelves of not quite a metre long available for Afrikaans, and this shelf space has to be reduced by half. Because most of the titles here are popular fiction, not half a shelf will probably remain for serious literature published since 1990. I tell Mrs Dudu: Choose someone else for this task. Do it yourself. I had no idea what I was letting myself in for. I do not want to be guilty of this misdeed. [1]I do not want to be the one **responsible for getting rid of most** of the already meagre **collection** of Afrikaans books. This causes Mrs Dudu great mirth. She laughs heartily. She thinks I am joking. *You* don't have to pack the books and send them off, she says. [2]"On what basis should I choose?" I ask. "And should my choice be representative of Afrikaans literature for the benefit of this English city?" Mrs Dudu laughs so much, her braids shake. She does not see the gravity of my objections. I stand dejectedly before the sea of titles. The writers I am familiar with present no problem, but how do I choose between *Die afgrond van Mammon* (The abyss of Mammon), *Seën van erbarming* (Blessing of grace), *Liefde in die laning* (Love in the lane), *Die Engelse dreig* (The English are advancing), *Verskroeide verlange* (Scorched yearning), *Melodie van begeerte*

die oerwoud, *Skyn van waansin*, *Wraak in die aandskemering*, *Suster Mandie*, *Versperde steë*, *Die toring van liefde*, *Wie erf Rietvlei*, *Vlam van vervulling*, *Verrukking in die vroegte*, *Die vertes wink*, *Onstilbare hartstog*, *Die vlammende karavaan*, *Weerkaatsings van weemoed*, *Staan by my beminde*, *Vuur van verlange* – om maar 'n paar titels te noem. [3]Hoe moet ek kies, waar moet ek begin? "Is dit weerwraak omdat jy *Fanie se veldskooldae* op skool moes lees?" vra ek. Nou lag mevrou Dudu eers uitbundig. "O, nee," sê sy. "Ek het van daardie boek gehou. Ek het baie van ál daardie boeke gehou!" "Moet ek die ernstiger literatuur skei van die meer populêre op die rakke?" vra ek. "Nee wat," sê mevrou Dudu, "hou dit liewer alfabeties, soos dit was." [4]**"En in die bokse?"** **"Hou dit ook maar liewer alfabeties," sê sy**. Goed dan, dink ek, dan doen ek dit so. *Onweer op Vlakmanshoogte* en *Verbete vreemdeling* van Sanet Sadie gaan saam met *Uit oerwoud en vlakte* van Sangiro in 'n boks. *Verterende vlam*, *Naakte aanvalligheid* en *Vertroude aarde* van Nonnie van Schalkwyk gaan saam met *Bart Nel* en *Verspeelde lente* van Van Melle in dieselfde boks. *Suster Martie*, *Dokter Gysbrecht* en *Verskrikking in saal sewe* van Melanie Malherbe gaan saam met **Mikro** en *Hans-die-Skipper* en *Die meulenaar* van D.F. Malherbe in 'n boks. Dit breek my hart, maar Etienne Leroux moet saam met **Essie** Lessing (*'n Bruid vir Welgelegen*, *Soos die dobbelsteen val*, *Sal ons paaie skei*, *Die hart van 'n vrou*) in 'n boks gaan. Henriëtte Grové, 'n paar vroeë Karel Schoeman-romans, Elsa Joubert, almal in bokse, saam met *Moord in die malhuis*, *Gekneusde bloeisels*, *Spore van haat*, *Onraad op Olienfontein*, verskeie omnibusse van Sofie **Wyattminter** en Janetta de Waal-Hanekom. (Die boek van toeval en toeverlaat: pp. 110-112)	(Melody of desire), *Blinde voordeel* (Blind advantage), *Bruid van die oerwoud* (Bride of the jungle), *Skyn van waansin* (Semblance of madness), *Wraak in die aandskemering* (Revenge at dusk), *Suster Mandie* (Sister Mandie), *Versperde steë* (Obstructed alleys), *Die toring van liefde* (The tower of love), *Wie erf Rietvlei* (Who inherits Rietvlei), *Vlam van vervulling* (Flame of fulfilment), *Verrukking in die vroegte* (Ecstasy at daybreak), *Die vertes wink* (Beckoning horizons), *Onstilbare hartstog* (Unquenchable passion), *Vlammende karavaan* (Flaming caravan), *Weerkaatsings van weemoed* (Reflections of wistfulness), *Staan by my beminde* (Stand by me, beloved), *Vuur van verlange* (Fire of longing) – to mention but a few of the titles. [3]**On what basis do I select?** Where do I begin? "Is this your revenge for being forced to read *Fanie se veldskooldae* at school?" I ask. Now Mrs Dudu is really laughing boisterously. "Oh, no," she says. "I liked that book. I liked *all* those books very much!" "Should I separate the more serious literature from the popular fiction?" I ask. "No, don't bother," Mrs Dudu says. "Rather keep it alphabetical, the way it was." All right, I think, I shall do it like that. *Onweer op Vlakmanshoogte* and *Verbete vreemdeling* by Sanet Sadie go in a box with *Uit oerwoud en vlakte* by Sangiro. *Verterende vlam*, *Naakte aanvalligheid* and *Vertroude aarde* by Nonnie van Schalkwyk go in the same box as *Bart Nel* and *Verspeelde lente* by Johannes van Melle. *Suster Martie*, *Dokter Gysbrecht* and *Verskrikking in saal sewe* by Melanie Malherbe go in a box with *Hans-die-skipper* and *Die meulenaar* by D.F. Malherbe. It breaks my heart, but Etienne Leroux's Welgevonden trilogy has to go with **Elsie** Lessing (*'n Bruid vir Welgelegen*, *Soos die dobbelsteen val*, *Sal ons paaie skei*, *Die hart van 'n vrou*) in a box. Henriette Grové, a few early Karel Schoeman novels, Elsa Joubert, all in boxes, together with *Moord in die malhuis*, *Gekneusde bloeisels*, *Spore van haat*, *Onraad op Olienfontein*, several omnibuses by Sofie **Wesley-Winton** and Janetta de Waal-Hanekom. (The Book of Happenstance: pp. 107-109)

Table 3

Since the section under discussion contains somewhat major shifts, the source text (ST), back translation (BT), and target text (TT) are provided on the following page.

ST: *Ek wil nie die een wees wat die reeds skrale* ***verteenwoordiging van die Afrikaanse letterkunde*** *in* ***bokse moet verpak en versend*** *nie.*

BT: I do not want to be the one **who has to pack and dispatch** the already **meagre representation of Afrikaans literature into boxes**.

TT: I do not want to be the one **responsible** for **getting rid of most** of the already meagre **collection of Afrikaans books**.

By examining the above extracts, the following becomes evident: With the absence of the word "most" in the ST construction, the impression is created that the entire collection of Afrikaans books has to be packed and dispatched. The addition of the word "most" in the TT can therefore be seen as an example of explicitation, making the meaning clearer. Furthermore, the fact that the books have to be packed into boxes and dispatched is omitted in the TT and replaced with "getting rid of". According to The Oxford English Reference Dictionary (1995:1238, s.v. "rid"), the word "rid" means to "dispose of something unwanted". This very strong meaning is not present in the ST, which is another example of explicitation in the TT where the hidden meaning is made more explicit. The fact that the Afrikaans books have to be packed can be deduced from the fact that the words "box" or "boxes" are mentioned numerous times in the rest of the text. It can therefore be argued that despite the omission, it is possible for the reader to infer that the books have to be packed into boxes and dispatched. The shift from "*verteenwoordiging van die Afrikaanse letterkunde"* to *"*collection of Afrikaans books"; and "*moet*" to "responsible" can be attributed to creating a fluent, idiomatically correct English text. (EXPLICITATION, ADDITION and STYLISTIC REASONS, OBLIGATORY - OBLIQUE TRANSLATION)

Since the section numbered 2 in the extract forms part of the section numbered 3, they are discussed simultaneously. Section 2: "[2]*Op watter basis moet ek kies*" and "[2]On what basis should I choose" is an example of the literal translation procedure, direct translation method. Section 3 in the extract: "[3]*Hoe moet ek kies, waar moet ek begin*?", and "[3]On what basis do I select? Where do I begin?" do not seem all that different from each other either. There seems to be only slight shifts in punctuation and the words "on what basis" have been added. However, taken into account that section 3 in the TT is a repetition of section 2, "[2]On what basis should I choose", (although not exact repetition because a different choice of words has been used, "do" as opposed to "should") one could argue that the slight shifts in section 3 amount to the repetition and subsequent emphasis of the relevant section. By repeating "On what basis should I choose/do I select" the speaker's desperation is being emphasised. She is distraught at being part of "this misdeed", of being

"responsible for getting rid of most of the already meagre collection of Afrikaans books". The shift of adding "on what basis" is therefore an example of explicitation, making the mentioned meaning more explicit. The shift in punctuation could also be said to aid the emphasis of the speaker's desperation. By placing a question mark after "select" instead of the comma used in the ST after "*kies*" in section 3, it becomes clearer that there is a the link between section 2 and 3, "On what basis should I choose?/do I select?", and the repetition is more evident. (LITERAL TRANSLATION, DIRECT TRANSLATION and EXPLICITATION, ADDITION, OBLIQUE TRANSLATION)

The following section, "[4]*"En in die bokse?" "Hou dit ook maar liewer alfabeties," sê sy*", has been omitted from the TT. This might be due to consistency where the translator argued that since the fact that the books have to be packed into boxes and dispatched are omitted in the TT in section 1, it would make sense to also omit it in section 4. (GENERAL OMISSION, DIRECT TRANSLATION)

Although the shifts I am about to discuss might not be a translation strategy as such, it is nonetheless interesting to note. The titles of Afrikaans novels mentioned between section 2 and 3, "*Die afgrond van Mammon* (The abyss of Mammon), *Seën van erbarming* (Blessing of grace), *Liefde in die laning* (Love in the lane), *Die Engelse dreig* (The English are advancing), *Verskroeide verlange* (Scorched yearning), *Melodie van begeerte* (Melody of desire)" etc., have been translated but from section 3 onwards, the other Afrikaans titles, "*Onweer op Vlakmanshoogte* and *Verbete vreemdeling ... Uit oerwoud en vlakte ....* *Verterende vlam*, *Naakte aanvalligheid* and *Vertroude aarde ... Bart Nel* and *Verspeelde lente"* etc*.,* have not been translated. This might be because an English reader might be more familiar with the serious Afrikaans literature titles mentioned in section 3 than the popular fiction titles mentioned in section 2, to emphasise the difficulty of choosing between the popular titles mentioned in section 2 to 3, and because the translation of every title mentioned would lengthen the text considerably. The translation of some titles but not others might also indicate an inconsistent translation strategy. It is also interesting that the authors Essie Lessing and Sofie Wyattminter are changed to Elsie Lessing and Sofie Wesley-Winton, and Mikro is omitted from the TT.

In e-mail correspondence with Winterbach conducted at the latter stage of the study, Winterbach remarked that "[w]aar die titels verder nie vertaal word nie, het ek gehoop die leser sal aflei dat dit dieselfde sóórt populêre roman is" (where the titles are not translated, I had hoped that the reader would derive that it is the same type of popular novel). She further noted that "[w]at ek miskien verkeerdelik aangeneem het, is dat die Engelse leser tussen gevestigde en populêre skrywers in Afrikaans sal kan onderskei" (I might have wrongly assumed that the English reader would be able to distinguish between established and popular writers of Afrikaans) (Winterbach, 2010 (own

translation)). With regard to the changes of Essie Lessing, Sofie Wyattminter and the omission of Mikro, Winterbach commented that "Essie/Elsie is waarskynlik 'n fout wat ingesluip het; Mikro weet ek nie meer nie; Wyattminter moes ek verander omdat [daar] werklik 'n persoon is met so 'n van, en sy sou die Engelse teks, maar nooit die Afrikaanse lees nie (!)" (the change from Essie to Elsie is probably an error; I can't remember the reason for omitting Mikro and I had to change Wyattminter because there really is a person with such a surname and [that person] would read the English text but never the Afrikaans [text]) (Winterbach, 2010 (own translation)).

Table 4

In her quest to find her 23 missing shells, Helena, accompanied by Sof, pays a visit to Jaykie's gangster acquaintances. The next extract in **Table 4** consists of events and conversations during that visit. I chose to focus specifically on Sparrow's and Fish's form of language because their forms of language are very prominent in these passages.

Sparrow uses a very distinct form of communication and can be said to be speaking his own language which is neither Afrikaans nor English. Although he has his own language and seems to be understood by Jaykie, it could be argued that he experiences a loss or lack of a recognised language. Whereas the loss/decline of Afrikaans was emphasised through Theo's language project and the reduction of the novels in the library, Sparrow's loss or lack of language can be seen as subtly commenting on the loss/decline of Afrikaans in modern South Africa. It is assumed that when a person loses one language, it is normally in favour of another, second language. In other words, that a language shift has occurred (Webb & Kembo-Sure, 2008:113). However, since Sparrow does not have a recognisable language as such, the loss of his first language was not in favour of a second and he ended up being "speech-impaired (speech-encumbered, speechburdened)".

Fish has his own distinct form of language but this form of language could be said to be characteristic of a gang leader. He uses code-switching and some derogatory remarks which, being in English, are more apparent in the ST than in the TT. The code-switching is also not apparent in the TT since it is transferred.

[1]"**Ahoesit**," sê hy. "Dis Spreeu," sê Jaykie. "Aha ahahemem," sê Spreeu. Hy dra 'n mussie. Sy blonderige baard is stoppelrig. Sy oë kyk in verskillende rigtings. "Aha," sê hy, en "Ahem." "Nee, dis okay," sê Jaykie, sonder om hom aan te kyk. "Aha," sê Spreeu. En: "Ahawaha **en** ahamenem." En: "Aha. Ahahahem."	[1]"**Ahowzit**," he says. "This is Sparrow," Jaykie says. "Aha ahahemem," Sparrow says. He is wearing a knitted cap. His blondish beard is bristly. His eyes look in different directions. "Aha," he says, and "Ahem." "No, it's okay," Jaykie says, without looking at him. "Aha," Sparrow says. And: "Ahawaha**," and**

...
[2]"**Hoesit**," sê hy. Geselserig.
"Dis Alvin D," sê Jaykie. (Dee of D?)
"**Hoesit**," sê Alvin D weer. Hy lyk geïnteresseerd.
"Ahem," sê Spreeu. En: "Aha." En: "Ammene, ammene, aha, ahem, amenne."
Weer maak Sof sag keel skoon. Ek rig my tot Jaykie se rug, ten aanskoue van die guitige Alvin D en die spraakgebreklike (die spraakbelemmerde, spraakbelastigde) Spreeu –
...
[3]Hy wieg effens agteruit op die voetsole en sê: "Aha. Amenne. Ahek. Ahéi." Toe staan hy effens opsy en beduie met die hand na die sitkamer vir my en Sof om deur te gaan.
"Ammene, amenne, ahem," sê hy.
...
[4]Af en toe prewel Spreeu goedkeurend: Ahemmemene aha.
...
[5]"Dis Fish," sê Jaykie. "En dis miss Dolly en miss Anna – van die Bybelgenootskap," voeg hy floutjies by.
...
[6]"So, ladies?" sê hy.
"My skulpe is gesteel," sê ek. "Twaalf weke gelede. Twee en dertig is gesteel, nege het ek teruggekry. Daar is nog drie en twintig weg. Ek wil weet of enigiemand hier weet wat van hulle geword het. Hulle het geen waarde nie, behalwe vir my."
"Shells," sê Fish. "Wat is jou case met shells, Dolla?"
"Ek het nie 'n case met shells nie," sê ek, "ek het die skulpe oor 'n lang tyd versamel."
"Wa-nou, hô-nou," sê Fish, sy hande voor hom in die lug, sy kop dramaties weggedraai: "Nie so aggro nie, lady."
Hy steek tydsaam 'n sigaret aan.
...
[7]"Sê nou weer, wat is die storie met die shells?"
Om tyd te wen, die fokker. Jaykie staan kop onderstebo in die deur.
"Ahem. Ahemmeneha," sê Spreeu.
"Ek wil weet wat geword het van my drie en twintig verlore skulpe," sê ek.
"Drie en twintig," sê die man. "Twenty three shells in die sunset. Oh something something my darling, home safely to me."
Langs my sien ek Sof onrustig op haar stoel rondskuif.
"Dolla," sê hy tydsaam. "Ek sê jou wat. Gaan jy en jou friend van die Bybelgenootskap môre terug stad toe. Gaan wrap julle julle Bybels op of

"ahamenem." And: "Aha. Ahahahem."
...
[2]"**Howzit**," he says chattily.
"This is Alvin D," Jaykie says. (Dee or D?)
"**Howzit**," Alvin D says again. He looks interested.
"Ahem," Sparrow says. And: "Aha." And: "Ammene, ammene, aha, ahem, amenne."
Next to me Sof is again clearing her throat. I address myself to Jaykie's back, under the eyes of the roguish Alvin D and the speech-impaired (speech-encumbered, speechburdened) Sparrow.
...
[3]He rocks backward on his soles and says: "Aha. Amenne. Ahek. Ahei." Then he stands aside slightly and gestures towards the lounge for me and Sof to go through.
"Ammene, amenne, ahem," he says.
...
[4]Now and then Sparrow mutters appreciatively: "Ahemmemene aha."
...
[5]"This is Fish," Jaykie says. "And this is Miss Dolly and Miss Anna – from the Durban Bible Society," he adds lamely.
...
[6]"So, ladies?" he says.
"My shells were stolen," I say. "Twelve weeks ago. Thirty-two were stolen, I got nine back. Twenty-three are still missing. I want to know if anyone here knows what happened to them. They are of no value, except to me."
"Shells," Fish says. "What's your case with shells, Doll?"
"I don't have a case with shells," I say. "I collected the shells over a long period. **They are important to me**."
"Wha-now, easy now," Fish says, his hands up in the air in front of him, his face dramatically averted: "Not so aggro, lady."
He lights a leisurely cigarette.
...
[7]"Just say **it** again, what is the story with the shells?"
To gain time, the fucker. Jaykie stands in the doorway with hanging head.
"Ahem. Ahemmeneha," Sparrow says.
"I want to know what happened to my twenty-three missing shells," I say.
"Twenty-three," the man says. "Twenty-three shells in the sunset. Oh something something my darling, home safely to me."
Next to me Sof is moving uneasily in her chair.
"Doll," he says, leisurely, "I tell you what. You and your friend from the Bible Society go back to

whatever julle daarmee doen." ... [8]"My guess is," sê Fish, en blaas 'n wolk rook uit, "dat die stolen goods lankal **ingetrade** is – twaalf weke is 'n lang tyd gelede. Ek kan jou die naam gee van 'n contact in Durbs. Where the sun never sets. Where the fun never ends. Die boys vat gewoonlik stolen goods na hom toe. My guess is, die boys het **aangemove**. As jou shells iewers is, is dit by daardie adres. Sy naam is Ozzie. Ou-zed-zed-aai-ee. Indian ballie. Hy't 'n second-hand shop iewers downtown. Point Road somewhere. And that's as **much** as I can help you." ... [9]"Ahememne ah," sê Spreeu. (Die boek van toeval en toeverlaat: pp. 198-204)	the city tomorrow. Go wrap up your Bibles or whatever you do with them." ... [8]"My guess is," Fish says, and he blows out a trail of smoke, "that the stolen goods have been **traded in** long ago – twelve weeks is a long time. I can give you the name of a contact in Durbs. Where the sun never sets. Where the fun never ends. **He's the guy** the boys usually take stolen goods to. My guess is, the boys have **moved on**. If your shells are anywhere, they're at that address. His name is Ozzie. O-zed-zed-eye-ee. Indian dude. He's got a second-hand shop somewhere in town. Point Road somewhere. And that's as **far** as I can help you." ... [9]"Ahememne ah," Sparrow says. (The Book of Happenstance: pp. 194-200)

Table 4

I start with section 2 since it relates to section 1. In section 2, "*Hoesit*" is directly translated as "Howzit" (although *hoesit* was probably initially derived from the English howzit). According to the website http://www.urbandictionary.com, "*hoesit"* is a "[c]ontraction of the Afrikaans words '*hoe is dit'* meaning 'How are you' but literally translated to 'How is it'". "Howzit" is then a contraction of "how is it". Both "*hoesit*" and "howzit" are considered as slang and would be regarded appropriate in this situation of gangster conversation. (LITERAL TRANSLATION, DIRECT TRANSLATION)

Furthermore, by examining the punctuation in section 2, ""Hoesit," sê hy**.** Geselserig." and ""Howzit," he says chattily", it is clear that the full stop before "Geselserig", creating two sentences in the ST, is odd. In contrast, the punctuation in the TT is normalised with no full stop before "chattily". (CORRECTING ERRORS, DIRECT TRANSLATION)

Next I focus on Sparrow's form of language. All of Sparrow's words begin with the letter A and are mostly unintelligible. The words in section 1, however, are less intelligible than some his other words in the rest of the sections. Although Sparrow's words in section 1, "*Ahoesit*"; "Ahowzit", are not "real words" they clearly resemble Alvin D's words in section 2, and are also translated literally. (LITERAL TRANSLATION, DIRECT TRANSLATION)

His other words in sections 1-4, 7 and 9 seem to consist of "Aha ahahemem, Ahem, Ahawaha, ahamenem, Ahahahem, Ammene, amenne, Ahek, Ahéi, Ahemmemene, Ahemmeneha, and Ahememne ah" and are all transferred. Most of these words are unintelligible and it would make sense to transfer them. However, some words do have intelligible meanings and equivalent

Afrikaans expressions: “ah” is used to “express surprise, pleasure, etc.” (The Oxford English Reference Dictionary, 1995:26, s.v. “ah”) and would be “*a*, *ag*” in Afrikaans (Pharos, 2005:762, s.v. “ah”); “aha” also expresses “surprise, triumph, mockery, irony, etc.” (The Oxford English Reference Dictionary, 1995:26, s.v. “aha”) and is “*aha*, *ag/o so*” in Afrikaans (Pharos, 2005:762, s.v. “aha”); “ahem” is “used to attract attention, gain time, or express disapproval” (The Oxford English Reference Dictionary, 1995:26, s.v. “ahem”) and is “*h’m-h’m*” in Afrikaans (Pharos, 2005:762, s.v. “ahem”). (LITERAL TRANSLATION, DIRECT TRANSLATION)

Although these mentioned words do have intelligible meanings and equivalent Afrikaans expressions, these meanings do not imply that Sparrow has an intelligible language or that the meanings were intended to be derived, to the contrary. As can be seen from the meanings, these words are mostly forms of expression, and taken into account that his other words are unintelligible, these expressions would be used by someone who does not have a command of language and therefore lacks the words to express meaning or to express himself. The fact that the equivalent Afrikaans expressions were not used in the ST (taking into account that the gangsters speak Afrikaans in the ST) further serves to support the idea that these “meaningful” words are random within a set of unintelligible words, and that Sparrow’s language consists of unintelligible constructions of “once” meaningful words. Viewed in the light of the novel commenting on the loss/decline of Afrikaans in modern South Africa, Sparrow’s loss or lack of language could be said to raise awareness of the importance of language.

Referring back to the translation strategy followed, although Sparrow’s words were transferred, a slight change in punctuation in section 1 is noticeable. For ease of reference, these sections are given below:

ST: “Aha,” sê Spreeu. En: “Ahawaha **en** ahamenem.” En: “Aha. Ahahahem.”

TT: “Aha,” Sparrow says. And: “Ahawaha,**” and “**ahamenem.” And: “Aha. Ahahahem.”

By comparing the ST and TT it is clear that the word “*en*” should not have formed part of Sparrow’s utterance in the ST, and that it has been corrected in the TT by closing the double quotation marks after “Ahawaha” and opening the double quotation marks before “ahamenem”. The translator therefore took the opportunity to make a correction in the translation. (CORRECTING ERRORS, DIRECT TRANSLATION)

Fish’s form of language is now discussed. As mentioned above, he uses code-switching and some derogatory remarks, which, as seen from the examples below, are more apparent in the ST than in

the TT. It should be mentioned that since the words “so” in section 6, and “my” and “is” in section 8 could be either Afrikaans or English, they do not form part of the discussion.

By addressing Helena and Sof as “ladies” or Helena alone as “lady” in section 6 might be considered as a polite form of address and usually the correct interpretation would greatly depend on the tone of voice used in the utterance. However, since it is an English form of address, it is considered derogatory used by an “Afrikaans speaker” in the ST but not by an “English speaker” in the TT. In contrast, “Dolla” in section 6-7 directly translated as “Doll” is clearly a derogative form of address. (LITERAL TRANSLATION, DIRECT TRANSLATION)

Further examples of English words used in the ST are: “shells”, “case”, “friend”, “wrap”, “whatever”, “guess”, “stolen goods”, “contact”, “second-hand shop”, “Point Road”, and “somewhere”. These words are all transferred to the TT, resulting in the loss of the code-switching effect created in the ST. The Afrikaans/English compounded words “ingetrade” and “aangemove” in section 8 are also more clearly slang words in the ST than the normalised “traded in” and “moved on” in the TT. (LITERAL TRANSLATION, DIRECT TRANSLATION)

Other English phrases also evident are discussed below.

Whereas the code-switching effect is lost in the transference and normalisation of the above examples, the transference of slang words are more successful. The words in section 8, “Durbs” instead of “Durban”, and “boys”, referring to the guys who have stolen things in their procession, are clearly slang words in both the ST and TT. (LITERAL TRANSLATION, DIRECT TRANSLATION)

Moreover, according to The Oxford English Reference Dictionary (1995:25, s.v. “aggro”), the word “aggro” in section 6 is British slang, an “abbreviation of aggravation”, meaning “aggressive troublemaking”. The word appears in both the ST and TT creating a similar effect characteristic of Fish’s form of language. Fish tends to exaggerate and both his actions and his words, as depicted in section 6, ““Wha-now, easy now,” Fish says, his hands up in the air in front of him, his face dramatically averted”, attest to this exaggeration. (LITERAL TRANSLATION, DIRECT TRANSLATION)

In keeping with Fish’s tendency to exaggerate, whole English phrases appear in section 7 and 8 in the ST, ““Twenty three shells *in die* sunset. Oh something something my darling, home safely to me”” and “Where the sun never sets. Where the fun never ends”. These phrases are transferred directly to the TT but unlike the transference of the mentioned code-switching words, the dramatic effect created by these phrases, characteristic of Fish’s tendency to exaggeration, are successfully conveyed in the TT. The reason might be that these phrases are more easily recognisable as examples of exaggeration as they do not pertain to the relevant conversation and consist of phrases

unlike singular code-switching words used in the conversation. (LITERAL TRANSLATION, DIRECT TRANSLATION)

The translation of "Indian ballie" in section 8 as "Indian dude" notes a shift in severity. The word "ballie" is a derogative Afrikaans word used to refer to elderly males. According to The Oxford English Reference Dictionary (1995:434, s.v. "dude"), the word "dude" is slang meaning "a fastidious aesthetic person, usually male; a fellow; a guy". Therefore, the word "dude" although slang and appropriate within the context of other slang words, does not have the same derogatory connotation as "ballie". (LITERAL TRANSLATION, DIRECT TRANSLATION)

I now focus on other shifts.

In section 6 Helena's words, "*"Ek het nie 'n case met shells nie," sê ek, "ek het die skulpe oor 'n lang tyd versamel"*", are translated as ""I don't have a case with shells," I say. "I collected the shells over a long period. **They are important to me**"". The phrase in bold, "They are important to me", has been added to the TT. This is an example of explicitation where the implied meaning in the ST is made clearer in the TT. (EXPLICITATION, ADDITION, OBLIQUE TRANSLATION)

In section 7, Fish's response, "*"Sê nou weer, wat is die storie met die shells?"*" is translated as "Just say **it** again, what is the story with the shells?"". The addition of "it" in "just say it again..." is an optional shift "due to the translator's own style and preferences" (Munday, 2001:59) but the addition is also characteristic of slang language and corresponds to Fish's form of language. (STYLISTIC REASONS, OPTIONAL, ADDITION, OBLIQUE TRANSLATION)

In section 8, extract provided below, a change in point of view occurs. The active voice in the ST is changed to passive voice in the TT. (MODULATION, OPTIONAL, ACTIVE-PASSIVE, OBLIQUE TRANSLATION)

ST: "*Die boys vat gewoonlik stolen goods na **hom** toe*."

BT: The boys usually take stolen goods to **him**.

TT: "**He's the guy** the boys usually take stolen goods to."

Therefore, although the BT is grammatically correct, the translator deemed it "unsuitable, unidiomatic or awkward in the TL" (Vinay & Darbelnet, 1958/1995:36) and chose to impose the above changes.

Still in section 8, the phrase "*Hy't 'n second-hand shop iewers **downtown***" is translated as "He's got a second-hand shop somewhere in **town**". The word "downtown" is more specific than "town" but the phrase "somewhere downtown" or "downtown somewhere" might be regarded as a bit awkward in

the TL and would justify the use of "town" instead of "downtown". (LANGUAGE STRUCTURES, OBLIGATORY, OBLIQUE TRANSLATION)

It is interesting that the English phrase in section 8, "And that's as **much** as I can help you" is translated as "And that's as **far** as I can help you". This shift might be because a mother tongue TL-speaker would regard the ST utterance as awkward. Subsequently, it can be said that the awkwardness of the phrase might not be as noticeable to mother tongue SL-speakers as to mother tongue TL-speakers and that the shift amounts to correcting errors. In addition, the phrase can be considered as slang in the ST which is normalised in the TT. (CORRECTING ERRORS, DIRECT TRANSLATION)

By now it should be clear that text analysis has the effect of exposing seemingly unnoticeable shifts. What might appear on the surface as a very literal translation actually reveals upon closer inspection other translation strategies as well. However, not all the shifts can be attributed to a translation strategy followed. For example, towards the end of section 6, "*Hy steek tydsaam 'n sigaret aan*" is translated as "He lights **a leisurely** cigarette". Clearly the words, "a leisurely cigarette", are in the incorrect order but this shift is ascribed to an editorial oversight or printing error.

Table 5

Helena finds Hugo Hattingh while he is having an epileptic seizure and calls Freddie Ferreira for help. As she waits for Freddie, she sees a worker and instructs him in both Afrikaans and English to call for help but he does not respond. The extract in **Table 5** is in the aftermath of this event and serves as an explanation as to why the worker did not respond. This example was chosen because it explicitly states that Chicken, like Sparrow in the extract of **Table 4**, also suffers from a loss or lack of language.

[1]Ek verneem later by Freddie dat die werker Chicken heet. [2]**Hy word so genoem** weens sy **vreemde** hinkstappie. [3]Hy praat nóg Afrikaans, nóg Engels, en skynbaar weinig van sy moedertaal **ook**. (Die boek van toeval en toeverlaat: pp. 236)	[1]Freddie later informs me that the worker is called Chicken **because** of his hobbling walk. [2]He speaks neither Afrikaans nor English, and apparently precious little of his mother tongue. (The Book of Happenstance: pp. 231)

Table 5

The ST extract consists of 3 sentences, whereas the TT extract consists only of 2. Sentence 1 and 2 in the ST have been combined with the causal conjunction "because" (Baker, 1992:191) in sentence 1 in the TT. Although "*hy word so genoem*" is optional in the ST construction, it would be awkward translated literally in the TL. The shift of omitting "*hy word so genoem*" is therefore obligatory as a

result of different language structures. (LANGUAGE STRUCTURES, OBLIGATORY, OMISSION, OBLIQUE TRANSLATION)

The omission of "*vreemde*" meaning "strange, queer, odd, peculiar, etc." (Pharos, 2005:680, s.v. "vreemd") in reference to Chicken's "hobbling walk" must be as a result of the option parameter where the "non-obligatory changes are due to the translator's own style and preferences" (Munday, 2001:59). Earlier references to Chicken's way of walking is mentioned on pages 235-236 in the ST, "'*n vreemde hinkstap*", and on page 230 in the TT, "a strange hobbling walk". The word "*vreemd*" is therefore a reference which is repeated, whereas although the word "strange" is used earlier in the text, it is not repeated. The lack of repetition does not necessarily detract from the meaning of the text, and is regarded as optional. (STYLISTIC REASONS, OPTIONAL, OMISSION, OBLIQUE TRANSLATION).

Although the word "*ook*" in sentence 3 of the ST could have been translated as "as well" or "also" in sentence 2 of the TT, it would have created an awkward sentence. For example, "and also apparently precious little of his mother tongue" or "and apparently precious little of his mother tongue as well" The reason for the omission must be to create a fluent, idiomatically correct English text. (STYLISTIC REASONS, OBLIGATORY, OMISSION, DIRECT TRANSLATION)

Loss of the shells

Table 6

The extract **Table 6** occurs at the beginning of Chapter two just as Helena discovers that there has been a break-in in her apartment. Her reaction reveals the "extraordinary" value (emotional, spiritual and aesthetic) she attributes to the shells and the loss of the stolen shells sets the further events[4] in the novel into motion.

[1]**Ek gee nie om** wat daar gesteel is nie, ek doen nie eens die moeite om te kyk nie – wat my hart breek is my skulpe! Ek het sewe en dertig van my mooiste skulpe met my saamgebring hierheen. [2]Versigtig soos porselein het ek hulle verpak vir die reis, selfs die robuuste konusse. Een en twintig van hulle was in drie rye op die tafeltjie langs my bed opgestel, die ander sestien was op die tafel in die sitkamer. Die tafeltjie langs my bed is leeg. In die sitkamer lê 'n paar skulpe op die grond. Ek sak op my hurke af. Net vyf het oorgebly. Die drie *Harpa majors* is weg. Die periglyptas! Die meeste van	[1]I do not even take the trouble to see if anything has been stolen – what breaks my heart is my shells! I brought thirty-seven of my loveliest shells with me. [2]Even the robust conches I packed as carefully as porcelain for the journey. Twenty-one of them I set out in three rows on my bedside table, the other sixteen I displayed on a small table in the lounge. The bedside table is empty. In the lounge a few shells lie on the ground. I go down on my haunches. Only five have remained. The three *Harpa majors* are gone. The periglyptas! Most of the conches. (The

[4] The search for the shells, the visits to Ladybrand, the meeting with the Steinmeier family, Jaykie and his gangster friends, the visit to Ozzie to find the shells, the visit to Theodora Wassenaar to buy new shells, etc.

die konusse. (Die onvervangbare konusse!) Die helmskulp waarvan Frans gesê het die kleur lyk soos sy eikel as hy lank in die water gelê het. Die twee dramatiese murekse. Die rare terebras. [3]Ek het hierdie skulpe nie een of twee middae langs die see opgetel nie, ek het hulle oor die jare met groot omsigtigheid uitgekies en aangekoop. Ek hoor my eie stem kerm: [4]Ek kan dit nie **gló** nie! Die geluid kom diep uit my keel, uit 'n plek waar woorde nie gewoonlik gevorm word nie; ek voel hoe my keel vernou en die klein beentjies in my strottehoof pynlik teenmekaar aandruk. Is ek veronderstel om hieruit 'n les te leer? dink ek in die verbygaan. [5]Al my **besittings** sien ek as aardse goed, alles vervangbaar – maar nie die skulpe nie. Die skulpe is hemelse boodskappers! [6]Die skulpe versamel ek al 'n leeftyd. [7]Hulle is my kosbaarste **besittings**. Ek het die afgelope jare (met enkele uitsonderinge) meer plesier van my skulpe gehad as van mense. (My gewese man het my daarop gewys. [8]Jy is soos die keiserin-weduwee Tz'u-hsi het hy gesê, wat meer gesteld was op haar sywurmkokonne as op haar onderdane.) Ek beweeg radeloos deur die huis, van die een vertrek na die ander. [9]Hóére, dink ek. Wie dit ook al gedoen het. Barbare. ... [10]My eie geestelike nood is **hoog**. [11]**Ek handhaaf al lank hierdie hoë vlak van psigiese nood**, en dit neem heelwat energie om dit in stand te hou. Meditasie op die skulpe is een manier om my te sentreer en my angsvlakke te verlaag. Hulle is vir my 'n bron van oneindige skoonheid en verwondering. [12]**Op die skoonheid van hierdie skulpe kan ek peil trek**, ek kan daarop reken dat dit my van my eie kwellinge en onbehaaglikheid sal aflei. (Die boek van toeval en toeverlaat: pp. 10-11)	irreplaceable conches!) The helmet shell, of which Frans said that its colour resembles his glans when he has lain in the water for too long. The two dramatic murexes. The rare terebras. [3]I did not **carelessly** pick up these shells during a day or two at the seaside – over the years I have selected and bought them with great care. I hear my own voice moaning: [4]I cannot **believe** this! The sound comes from deep in my throat, from a place where words are not usually formed. I can feel my throat constricting and the small bones in my larynx pressing painfully against one another. Am I supposed to learn a lesson from this? I wonder in passing. [5]All my **things** I view as earthly goods, all of them replaceable – but not the shells. The shells are heavenly messengers! [6]The shells I have been collecting for a lifetime. [7]They are my most prized **possessions**. Over the years I have taken (with a few notable exceptions) more pleasure in these shells than in people. [8](My ex-husband said that I was like the dowager empress Tz'u-hsi – more concerned with her silkworm cocoons than with her subjects.) I move through the house from one room to another, distraught. [9]*Whores*, I think. Whoever did this. Barbarians. ... [10]My own spiritual need is **urgent**. [11]It takes a great deal of energy to sustain this high level of psychic need. Meditating on the shells is one way of centring myself and lowering my levels of anxiety. These shells are a source of infinite beauty and wonder to me. [12]I can rely on their beauty to divert me from vexation and discontent. (The Book of Happenstance: pp. 10-11)

Table 6

At the beginning of the extract in sentence 1, "*Ek gee nie om*" (I do not care) is omitted in the TT. The meaning of "I do not care" can be derived from the fact that Helena does not "even take the trouble to see if anything has been stolen". By combining "***Ek gee nie om*** *wat daar gesteel is nie, ek doen nie eens die moeite om te kyk nie*" into a single sentence, "I do not even take the trouble to see if anything has been stolen", and subsequently omitting "I do not care", a fluent English text is created.

The same approach is followed in sentences 11 and 12. In sentence 11, the section "*Ek handhaaf al lank hierdie hoë vlak van psigiese nood*" (I have been maintaining this high level of psychic need for a long time) is omitted and combined with the second part of the sentence "*en dit neem heelwat energie om dit in stand the hou*" (and it takes a great deal of energy to sustain), creating a fluent English text of "It takes a great deal of energy to sustain this high level of psychic need".

In sentence 12, the section "*Op die skoonheid van hierdie skulpe kan ek peil trek*" (I can depend on the beauty of these shells) is omitted and combined with the second part of the sentence "*ek kan daarop reken dat dit my van **my eie** kwellinge en onbehaaglikheid sal aflei*" (I can rely [on the fact] that it will divert me from **my own** vexation and discontent), creating a fluent English translation of "I can rely on their beauty to divert me from vexation and discontent". The "*my eie*" (my own) in front of "vexation and discontent" is also omitted.

None of the sections omitted in sentences 1, 11 and 12 contain crucial information and might have seemed redundant in the TL. The shifts mentioned above are therefore attributed to stylistic changes to suit the idiomatic expression in English. (STYLISTIC REASONS, OBLIGATORY, OMISSION, DIRECT TRANSLATION). In addition, the fact that sentences 2 and 10 are not direct translations of the ST, are also attributed to the idiomatic expression in English. In sentence 2 a direct translation would be "Carefully as porcelain I packed them for the journey, even the robust conches". The translation, "Even the robust conches", therefore places the conches in the theme position and creates a fluent English text. (MODULATION, OPTIONAL, CHANGE OF VIEW, OBLIQUE TRANSLATION). A direct translation of sentence 10, "*My eie geestelike nood is hoog*", would be "My own spiritual need is high". The translation of "My own spiritual need is **urgent**" is therefore required to create the idiomatically correct English expression. (EQUIVALENCE, OBLIQUE TRANSLATION)

The addition of "carelessly" in sentence 3 is another shift linked to TL expression. It would have sounded odd to say: "I did not pick up these shells during a day or two at the seaside". The addition of the adverb of manner, "carelessly", is therefore required to create a fluent English text. However, one could also argue that "*Ek het hierdie skulpe nie een of twee middae langs die see opgetel nie*" implies the meaning of "carelessly" and that the addition in the TT makes the meaning clearer but I do not regard this shift as an example of explicitation. (LANGUAGE STRUCTURES, OBLIGATORY, ADDITION, OBLIQUE TRANSLATION)

Regarding a punctuation shift within the same sentence, a comma in the ST is replaced with a dash in the TT. Whereas the comma is used in the ST to combine the sentences, the dash is used in the TT, but the dash also focuses the attention on the following section "over the years I have selected and

bought them with great care". Likewise in sentence 8, the comma in the ST is replaced with a dash in the TT and "more concerned with her silkworm cocoons than with her subjects" becomes more noticeable. Subtle emphasis is therefore placed on a particular section by means of the dash. The dash is also used in both the ST and TT in sentence 5 to accentuate that Helena regards her shells as irreplaceable. Because the added emphasis in the ST is so marginal, I do not regard it as an example of explicitation. Since the ST punctuation could have been retained, these deviations are not the result of changing language systems but a stylistic preference. (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION)

It is clear that throughout the novel the acute accent is used in the ST to emphasise certain words, and italics are used in the TT to the same effect. However, whereas the word in sentence 9 "*Hóére*", "Whores" is emphasised in both texts, the word "*gló*", "believe" in sentence 4 is not. This might indicate an inconsistency in translation strategy but might also be an oversight. As mentioned before in the discussion of the use of italics, Winterbach said during an email interview that "[w]aar ek die aandag nie te veel op 'n vreemde word wou vestig nie, het ek dit ongemerk gelaat" (in instances where I did not want to focus the [reader's] attention on a foreign word, I chose to leave it unmarked) (Winterbach, 2010 (own translation)). She added that "[d]is dikwels 'n intuïtiewe besluit" (the choice [of using italics] to mark a word is often an intuitive decision) – "veral in 'n teks waar die klem in elk geval soveel op woorde val" (especially in a text where emphasis is placed on so many words) (Winterbach, 2010 (own translation)). (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION)

The translation of the word "*besittings*" (possessions) in sentence 5 and 7 in the ST as "things" in sentence 5 and "possessions" in sentence 7 in the TT might at first glance also indicate an inconsistency in translation strategy. According to The Oxford English Reference Dictionary (1995:1131, 1499, s.v. "possession", "thing"), possession indicates "the thing being possessed", whereas a thing is a "material entity". However, the back translation of "All my things I view as earthly goods" would be "*Al my goed sien ek as aardse goed*". The choice of the word "*besittings*" in the ST was therefore owing to the choice of lexis in the SL. We can therefore regard the shift of using "things" instead of "possessions" in sentence 5 as a result of stylistic changes to suit the idiomatic expression in English. Furthermore, the word "possessions" is also higher register than "things", and in this context "things" would be the more standard word to use because in sentence 5 the speaker is referring to the things that she possesses in general. However, in sentence 7 the adjective of quality, "prized", elevates the things that she possesses, namely her shells, and "possessions" is therefore the more appropriate choice of lexis. Consequently, although the shift amounts to the

idiomatic expression in English, there is also some reasoning behind the choice of lexis. (STYLISTIC REASONS, OBLIGATORY, DIRECT TRANSLATION)

Sentence 6 is in inverted order in both the ST and TT. The reason for the inverted order might be because the author/translator wanted to emphasise the importance of the shells and because the sentences prior to and following sentence 6 all place the shells in the theme position. Notice "[t]he shells are heavenly messengers! [6]The shells I have been collecting for a lifetime. [7]They [the shells] are my most ...". (LITERAL TRANSLATION, DIRECT TRANSLATION)

Table 7

Although both Constables Modisane and Moonsamy arrive on the scene of the crime, Helena mainly converses with Modisane. He is the officer who later supplies Helena with information leading her on the path of the Steinmeier family in Ladybrand. Helena has an affinity towards Modisane and considers him to be more "sympathetic" and energetic, whereas she describes Moonsamy as "morose" (Winterbach, 2008a:12, 13, 263). There are various references to coincidence in the novel, and coincidentally, Helena meets Constable Moonsamy later again when he investigates the scene of Theo's death. The following extract, **Table 7**, is a conversation between Helena and Constable Modisane during which Helena ponders over the spiritual value of the shells. This value is an extension of the emotions she expressed in **Table 6**.

[1]"Do you like these things?" vra hy en **beduie** na die skulpe op die tafel. "Yes," sê ek. [2]**Hou ek van hulle?!** Meneer Modisane, konstabel, hoe kan ek begin sê hoe ek hierdie skulpe **bejeën**? [3]Ek het nie 'n bewonderenswaardige lewe gelei nie, en daar kan ek nie veel aan verander nie. Ek was onverantwoordelik en onbesonne in die meeste van my verhoudings. Maar wat die skulpe betref, meneer, was en is ek die ene eerbiedige en godvrugtige aandag. Dit is my manier om die wondere van die skepping te erken. My meditasie op skulpe is van die weinig dinge wat ek doen om na my geestelike welsyn om te sien. "Why do you like them?" vra hy. "Because they are beautiful," sê ek, "and because God made them." (Die boek van toeval en toeverlaat: pp. 12-13)	[1]"Do you like these things?" he asks, **looking at** the shells on the table. "Yes," I say. Mr Modisane, Constable, how can I begin to say how I regard these shells? [2]I **have not** led an admirable life, and there is not much I can change about that. I have been irresponsible and inconsiderate in most of my relationships. But concerning the shells, sir, I am and have been all reverent and devout attention. It is my way of acknowledging the wonders of creation. My meditation on the shells has been one of the very few things I do to tend my spiritual wellbeing. "Why do you like them?" he asks. "Because they are beautiful," I say. "And because God made them." (The Book of Happenstance: pp. 12)

Table 7

There is a shift in sentence 1 from "*beduie*" (pointing, motioning, etc.) in the ST to "looking at" in the TT. The choice of lexis, "looking at", creates the impression that Modisane was taking an interest in

the shells, whereas "pointing at or motioning towards" implies apathy. The change of lexis might be because the translator wanted to make Modisane's interest and eagerness (in his work, the case, etc.) clearer and is an example of explicitation. (EXPLICITATION, OBLIQUE TRANSLATION)

The section from sentence 2 up to where Modisane asks "Why do you like them" provides a view of Helena's thoughts where she expresses the spiritual value of the shells. Sentence 2 in the ST introduces Helena's thoughts and it is strange that "***Hou ek van hulle?!***" (Do I like them) is omitted from the TT. Sentence 2 in the ST is also a reiteration of Modisane's question: "Do you like these things" and in conjunction with the exclamation mark expresses Helena's level of anxiety at discovering that her shells have been stolen. In addition, the sentence expresses Helena's indignation at Modisane's use of the word "*hou*" (like) in reference to her shells. On an emotional scale, "like" would be at the lowest intensity level and these shells mean so much to Helena that she cannot even "begin to say how [she] regard[s] these shells". Therefore, the omission might be because the translator rationalised that "Do I like them?!" would sound like hysteria and would detract from the spiritual value that Helena attributes to the shells in the subsequent sentences. (RATIONALISATION, OMISSION, OBLIQUE TRANSLATION)

Note that a high register is used in the ST as can be seen with the formal word "*bejeën*" (regard) just before sentence 3 and the formal word "*ofskoon*" (although) in sentence 1 of **Table 8**. The TT follows this register by not using contractions, e.g. in sentence 2 of **Table 7** "have not" instead of "haven't".

Sentence 3 "*daar kan ek nie veel aan verander nie*" is an example of the author's literary style (see the discussion in **Chapter 2**). In standard Afrikaans it should be "*daaraan kan ek nie veel verander nie*". In the TT it has been translated directly as "there is not much I can change about that", which is a slightly more normalised expression than in the ST. A normal English expression would be "there is not much I can do about it". (LITERAL TRANSLATION, DIRECT TRANSLATION)

Table 8

The next extract, **Table 8**, continues with the idea that Helena regards her shells as "a source of infinite beauty and wonder" (**Table 6**) and that she "meditates on the shells" to "lower her levels of anxiety" and to "tend to her spiritual wellbeing" (**Table 6**, **Table 7**). She makes a list of her missing shells but whereas this list should have served as a method of "preservation" similar to Theo's "preservation" of the Afrikaans obsolete words, it now only reinforces that her shells are gone.

Die aand drink ek twee whiskys voor ek 'n lys maak van die vermiste skulpe. Die drie *Nautilus pompilius*-skulpe is **weg** – twee kleintjies en 'n grote. Albei *Murex nigritus*-skulpe is **weg**. Die *Terebra maculata* en die *Terebra aerolata* is **weg**. Die drie *Harpa major*-skulpe is **weg**. Die	That evening I drink two whiskies before I make a list of the missing shells. The three *Nautilus pompilius* shells are **gone** – two small specimens and a large one. Both *Murex nigritus* shells are **gone**. The *Terebra maculata* and the *Terebra aerolata* are **gone**. The three *Harpa major* shells

Conus marmoreus, die *Conus geographus*, albei *Conus textile*-skulpe, die twee *Conus betulinus*-skulpe en die twee *Conus figulinus*skulpe, almal **weg**. Die twee *Periglypta magnifica*-skulpe is **weg**. Die topskulp *Trochas maculata* is **weg**. Die bruid van die see, *Argonauta argo*, is **weg**. Die twee wit kauri's (*Ovula ovum*) en die tieroogkauri (*Cypraea tigris*) is **weg**. Al die tonnas en die helmskulpe is **weg**. Die *Marginella mosaica* en die blosende *Marginella rosea* is **weg**. Ek gaan lê op die bank in die sitkamer. Ek het teenstrydige gedagtes. Die drie *Harpa majors* was van my mooiste skulpe. Hulle vorm en kleur is aangrypend – die delikate vertikale ribbes soos die snare van 'n harp; die delikate, ligbruin lyntjies tussen die opgehewe ribbes soos die klein lyntjies geteken deur 'n seismograaf. Veral na hierdie drie skulpe het ek die afgelope tyd met groot aandag gekyk. Ek sou die noulettendheid waarmee ek na hulle gekyk het selfs 'n soort meditasie kon noem, want daar is min ander dinge waaraan ek my aandag so selfloos en ononderbroke gee. (My eerbiedige aandag.) [1]Maar **ofskoon** ek egoloos op hierdie voorwerpe, hierdie skulpe, gemediteer het en selfs God in die detail gesien het (by wyse van spreke), het ek my **terselfdertyd** steeds uitermate aan hulle geheg. Moes ek my hart minder aan hulle gehang het? Moes ek die heil van my siel (ewig, onsterflik) op ander maniere probeer bewerkstellig het? Moes ek die skoonheid my laat voed, maar van die plesier van besit afstand gedoen het? Moes ek die afgelope jare minder in lewelose dinge en meer in verhoudings belê het? (Die boek van toeval en toeverlaat: pp. 21-22)	are **gone**. The *Conus marmoreus*, the *Conus geographus*, both *Conus textile* shells, the two *Conus betulinus* shells and the two *Conus figulinus* shells, all **gone**. The two *Periglypta magnifica* shells are **gone**. The top shell, *Trochas maculata*, is **gone**. The bride of the sea, *Argonauta argo*, is **gone**. The two white cowries (*Ovula ovum*) and the tiger's-eye cowrie (*Cypraea tigris*) are **gone**. All the tonnas and the helmet shells are **gone**. The *Marginella mosaica* and the blushing *Marginella rosea* are **gone**. I lie down on the couch in the lounge. I have contradictory thoughts. The three *Harpa majors* were among the most beautiful of my shells. Their form and colour are moving – the delicate vertical ribs like the strings of a harp; the delicate light-brown wavy patterns between the raised ribs resembling the thin lines drawn by a seismograph. These three shells I have recently been looking at with great attention. I would even call the attentiveness with which I looked at them a kind of meditation, for there are few other things that I give the same selfless and painstaking attention. (Reverent attention.) [1]But although I meditated without ego on these objects, these shells, and even saw God in the detail (in a manner of speaking), I was still attaching myself excessively to them. Should I have had my heart less set on them? Should I have tried to bring about the salvation of my (eternal and immortal) soul in a different manner? Should I have allowed their beauty to nourish me, but renounced the pleasure of ownership? Should I have invested less in lifeless things over the years and more in relationships? (The Book of Happenstance: pp. 20-21)

Table 8

By repeating "*weg*"/"gone", Helena is creating "'n tipe inkantasie aan die hand waarvan Helena 'n verweer teen haar verlies probeer bied" (a form of incantation to offer resistance against her loss) but at the same time "onderstreep die herhaling daarvan ook die onontkenbaarheid van die verlies" (this repetition is also confirming the loss) (Human, 2009a:12-13 (own translation)). As a result, "[word] die ambivalente rol wat lyste (maar uiteindelik ook argiewe en museums in die algemeen) as pogings om dit wat verlore gaan, op die een of ander wyse te bestendig of te verewig ... onder die leser se aandag gebring" (the reader is made aware of the ambivalent role lists (but also archives and museums in general) play in their effort to preserve what is lost) (Human, 2009a:13 (own translation)). In other words, the lists are simultaneously preserving and confirming what is lost. The ambivalent meaning of "*is weg*" is successfully conveyed in the translation by repeating "is/are

gone". As discussed in **Chapter 2**, the author is known for "haar gebruik van herhalings ... haar aandag vir die ritme waarin elemente mekaar opvolg" (her use of repetition and for focusing on the rhythm in which elements succeed each other) (Gouws, 2008:31 (own translation)). This is another reason the names of the shells are mentioned (as can be seen in **Table 8**). Besides forming a list, the names of the shells are elements which succeed each other, creating rhythm (Gouws, 2008:31). It can therefore be argued that the author uses repetition as a method of creating rhythm. (LITERAL TRANSLATION, DIRECT TRANSLATION)

The rest of the extract is mostly a literal translation, direct translation, and only minor shifts occur. (LITERAL TRANSLATION, DIRECT TRANSLATION). The word "*terselfdertyd*" (at the same time, meanwhile) is omitted in sentence 1 possibly because "I was **at the same time** still attaching myself excessively to them" would have created an odd English construction which is the result of the different language structures. (LANGUAGE STRUCTURES, OBLIGATORY, OMISSION, OBLIQUE TRANSLATION).

Table 9

In my view the extract in **Table 9** is one of the most important extracts in the novel. It combines the use of borrowing, the use of archaic words by the author, added meanings for the Afrikaans words in brackets resulting in a continuation of the text, and the theme of grief (sorrow) in relation to language and especially the Afrikaans language's inability to express the full extent of sorrow (Human, 2007:254, 305, 306). The theme of grief is emphasised by Helena musing over the word *droef* (sad) while she is assisting Theo in alphabetising the word cards (the words that have fallen into disuse are written on cards).

The events in this extract, **Table 9**, occur just as Helena and Sof return from their visit to the deceased Patrick Steinmeier's family in Ladybrand. Helena was informed by the police that Patrick Steinmeier's body was found next to some (nine) of her stolen shells and he was therefore presumed to be the thief (Winterbach, 2006:42-45). Since twenty three of Helena's shells are still missing, she decides to conduct her own investigation by visiting the deceased's home.

Since this is a lengthy extract, I have chosen to focus only on the most important elements. Many, if not all, of the other shifts are dealt with in other sections.

[1]Ek het op my rolletjie film vyf foto's van die geboutjie waarin Patrick Steinmeier homself opgehang het. [2]Al was ek nie besonder op die landskap ingestel nie, het ek vier foto's geneem van die manjifieke sandsteenkranse langs die pad. [3]Ek het 'n foto van Sof geneem by die motor, met die berge in die agtergrond, en sy het op haar beurt van my 'n foto geneem. ([4]Sof, van wie ek eintlik nog heel weinig weet, wat op die ingewing	[1]**On my spool I have** five photographs of the small building in which Patrick Steinmeier hanged himself. [2]Although I did not particularly focus on the landscape, I took four photographs of the magnificent sandstone cliffs, [3]**as well as** a picture of Sof next to the car, with the mountains in the background, and she in turn took one of me. ([4]Sof, of whom I actually still know little, who accompanied me to Ladybrand on the spur

van die oomblik met my saamgegaan het op die verkenningsbesoek aan Ladybrand, en wie se pastoriepersona die besoek aan die dooie man se ouerhuis aansienlik vergemaklik het.) Elf foto's op 'n rolletjie van vier en twintig. Voor ek dit ingee om te ontwikkel, moet ek miskien die rolletjie volmaak. Ek het die film gekoop omdat ek voornemens was om die presiese opstelling van die skulpe langs my bed te dokumenteer. Daarby het ek nooit uitgekom nie.

Ek het jare lank 'n voorkeur vir swaarder, groter skulpe gehad, veral vir die konusse – daardie groot verskeidenheid swaar vorms uit die tropiese waters. Maar die afgelope jaar of vier, vyf het ek met groter waardering en belangstelling na ander, ligter skulpe begin kyk, en my versameling met die tonnas, helmskulpe en harpas begin aanvul. Die twintig skulpe langs my bed was almal van middelslaggrootte (die swaarder konusse en dramatiese murekse het ek in die sitkamer uitgepak). Hulle kleur het gewissel van sandwitte, gedempte okers en pienk-okers tot die donkerder bruinpienke van die harpas en die delikate bloue van die *Tonna perdiks.* Ek het hulle langs my bed in drie rye uitgepak. Soms het die lig so geval dat hulle daardeur van onder belig is, sodat hulle gegloei en bykans gewigloos gelyk het – met 'n anderwêreldse skoonheid, soos die leërskares van die heiliges, die rangordes van die engele. Hierdie skulpe was die laaste voorwerpe wat ek saans gesien het voor ek die bedlamp afskakel, en die eerste voorwerpe waarop ek my blik laat rus het soggens as ek wakker word. Deur na hulle te kyk, het ek my innerlik versterk gevoel. Hulle skoonheid het my vertroue in die skepping herstel. [5]Ek het my één gevoel met die oorweldigende verskeidenheid lewensvorms op aarde, 'n klein skakeltjie in die onmeetbare ketting van toeval wat ons **algar** verbind.

Ek handig die filmrolletjie net so in. Ek kan aan niks dink wat ek wil afneem om dit vol te maak nie. Ek vertel nie vir Theo Verwey van my besoek aan mevrou Rosie Steinmeier in Ladybrand nie. Ek vertel hom nie van die gehangde man en die foto's wat ek van die geboutjie geneem het nie. Ek vrees hy sal dit belaglik vind. Miskien ís dit belaglik – my pogings om op die spoor van die verlore skulpe te kom. Ek het ná die inbraak kortliks teenoor hom genoem dat my skulpe gesteel is, en dit daarby gelaat.

Ek sit met die kaarte in my hand. Ons is steeds besig met die letter *D*. [6]Dorskuur **(soos 'n hert in dorre streke)**. [7]**Dorslied en dorsnood**. [8]Dorsnood? vra ek. [9]In minder gebruiklike

of the moment, and whose **pastorie** persona made the visit to the dead man's family home considerably easier.) Eleven photographs on a spool of twenty-four. Before I hand it in for development I should perhaps fill up the roll. I bought the film because I intended to document the exact arrangement of the shells next to my bed. But I never got round to that.

For many years I have had a preference for a heavier, larger kind of shell, especially for the conches – that wonderfully large variety of solid forms from tropical waters. But in the past four or five years I have been looking with more interest and appreciation at other, lighter shells, and have begun to augment my collection with tonnas, helmet shells and harpas. The twenty shells next to my bed were all medium-sized. (The heavier conches and dramatic murexes I displayed in the lounge.) Their colour varied from sandy whites, muted ochres and pink ochres to the darker brownish pinks of the harpas and the delicate blues of the *Tonna perdix*. I set them out next to my bed in three rows. Sometimes the light fell in such a way that they were lit from beneath, so that they glowed and appeared almost weightless – with an otherworldly beauty, like the host of angels, the ranks of the saints. These shells were the last objects that I would see at night before switching off the bedside lamp, and the first that I would rest my eyes on in the mornings when I awoke. By looking at them, I felt myself strengthened within. Their beauty restored my trust in all of creation. [5]I felt myself at one with the immense variety of life forms on earth, a small link in the immeasurable chain of coincidence that binds us all together.

I hand in the film spool as it is. I can think of nothing else I want to photograph.

I do not tell Theo Verwey about my visit to Mrs Rosie Steinmeier in Ladybrand. I do not tell him about the hanged man and the photographs I took of the small building. I fear he will find it laughable. Maybe it is laughable – my efforts to follow the trail of the lost shells. After the burglary I mentioned briefly that my shells had been stolen and left it at that.

I sit with the cards in my hand. We are still busy with the letter *D*. [6]*Dorskuur* – **cure brought about by restriction of fluid intake.** [7]-[8]*Dorsnood*. **Suffering from the throes of thirst?** I ask. [9]Similar to other less commonly used word combinations like *dorsbrand* **(burning caused by thirst)**, *dorsdood* **(death from thirst)**, *dorspyn* **(pain caused by thirst)**, Theo explains. Shall we go and have a drink? I ask. (Theo

samestellings soos dorsbrand, dorsdood, dorspyn, sê Theo, **met die betekenis van veroorsaak deur dors**. Sal ons iets gaan drink? vra ek. (Theo glimlag.) [10]Dos. (Hoe sjarmant sien hy vanoggend daar uit, uitgedos in die fraai roomwit syhemp.) [11]Gedos in die drag van die dodekleed, sê Leipoldt. [12]**Doteer**. [13]**Douboog, doubos, doubraam**. [14]Douig – geen woord vir hierdie provinsie nie. [15]Al die draadverbindings! [16]Wie sou kon dink, sê ek vir Theo, dat draad, draag en draai soveel verbindingsmoontlikhede sou hê! [17]Draaihaar**, sê ek,** is dit jou ervaring ook dat mense met **draaihare** kwaai is? [18]Theo glimlag kopskuddend. [19]Draaihartigheid **sou eintlik** 'n karaktereienskap **moes wees**, sê ek. [20]Draais. (Soos jags.) Maar dit is veral droef wat my interesseer. 'n Neerslagtige stemming. Van leed getuigend. Wat leed veroorsaak of daarmee gepaardgaan. Wat 'n sombere stemming wek. Bedroewend. Ook in verbinding met selfstandige naamwoorde ter aanduiding dat die genoemde kleur troebel, dof is en tot droefheid, treurigheid en neerslagtigheid stem. [21]**(Droefrooi.)** En droefheid is die toestand of hoedanigheid van droewig, treurig, verdrietig wees; terneergedruktheid, neerslagtigheid; iets droewigs, treurigs; hartseer, teenoor blydskap. Is dit al? dink ek. [22]So weinig woorde vir 'n emosie met soveel skakerings – die ganse kleurspektrum – van droefwit tot droefswart, van **droefpurper tot droeforanje**. [23](Droeforanje, droefblanje, droefblou.) (Die boek van toeval en toeverlaat: pp. 79-81)	smiles.) [10]*Dos* **(decked out)**. (How charming he looks this morning, decked out – ***uitgedos*** – in that fine, cream silk shirt.) [11]"Gedos in die drag van die dodekleed," Leipoldt says. **Decked out in the apparel of the shroud.** [12]***Doteer*** **(donate)**. [13]***Douig*** **(dewy)** – not a word particularly suited to this province. [14]***Douboog*** **(rainbow formed by dew),** ***doubos*** **(dew bush – word used in West Griqualand for the shrub *Cadaba termitaria*),** ***doubraam*** **(bramble bush of which the fruit is covered with a thin waxy layer)**. [15]The many word combinations formed with ***draad*** **(wire), with *draag* (variant of *dra* – carry) and with draai (*turn*)**. [16]Who would have thought, I say to Theo, that **simple words like these** could be the basis for so many combinations? [17]*Draaihaar* **(regional word for hair crown)**. [18]Has it been your experience as well that people with **many crowns in their hair** are unusually hot-tempered? [19]Theo smiles and shakes his head. [20]*Draaihartigheid* **(disease caused by a bug found in cruciferous plants whereby their leaves turn inward)**. [21]The word **sounds like** a character trait, I say, **a twisting and turning state of the heart**. [22]**Theo nods and smiles.** [23]*Draais* **(the word used by children when playing marbles, yet sounding so much like a synonym for *jags* – horny)**. But it is especially *droef* (sad) that interests me. Woeful. Indicative of sorrow. Causing grief or accompanying it. Evoking a sombre or doleful mood. *Bedroewend* – saddening. Also in combination with colours, to indicate that a particular colour is murky or muted and can elicit sadness, sorrowfulness and dejection. [24]***Droefwit*** **(mournful white)**. And *droefheid* is the condition of being sad, sorrowful or mournful; inclined to dejection, depression and despondency; something gloomy, cheerless and downcast, as opposed to joy. Is that all? I think. So few words for an emotion with so many shades? [25]The complete colour spectrum – from *droefwit* (mournful white) to *droefswart* (mournful black), from ***droefpers*** **(mournful purple) to *droefrooi* (mournful red)**. [26](*Droeforanje, droefblanje, droefblou* – mournful orange, mournful white, mournful blue.) (The Book of Happenstance: pp. 77-80)

Table 9

A direct translation of sentence 1 would be: "I have on my spool five photographs of the small building in which Patrick Steinmeier hanged himself". However, the translator chose to place

sentence 1, “On my spool I have five photographs ...”, in inverted order. This might be because the translator wanted to emphasise the importance of the shells and the spool which now (because of the theft) will never contain the photos of the “exact arrangement of the shells”. This is confirmed when the speaker later admits in the extract that there is “nothing else [she] want[s] to photograph”. The shift places the spool in the theme position in the TT instead of the rheme position used in the ST. (MODULATION, OPTIONAL, POINT OF VIEW, OBLIQUE TRANSLATION)

Sentences 1-3 in the ST do not have conjunctions between the sentences, creating separate, almost disjointed sentences which could be a characteristic of the author’s style of writing or perhaps similar to the disjointed thought processes of the speaker. ST: “[1]Ek het ... [2]Al was ek nie ... [3]Ek het ...”. It has been normalised to an extent in the translation by joining sentences 2 and 3 together with the additive conjunction “as well as” to create a fluent English text. TT: “[1]On my spool ... [2]Although I did ... [3]**as well as** a picture”. These shifts are attributed to stylistic reasons to suit the idiomatic expression in English and to create a fluent English text. (STYLISTIC REASONS, OBLIGATORY, ADDITION, DIRECT TRANSLATION)

The word “pastorie” in sentence 4 is borrowed from the SL. (The word “pastorie” appears numerous times in the translated novel on pages 13, 58, 66, 68, 75, 77, 96, 98, 179, 197, 199, 209, 238, 247, 248 and 303 (Winterbach, 2008a).) This translation strategy links with Venuti’s foreignisation strategy in which foreign elements are included in the translation to “add local colour” (Munday, 2001:56). It is interesting to note that the translator did not place the foreign word in italics or inverted commas to alert the reader of the foreignness. This strategy is consistent throughout the rest of the text in which the English conversations between Helena and Modisane (e.g. **Table 7**), or Fish’s utterances (e.g. **Table 4**) occur unmarked in English in the ST. Even in other expressions, such as “*Ons is waxed, sista*”, the foreign words appear unmarked in the ST (Winterbach, 2006:60). Naturally, these borrowed words/expressions in the ST also appear unmarked in the TT. Even though more than one translation method can be (and are indeed) followed within a single sentence, I choose to highlight the most prominent procedure of borrowing. Note that Leipoldt’s words: “*Gedos in die drag van die dodekleed*,” are placed, however, in inverted commas in the translation to indicate that it is a quote from Leipoldt (and perhaps to mark the foreignness) but in the ST no inverted commas are used. (BORROWING, DIRECT TRANSLATION)

In sentence 5, the word in the ST, “*algar”*, is an archaic word meaning “*almal”* (everyone, all) (*Verklarende Handwoordeboek* ... 1994:38, s.v. “algar”). To my knowledge, it is very difficult, if not impossible, to convey in the translation that an archaic word has been used to depict a particular second meaning. Since this novel comments on the loss/decline of Afrikaans in modern South Africa,

it can be said that the author employs a strategy of using archaic words in modern Afrikaans not only as a method to comment on the loss that has occurred and is still busy occurring but also as a method to preserve these words. By not using this word in the translation, this second meaning is lost. (LITERAL TRANSLATION, DIRECT TRANSLATION)

Although the translator predominantly followed the direct translation method, literal translation procedure in the text, these next passages deviate from this strategy. These sections contain omissions, additions, and changes in sentence structures.

From sentence 6 to sentence 23, the translation has the advantage of the added meaning for the Afrikaans words in brackets, which is not included in the source text. It could therefore be said that this extract of the translation is a continuation of the source text ("complementary text") and the bilingual reader will gain insight into e.g. the meanings of the Afrikaans archaic words by reading both texts (Ehrlich, 2009:248). I regard the added explanations/meanings of the Afrikaans archaic words to form part of general additions in the translation and not as an example of where hidden meanings are made more explicit (explicitation). (GENERAL ADDITION, DIRECT TRANSLATION)

In sentence 6 in the ST, a reference to Ps. 42:1 "Soos 'n hert in dorre streke/Skreeuend dors na die genot/Van die helder waterbeke/Skreeu my siel na U, O God!" (*Verklarende Handwoordeboek* ... 1994:367, s.v. "hert") is omitted in the TT. According to the Bible (Psalms 42:1), the English translation would be "As the deer pants for streams of water, so I long for you, O God". This reference provides a clue as to the author's intertext, namely the Bible. This is not the only reference to the Bible in the text though and it is possible to derive the intertext from other passages as well. Perhaps the reason this reference is omitted is that it might be considered contradictory that Helena, who does not regard herself a believer, would have such explicit knowledge of the Bible. It is a quality the reader would rather associate with the character, Sof, who grew up in a parsonage. In addition, the TT reader might also not be able to draw the connection between the reference and the Bible. Furthermore, the reference does not provide vital information or add to the overall meaning of the text and might have been omitted since the meaning of the word "*dorskuur*" is already provided in brackets. (GENERAL OMISSION, DIRECT TRANSLATION)

In sentence 7-8 "*Dorslied en dorsnood*" is omitted in the TT. In addition, there is also a slight shift in meaning in sentence 8. In the ST "*Dorsnood*" is followed by a question mark and "*vra ek*" (I ask), indicating that the speaker is questioning the meaning of the word. In the TT, "*Dorsnood*" is followed by a full stop and a question: "Suffering from the throes of thirst?". This added question suggests that although unsure, the speaker is guessing the meaning of the word. This added question might

be a cleverly devised plan to formulate the meaning of the word into a question instead of providing it in brackets and having Theo repeat the meaning in his answer to Helena. The additional meanings in brackets of the Afrikaans archaic words could lengthen the TT considerably. This could explain why certain omissions and changes (as the one mentioned above) occur in the TT. (GENERAL OMISSION and GENERAL ADDITION - DIRECT TRANSLATION)

Furthermore, the omission of "*met die betekenis van veroorsaak deur dors*" (with the meaning of [being] caused by thirst) in sentence 9 might also be because the meanings/explanations of the words are already given in brackets and renders this phrase redundant. (GENERAL OMISSION, DIRECT TRANSLATION)

In sentence 11 in the TT the words "decked out" and "*uitgedos*" are playfully combined in reference to Theo's appearance: "How charming he looks this morning, decked out – *uitgedos* – in that fine, cream silk shirt." Not only is the Afrikaans word kept in the English translation but it is also surrounded by dashes, emphasising the word. In the section from sentence 11-12, both Leipoldt's[5] quote containing "*gedos*" and a translation with "decked out" are supplied. It is as if the translator wanted to keep the Afrikaans word "*dos*/*gedos*" in the translation. This might be because the author is known for her preference of using repetition (Gouws, 2008:31) and/or because the author tends to use archaic words in the text as a method of preserving them (Van Vuuren, 2008:169). This is an important reference of Theo being dressed in a burial robe, ready to be buried as such because his death was already mentioned in Chapter one. It then becomes ironic that the speaker, Helena, would make such a reference. (BORROWING, DIRECT TRANSLATION)

Thus far, the Afrikaans words on the mentioned word cards are in alphabetical order in both the ST and TT. However, sentence 12-14 deviates from this order. Compare "[a]*doteer*", "[b]*douboog*", "[c]*doubos*", "[d]*doubraam*" and "[e]*douig*" in the ST to "[a]*doteer* (donate)", "[e]*douig* (dewy)", "[b]*douboog* (rainbow formed by dew)", "[c]*doubos* (dew bush – word used in West Griqualand for the shrub *Cadaba termitaria)*" and "[d]*doubraam* (bramble bush of which the fruit is covered with a thin waxy layer)" in the TT. The word "*douig*" has been moved up in the list. The reason for this deviation might be that "*douboog*", "*doubos*" and "*doubraam*" have more lengthy explanations than "*doteer*" and "*douig".* (MODULATION, OPTIONAL, REVERSAL OF TERMS, OBLIQUE TRANSLATION)

Sentence 15-16 in the TT is another example of how the translator combined sentences in order to create a fluent English text and to avoid unnecessary repetition.

[5] C. Louis Leipoldt's (1880 – 1947) name is well-known and associated with Afrikaans poetry. Perhaps the reason the author explicitly mentions his name in both texts is that the poem to which the extract refers is not easily accessible.

ST: *Al die draadverbindings! Wie sou kon dink, sê ek vir Theo, dat draad, draag en draai soveel verbindingsmoontlikhede sou hê!*

BT: All the combinations formed with *draad* (wire)! Who would have thought, I say to Theo, that *draad* (wire), *draag* (carry) and *draai* (turn) could have so many word combinations!

TT: The many word combinations formed with ***draad*** **(wire), with *draag* (variant of *dra* – carry) and with draai (turn)**[6]. Who would have thought, I say to Theo, that **simple words like these** could be the basis for so many combinations?

The words, "*draad* (wire)", "*draag* (variant of *dra* – carry)" and "*draai* (turn)" are incorporated in sentence 15 and replaced in sentence 16 with "simple words like these". These shifts are attributed to stylistic reasons to suit the idiomatic expression in English and to create a fluent English text. (STYLISTIC REASONS, OBLIGATORY, DIRECT TRANSLATION)

In contrast to sentence 15-16, sentence 17-18 in the TT repeats the meaning of the Afrikaans word: "*Draaihaar* **(regional word for hair crown)**. Has it been your experience as well that people with **many crowns in their hair** are unusually hot-tempered?". Slight structural changes are also introduced, e.g. the omission of "*sê ek*" (I say) in sentence 17, and the use of "many crowns in their hair" instead of just "hair crowns" (*draaihare*) and the addition of the adverb, "unusually" in sentence 18. These structural changes create a fluent English text. (LANGUAGE STRUCTURES, OBLIGATORY, OMISSION AND ADDITION, OBLIQUE TRANSLATION)

Besides creating a fluent English text, changes are also introduced according to the new audience, in other words, to facilitate understanding. In addition to providing the meaning of "*Draaihartigheid* (disease caused by a bug found in cruciferous plants whereby their leaves turn inward)" in sentence 20, in sentence 21 an extra explanation, "a twisting and turning state of the heart", is added to explain why the word "sounds like a character trait". A lot more detail and explanation is therefore provided in the TT, whereas the ST only stated: "*Draaihartigheid sou eintlik 'n karaktereienskap moes wees, sê ek*". In sentence 22 Theo's response, "Theo nods and smiles", is also added because it might be regarded rude for Theo not to respond. (EXPLICITATION and RATIONALISATION, ADDITION, OBLIQUE TRANSLATION)

The difference in the colours mentioned in sentence 21-22 in the ST and in sentence 24-25 in the TT seems like a strange shift. "(Droefrooi)" in the ST is changed to "*Droefwit* (mournful white)" in the TT

[6] Note that I have corrected the incorrect usage of italics. The TT states: "draai (*turn*)".

and "*droefpurper*[7] *tot droeforanje*" is changed to "*droefpers* (mournful purple) to *droefrooi* (mournful red)". These linguistic shifts might also be due to rationalisation. If one examines the colour spectrum starting at purple, orange comes after red, but in general one would think that since orange is a lighter and less intense shade than red, it should come before and not after red. Perhaps "*Droefwit* (mournful white)" was used instead of "*Droefrooi*" because white, black and purple are generally the colours worn to indicate mourning. Furthermore, "*pers*" is much more common than "*purper*". The absence of brackets around "*Droefwit*" in "*Droefwit* (mournful white)" in sentence 24 might be either because "*Droefrooi*" was erroneously placed in brackets in the ST, or with the translation already in brackets, "*Droefwit*" had to be placed outside brackets. (RATIONALISATION, OBLIQUE TRANSLATION)

Whereas the translation strategy prior to sentence 26 in the TT was to mention the Afrikaans colour in italics with the English translation in brackets, e.g. "*droefwit* (mournful white)", sentence 26 follows a different strategy: "(*Droeforanje, droefblanje, droefblou* – mournful orange, mournful white, mournful blue.)". These are the colours of the pre- 1994 South African flag. The translator might have argued that it is important to first give the Afrikaans "jingle" as a whole and then the English translation in brackets so that the reader can more easily make the association of the jingle. By giving a word and then the translation in brackets, e.g. *Droeforanje (mournful orange)*, *droefblanje* (mournful white), etc. disrupts this rhythm[8]. (LITERAL TRANSLATION, DIRECT TRANSLATION)

Table 10

In this extract, **Table 10**, from Chapter twelve it would appear as if Helena is starting to accept the loss of her shells although she buys new shells in Chapter nineteen to replace those that she has lost. On page 327 (the last page in the translated novel) she says that she has "laid her shells to rest" but acknowledges that she "expect feelings of loss to flare up acutely again". The feelings of loss therefore never really go away and can return at any moment. Besides the mentioned contrasting themes within the novel, such as coincidence and fate, loss and transience, etc., there seems to be a link between loss and coincidence in the novel. This link is evident when Jaykie confirms that it was mere coincidence that Helena's shells have been stolen: "they weren't after your shells. They were

[7] By using the word "*purper"* instead of "*pers"* in the ST implies that the author might have wanted to convey a particular meaning. Besides the colour purple, the word also means *purpure* (heraldry) (Pharos, 2005:466, s.v. "purper"). According to monolingual dictionary, HAT, (*Verklarende Handwoordeboek* ... 1994:829, s.v. "purper"), *purper* was also the colour worn by rulers and later by a man of the cloth. These meanings seem to relate to power, power of a particular position and the power of having weapons. It is therefore interesting that the author used it to indicate a degree of sadness or grief. It might also just be a method of using an old-fashioned word.

[8] The importance of rhythm within the text has already been discussed.

at the wrong address." (Winterbach, 2008a:203). In addition to the link between loss and coincidence, the highlighted section in **Table 10** shows that there also seems to be a link between life and coincidence: "We are a unique and fleeting, and above all an accidental configuration." The last section of this extract also refers back to **Table 6** and the inability of words to fully express sorrow.

Die verlies van die skulpe het opgeneem geraak in die konfigurasie van 'n groter verlies. Die omstandighede van hulle verdwyning, hierdie sluwe jong man se moontlike aandeel daaraan, dit is alles eintlik van min of geen belang nie en volkome arbitrêr. Dit maak nie 'n hel meer saak wie die skulpe gevat het nie. Stof tot stof. Element tot element. Die tyd oefen druk op ons uit, ons uiteindelike bestemming is 'n eenwording met die elemente waaruit ons ontstaan het. Ek het groot droefheid na my ouers en na Joets, wat ek nooit weer sal sien nie. Ons was 'n eenmalige en kortstondige, en bowenal toevallige konfigurasie. Uit die donkerte en die niks het ons te voorskyn gekom, en daarheen keer ons terug. [1]Ons sal nooit weer op dié manier beliggaam word nie, in die oneindigheid van die tyd het dit maar **één** keer presies so gebeur. En so is dit met my kind ook. Kind, jou wat ek so liefhet. [2]**Jou vorm wat vir my dierbaarder as enigiets op aarde is, en was, en sal wees**. Van nou tot in ewigheid. En daarmee daag ek die groot stilte uit. Ek buig my kop vorentoe. Ek sit my hand op my hart, op my midderif, asof ek fataal deurboor is. [3]My keel is diggetrek van emosie. Ek kan nie praat nie. (Die boek van toeval en toeverlaat: pp. 193-194)	The loss of the shells has been taken up into the configuration of a greater loss. The circumstances of their disappearance, this cunning young man's possible complicity, all are actually of little or no importance, and completely arbitrary. It does not matter a damn any more who took the shells. Dust to dust. Element to element. Time is exerting pressure on us; our eventual destination is to be united with the elements from which we came. I have great sadness for my parents and Joets, whom I shall never see again. We are a unique and fleeting, and above all an accidental configuration. From the darkness and the void we emerged, and thence we shall return. [1]We shall never be embodied in this way again, in the aeons of time it could happen in precisely this way but **once**. And so it is with my child. Child, you whom I love so dearly. [2]**Your form more dear to me than any other on this earth can be, or ever will be.** From now to all eternity. And with that I challenge the great silence. I bend my head. I place my hand on my heart, on my midriff, as if I have been fatally pierced. [3]My throat is constricted with emotion. I cannot speak. (The Book of Happenstance: pp. 189-190)

Table 10

In the discussion of **Table 6**, the use of the acute accent in the ST and italics in the TT to emphasise certain words were examined. As in the example of that discussion, in this extract the word "*één*" is emphasised in the ST but the word "once" in the TT is not. I argued that it might indicate an inconsistency in translation strategy or an oversight but perhaps the translator deliberately chose not to transfer the emphasis because it would not have the same impact or seem redundant in the TL. (See the added author's comment in the discussion of **Table 6**.) (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION)

Sentence 2, "Your form more dear to me than any other on this earth can be, or ever will be." is an example of obligatory shifts because of different language structures (LANGUAGE STRUCTURES,

OBLIGATORY, OBLIQUE TRANSLATION). Although the sentence in the TT conveys the same message as the one in the ST, it does so by different structural means. It is not possible to translate sentence 2 directly without creating an awkward sentence, and knowing that the author would probably prefer to keep the rhythm of the sentence, the translation keeps the "can be, or ever will be" at the end of the sentence.

Sentence 3, "My throat is constricted with emotion. I cannot speak", refers back to **Table 6**, "The sound comes from deep in my throat, from a place where words are not usually formed. I can feel my throat constricting and the small bones in my larynx pressing painfully against one another". According to Helena, words cannot express the full extent of some emotions and experiences – e.g. sorrow, loss, etc. (Human, 2009a:13). This idea is reiterated in **Table 11**. (LITERAL TRANSLATION, DIRECT TRANSLATION).

Table 11

In this extract, **Table 11**, Helena repeats that she "cared more about those shells than about most people". She "attached herself exceedingly to them. Their beauty was a source of strength, encouragement and joy to [her]" (refer for example back to **Table 6**, "Over the years I have taken (with a few notable exceptions) more pleasure in these shells than in people", "These shells are a source of infinite beauty and wonder to me" and **Table 8**, "I was still attaching myself excessively to them".) As mentioned before, elements are repeated to create rhythm within the text (Gouws, 2008:31). That is also why the names of the shells are mentioned in this and other extracts. The extract also mentions "coincidence and transience", important themes within the novel. In addition, the inability of words, especially in the Afrikaans language, to express the full extent of sorrow is reiterated.

Ek moet my daarby neerlê. Miskien moet ek iets hieruit leer. Niks behoort aan ons nie. [1]Ons kom met **leë hande** die wêreld in en met **leë hande** gaan ons daaruit. My skulpe is weg, ek sal hulle nie weer sien nie. Ek het meer omgegee vir daardie skulpe as vir die meeste mense. Ek het my uitermate aan hulle geheg. Hulle skoonheid was vir my 'n bron van krag, bemoediging en vreugde. Ek kan nie begin om te beskryf hoe mooi hulle was nie. Die kosbare *Harpa majors*, die *Periglypta*, die *Argonauta*. Die nautilusse. Om maar enkeles te noem. Alles gaan verby, in 'n oogwink is alles verby. Ons lewens ook. In die groter geheel stel ons menslike lewens min voor. Die heelal is ons nie goedgesind nie. Dit sien 'n mens sodra jy jou maar effens met evolusie	I have to accept it. Maybe I have to learn something from this. Nothing belongs to us. [1]We come into this world **empty-handed** and **that is the way** we leave it. My shells are gone, I won't see them again. I cared more about those shells than about most people. I attached myself exceedingly to them. Their beauty was a source of strength, encouragement and joy to me. I cannot begin to describe how lovely they were. The precious *Harpa majors*, the *Periglypta*, the *Argonauta.* The nautiluses. To mention but a few. Everything passes, in a moment everything is gone. Our lives also. In the greater scheme of things our lives don't represent much. The universe is not well disposed towards us. You will notice that, if you concern yourself even a

bemoei. Die evolusie leer ons dat alles anders kon gewees het – een ander skuif, en ons was nie nou hier nie. Nie ek nie, nie jy nie, en nie die skulpe nie. Toeval en verganklikheid, hou dit maar in gedagte. Alles waaraan ons ons oormatig heg, veroorsaak uiteindelik pyn – that way lies madness, and grief." Jaykie hou sy gesig weggedraai, maar aan my is daar geen keer nie. "Veral grief. [2]Afrikaans het ongelukkig nie genoeg woorde vir verdriet nie. [3]**Leed, harteleed, smart, droefenis**, **dis nie voldoende nie**. [4]Dis nie voldoende om al die nuanserings van verdriet uit te druk nie. Miskien is daar tale wat genoeg woorde daarvoor het. Daar moet sekerlik sulke tale wees. Ons mag ons aan niks en aan niemand heg nie, nie eens aan dié wat ons die liefste het nie. Dis 'n moeilike opdrag, maar daar is nie 'n ander uitweg nie." (Die boek van toeval en toeverlaat: pp. 206-207)	little with evolution. Evolution teaches us that everything could have been different – one different move and we wouldn't have been here now. Neither you, nor I, nor the shells. Coincidence and transience, bear those in mind. Everything we bind ourselves to excessively will eventually cause us pain – that way lies madness, and grief." Jaykie keeps his head turned away, but I am not to be stopped. "Especially grief. [2]Afrikaans unfortunately doesn't have enough words for grief. [3]**Grief, heartache, woe, sorrow** – **not sufficient**. [4]**Not sufficient** to express all the nuances of grief. Maybe there are languages that have enough words. There must surely be such languages. We may not bind ourselves to anything or anyone, not even to those we love most. A difficult brief, but there is no other way." (The Book of Happenstance: pp. 202-203)

Table 11

The repetition of "*leë hande*" in sentence 1 of the ST corresponds to the idea that the author has a preference for using repetition and focusing on the rhythm in which elements succeed each other (Gouws, 2008:31). However, due to a change in language structure it was not possible to duplicate this repetition in the TT. The words "*leë hande*" is translated in the second instance as "that is the way", creating a fluent English text. (LANGUAGE STRUCTURES, OBLIGATORY, OBLIQUE TRANSLATION)

In sentence 2, Helena states that "Afrikaans doesn't have enough words for grief" and in sentence 3 she mentions these words. However, instead of providing the Afrikaans words with the translation in brackets in the TT (as done in the translation of the word cards) only the translated words for "*leed, harteleed, smart, droefenis*" are supplied. This seems strange especially since the Afrikaans language is mentioned and the subsequent sentences state that "there must surely be languages that have enough words to express all the nuances of grief". Perhaps the translator argued that the translation strategy of the Afrikaans words with the translations in brackets would be too cumbersome, or perhaps "grief, heartache, woe, sorrow" are used to indicate that Afrikaans only has those four words at its disposal to express sorrow/grief. (LITERAL TRANSLATION, DIRECT TRANSLATION). As in previous instances (e.g. **Table 6**), the comma in the ST is replaced with a dash in the TT. Subtle emphasis is therefore placed on a particular section by means of the dash and the dash also serves to connect the first part of the sentence with the second. This shift in punctuation is the result of stylistic preference. (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION). Still in sentence 3, the TT phrase "not sufficient" is more condensed than "*dis nie voldoende nie*" (are not sufficient). Since the next

sentence, sentence 4, starts with "*dis nie voldoende nie*", the translator might have wanted to retain that repetition in the TT and it might have sounded odd to start the sentence with "are not sufficient". The omission of the word "are" creates a fluent, idiomatically correct English text. (STYLISTIC REASONS, OBLIGATORY, OMISSION, DIRECT TRANSLATION)

In e-mail correspondence conducted at the latter stage of the study, Winterbach said the reason why the Afrikaans words for grief are not supplied in the translation is that "die woorde in 'n dialoog voorkom" (the words appear in a dialogue). She added that "[i]n hierdie konteks moet die illusie geskep word dat daar Afrikaans gepraat word. Sodra daar 'n vertaling van die woorde is, word hierdie illusie verbreek" (in this context the impression has to be created that Afrikaans is being spoken. If there is a translation of the words, this impression is shattered) (Winterbach, 2010 (own translation)).

In order to confirm the translation procedures and/or strategies and methods found in the abovementioned extracts, I randomly chose three more additional extracts to examine.

Table 12

This next extract, **Table 12**, confirms Human's (2006) statement that every conversation between Helena and Theo contains references to death. Here Helena and Theo are busy with the word cards on which the archaic words formed with death appear.

"Het jy al die kaarte alfabeties begin rangskik?" vra hy. Nee, ek het nie. Ek kyk deur die stapeltjie kaarte in my hand. [1]Doodaf, doodbabbel, doodjakker, doodlukas. "Doodlukas?" "Gewestelik. Doodonskuldig." "Mooi," sê ek. [2]Doodluters as variasie van doodluiters, lees ek, doodmoor, doodsjordaan, doodsmare, doodswind, doodswym, doodboek, doodbaar, doodbus, dooddag, doodeens, doodellendig, **doodflikker**, doodgaan-en-weer-opstaan, doodgaanskaap, doodgaanvleis, doodgeboorte, doodgegooi, doodgeld, doodgetroos **(gelate)**, doodgewaan, doodgooier, doodgrawer, doodhouergoggatjie, doodhoumetode." (Die boek van toeval en toeverlaat: pp. 37)	"Have you started to alphabetise the cards?" No, I have not. I glance through the cards in my hand.[1] **On the greater majority of these cards are words formed with or containing *dood* (both death and dead).** [2]**Often descriptive, often to indicate the intensive form "unto death" – to the utmost.** [3]*Doodaf* **(tired unto death),** *doodbabbel* **(babble to death)**, *doodjakker* **(gambol or frolic to death)**. "*Doodlukas*?" "Regional. Dead innocent." "Nice," I say. [4]*Doodluters* as a variant of *doodluiters* (**blandly innocent or unconcerned)**, I read, *doodmoor* **(murder, torture or strain to death)**, *doodsjordaan* **(crossing the river Jordan as a metaphor for death)**, *doodsmare* **(tidings of death)**, *doodswind* **(wind bearing death)**, *doodswym* **(total unconsciousness)**, *doodboek* **(register of deaths)**, *doodbaar* **(death bier)**, *doodbus* **(death urn)**, *dooddag* **(day of death)**, *doodeens* **(agreeing completely)**, *doodellendig* **(miserable to death)**, *doodgaan-en-weer-opstaan* **(die-and-get-up-again, aromatic shrub**

	***Myrothamnus flabellifolia* – so called because it appears dead in dry times but revives after rain)**, *doodgaanskaap* **(sheep dying from causes other than slaughtering)**, *doodgaanvleis* **(flesh of animal that has not been slaughtered)**, *doodgeboorte* **(stillbirth)**, *doodgegooi* **(very much in love; literally thrown dead)**, *doodgeld* **(money paid out at death)**, *doodgetroos* **(resigned unto death)**, *doodgewaan* **(mistakenly assumed dead)**, *doodgooier* **(heavy dumpling, or irrefutable argument)**, *doodgrawer* **(gravedigger, or beetle of the genus *Necrophorus*)**, *doodhouergoggatjie* **(descriptive name for any of various dark beetles of family *Elateridae* that keeps deathly still as self-protection)**, *doodhoumetode* **(method by which an animal mimics death)**. (The Book of Happenstance: pp. 36-37)

Table 12

Sentence 1-2 in the TT: "On the greater majority of these cards are words formed with or containing *dood* (both death and dead). Often descriptive, often to indicate the intensive form "unto death" – to the utmost" is an addition explaining the meaning of death/dead. According to Winterbach, she had to "vir die Engelse leser aandui hoe die woord "dood" gebruik word – iets wat nie nodig vir die Afrikaanse leser is nie" (indicate how the word "dood" is being used for the English reader – something which is not necessary for the Afrikaans reader) (Winterbach, 2010 (own translation)). This is an example of where the text is adapted according to the new audience. (RATIONALISATION, ADDITION, OBLIQUE TRANSLATION)

Sentence 2 of the ST where the Afrikaans archaic words follow each other, "*doodmoor, doodsjordaan, doodsmare, doodswind, doodswym, doodboek, doodbaar* ...", clearly illustrates how "die soort inkantiewe opnoem van die woorde in Afrikaans ook 'n bepaalde effek [het] – en [dit] laat ... my toe om baie méér woorde op te noem sonder om die leser te exasperate (= in radeloosheid die boek neer te gooi!)" (the sequential mentioning of the archaic words creates an incantational effect in the ST, and allows [Winterbach] to mention a lot more words without frustrating the reader) (Winterbach, 2010 (own translation)). Since she included explanations in the translation, she had to cut down on the amount of archaic words she mentions because she didn't want to test the English reader's patience. This is evident from the omission of the word "*doodflikker*" in the translation. However, she also stated that "[e]k hou naamlik van die digtheid wat die Engelse teks verkry deur hierdie omskrywings van betekenis" (I like the density the English text gains by these explanations of

meaning) (Winterbach, 2010 (own translation)). This density is especially evident in sentence 4 of the TT. (GENERAL OMISSION, DIRECT TRANSLATION)

Furthermore, the additions of the explanations, in this extract, as the extract in **Table 9**, also supports the idea that this extract of the translation is a continuation of the source text ("complementary text") and the bilingual reader will gain insight into e.g. the meanings of the Afrikaans archaic words by reading both texts (Ehrlich, 2009:248). Note that sometimes a translation of the word is supplied, such as "*doodgeboorte* (stillbirth)" and in other instances a very lengthy explanation is provided, for example, "*doodhouergoggatjie* (descriptive name for any of various dark beetles of family *Elateridae* that keeps deathly still as self-protection)". The reason for this deviation might be that it is necessary to provide an explanation if no equivalent English word exists. (GENERAL ADDITION, DIRECT TRANSLATION). However, Winterbach also included some explanations of the archaic words in the ST as can be seen in "*doodgetroos (gelate*)" and in the next extract in **Table 13**.

Table 13

In this section, Helena and Theo are once again busy with the word cards but this section also illustrates that some explanations of the archaic words are provided in the ST.

[1]Ons werk vinnig deur die kaarte: faamskender en faamrower – **'n rower van iemand se eer** (Marthinus Maritz kon Abel Sonnekus sy kritiek op sy tweede bundel nooit vergeef nie; hy het hom met dieselfde wrokkige wrewel bejeën waarmee mens iemand bejeën wat jy daarvan verdink dat hy jou van jou eer beroof het). [2]Faarhoutjie as variant van farohoutjie, of faraoshoutjie, **vir gebruik om die gaatjie in die oor oop te hou**. [3]Theo verduidelik dat die fabella, **die klein, plat veselkraakbeentjie op die sening van die kuitspier op 'n Xstraalfoto soos 'n klein skaduwee agter die kniegewrig gesien word**. [4]'n Fabelliepie is **'n straatstorie**. [5]Fahamtee en fahfee, en falie, **die langwerpige vierkantige swart doek wat vroeër by kerkgang, rou en doop gedra is**. Ons talm slegs by die fabrieks- en familie-verbindings. [6]Fabriekslektuur vir fabrieksmeisies, wat hulle klee in lieflike feestabberds van faille- en fagarsy. Die talle familie-verbindings wat in onbruik geraak het: familieberig en familiebeskeide, familiebrief, familiedeug, familietoneel en familietrou. Die spreektaalvorm familjaar. [7](Ek meen dat die afstand wat Theo Verwey teenoor my handhaaf nog steeds net beperkte familiariteit toelaat.) Fatsoenlik en fatsoenshalwe. [8]Ek word bekoor deur flodder, deur die floers van digte	[1]We proceed rapidly through the cards: *faamskender* – one who defames, defiles another's reputation. [2]*Faamrower* – a robber of someone's honour; **one who robs another of his reputation**. (Marthinus Maritz could never forgive Abel Sonnekus for criticising his second volume; he continued to regard him with rancour – as one who had robbed him of his standing.) [3]*Faarhoutjie* as variant of *farohoutjie*, or *faraoshoutjie* – a small wooden device for keeping a pierced ear open. [4]Theo explains that the *fabella*, the small, flat cartilage bone on the tendon of the calf muscle, is visible on an X-ray as a tiny shadow behind the knee joint. A *fabelliepie* is a street story, a colloquial fable. [5]*Fahamtee* – **tea used for the treatment of stomach and lung ailments**, and *fahfee* – **a gambling game**. *Falie* – the rectangular black headscarf worn in earlier times to church and christenings and by those in mourning. It is only the manifold "factory" and "family" combinations that delay us. [6]Factory literature for factory girls, who dress up in lovely festival gowns of *faillesy* and *fagarsy* – *sy* being silk. [7]The countless family combinations which have fallen into disuse: *familieberig* and *familiebeskeide* – **formal family notices and communications**. [8]*Familiebrief* – **family letter**.

mis, deur flonkervlam en flenterfyn, en **nooiens** wat langs die winkels flaneer, soos Baudelaire indertyd. Deur flouhartig, fluim en fluisteraarster. (Die boek van toeval en toeverlaat: pp. 219)	[9]*Familiedeug* – **family virtue**. [10]*Familietoneel* – **the family scene**. [11]*Familietrou* – **familial loyalty**. [12]The colloquial form *familjaar* for familiar. (I believe that Theo Verwey strictly maintains the distance of a restricted familiarity with me.) [13]*Fatsoenlik* and *fatsoenshalwe* – **decent and for the sake of decorum**. [14]I am enchanted by *flodder* – **mire, sludge or slurry as a noun, flounder as a verb**. [15]By *floers* – **the genteel word for mourning crepe; figuratively something that covers, that veils like mist**. [16]By *flonkervlam* and *flenterfyn* – **flickering, scintillating flame and smashed to smithereens**. [17]By **girls and poets** who idle about (*flaneer*) in streets, as did Baudelaire in his day. [18]By *flouhartig* – **faint-hearted**, *fluim* – **phlegm**, and *fluisteraarster* – **female whisperer**. (The Book of Happenstance: pp. 213-214)

Table 13

In sentence 1 in the ST the explanation of "*faamrower - 'n rower van iemand se eer*" is supplied. Likewise in sentences 2, 3, 4, and 5 the meanings of "*faraoshoutjie*", "*fabella*", "*fabelliepie*" and "*falie*" are also provided. In contrast to the words formed with death in **Table 12**, the words in **Table 13** are not listed in one long list. Instead other words containing the letter "f" are employed to create the alliteration of the "f" sound. For example in sentence 6 in the ST: "*Fabriekslektuur vir fabrieksmeisies, wat hulle klee in lieflike feestabberds van faille- en fagarsy*". This strategy is followed in sentence 6 of the TT: "Factory literature for factory girls, who dress up in lovely festival gowns of *faillesy* and *fagarsy – sy* being silk" with the added explanation of "*sy* being silk". The only list that appears is "*familieberig en familiebeskeide, familiebrief, familiedeug, familietoneel en familietrou*". (LITERAL TRANSLATION and GENERAL ADDITION - DIRECT TRANSLATION)

In sentence 7 of the ST "(*Ek meen dat die afstand wat Theo Verwey teenoor my handhaaf nog steeds net beperkte familiariteit toelaat*)" instead of providing the meaning in brackets, the author used a sentence to explain that "*familjaar*" means "*familiariteit*" (familiarity). A similar strategy is followed in **Table 9** with the word "*dos*/*gedos*". In sentence 12 of the TT, "The colloquial form *familjaar* for familiar. (I believe that Theo Verwey strictly maintains the distance of a restricted familiarity with me)", the added explanation "for familiar" is given in addition to the descriptive sentence. The meaning is therefore made more explicit. (EXPLICITATION, ADDITION, OBLIQUE TRANSLATION). In sentence 8 of the ST "*wat langs die winkels flaneer*", the word "*flaneer*" is used in a sentence but unlike the strategy followed in sentence 7, the reader has to rely solely on the sentence to derive the meaning of the word. In sentence 17 of the TT, "who idle about (*flaneer*) in streets", the English meaning is

used in the sentence with "*flaneer*" in brackets. Once again the meaning is made more explicit in the English TT. (EXPLICITATION, ADDITION, OBLIQUE TRANSLATION)

However, the TT still contains a lot more explanations of the archaic words than the ST. In sentence 2 of the TT, a second explanation "one who robs another of his reputation" is added. This might once again be because the translator wanted to make the meaning clearer for the target audience. (EXPLICITATION, ADDITION, OBLIQUE TRANSLATION). The meanings for the words in sentences 5, 7, 8, 9, 10, 11, 13, 14, 15, 16 and 18 "*Fahamtee*" and "*fahfee*", "*familieberig* and *familiebeskeide*", "*Familiebrief*", "*Familiedeug*", "*Familietoneel*", "*Familietrou*", "*Fatsoenlik* and *fatsoenshalwe*", "*flodder*", *floers*", "*flonkervlam* and *flenterfyn*", "*flouhartig*", "*fluim*" and "*fluisteraarster*" are also provided which do not appear in the ST. However, because some of these archaic words are compounded words, such as "*familieberig*" (family + notice), "*familiebrief*" (family + letter) and "*familietoneel*" (family + scene), it is possible for a ST reader to derive some, if not all, of the intended meaning. (GENERAL ADDITION, DIRECT TRANSLATION)

In sentence 8 of the ST the author used many archaic words within one sentence, "*Ek word bekoor deur flodder, deur die floers van digte mis, deur flonkervlam en flenterfyn, en nooiens wat langs die winkels flaneer, soos Baudelaire indertyd*" which forms part of Helena's internal dialogue. This coincides with the earlier discussion on the author's style of writing where archaic words are used in sentences as a method to explain their meanings and as a method to preserve the archaic words. The use of the outdated word "*nooiens*" (young ladies, maidens) is therefore appropriate within this context of archaic words. However, "*nooiens*" is translated in sentence 17 in the TT by the more general word "girls" and the words "and poets" are added, "By **girls and poets** who idle about (*flaneer*) in streets, as did Baudelaire in his day". It seems as if the translator wanted to make the meaning clearer in the TT that Baudelaire was a poet. (EXPLICITATION, ADDITION, OBLIQUE TRANSLATION)

Table 14

Towards the end of the novel, after a week of seasonal rain storms and just before Sof suggests that they should buy Helena some new shells, Helena and Sof walk along the beach. Sof tells Helena about a book she is reading and Helena is constantly on the lookout for shells. Helena is still deeply mourning the loss of her shells and is reminded of the only shell that she hasn't bought - the shell that Joets picked up and gave to her. This next section in **Table 14** occurs during Helena's recollection of the conversation she had with her sister, Joets, just before she picked up the shell and gave it to Helena.

[1]Sy glo nie in vrye wil nie, het sy gesê, **die mens is** ewe hulpeloos as ’n besie in die nag wat niksvermoedend in ’n braaivleisvuur beland. [2]**Soos ’n hotnotsgot op ’n jazz-plaat**, het sy gesê, en gelag. [3](Joets kon lág, sy kon heeltemal deur lag **oorvál** word.) Sy het verduidelik dat tyd nie horisontaal beweeg nie, maar soos in ’n kaleidoskoop voortdurend net herrangskik word. [4]Sy het oor die Heilige Gees gepraat – sy het gesê sy stel haar dit voor as ’n gevlerkte eier op ’n wolk, of ’n saad met vlerke soos ’n dennesaad**,** wat van alle dinge die enigste is wat niks kan word en weer uit die niks sigself kan herskep – ’n mirakel, soos ’n lugwortel. Ek het geluister. Ek het nie alles begryp wat sy gesê het nie. Die strand was blou. Die rotse was ’n diep swartblou (so anders as die kleur van rots en strand aan die Indiese Oseaan). Dit was laatmiddag. (Die boek van toeval en toeverlaat: pp. 259)	[1]She does not believe in free will, she said; **we are** as helpless as a beetle that unsuspectingly lands in a braaivleis fire at night. [2]**Like a mantis on a jazz record**, she said, and laughed. [3](Joets could *laugh*, she could be completely **overcome** with laughter.) She explained that time does not move horizontally, but that it is constantly rearranged, as in a kaleidoscope. [4]She spoke about the Holy Spirit – she said that she imagined it as a winged egg on a cloud, or a seed with wings, like a pine seed **– and** that of all things it was the only thing that could become nothing and out of nothing recreate itself again**:** a miracle, like an aerial root. I listened. I did not understand everything she said. The beach was blue. The rocks a deep blackish blue (so different from the colours of rocks and beach along the Indian ocean). It was late afternoon. (The Book of Happenstance: pp. 254)

Table 14

Except for a few deviations, this extract mostly follows literal translation, direct translation (LITERAL TRANSLATION, DIRECT TRANSLATION). In sentence 1 of the ST the general form “*die mens is*” (man, mankind, people) is used and in the translation the more inclusive form “we are” is used. This deviation is not attributed to a particular translation strategy and might be the result of stylistic preferences. (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION)

I previously discussed the use of the acute accent sign to emphasise a word in the ST and the use of italics to emphasise a word in the TT. As with the example in **Table 6**, the word “*oorvál*” is emphasised in the ST but the word “overcome” is not emphasised in the TT. The added author’s comment in **Table 6** confirms that the change in emphasis is based on stylistic reasons. (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION)

As in the punctuation example in **Table 6**, a comma in the ST is replaced with a dash in the TT. Whereas the comma is used in sentence 4 in the ST to combine different ideas, the TT uses a dash and the additive conjunction “and”. Later within the same sentence a dash is used in the ST and a colon in the TT to indicate that what follows is reaffirming or explaining the preceding statement. In both instances the punctuation of the ST could have been transferred to the TT. These deviations are therefore not the result of changing language systems but a stylistic preference. (STYLISTIC REASONS, OPTIONAL, OBLIQUE TRANSLATION)

Sentence 2 can be seen as an example of the author's creative use of language, which is retained in the translation. She created a new simile in the ST, "*Soos 'n hotnotsgot op 'n jazz-plaat*", which is transferred to the TT, "Like a mantis on a jazz record". The image created by the simile is equally strange in both the source and target culture. The author later attempts to describe this image on page 266 in the TT (page 271 in the ST) by saying: "Sonnekus is the sort of person who will cling to life till the bitter end out of godless greed. (Like a praying mantis on a jazz record. Joets's words.) I do not see him departing this life peacefully, but rather holding on frantically, not giving God's judgement much thought" (Winterbach, 2008a:266). (LITERAL TRANSLATION, DIRECT TRANSLATION)

SUMMARY

The findings of the text analysis are summarised in the following two tables.

Illustrative percentages of the occurrence of translation methods

Translation method	Occurrence	Prominence
Direct translation	50%	Major
Oblique translation	50%	Major

Illustrative percentages of the occurrence of translation procedures and strategies

Translation procedure and strategy	Occurrence	Prominence
Literal translation	25%	Major
Stylistic reasons, optional	10%	Major
Stylistic reasons, obligatory	10%	
Explicitation	12%	Intermediate
Language structures, obligatory	10%	Intermediate
Modulation, optional	10%	Intermediate
General Addition	6%	Minor
General Omission	5%	Minor
Rationalisation	5%	Minor
Correcting errors	3%	Insignificant
Borrowing	2%	Insignificant
Equivalence	1%	Insignificant

The above percentages have been calculated according to the number of occurrences divided by the total number of procedures or strategies and methods identified in the text analysis. These

percentages are rounded off to give an estimated indication of the occurrences of the translation methods, procedures and strategies in the text analysis and should not be interpreted as a rigorous statistical analysis.

The figures indicate that the methods of direct translation and oblique translation are applied equally in the text and given that literal translation is the most common procedure "between languages of the same family and culture" (Vinay & Darbelnet, 1958/1995:34), it is not surprising that it is the most common procedure followed in the text. The other major strategy applied in the translation is stylistic reasons. Those that occurred with intermediate frequency in the text are explicitation, language structures and modulation. As mentioned before, modulation would not be an extremely common translation procedure in texts of bilingual communities and, as can be expected, not very many of the shifts are ascribed to this procedure (Vinay & Darbelnet, 1958/1995:246). Overall literal translation, stylistic reasons, explicitation, language structures and modulation collectively make up the majority of the procedures and strategies followed in the translation. Very few shifts are attributed to the general addition and general omission procedures, or the rationalisation strategy. An insignificant number of shifts are a result of correcting errors, borrowing, and equivalence.

Although very few shifts are attributed to the procedures of general addition and general omission, it does not imply that the text does not contain many instances of additions and omissions. Where Winterbach added the meanings/explanations of the archaic words, I classified it collectively as general addition, direct translation because it is very difficult to classify each and every added meaning/explanation of the archaic words as singular instances of addition. Likewise where Winterbach deleted some of the archaic words or meanings that she had already included, I classified it collectively as general omission, direct translation. In other words, overall Winterbach followed literal translation, direct translation but added the meanings of the archaic words and omitted words she deemed redundant or that would be tedious for the reader.

The low occurrence of correcting errors and borrowing may simply indicate that there are not that many errors to correct or examples of borrowing present in the translation but it is important, however, that the translator made use of these procedures. It is interesting that not all the errors are corrected in the translation. Some errors, like those mentioned in **Table 4**, are corrected but the error on page 296 is retained. On page 296 it is stated that Helena and Theo have completed nine letters of the alphabet: "We achieved so little – we completed only nine letters of the alphabet!" (Winterbach, 2008a:296). In fact they only completed eight letters, "*H* – we stopped at *H*!" (Winterbach, 2008a:296). On page 325 it correctly appears as eight letters when Helena says: "I

draw a scheme of the alphabet: three lines of eight letters each, and a fourth line with two letters. Theo and I completed the first line. A third. I find a certain consolation in this symmetry" (Winterbach, 2008a:325 (own emphasis)). Two of the three examples of correcting errors in the text analysis pertain to punctuation. These punctuation shifts might easily have occurred as a result of a printing error or editorial oversight in the ST as with the other example in **Table 4**, "He lights **a leisurely** cigarette". The other error mentioned in **Table 4** is corrected to create a grammatically correct English text. However, none of the errors noted can be considered as major errors and it is uncertain whether the translator chose to retain the error on page 296 or simply was not aware of it.

With regard to Winterbach's translation strategy and goal, she answered in the email interview that "[e]k wou so na as moontlik aan die Afrikaanse teks bly, en terselfdertyd 'n vlot, leesbare, grammatikaal korrekte (!) Engelse teks hê" (I wanted to remain as close as possible to the Afrikaans text while at the same time also create a fluent, readable, grammatically correct English text) (Winterbach, 2010 (own translation)). The extensive use of literal translation confirms this strategy of remaining close to the ST. In addition, the frequent use of stylistic reasons to create a fluent English text, as well as the shifts as a result of changing language structures also confirm Winterbach's translation goal for a fluent, readable, grammatically correct English text.

Furthermore, in reference to the interview with Hough where Winterbach revealed that "[sy het] aanvanklik gedink dat haar teks onvertaalbaar is, en het in die vertaalproses verander soos sy wou aan die boek" (she initially thought *Die boek van toeval en toeverlaat* was untranslatable and changed the novel as she pleased during the translation process). In Winterbach's opinion, "[m]et die vertaling na Engels toe moet die skrywer baie meer presies wees" (the author has to be more precise when translating into English) (Hough, 2009 (own translation)). The common occurrence of explicitation supports Winterbach's belief of being more explicit in English. However, the extensive use of literal translation, direct translation contradicts the statement of introducing major shifts in "changing the novel as she pleased". Regarding the question of how much of the novel she thought changed in the translation, Winterbach admitted that "Nie soveel nie. In elk geval niks ingrypends nie. Niks wat 'n leser van die bronteks waarskynlik dadelik sal opval nie" (Not so much. In any case nothing radical. Nothing that a reader of the source text would notice immediately) (Winterbach, 2010 (own translation)). This statement confirms that the translation does not contain major shifts.

Winterbach's translation procedures and strategies have been revealed and can now be compared to the strategies of rationalisation, explicitation and the removal of foreshadowing followed by Dalene Matthee and André Brink as discussed in **Chapter 1**.

Conclusion

The primary questions of this study are:

> What translation procedures and strategies are followed by Winterbach?
>
> Does Winterbach follow self-translation practices, such as rationalisation, explicitation and removal of foreshadowing?
>
> How do Winterbach's procedures and strategies compare with those followed by André Brink and Dalene Matthee?
>
> Could Winterbach's *The Book of Happenstance* be classified as a foreignised or domesticated translation?

Before answering these questions I would like to consider whether Winterbach can be regarded as a self-translator/bilingual writer and *The Book of Happenstance* a self-translation and therefore return to the definitions of self-translation, a bilingual writer and an idiomatic bilingual.

I have said that I follow Whyte's (2002:64) definition of self-translation as being the process whereby "the author of a literary text completed in one language subsequently reproduces it in a second language". I have also quoted Hokenson and Munson's (2007:14) meaning of bilingual writers as "authors who compose texts in both languages, and translate their texts between those languages". In addition I have referred to "idiomatic bilinguals" as being able to "write in both languages with near-native handling of grammar, idioms, discursive registers, and stylistic and literary traditions" (Hokenson & Munson, 2007:14).

With regard to Winterbach's opinion of self-translation, she answered that "[e]k dink nie ek kwalifiseer as 'n selfvertaler nie. Daarvoor is ek te afhanklik van 'n eerste, basisvertaling deur iemand anders." (I do not think that I qualify as a self-translator because I am too dependent on a first, draft translation by someone else) (Winterbach, 2010 (own translation)). Pertaining to the question of whether *The Book of Happenstance* is a self-translation Winterbach answered that "Dirk Winterbach het 'n basisvertaling gedoen waarop ek *uitvoerig* gewerk het. My aandeel aan die finale afronding, die eindelose *getweak* van die teks, was veel groter as syne, maar hy het die belangrike aanvoorwerk gedoen" (Dirk Winterbach prepared a draft translation on which I worked extensively. My share in the final finishing touches, the never ending tweaking of the text was much more comprehensive

than his but he did the important groundwork) (Winterbach, 2010 (own translation, original emphasis)).

Although Winterbach does not regard herself a self-translator, the use of draft translations does not disqualify her as a self-translator. In fact, the well-known Nabokov also made use of "subtranslators" to create literal versions of his source texts. However, she does not "compose texts in both languages, and translate texts between those languages". Nevertheless, her extensive work on the texts cannot dispute her ability to work "in both languages with near-native handling of grammar, idioms, discursive registers, and stylistic and literary traditions". Consequently, Winterbach can be considered a self-translator and *The Book of Happenstance* a self-translation.

To return to the primary questions of this study, the text analysis revealed that Winterbach mainly follows the literal translation procedure and introduces optional and obligatory shifts for stylistic reasons. Literal translation and stylistic reasons are therefore the most common procedure and strategy followed. The direct translation method and oblique translation method are used equally, indicating that although *The Book of Happenstance* is translated literally, other translation procedures and strategies have also been used to equal effect.

Winterbach does indeed follow self-translation strategies, such as explicitation and rationalisation. In fact, the use of explicitation to make hidden meanings more explicit is a fairly common occurrence in the translation. Not that many examples of rationalisation were found, the most noteworthy example being given in **Table 12**. No examples of removal of foreshadowing were discovered. The omissions that do occur in the translation mostly pertain to stylistic reasons, changing language structures or the fact that Winterbach could not include all the archaic words with their meanings or explanations in the text.

The examples given of Matthee's and Brink's use of rationalisation in **Chapter 1** illustrated that both Brink and Matthee made changes according to what they deemed to be acceptable for their target audience. Matthee omitted a reference which she thought might offend readers and Brink changed the speaker of an utterance to make it more credible. Winterbach's use of rationalisation includes omitting an utterance by Helena in **Table 7**, adding a response by Theo and changing the colour spectrum in **Table 9**, and adding an explanation of the word "death/dead" in **Table 12**. One could argue that the examples in Tables 7 and 9 pertain to creating a credible text and the example in Table 12 to what Winterbach thought her target audience would be able to comprehend. These examples illustrate that, similarly to Brink and Matthee, Winterbach also made changes according to what she deemed to be acceptable for her target audience.

With regard to the use of explicitation, Matthee adds detail to make, for example, Saul's emotions more explicit and Brink adds the word "dark" to make the motif of darkness more noticeable. The text analysis of *The Book of Happenstance* revealed several examples of explicitation in Tables 1, 3, 4, 7, 9 and 13. In most of these examples additions are made to expand the existing meaning of the ST. Winterbach also adds second explanations or details to explain the meanings of archaic words. To clarify, the added meanings/explanations of the archaic words are regarded as general additions but the second explanations and details are viewed as examples of explicitation to make the meaning clearer. Although Matthee, Brink and Winterbach all made use of additions to add detail to their translations, in other words, they used explicitation; they used it for different effect. Matthee gives insight into a character's emotions, Brink enhances a motif and Winterbach expands existing meanings.

In terms of Venuti's definitions, Winterbach's frequent use of stylistic reasons and shifts as a result of changing language structures to create a fluent, readable, grammatically correct English text could be defined as a domestication translation strategy. In addition, no footnotes or glossary was included. However, she also made use of borrowing and retained Afrikaans expressions in the translation without marking them which would be similar to a foreignisation translation strategy. One could also argue that the use of Afrikaans archaic (in other words, foreign) words with the English explanations/meanings in brackets simultaneously includes foreign elements and reduces foreignness with explanations. If Venuti's definitions are to be viewed in terms of Vinay and Darbelnet's translation methods, foreignisation would be considered a direct translation method because it retains foreign elements, and domestication would be considered an oblique translation method because it replaces elements with those familiar to the target audience. Since Winterbach made equal use of the direct translation method and the oblique translation method, *The Book of Happenstance* can be regarded as both a foreignised and domesticated text.

With regard to the translation strategies adopted in a novel commenting on the decline of Afrikaans in modern South Africa and whether such loss is conveyed in the English translation – in **Chapter 2** the author's use of archaic words in the novel as a method to preserve these words were discussed. Although the literal translation procedure is the most prevalent translation procedure followed, the text analysis revealed that not all of the archaic words used in sentences, especially in Helena's internal dialogue, are translated with equally archaic words. Often the archaic words are translated with modern/standard English expressions. However, there are also several examples of archaic words which are translated by slightly old-fashioned English expressions. The translation is therefore

sometimes more successful in retaining the second meaning of the archaic words than in other instances.

In addition, the theme of loss as expressed in the loss/decline of Afrikaans is retained in the translation. The translation still refers to Theo's word project of compiling "all the words that have become obsolete in Afrikaans"; the comparison of "the daily loss of so many words in Afrikaans" to a sinking ship; Helena's shock at "getting rid of most of the already meagre collection of Afrikaans books"; Sparrow's speech-impairment and Chicken's lack of understanding even his own mother tongue (Winterbach, 2008a:144, 259-260, 107-109, 194-200, 231). Consequently, it can be said that the translation still comments on the decline of Afrikaans in modern South Africa, although a mother tongue language speaker will probably be more aware of and concerned about the decline of his/her language than a non-mother tongue/second language speaker. As mentioned in the **Introduction**, it is particularly difficult to convey in translation the loss/decline of Afrikaans because the novel no longer deals with that loss in Afrikaans (the language of the loss/decline) but in English. However, the translation has the advantage of making second language speakers aware of "the many beautiful ... words" (Winterbach, 2008a:250) in Afrikaans, "all the lovely, lost words" (Winterbach, 2008a:296).

In conclusion, it was confirmed that *The Book of Happenstance* is a self-translation and that Winterbach can be regarded as a self-translator. The study showed that Winterbach does indeed follow self-translation strategies, such as rationalisation and explicitation as followed by André Brink and Dalene Matthee. In addition, she seems to follow Brink's approach of "retaining Afrikaans words and expressions in the English text", although, like Matthee, she also aims for a more "natural" text, which emphasises the fact that Winterbach used both domestication and foreignisation translation strategies (Ehrlich, 2007:84-85).

The translated novel still comments on the decline of Afrikaans in modern South Africa, although arguably there might be a slight loss in impact as a result of the changing target audience and language medium to convey that decline/loss. That the novel exists in both Afrikaans and English is indicative of "a dual exploration of a single experience – that of living in (South) Africa" (Brink, 1976:39). In keeping with the fact that South Africa is multilingual, the translation aimed at a SAE readership contains some Afrikaans words and expressions and the Afrikaans ST also contains some English words and expressions. The study revealed that the translation's structure does not deviate from that of the source text and that most of Winterbach's style is preserved. In other words, both the content and form of the text are retained and the spirit of the original text and the writer's unique style are successfully conveyed. In contrast to Nabokov's, Green's, Beckett's and Ferré's

translation approaches, and the statement by Jung (2004:532) that self-translations are considered to be translated more freely and less literally, *The Book of Happenstance* follows a literal translation approach. However, like other bilingual writers, Winterbach makes changes according to her target audience.

I have conducted a detailed study of selected passages which should facilitate further research into Winterbach's work. Further research possibilities could include a comparison of the different translation strategies (if any) followed by different translators in the translations of *The Elusive Moth*, *To Hell with Cronjé* and *The Book of Happenstance*. This investigation could include whether Winterbach's style of writing, especially that of writing against the grain of language, is retained in the different translations and whether all the other translations also follow the literal translation procedure as followed in *The Book of Happenstance*. In addition, if *Die Benederyk* is also translated, that translation could be added to the examination of the other existing translations.

The two English versions of *To Hell with Cronjé* and *The Book of Happenstance* (one aimed at the SAE and the other at international audiences) could furthermore be compared to each other to determine whether there are any significant differences between the versions aimed at different audiences. This comparison could reveal to what extent the texts are adapted according to the new audience. It would be especially interesting to establish how words such as "pastorie", "doos" and "braaivleis", which are retained and unmarked in the SAE version of *The Book of Happenstance,* are dealt with in the international version.

The international English versions could also be compared to the Dutch versions, *Niggie* and *Het boek van toeval en toeverlaat* to examine the shifts that occurred as a result of the different target audiences. These shifts could be compared to the Afrikaans source texts to examine whether the same types of shifts occur in both the international versions or to what extent adaptations are made for each target culture. In addition, it would be interesting to determine whether the Dutch versions used the Afrikaans or the English editions as source texts and the extent of Winterbach's involvement in the Dutch translations as this study has shown that Winterbach has always been closely involved in the English translations of her work.

Other research possibilities could include Villalta's questions of the factors that influence the intention to translate the texts. Aspects such as the way in which Winterbach developed as a translator and time lapses that occurred from writing the source text to creating the translation could also be investigated.

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Transcript of the interview conducted with Ingrid Winterbach, 2 December 2010

1) Wat is jou siening om as outeur vertaal te word?

Ek wil graag vertaal word omdat dit vir my belangrik is om deel van 'n groter Suid-Afrikaanse letterkunde te wees – nie net van die Afrikaanse letterkunde nie.

2) Waarom het jy in die vertaalproses betrokke geraak, as medevertaler, medewerker of raadgewer?

Ek sien myself nie as selfvertaler nie. Uit noodsaak het ek 'n groter aandeel aan die vertaalproses met die Happenstance-vertaling gehad. By voorkeur wil ek met 'n goeie vertaler meewerk. Van die drie vertalings tot dusver was die Niggie-vertaling die mees bevredigende. Ek het met Elsa Silke saamgewerk, met haar baie goeie basisvertaling as vertrekpunt.

3) Waarom die groter betrokkenheid in die vertaling van hierdie bepaalde roman?

Omdat die basisteks/basisvertaling minder afgerond was.

4) Was daar enigsins 'n oorweging om die roman eerder te "herskryf" as om dit te vertaal?

Nee.

5) Sommige outeurs voel dat vertalers hulle van hulle werk "vervreem" en verkies daarom om eerder self te vertaal, terwyl ander die selfvertaling as 'n uitdaging sien om die roman in 'n nuwe taalmedium uit te druk. Daar is ook diegene wat die selfvertaling as 'n "voortsetting van die bronteks" beskou, dat die "vertaling die bronteks komplimenteer en voltooi/afrond". Wat is jou mening rondom selfvertaling?

Ek dink nie ek kwalifiseer as 'n selfvertaler nie. Daarvoor is ek te afhanklik van 'n eerste, basisvertaling deur iemand anders. Ek sien wel die vertaalproses as 'n geleentheid om die bronteks – waar nodig – te verbeter.

6) In watter mate kan dit as 'n selfvertaling geklassifiseer word? (Is dit eerder 'n gesamentlike vertaling met Dirk Winterbach?)

Dirk Winterbach het 'n basisvertaling gedoen waarop ek "uitvoerig" gewerk het. My aandeel aan die finale afronding, die eindelose "getweak" van die teks, was veel groter as syne, maar hy het die belangrike aanvoorwerk gedoen.

7) Het jy enige bepaalde vertaalstrategieë gevolg of enige bepaalde doelwitte in gedagte gehad?

Ek wou so na as moontlik aan die Afrikaanse teks bly, en terselfdertyd 'n vlot, leesbare, grammatikaal korrekte (!) Engelse teks hê. Wat die vertaling egter moeilik gemaak het, is dat ek ook iets van my eie inskryf teen die grein van die taal wou behou.

8) In watter mate het jy het die vertaalde teks vir die nuwe gehoor aangepas, sekere elemente/motiewe meer duidelik gemaak en voorafskaduwing verwyder om die verrassingselement te beklemtoon?

(p36, derde paragraaf): Hier moes ek bv. vir die Engelse leser aandui hoe die woord "dood" gebruik word – iets wat nie nodig vir die Afrikaanse leser is nie.

Ek is nie heeltemal seker wat jy met "voorafskaduwing" bedoel nie.

9) Hoeveel van die boek dink jy het met die vertaling verander?

Nie soveel nie. In elk geval niks ingrypends nie. Niks wat 'n leser van die bronteks waarskynlik dadelik sal opval nie.

10) Beteken hierdie vertaling dat jy jou toekomstige romans, soos *Die Benederyk*, ook self sal vertaal?

Nee! Daarvoor sien ek nie kans nie – dit neem te veel tyd en energie.

11) Sommige outeurs merk die "vreemde" woorde in hulle teks. Is daar 'n bepaalde rede waarom die "vreemde" woorde (soos die Engelse woorde in die bronteks en die Afrikaanse woorde in die vertaling) nie gemerk is nie?

Waar ek die aandag nie te veel op 'n vreemde woord wou vestig nie, het ek dit ongemerk gelaat. Sommige van die Afrikaanse woorde het ek aanvaar die meeste Engelssprekende Suid-Afrikaanse lesers ken: bv. "pastorie" en "doos". Dis dikwels 'n intuïtiewe besluit – in watter mate 'n mens 'n bepaalde woord in 'n bepaalde konteks in die teks wil uitlig – veral in 'n teks waar die klem in elk geval soveel op woorde val.

12) Is daar enige rede waarom die betekenisse van die "verouderde" woorde nie in die bronteks verskaf word nie of waarom daar nie van 'n woordelys gebruik gemaak is nie?

Pas met die vertaling het ek besef dat ek eintlik die betekenisse van die verouderde woorde in die bronteks moes gegee het. Ek hou naamlik van die digtheid wat die Engelse teks verkry deur hierdie omskrywings van betekenis. Maar aan die anderkant het die soort inkantiewe opnoem van die woorde in Afrikaans ook 'n bepaalde effek – en laat dit my toe om baie méér woorde op te noem sonder om die leser te exasperate (= in radeloosheid die boek neer te

gooi!). Juis omdat die betekenisse omskryf word, het ek gevoel dat die hoeveelheid woorde in die vertaling gesnoei moes word – ook omdat ek die Engelse leser se uithouvermoë nie te veel op die proef wou stel nie.

In die Amerikaanse uitgawes word wel van 'n woordelys gebruik gemaak.

13) Verwys na bladsye 107-109 van *Happenstance*: Waarom is sommige romans se titels vertaal (bv. "*Die afgrond van Mammon* (The abyss of Mammon)") en ander, soos "*Onweer op Vlakmanshoogte*" en "*Verbete vreemdeling*", nie?

p108, eerste paragraaf: hier gee die vertaalde titels hopelik 'n aanduiding van die soort romans waaruit Helena moet kies. Waar die titels verder nie vertaal word nie, het ek gehoop die leser sal aflei dat dit dieselfde sóórt populêre roman is. Wat ek miskien verkeerdelik aangeneem het, is dat die Engelse leser tussen gevestigde en populêre skrywers in Afrikaans sal kan onderskei.

14) Verwys na bladsy 109 van *Happenstance*: Waarom is Mikro weggelaat, <u>Essie</u> Lessing na <u>Elsie</u> Lessing verander en Sofie <u>Wyattminter</u> na Sofie <u>Wesley-Winton</u> verander?

Essie/Elsie is waarskynlik 'n fout wat ingesluip het; Mikro weet ek nie meer nie; Wyattminter moes ek verander omdat dat werklik 'n persoon is met so 'n van, en sy sou die Engelse teks, maar nooit die Afrikaanse lees nie (!)

15) Verwys na bladsy 80 van *Happenstance*: Waarom is "(Droefrooi)" na "Droefwit (mournful white)" verander en "droefpurper tot droeforanje" na "droefpers (mournful purple) to droefrooi (mournful red)" verander?

Daar moes 'n rede voor wees, maar ek kan sowaar nie meer onthou nie.

16) Verwys na bladsy 202 van *Happenstance*: Waarom is die Engelse woorde en nie die Afrikaanse "woorde vir verdriet" in die vertaling gebruik? "Afrikaans unfortunately doesn't have enough words for grief. Grief, heartache, woe, sorrow – not sufficient."

Omdat die woorde in 'n dialoog voorkom. In hierdie konteks moet die illusie geskep word dat daar Afrikaans gepraat word. Sodra daar 'n vertaling van die woorde is, word hierdie illusie verbreek.

Translation of the transcript

1) What is your opinion on being translated as an author?

I would like to be translated because it is important for me to be part of the greater South African literary scene – and not only of Afrikaans literature.

2) What was your reason for being involved in the translation process, as co-translator, collaborator or advisor?

I do not regard myself as a self-translator. I was compelled to have a greater share in the translation process of the Happenstance translation. I prefer to work together with a good translator. Of the three translations thus far, the Niggie translation was the most satisfying. I worked together with Elsa Silke with her excellent draft translation as point of departure.

3) Why the greater involvement in the translation of this particular novel?

Because the basis text/draft translation was less polished.

4) Was there ever any consideration to "rewrite" the novel rather than translating it?

No.

5) Some authors feel that translators "alienate" them from their work and therefore choose to self-translate, whereas others view self-translation as a challenge to express the novel in a new language medium. There are also those who regard self-translation as a "continuation of the source text", that the "translation complements and completes/finishes the source text" What are your opinions regarding self-translation?

I do not think that I qualify as a self-translator because I am too dependent on a first, draft translation by someone else. I do, however, see the translating process as an opportunity to improve the source text – where necessary.

6) To what extent can it be classified as a self-translation? (Is it rather a joint translation with Dirk Winterbach?)

Dirk Winterbach prepared a draft translation on which I worked extensively. My share in the final finishing touches, the never ending tweaking of the text was much more comprehensive than his but he did the important groundwork.

7) Did you follow any particular translation strategies or have any particular objectives in mind?

I wanted to remain as close as possible to the Afrikaans text while at the same time also create a fluent, readable, grammatically correct (!) English text. But the fact that I also wanted to maintain something of my own writing against the grain of language made the translation difficult.

8) To what extent did you adapt the translated text for the new audience, make certain elements more clear and remove foreshadowing to emphasise the element of surprise?

(p 36, third paragraph): Here I had to indicate, for example, to the English reader how the word "dood" [death/dead] is used – something which is not necessary for the Afrikaans reader.

I am not entirely sure what you mean by "voorafskaduwing" [foreshadowing].

9) How much of the novel do you think changed in the translation?

Not so much. In any case nothing radical. Nothing that a reader of the source text would notice immediately.

10) Does this translation mean that you will also self-translate your future novels, such as *Die Benederyk*?

No! I don't feel up to it – it takes too much time and energy.

11) Some writers tend to mark the foreign words in the text. Is there any particular reason why the foreign words (such as the English words in the source text and the Afrikaans words in the translation) are not marked?

In instances where I did not want to focus the [reader's] attention on a foreign word, I chose to leave it unmarked. I assumed that most South African English readers would know Afrikaans words such as "pastorie" and "doos". The choice [of using italics] to mark a word is often an intuitive decision – in which manner a person wants to emphasise a particular word in a particular context - especially in a text where emphasis is placed on so many words.

12) Is there any reason why the meanings of the archaic words are not supplied in the source text or a glossary provided?

I realised just after the completion of the translation that I should have included the explanations of the Afrikaans archaic words in the ST. I like the density the English text gains by these explanations of meaning. However, the incantational mentioning of the words in Afrikaans also has a particular effect – and it allows me to mention a lot more words without

frustrating the reader (= to throw the book down in desperation!). I felt that the amount of words in the translation had to be cut precisely because the meanings are explained, and also because I did not want to put the English reader's patience to the test.

A glossary is provided in the American editions.

13) Refer to pages 107-109 of *Happenstance*: Why are some titles of novels translated (e.g. "*Die afgrond van Mammon* (The abyss of Mammon)") and others, such as "*Onweer op Vlakmanshoogte*" and "*Verbete vreemdeling*", are not?

p108, first paragraph: here the translated titles hopefully give an indication of the type of novels Helena has to choose from. Where the titles are not translated, I had hoped that the reader would derive that it is the same type of popular novel. I might have wrongly assumed that the English reader would be able to distinguish between established and popular writers of Afrikaans.

14) Refer to page 109 of *Happenstance*: Why is Mikro omitted, Essie Lessing changed to Elsie Lessing and Sofie Wyattminter changed to Sofie Wesley-Winton?

Essie/Elsie is probably an error; I can't remember the reason for omitting Mikro; I had to change Wyattminter because there really is a person with such a surname and [that person] would read the English text but never the Afrikaans [text](!)

15) Refer to page 80 of *Happenstance*: Why is "(Droefrooi)" changed to "Droefwit (mournful white)" and "droefpurper tot droeforanje" changed to "droefpers (mournful purple) to droefrooi (mournful red)"?

There must be a reason but I really can't remember.

16) Refer to page 202 of *Happenstance*: Why are the English words and not the Afrikaans "words for grief" used in the translation? "Afrikaans unfortunately doesn't have enough words for grief. Grief, heartache, woe, sorrow – not sufficient."

Because the words appear in a dialogue. In this context the impression has to be created that Afrikaans is being spoken. If there is a translation of the words, this impression is shattered.

Transcript of the interview conducted with Janita Holtzhausen, 25 August 2010

1. Hoe dikwels word Afrikaanse romans na Engels vertaal?

Ons gee hoogstens twee vertalings 'n jaar uit. Omdat die mark vir Engelse titels deur Suid-Afrikaanse skrywers baie klein is, en hierdie titels met Engelse titels van oor die hele wêreld kompeteer, is Engelse vertalings nie werklik ekonomies vatbaar nie, maar soms voel ons dis wel nodig om 'n literêre skrywer aan Engelse lesers bekend te stel en om die verkoop van regte in die buiteland te vergemaklik.

2. Hoeveel van hierdie vertalings is:

basisvertalings?

selfvertalings?

"gewone" vertalings deur vertalers?

Dit hang af van skrywer tot skrywer. Sommige wil deurgaans betrokke wees, terwyl ander dit heeltemal aan die vertaler oorlaat. Ingrid Winterbach het bv. heelwat aan elke vertalings geskaaf. André Brink vertaal sy werk self. Karel Schoeman kyk glad nie na vertalings nie, en Elsa Silke se vertaling van Hierdie Lewe is dus net deur die redakteur en redigeerder gekontroleer. Marleen van Niekerk laat Michiel Heyns redelike vryheid toe, maar sy gaan sy vertalings steeds deur. Dikwels het die besluit te make met 'n kwessie van tyd. Ons verkies natuurlik dat die skrywer eerder hulle tyd aan nuwe skryfwerk bestee, as dat hulle self aan vertalings werk. Daarom gebruik ons gerekende vertalers soos Elsa Silke en Michiel Heyns vir literêre werk. Koos Kombuis en Breyten Breytenbach vertaal self.

Oor die afgelope paar jaar is die volgende Human & Rousseau-titels onder andere vertaal:

Roepman/Stargazer

Niggie/To hell with Cronje

Hierdie lewe/This Life

Karolina Fereirra/The Elusive Moth

Die boek van toeval…/The Book of Happenstance

Dwaalstories/The Rain Bull deur Eugène Marais, vertaal deur Jacques Coetzee

Memorandum

Black Butterflies ('n Keur uit Ingrid Jonker se gedigte vertaal deur Antjie Krog en André Brink)

In Bushveld and Desert ('n vertaling van Christiaan Bakkes se verhale deur Elsa Silke)

Short Drive to Freedom (Koos Kombuis se vertaling van Die tyd van die kombi's)

3. Hoeveel van hierdie vertalings word op 'n Suid-Afrikaanse eerder as 'n internasionale gehoor gemik?

Die vertalings is altyd eerstens vir die Suid-Afrikaanse mark bedoel, want dit is ons primêre mark. Oorsese uitgewers pas die teks soms effens aan vir hulle mark of sluit 'n woordelys of voorwoord in om die teks meer lesersvriendelik te maak. Ons grootste mark vir vertaalregte is egter in lande soos Nederland, Frankryk en Duitsland, en daar word dus nuwe vertalings vir daardie markte geskep, met die Afrikaanse of Engelse teks as basis.

Translation of the transcript

1. How often are Afrikaans novels translated into English?

We issue at most two translations a year. Since the market for English titles by South African writers is very limited and these titles have to compete with English titles from across the world, English translations are not really economically viable. However, we do sometimes feel that it is necessary to introduce a literary writer to English readers and to facilitate the sale of rights to the overseas market.

2. How many of these translations are:

draft translations?

self-translations?

"ordinary" translations by translators?

It depends on the writer. Some want to be involved from start to finish, whereas others leave it up to the translator. Ingrid Winterbach, for example, did a lot of tweaking on each translation. André Brink self-translates. Karel Schoeman doesn't look at translations at all, and Elsa Silke's translation of "Hierdie Lewe" was therefore only checked by the editor. Marleen [sic] *van Niekerk allows Michiel Heyns a great deal of freedom but she still checks his translations. The decision often depends on the availability of time. Naturally, we prefer writers to spend their time on new writing rather than work on translations. As a result, we use recognised translators such as Elsa Silke and Michiel Heyns for literary work. Koos Kombuis and Breyten Breytenbach self-translate.*

During the last number of years, the following Human & Rousseau titles, among others, have been translated:

"Roepman"/"Stargazer" [by Jan van Tonder, translated by Elsa Silke]

"Niggie"/"To hell with Cronjé" [by Ingrid Winterbach, translated by Elsa Silke]

"Hierdie lewe"/"This Life" [by Karel Schoeman, translated by Elsa Silke]

"Karolina Fereirra"/"The Elusive Moth" [by Ingrid Winterbach, translated by Iris Gouws]

"Die boek van toeval en toeverlaat"/"The Book of Happenstance" [by Ingrid Winterbach, translated by Ingrid and Dirk Winterbach]

"Dwaalstories"/"The Rain Bull" by Eugène Marais, translated by Jacques Coetzee

"Memorandum" [by Marlene van Niekerk, translated by Michiel Heyns]

"Black Butterflies" (A selection of Ingrid Jonker's poems translated by Antjie Krog and André Brink)

"In Bushveld and Desert" (a translation of Christiaan Bakkes' narratives by Elsa Silke)

"Short Drive to Freedom" (Koos Kombuis' translation of "Die tyd van die kombi's")

3. How many of these translations are aimed at a South African rather than international audience?

These [English] translations are aimed foremost at the South African audience, because it is our primary market. Overseas publishers sometimes make slight adjustments to the text or include a glossary or preface to make the text more accessible for their readers. The Netherlands, France and Germany are our largest markets for translation rights, and new translations are created for those markets with the Afrikaans or English text as basis.