

'n Seisoen in die Paradys by Breyten Breytenbach and its
translation, *A Season in Paradise* by Rike Vaughan. A
descriptive approach focusing on the transfer of meaning in
the text.

by

William Koopman

TITLE

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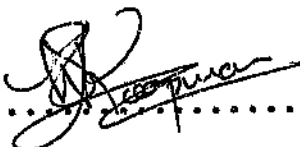
William Koopman

A Translation Project submitted to the Faculty of Arts, University of the Witwatersrand, Johannesburg, in partial fulfillment of the requirements of the degree of Master of Arts (Translation).

Johannesburg, 1995

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

WILLIAM SAMUEL LINDSAY KOOPMAN


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ABSTRACT

This case study investigates and analyses the transfer of the socio-political elements of meaning, in the translated text, *A Season in Paradise* (1985). The study attempts to discover and account for any factors which may have impacted on the transfer of the socio-political elements from the source text. To make the study as systematic and as objective as possible, an adaptation of the model of analysis proposed by Lambert and Van Gorp is used. Lambert and Van Gorp are theorists who fall within the branch of translation studies called Descriptive Translation Studies. The adaptation of the Lambert and Van Gorp model takes into account the factors which could have influenced the translator's reading of the literary text and which could have impacted on her translation strategy. The macro-analysis establishes the background to the translation and compares the physical features and the publishing circumstances of the target text with that of the source text. It contains a discussion on any similarities or differences found. On the micro-level, specific extracts with a socio-political theme are compared using selected linguistic concepts from Halliday's *An Introduction to Functional Grammar* as interpretive tools. The shifts discovered here were linked to the discoveries made in the macro-level analysis. It was determined that prevalent reading strategies at the time did to a limited extent influence the transfer of the socio-political elements of meaning present in the text. This study is done to shed more light on the process of translating a literary work and the factors which may influence this process.

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I would like to thank my supervisor, Hanneljie Sapire, for her invaluable advice, patience and encouragement. I have appreciated her attention to my work enormously.

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Thank you to the HSRC for their financial support. To Duxita Mistry and Carmine Rustin for material support.

Special thanks go to my best friend Maria Florence and my family for their assistance and encouragement.

DEDICATION

This project is dedicated to Dax and Annie.

The following appendices are attached:

- Appendix 1

Part of an interview with Rike Olivier (née Vaughan) -
Translator of *'n Seisoen in die Paradys*
Dated 18.09.1994

- Appendix 2

Excerpts from an interview with Prof. John Miles from the
Afrikaans Department at the University of the Witwatersrand
- Prominent writer and one of the editors of the source text
Dated 21.09.1994

- Appendix 3

Extract from which the passages analyzed in this report were
taken

- Appendix 4

Translated version of the above mentioned extract

NB. The line references of the extracts in the case study
correspond with the appropriate appendix.

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INTRODUCTION

Descriptive Translation Studies

Translation has long been regarded as a "secondary activity." Seen as a "mechanical rather than a creative process" it has been regarded as "a low status occupation" and there has been a "natural underestimation of its value." (Bassnett-McGuire 1980:2) Evaluations of translations are usually confined to how well the translated text measures up to the original. The main focus is thus almost always on the original and the comparison is done from a very prescriptive point of view.

The Manipulation School of translation theorists is now arguing that translations are more complex than this. The manipulation theorists propose that investigations of translated texts need to take more factors into consideration, such as the context in which the translation is done, its social impact, its position within the target society and the relationship it has with other works in the target language. They argue for a shift from prescriptive and normative approaches to translation to descriptive, investigative analyses. The investigations need to be done within a systematic and ordered framework and should always take into account the complexity of all the factors involved in the translation process (Hermans 1985:10,11). By its very nature this approach will exclude simplistic and subjective value judgements.

If this is achieved, "a systematic scientific branch, seen as an

inherent component of an overall discipline of translation, based on clear assumptions and armed with a methodology and research techniques that are made as clear as possible" (Hermans 1985:17) will come into existence.

On a larger scale this approach hopes to ultimately secure the status of translation as an established literary field of enquiry, especially because it highlights and takes into account the complexity involved in translation.

This branch of translation studies which aims at "studying, describing and explaining", in a systematic and controlled way, any concrete phenomena which it chooses to focus on (Hermans 1985:17) is called Descriptive Translation Studies (DTS), and this study will use an adaptation of the methodological model proposed by the DTS scholars, Lambert and Van Gorp, as a framework within which to analyze the translated text (Hermans 1985:52,53).

The literary text

Breyten Breytenbach is a nationally and internationally acclaimed poet, painter and writer. His works are published internationally and translated into several languages.

In South Africa, Breyten Breytenbach is regarded as one of the foremost writers of his time. His publications include several critically acclaimed poetry volumes, several translations of

other well-known literary figures and a trilogy of semi-autobiographical texts (*A Season in Paradise*, *Confessions of an Albino Terrorist* and *Return to Paradise*). Breytenbach's outspokenness on the political situation of South Africa and his personal experiences because of - and his views on - this political system are documented in an extraordinary way in the text, *A Season in Paradise*.

The first of the trilogy, '*n Seisoen in die Paradys*, was first published in Afrikaans, under the pseudonym B.B. Lazarus. This pseudonym is also an important clue to some of the themes in the text. Lazarus is a biblical reference and has connotations alluding to death and life after death. The author chose this name to symbolise that his *Return to Paradise* from exile truly was an emotional experience. The pseudonym however also symbolises the author's view of what would happen to the Afrikaans language should the Afrikaner government not change its policies and allow a democracy which respects basic human rights. The pseudonym is also indicative of other themes within the text, relating to the meaning of life.

The text is undoubtedly a work of art. It is clearly highly regarded as a work of art, as literature.

In the words of André Brink

The book is much more than a travelogue, and the "facts" of the journey are no more than a point of departure for the real voyage undertaken through the landscapes of the mind and memory and fantasy, and through virtuoso flights of fancy in the realms of linguistics and literary allusion. (Breytenbach 1985:15)

The nature of the text's literariness was however a controversial

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The nature of the text's literariness was however a controversial

issue at the time of the ST's publication and this will be dealt with later in the INTRODUCTION and also in Chapter 2.

The text is an autobiographical travelogue documenting the writer's return to South Africa after being in exile for 13 years. The fact that he had been 'forced' to live in exile because his marriage to a "non-European" woman was in contravention of the South African Apartheid laws of the time, had politicised Breyten to the injustices of the laws and attitudes of the political leaders of his home country. Breytenbach's outrage and anger were reflected in his poetry volumes, some of which were banned in South Africa. Needless to say, *A Season In Paradise* is a very political text. Its other notable features are the poetry it contains as well as its elements of fantasy and the process of self-examination which the author went through during the period portrayed in the text as well as an account of the joy he experienced at being reunited with his family and of travelling through the country of his birth.

As the back cover of the English translation reads:

Breyten Breytenbach is one of South Africa's leading literary figures, but has long had a controversial, complex, and painful relationship with his home country.

In 1972, after 13 years' exile in France, he was permitted a ninety day visit to South Africa. *A Season in Paradise* is his story of that bitter-sweet visit. (Breytenbach 1985)

Aim of the case study

This case study aims to investigate and analyze the translated text, *A Season in Paradise*, so as to identify any shifts in meaning. Particular attention will be paid to the transfer of the socio-political elements in translation, and an attempt will be made to account for the factors which may have impacted on this transfer process.

Methodological model

The Lambert and Van Gorp model, which serves as a framework for the analysis, consists of four divisions, set out as follows:

The first section examines the transfer of elements on the level of preliminary data. This includes aspects of the texts such as the title, the title page, metatexts, e.g. the translator's preface and footnotes. This should help determine the translator's general strategy.

The second section looks at the macro level of the text. This refers to the presentation of the text and other important structural features it has, such as its divisions, its narrative structure, the relationship between types of narrative, the overall narrative structure, its dramatic intrigue and poetic structure.

The third section then looks at the micro structure of the text

and deals with elements like the language levels of the text, the modality, the selection of words, dominant grammatical patterns and formal literary structures.

The fourth section deals with the systemic context. This section compares the data from the previous three levels and tries to establish the intertextual relations and intersystemic relations.

Why the model was adapted

I have chosen to adapt the Lambert and Van Gorp model in order to accommodate the following important considerations.

Literary works are by their very nature complex systems of meaning. They may consist of any number of elements, all of which work together or against each other, intentionally or not, in various ways, to create meaning for the reader. The author may have done this consciously or not, and the reader also brings his own value system to the text and this may affect his decision as to what are the central (and other) meanings, factors or elements of the literary work which give it value (Eagleton 1986).

This complexity derives from the many various and differing conceptions of what makes a text literary. The text may present a panoramic view of human life. The authorial consciousness or intention may be what makes a text literary. It may be the authorial intervention in a given intellectual or literary tradition or context. The text may reflect a moment in the

development of a particular literary tradition. The text may reflect the culture or the spirit of an age. It may reflect or support a specific ideology or it may reflect a clash between differing ideologies (Eagleton 1986).

I have included this range of options to demonstrate that the value of the text may be viewed to be different things, e.g. *A Season in Paradise* may be read as presenting a panoramic view of human life (Brink in Breytenbach 1985:15,16; Kannemeyer 1983:485). For Brink the value of Breytenbach's work lies in the fact that

Breytenbach offers, above all, a world of startling paradoxes, a comprehensive vision in which life is inconceivable without death, light without darkness, good without evil, love without hate, tenderness without violence, here without there, now without then, growth without decay, I without you. But each goes beyond the recognition of complements: one of the poles in each pair becomes not only the attribute of the other, but proof of the existence of the other. Life is death, happiness proves sorrow, decay is characteristic of growth, violence exists without tenderness And in Breytenbach's almost obsessive preoccupation with transience one discovers the very affirmation of eternity and infinity. (Breytenbach 1985:13)

The text could also be seen as reflecting a clash between differing ideologies, or supporting a specific ideology (Lasarus 1985).

Breyten Breytenbach viewed literature as a tool with which to effect positive social change. His writing was therefore based on and was deeply rooted in the social community in which he grew up. His comments and his reflections on, and his experience of, this community were at times poignant and sad and at times strongly critical and angry. His frustrations, his pain, his

memories, his dreams, his experiences all stem from his relationship with this community - the Afrikaner community, who at the time of his writing this text, was the ruling group of South Africans. This was the group who had introduced the apartheid system of government in order to maintain and entrench their dominance, socially, politically and economically.

This text therefore reflects in its presentation and supports in its content a specific ideology. An ideology which reads the text as part of social activity, which does not see literature in isolation but sees it as a tool with which to effect social change. It sees literature as having to be socially involved and aware. The author, in the text it .f, declared

Soos Pasolini dit gestel het: "wanneer jy die sosiale implikasies van 'n kunswerk ontken, dan sluit jy jouself op in 'n romantiese idealistiese gestig wat ons nie meer interesseer nie en dis selfs nutteloos om so 'n houding te oorweeg of te vernietig. Net so nutteloos as wat dit is om vir dooies kwaad te wees." (ST, 127)

and he went on to say,

Wat my betref - ek wil probeer skryf vir hiér, vir nou. Ek wil in werk so na moontlik probeer kom aan die verbygaande - nie die ewige nie; dié was altyd al daar. En die ewige sê niks. Dis die verbygaande wat seermaak, die plaaslike.

Ek dink dat ons deur kennis te neem van die natuur van die stryd waarby ons betrek word en waarin ons 'n aandeel het, deur daardie stryd duideliker te maak - en meer nog: deur stalling te neem gebaseer op hierdie kennis, verruim ons ons menslikheid en ons taal.

Dan sal ons nie meer gevang sit in strukke van Apartaans nie, maar Afrikaans kan praat: een van die baie tale van Afrika! (ST, 128)

It is from this perspective that this case study will be done. A perspective which supports the view that the text is not simply a work of art but a work of art within a specific social, cultural and historical context.

By focussing on the political element in the text this study is not attempting to deny that other themes and elements exist in the text and that they add value to the text, that they add to the richness of the meanings present in the text. The controversial nature of the political element in this specific text justifies this study's focus on its transfer during translation. This study also does not aim to negate other readings of the text or other approaches to literature. It is merely an investigation of the extent to which such readings or approaches can influence the transfer of certain elements within texts during translation.

As has been noted more than one view of literature is possible. The literary text in question may have been read in several ways, and because the case study supports the author's view of literature, it will focus its examination on how the political content of the text affected the publication of the translated text on the macro-level and on how it was treated in translation on the micro-level.

The question one has to ask is where (possibly one of the above options?) does the value of the text lie and who decides this? This question may have very different answers and these answers may be given by very different people, any of whom may be able to impact on the publication of a text. This means that one also has to be aware of who has the power to influence the process of publication and to decide on which elements are important and which are not. This situation usually applies to both an original

publication as well as to translations. This means it is important to situate an analysis of this process within its historical and social context.

There are thus two basic factors which will have an impact on a literary translation. These are the general conceptions of literariness which the people involved in the process have. The second factor is the particular interpretations which apply to the text in hand. The question is : how did these two processes affect the translation as regards the translator's focus and sense of priorities?

In translating a text from one meaning system to another, it is usually the case that the translator cannot translate every nuance or element of meaning. S/he therefore has to make a choice and decide which elements of meaning are central to the text, or where does its value lie. It is these elements that the translator will focus on and it is then likely that during transfer, other meanings or elements of the text may be lost. A variety of factors may contribute to the decision made by the translator, e.g. the target readership, publishing policies, commentaries by literary critics, etc.

Adaptation of the methodological model

To incorporate a study of this process, this project will adapt the Lambert and Van Gorp model and the Chapters in this case study will correspond to the sections, outlined as follows.

The first section (Chapter 1) will conflate section one and two of the above model. This will be referred to as the macro analysis of the text and will include what Lambert and Van Gorp refer to as preliminary data and the macro level. It will look at the features of the translated text and the factors involved in its production which may have affected its physical appearance. This will include a comparison with the source text and the factors which were involved in the source text production. Similarities and differences between the two in terms of publishing factors, audience, social and political considerations, and editorial interference will be examined.

The second section (Chapter 2) will look at the translator's approach to the text and whether the above factors impacted on this. This section will also summarize what the secondary literature regarded as the central meanings and the content of the text. In addition, this section will try to establish what the translator regarded as the central value of the text and examine how the commentary in the secondary literature and other general views on literature may have influenced her decision and what implications this has for the transfer of meaning in the text, with specific reference to the socio-political element in the text. This should allow for certain hypotheses to be made which will be tested in section three.

In section three (Chapter 3), representative passages from the text will be analyzed in detail, on a format corresponding with section three of the Lambert and Van Gorp model. In order to

comment more interpretively on any shifts in meaning which may be discovered, use will be made of Halliday's (1985) linguistic tools of analysis - with specific reference to the clause as a unit of meaning.

In the fourth section (Chapter 4), data from the previous three sections will be compared and this is where the difference in the two texts will be accounted for.

Framework within which the micro-analysis will be done

In order to discover and interpret any shifts in meaning between the two texts, use will be made of four grammatical concepts derived from M.A.K. Halliday's *An Introduction to Functional Grammar* (1985).

Halliday argues that language is expressed in grammar, and grammar is therefore functional in that it serves the purpose of conveying meaning. This means that "language structures each experience as a semantic configuration" (1985:106). In order to investigate this meaning as it is realized through grammar, this project will be using the clause as the most significant grammatical unit, because it is the clause which embodies all three basic types of meaning which will be focused on when the text is analyzed in the manner proposed in section three.

Grammar is then essentially a system of choices in meaning. These meanings are either ideational or modal. The ideational meaning

of language is represented in the clause by the representation of process. The basic semantic framework for this representation is very simple. A process has three components :

- (i) the process itself
- (ii) the participants in the process and
- (iii) the circumstances associated with the process.

(Halliday 1985:101)

It is important to note that an interpretation of these concepts

assumes an interpretation not only of the environment of the text, 'its context of situation' and 'context of culture', but also of how the linguistic features of the text relate systematically to the features of its environment, including the intentions of those involved in its production.' (Halliday 1985:34)

This means that the micro-analysis will also implicitly relate its findings to the social context in which both texts have been published.

How the micro-analysis will take place within this framework

This section is a brief explanation of how the analysis will take place within the framework of Halliday's concepts.

The basic concepts used are the concepts of transitivity and modality. Using the clause as the basic unit for comparison, a transitive shift is detected in the following way; every clause has the following basic structure : Participant \ Process \ Participant and/or Circumstance. When one or more of these elements in the structure cannot be said to be synonymous in meaning, a shift has taken place. (These elements of the clause

generally correspond to a noun\verb\noun structure but as Halliday's discussion in Chapter 5 "Clause as representation" shows, it is possible for the structure to consist of several other grammatical terms.)

Here is an example from the text of how the analysis will work according to this model :

1. the predominantly purple press \ which never stops looking \ for sensation (l 146,7)
2. die orwegende geelpers \ wat strykdour \ sensasie \ soek (l 156,7,8)

In both these two clauses we have an Actor "the press" who is a participant, both also have a verb or process - "never stops looking". In this particular clause there is no second participant but the clause does have a circumstance which is related to the process, this is the word "sensation". A comparison shows obvious similarities in the structure: participant \ process \ circumstance. However, when the two participants are compared, Clause 1 refers to "purple press" whereas Clause 2 refers to "geelpers" (yellow press). It is then clear that though the meanings between the two clauses are similar the participants are not synonymous and this shift in meaning can then be clearly articulated in grammatical terms as a transitive shift.

A transitive shift can be said to exist when either the participants, or the process, or the circumstances related to the process or participants differ between the TT and the ST.

The second application of Halliday's theory relates to modal meaning. This type of meaning refers to an indication or expression of the interpersonal function of language. Modality exists as a function of a transitive image (eg. comment, question, threat, allegation) or it expresses the status of or an attitude to that image. It therefore follows that any shift in the transitive image will also affect the modality of the clause. If for instance the image is intensified, it means that the speaker's attitude to what he is saying is stronger or that he is being more emotive, i.e. the emotional impact of his message or his emotions about what he is saying, is increased; and vice versa. An illustration of this is the transitive shift mentioned above. The TT text describes the press as purple, whereas the ST describes the press as yellow. The connotations of cowardice and spinelessness of the word yellow are obvious but this is not reflected by the word purple. It is then clear that the derisive and scornful attitude of the author toward the press has been lost in this particular clause.

Other ways of discovering shifts in modal meaning are through differences in punctuation and changes in the structure of the clause.

These changes in the structure of the clause are more closely examined in the clause's "character as message" (Halliday 1985:38). Such an analysis may be regarded as a search for the information focus of a clause, i.e. a consideration of its thematic structure.

Thematization refers to what the clause is about or marks the point of departure in the clause as a communicative event, i.e. . . . as a message. Thematization therefore creates a kind of focus. This structure may be explained in the following way. The information which has the initial position in the clause creates focus. This initial item can be regarded as the "theme". The rest of the clause would be classified as the "rheme", and this is the part where the theme is developed (Halliday 1985:38,39).

When the TT has changed the ST's theme \ rheme structure it results in a modal shift, because the initial focus \ emphasis is then placed on a different aspect of the clause. If these shifts cannot be explained in terms of the language difference, the shift can then be related to other factors, like the translator's approach.

The last linguistic concept which will be used as a tool to facilitate a comparison between the ST and the TT is the concept of cohesion. This is the dependence of the meaning of one sentence on a link with another sentence. Cohesion is created in four ways; by reference, ellipsis (which includes substitution), conjunction and lexical organisation. This concept is not one of the major tools to be used in the micro-analysis, but cognisance will be taken of it especially as it relates to sections of the text which have been omitted or added, if there are any.

What the micro-analysis will do is to compare passages from the ST and TT within the framework of these concepts in order to

detect any shifts in meaning. The following may also be taken into account: language levels, word selection and punctuation in order to discover whether they affect the TT transitively or modally. The study will then attempt to explain these shifts in terms of previous hypotheses and investigations.

How the passages were selected for micro-analysis

The passages used for micro-analysis in Chapter 3 have been chosen for the explicit nature of their political commentary. Most of the passages taken from an extract at the centre of the text entitled *A view from outside*. This extract is included in its entirety in the form of an appendix - Appendix 3 (source text) and 4 (target text), at the end of this case study. The fact that this extract was also the speech given by the author at the UCT Summer School in 1973 does not at all influence this researcher's opinion that this extract is an integral part of the text. Two factors inform this decision. After the Summer School, the convenor, James Polley edited a collection of all the papers presented by the guest speakers at the Summer School entitled "Verslag van die Simposium oor die Sestigers, 12-16 Februarie" (1973).

Breytenbach did not give permission for his paper to be included in this book and 'n *Blik van Buite* appears for the first time in the ST, 'n *Seisoen in die Paradys*, where no mention is made of its having been presented as a speech or otherwise elsewhere.

Breytenbach also read two poems entitled "Lasarus in Grevilleas" and "13 Februarie 1973" at this Summer School and told a story there, just before he presented 'n Blik van Buite (Rapport 18\02\1973). These poems are included in 'n Seisoen in die Paradys as well as the story - which André Brink sees as epitomising the heart of the text. The argument is then that 'the speech' is as much a part of the text as the other contributions now appear to be.

The second factor is the fact that the author is a Zen Buddhist and the text in its form and content reflects this philosophy of 'no mind'. It is a mixture of prose and poetry, its thematic content is varied and the text structure is chronological; there is no attempt at organisation. It is descriptive, reflective and is a chronological catalogue of events, entirely in keeping with Zen philosophy which focuses on the experience of things, where the journey is often more important than the destination (Campbell 1988:133).

The final extract was edited, i.e. omitted from the ST but was printed in Truida Lijphart's article *Fascistiese pampoene of koue pampoen. Knip en plak oefeninge vir 'n paradys* (Stet 1985:4-9). In this article she compares the Afrikaans edition with its English and Dutch counterparts and reproduces from the original manuscript all the parts which had been edited from the ST. This last passage is one such extract and because the original manuscript is not available, this extract will serve here as the basis for comparison.

Chapter 1 : Macro-analysis

As mentioned in the Introduction, this chapter will conflate what Lambert and Van Gorp, in their model, refer to as the preliminary data and the macro level (Section 1 and 2 of their model). The chapter will examine the Target (translated) Text and the Source Text, taking cognisance of the following factors: the similarities and differences between the two in terms of publishing factors, audience, social and political considerations, and editorial interference.

Background to the translation

A Season in Paradise was translated as a result of a conversation between André Brink and one of the directors of a New York publishing firm named Persea Books Inc. This process of publishing the Afrikaans text in English was initiated for various reasons. The author, Breyten Breytenbach was in prison at the time for 'political activities against' the state. (Some controversy surrounds this case, more details of which can be read about in the Introduction to the text (Breytenbach 1985:10-12). It was thus felt that Breytenbach's imprisonment was a topical issue and that the broader international public needed to be exposed to the writings of this author (Appendix 1, p 3, 11 51-54). Another consideration to be borne in mind was that this could also have been part of an attempt by Breytenbach's friends and allies to, by creating an international awareness of his writings, enlist aid in putting pressure on the South African

government to release Breytenbach.

André Brink was then asked to translate '*n Seisoen in die Paradys*. He, however, did not have the time and he suggested that Rike Vaughan did the translation. Breytenbach's and the publisher's permission was then secured and the translation was done. Once completed an edition was published in America and in the same year the publishing rights were sold to Jonathan Cape Ltd in Britain and the same unchanged hardcover edition was published in Britain, that same year (1980). Subsequently an exact reproduction of the hardcover edition appeared in paperback. It appears to be common knowledge in the publishing world that paperback editions are published simply to improve the circulation of a text (i.e. paperbacks are cheaper to print, therefore more can be printed and more sold). It should be remembered that the primary concern of the publisher is whether a text is financially viable, in other words, how well a book will sell. The extensive circulation which this book obviously received attests to the popularity of the author and the quality of his writing. What he had to say was obviously of interest to an international audience. The last edition was published by Faber and Faber Ltd and it is this edition which will be used as one of the primary sources for a comparison of the source text and translation.

(i) Extra and meta-textual features of the translated text

The author's name is clearly printed on the cover of the TT

together with the title, which is smaller than the author's name. The cover also has an illustration by the author but this illustration is different to the one appearing on the ST. The backpage of the TT contains a photograph of the author and an introduction to the author, the text and also to two other texts written by Breyten Breytenbach. Inside the TT there is a Table of Contents which lists, in addition to the Text, a Map (of South Africa), an Introduction, a Translator's Preface, and Appendices. The Appendices contain Notes on Persons and Places and a Glossary.

These meta-texts as listed in the Table of Contents clearly indicates that the TT is being published for an international audience. The Introduction is divided into four parts. The first part states the initial reason for the text's publication, which was that Breytenbach was imprisoned. "It is a wry comment on the literary world that it should require a nine-year prison sentence to bring to the attention of a larger public the work of the major Afrikaans poet Breyten Breytenbach" (Breytenbach 1985:11). Breytenbach's imprisonment was very topical at the time (Appendix 1, pp 3, 1 51-53). It is also an introduction to the author and his life, specifically his incarceration. The next part of the Introduction explains what makes Breytenbach of interest in the literary sense. It deals with the major themes in his work and the other influences which affect his writing. This section of the Introduction is followed by an introduction to the text itself, and its major themes as well as the context in which it was written. The last part of the Introduction deals with the

text as translation and introduces the translator.

Consideration for the audience for which this text has been published has thus had a major influence on the features which the TT text exhibits. In the Introduction mention is made of Breytenbach being fined for a particular offence and the currency mentioned is "dollars" (Breytenbach 1985:11), clearly not the South African currency. The text is clearly marked as a translation and by so doing due allowance is made for the context in which the text was written. It is a work by a major South African writer written about his country in his mother tongue and it was his relationship with the authorities of the country of his birth which brought him into the international spotlight. The author's talents were also thought to be exceptional enough to merit, quite extensive, international publication.

(ii) Features of the source text

The ST was obviously intended for a local/domestic South African Afrikaans speaking audience. It was published by South African publishers in hardcover in 1976 and predates the English publication by four years. The book was published under a pseudonym, B.B. Lazarus, and was also published while the author was in prison on charges of 'political terrorism'. The difference between the ST and the TT lies in the amount of editorial interference which took place in the ST. This editorial interference was a clear indication of the influence the Afrikaner government exerted on publications which it felt were

in conflict\opposition to, or subversive of, its policies at the time. In an article entitled *Fascistiese pampoene of koue pampoen. Knip en plak oefeninge vir 'n paradys* (Stet : 1985), Truida Lijphart-Bezuidenhout deals with the controversy surrounding the editing of the ST. It appears that the main reasons for the cuts made to the ST were self-censorship. This was done in order to get the text published. The editors' fears were that if the text appeared in its original form it might be banned. Having made these cuts it appears that further cuts were made by the publisher 'apparently on the author's say so'. These cuts were made in order to prevent controversy and the contents were, needless to say, of a political nature or were deemed by the editors (at this stage, publisher) to be material of a sensitive nature from which the readership had to be protected. This included a passage describing a visit to a banned political activist, swearwords and references to God which the editors felt could have been blasphemous or interpreted as blasphemous. Also edited were negative comments about white South African political leaders, e.g. the Prime Minister at the time. The publishing editor at the time wrote that the most that was cut added up to only 10 or 12 pages out of a manuscript of about 300 pages (Lijphart-Bezuidenhout, Stet 1985:4) (Appendix 2, pp 2-7, ll 47-167).

From the above section it becomes clear that the social and political circumstances within which the publisher and his intended audience found themselves had a very real impact on the decisions made during the publishing process, especially with

respect to editorial decisions.

Similarities and differences between the two texts

A closer look at the similarities and differences between the texts in terms of social and political considerations with regards to audience, and editorial interference, appears useful and this will also provide an excellent context from which to analyze the translator's approach to the translation.

(i) Similarities

The only similarity between the two texts with regards to the publishing process is the extent to which the approach of the publisher influenced the final form of the published texts.

The texts were primarily accepted for publication because it was felt that there was a market for the texts. The publishers of the ST felt that a documentary of Breytenbach's return to South Africa was of human interest given the 'tragic circumstances' of his personal situation, this being his forced exile and separation from his parents and family, from his country and his problems with the government because of his 'illegal' marriage. Breytenbach's popularity and his talent as a writer meant that the publishing of such a text written by him -- a travelogue of his first visit (return) to South Africa -- would be a viable financial proposition.

The fact that Breytenbach was later imprisoned on charges of 'terrorism' and the fact that he was such a well known, popular, talented and charismatic figure nationally, also led to an overseas publisher being interested in publishing his work. Once again the saleability of such a text was the primary factor and this was determined not just by the work itself but by its context. The context was that international attention was more and more being focused on South Africa. This was because South Africa's commitment to apartheid and its defence and enforcement of these inhumane policies were causing more and more political unrest within the country, and the resulting clampdown by its security forces was resulting in all sorts of human rights violations (assassinations, torture, indefinite detentions without trial) being sanctioned and justified by the government. Breytenbach apparently became the victim of this state of affairs and so it was felt that a wider international audience needed to be exposed to one of South Africa's foremost literary figures, one who had been silenced for his very public and vociferous criticism of the South African government.

As far as the ST's publisher was concerned, the literary aspect and the quality of Breytenbach's work was a deciding factor, but for the TT's publisher, who was obviously not too familiar with Breytenbach's work but with his reputation and his status as a political prisoner, the focus was on the nature of Breytenbach's politics. This was probably the circumstance which created enough interest in the author for the TT's publishers to commission a translation of the ST for international publication.

(ii) Differences

The difference in audience cannot be dealt with separately from the different social and political considerations and circumstances which affected the publisher's approach to the text and therefore the amount and the type of editorial interference.

It is no secret that the strained and tense socio-political conditions in South Africa at the time the ST was written, was created by an Afrikaner-nationalist government bent on preserving its minority rule. In order to preserve white privilege, a whole series of laws were enacted to "deprive the majority of legal and political rights on the basis of race and skin colour" (Cope 1982:viii). The government not only enacted laws to suppress and exploit other cultural groups evidenced by its censure of black writers in the 1950s and 1960s (Coetzee 1980:32, Cope 1982:76), it also introduced measures to entrench and promote its own culture and cultural producers. In order to actively promote and distribute texts which supported its policies and to aid in controlling or suppressing those that did not, the government established its own publishing houses eg. Tafelberg (formerly Nasionale Pers), Perskor (formerly APB), Haum and Van Schaik. It also introduced more and more censorship laws. The one which affected the publishing of the ST was *The Publications and Entertainments Act of 1963*, which established the Publications Control Board. This Act prohibited over forty subjects under a section which defined "undesirability".

It is not surprising then that a publisher for the ST could not be found for over three years and that the eventual publisher Persi . . . with its very strong government connections insisted on the editing of certain sections. As John Miles explains in (Appendix 2, pp 2-7) this in essence was pre-censorship in order to make it possible for the book to be published without being banned.

To discover the reasoning behind the editing, and in Breytenbach's case the publisher was the censor, it remains only to look briefly at the case of André Brink's *Kennis van die Aand* which had been banned. Some of the reasons for the banning were that

- (a) dele van die betrokke boek is godslasterlik of vir die gevoelens van bevolkingsdele van die Republiek aanstootlik (artikel 5(2) (b) van Wet 26 van 1963);
- (b) Dele van die betrokke boek is onbetaamlik, alternatiewelik onweloweglik, alternatiewelik vir die openbare sedes skadelik (artikel 5 (2) (a) gelees met artikel 6 van die Wet).
- (c) Aansluitend by die voorgaande sal ook verdere dele van die boek benewend die voorgaande, vir baie lesers skokkend of walglik wees, meer bepaald weens vloekery en vuil en onkuise taalgebruik.
- (d) (i) Dele van die boek is skadelik vir betrekkinge tussen bevolkingsdele van die Republiek, (ii) dele van die boek is nadelig vir die veiligheid van die Staat of die vrede en goeie orde en (iii) dele van die boek handel op onbetaamlke wyse met mishandeling van nie-blankes . . . (Lijphart 1983:160, 161)

The publisher appealed the decision and the Juwge President in his support of the decision to ban the book said

Dit is onbetaamlik, onweloweglik, en vir die sedes aanstootlik en skadelik, nie alleen soos hierdie begrippe omskryf is in die Wet nie, maar ook ingevolge die gewone betekenisse daarvan. Dit het die strekking om die gedagtes van 'n wesentlike aantal persone wat dit waarskynlik sal lees te bederf of te laat ontaard; dit sal waarskynlik skokkend of walglik vir 'n wesentlike aantal waarskynlike lesers wees, . . . dit is aanstootlik vir die godsdienslike

gevoelens van 'n bevolkingsdeel van die Republiek; dit maak 'n bevolkingsdeel, die Blankes veragtelik. (Lijphart 1983:161)

It is therefore clear how and why the authorities tried to protect the ST's audience from some of its content.

No such similarity can be said to exist regarding the publication of the TT. The audience was an American audience. It was an audience that needed to be introduced to South Africa. It was especially due to the notoriety that South Africa's policies were gaining internationally that overseas audiences were becoming interested in conditions within South Africa, and in South African literature.

As is evidenced from the number and content of the extratextual features present in the TT, this consideration of the South African context was of prime importance, the most notable extratextual feature being the extensive Introduction. The audience's unfamiliarity with the South African context, within which the ST was published, was a prime consideration. The different social and political circumstances of the target audience also meant that editorial interference was at a minimum. In fact the book was being translated because of its political content. It was felt that the author's views needed to be heard outside the country because his country was trying to silence him. The feeling was that what he had to say was of interest, "was topical" (Appendix 1, p 3, l 51).

These circumstances resulted in the TT being a complete version

of the ST (Appendix 1, p 3, ll 63, 64, 69). Because of the condition of the original manuscript the translator used both the published edition and the original script. There was never any fear of reprisal or censorship as far as the South African authorities were concerned because the publisher was not South African and the market that the book was intended for was an overseas market. (There is a more detailed account of this process in Appendix 1, pp 1-4)

These then were some of the social and political circumstances relating to the audience and surrounding the publishers' decision to publish the text.

**Chapter 2 : The translator's strategy and the factor's which
 could have influenced this.**

This Chapter will not only try to determine the translator's strategy but will also examine which factors could have influenced her translation strategy and to what extent.

Purpose of the Translation

The translation was done because the author's political resistance to his government's political policies and ideology caused him to be tried and imprisoned after he had been found guilty of conspiring against the State. His popularity as an artist aroused international interest in his trial. The curiosity value of his work had thus increased and this was taken advantage of by the publishers, Persea, who commissioned a translation of the ST which had been written in Afrikaans, in order that a wider audience could become familiar with the author's political views and also with other circumstances of the author's life.

The translation was also done in order to make the author's opinions and views available to a wider audience, especially because the South African government had effectively 'silenced' him by limiting access to the author and monitoring his communications with the outside world.

The translation was thus primarily a commercial enterprise but this enterprise was viable because of the political controversy surrounding the author and the strong political content of the

text. The text's translation and publication was however also used as an opportunity to promote South African literature internationally. This is clearly demonstrated by the Introduction to the text which deals extensively with the qualities of the text and its universal literary value.

Considerations for the target audience

The Translator's Preface clearly shows how considerations for the international target audience affected her approach to the text.

She mentions that

so little is known abroad - even today - about South Africa, geographically, politically, historically - about its people, its languages, its problems its beauty. So that where Breyten wrote about these, crediting his Afrikaans reader with a certain familiarity with things South African, no such assumption can be made on the part of the reader of the translation. (Breytenbach 1985:19)

She therefore added a Map "showing the principal locations referred to in the text". Notes on Persons and Places as well as a Glossary and explanatory footnotes are included (Breytenbach 1985:20).

In her correspondence with the publisher the translator was also told to what extent the text needed to retain its South African 'flavour'. In her interview (Appendix 1, p 4, ll 77-81) she mentions that the publisher specifically requested that she not adapt the text to a "universal English." She was requested to stay as close as possible to the "Afrikaans idiom" (Appendix 1, p 4, l 81). Though she does mention that she made allowances within the text because she was translating for an international

audience she found that adding extra-textual features such as a Glossary at the end of the text made it easier to retain the Afrikaans nature of the ST.

The critics' assessment of the value of the text

None of the people involved in the translation process dispute the fact that the text is a literary text. The exact nature of the text's literariness is a controversial one. In order to discover how the translator perceived the text, it may be useful to look at what the general conceptions were at the time, regarding the value of this specific text. The next section will therefore provide an overview of comments made by prominent critics and academics who reviewed the text. Such an overview would also provide an insight into the ST's 'audience's' response to the text in relation to general conceptions of literature at the time.

Overview

Kannemeyer (1983:485) concisely reviews '*n Seisoen in die Paradys* as follows:

'n Seisoen in die Paradys (1976) - an allusion to Rimbaud's *Une saison en enfer* - appears under the pseudonym B.B. Lazarus and is a partial diary of Breytenbach and his wife's visit to South Africa in 1972-1973. Gradually however the journal of travel experiences grows with the use of neologisms, word-play, the portrayal of comic events and the typification of people into the rediscovery of a whole youthful world, into an accounting of his particular views on poethood and the search for humanity and human dignity in the South African society. (my translation)

A review by A van Zyl in *Die Volksblad* bears the title "Breyten fassineer en irriteer tegelyk" (1977:5) (Breyten fascinates and irritates simultaneously). In it she comments on the unusualness of Breyten's travelogue, for as Breytenbach himself points out, it is both a "Journal" and a "Nocturnal Intrip" (Breytenbach 1985:25). In naming it as such Breytenbach reveals that the text is not only a diary which focuses on highlights of his journey, the people he meets and his experiences, but also a journey into himself, in which he exposes subjective opinions on situations, experiences and also political issues which were upsetting him. Van Zyl comments that there is thus a dichotomy: the poet and the political commentator. She finds the talented descriptions of the poet fascinating and his political commentary irritating. In dealing with the author as 'poet' she stresses that if one only looks at his descriptions of dreams, fantasy, visions and of internal experiences, parts of '*n Seisoen* are successful - these parts are grippingly beautiful and one can recognize the poet at his best. She also mentions that a saving grace of the work is the engrossing theme of death and resurrection which can be traced right through the book. As for the political commentary and aspects she feels that the "poet has drowned in a flurry of propagandistic words which are often inaccurate." She finds his comments propagandist, unrealistic and idealistic. He is a poet and poets are idealists and never have their feet on the ground. In one of her more telling comments she mentions that the "book could have been a valuable document of *poetic politics* (my italics) if Breytenbach had been less egoistic and sometimes less exhibitionistic in his comments. She feels that this makes the

text too subjective and that this causes it to lose its universal appeal and effectiveness. She reserves her strongest criticism for Breytenbach's famous speech given at the U.C.T Summer School in Cape Town, which was included at the centre of the text. She also states that Breyten's defense and support of South African Black writers seems unwarranted because in reality 'black literature' can often narrowly be termed literature. "Active involvement and politics were never literary norms." (my translation throughout)

D.F. Spangenberg (T.L. Feb. 1977:66-69) praises the imaginativeness of Breytenbach and how it is displayed in his descriptions and in the elements of fantasy to be found in the text. He comments positively on the themes of death and mortality which are present right through the text and which unify a very diverse and varied presentation. He states that it is an "entertaining book" which contains beautiful highlights. The "charm of the text lies in its character descriptions and the best parts are those which deal with the author's family and with the author's youth." Spangenberg states that Breyten Breytenbach is the master of the connotative image which is very suggestive and which may have a wide variety of modal nuances. He criticizes the political element of the work, saying that it does more harm than good. He feels that Breyten's inclusion of his views on racial relations and racial problems do the work great harm from a literary point of view. He comments that Breyten's views are too general/sweeping and that they either offer no new perspectives or are simply one-sided and propaganda. He also

feels that the poetry is weak with some notable exceptions and that some of the descriptions are exaggerated. Breyten's "style is sometimes manneristic" (in other words too individual), and too self-conscious.

The last review "Breyten Breytenbach se 'hartseer lofsang' " by De Vries in *Die Burger* comments that the text is an "actual and gripping account of a writer's confrontation with his past and with his country." (1977:30, my translation) S/he comments that the text contains an exuberance of wordplay and fantasy. Positive mention is made of the text's alternation of prose and poetry and the reviewer seems excited by its mixture/confusion of styles. S/he finds in the text a veritable dictionary of skylarking with language. In his/her opinion the best descriptions in the book are Breyten's account of a drought, also a visit to Gamkaskloof and Breyten's reunion with his parents and then at the end of the text, the farewells.

De Vries feels that the text provides several keys and this is where its value lies. The text is a key to Breytenbach's syntactic manoeuvres and jumps of association. It also provides workshop secrets about the creation and origins of poems. It gives Breytenbach's thoughts on poetry - more specifically the role of the A^frikaans poet. S/he notes that it is the first appearance in publication of the speech at the centre of the text. The text is also a key to the struggle of the poet with himself and his circumstances.

S/he however also comments that the text is one of the saddest documents s/he knows. Some of the descriptions are "as sober as bread". "The text is filled with the trials and tribulations of being human." (1977:30) This critic shows a great deal of sympathy for the author and this seems to be reflected in his/her reading of the text. There are also obvious silences in his/her comments, some of which are ambiguous or leave much unsaid. No explicit mention is made of the political aspects of the text and the focus on the literary aspects of the text is only balanced by sympathy (possibly empathy) for the author in respect of his views and his treatment by the South African government and his current situation as a result of these views and actions.

What can be seen from this Overview is that the critics recognise that there are at least two important strands of meaning present within the text. These elements are the voice of the 'poet' in his celebration of life and the voice of the 'philosopher' with his political commentary. Although interwoven, the critics have different reactions to its presence, the majority of which are that the political element in the text is abrasive and unnecessary. In fact this element 'detracts' from the value of the text. Schalkwyk would argue that these reactions are reading strategies which emphasise "inherent aesthetic value, apoliticism, individualism and tragic endurance in the face of destiny" and that this kind of reading strategy signals "a refusal to come to terms with literature and its place in South African society" (1985:190).

Institutionalised reading strategies

At this point I would like to take cognizance of the argument introduced by David Schalkwyk in an article in the Journal of Southern African Studies entitled "The Flight from Politics: An Analysis of the South African Reception of 'Poppie Nongena'." This article contains comments which I find to be applicable to the present text in its Afrikaans form and to the English text as well.

The comments I refer to are arguments put forward by both Prof. Jakes Gerwel and the writers of an article in the journal of "Critical Arts" entitled "English Studies in Transition". Prof. Gerwel argued that there was a "whole hearted appropriation of formalist literary criticism by Afrikaans critics and Departments of Afrikaans-Nederlands to suppress and efface the political and social import of Afrikaans literature" (1985:183,184). At the same time the article in Critical Arts "devoted critical attention to the place of literary studies within the general context of South African society". It attacked 'liberal' English Departments for their ahistorical commitment to "universal aesthetic value' as immutable properties of literary texts and their subsequent depoliticisation of such texts" (1985, 183). Both Prof. Gerwel and the writers of the article in the "Critical Arts" journal argue

more or less explicitly that literary methodology plays a major political role in the reception and evaluation of literary texts, influencing not only the kinds of work that may be properly regarded as 'literature' within the

society, but also determining at all kinds of levels the way in which literary works are perceived by readers. (Schalkwyk 1985:184)

Schalkwyk says that what is most significant is the argument that chiefly conservative Departments of Afrikaans and generally liberal Departments of English both embrace formalism to efface the specific conditions of history, society, and, most important, politics from their research and teaching.

I have introduced this argument in the context of the statements made in the Introduction which postulate that several conceptions exist about the literary nature of texts. If Schalkwyk's argument holds and I would contend that it does, not only with reference to 'Poppie Nongena' but also with reference to *A Season in Paradise*, it follows that the translator would also have a predominantly formalist reading of the text.

This argument seems to be borne out by an analysis of both André Brink's Introduction and Rike Vaughan's Translator's Preface.

André Brink : The surrogate author

The influence of André Brink on the translator should not be ignored. It was after all Brink who chose the translator.

The translator emphasised that she is indebted to André Brink for his assistance especially in interpreting Breytenbach's poetry. He however also helped to interpret some of the prose passages.

She also dedicated her translation to him. In Appendix 1 she mentions, several times, that his advice and his interpretation of the text was invaluable, especially since Breytenbach was in prison at the time and Brink took the responsibility upon himself to interpret the parts of the text that the translator had difficulties with.

It would then appear appropriate to investigate some of Brink's views on literature and what implications they may have had on his interpretation of the ST. He also wrote the Introduction and it is this Introduction which guides to a large extent the target audiences interpretation of the text.

Brink sees literature as follows:

To be literature, everything that literature can be, but nothing *but* literature, that is the highest an author can require of his work. It means : whether he writes about the agony or ecstasy of his experience, about love or disillusionment, about silence or violence, about history or his own time, about man in his socio-political dimension or about the most private of fears, the writer's answer to his situation lies *firstly* in the quality of his work. He must not allow anything to touch that; he must not demand anything less but the best of himself. Even rage must be distilled to something lasting. Then and only then, it can be accepted as literature - not about a struggle against something, but primarily about an affirmation or a *célébration* of something: ... (Brink 1985:117)

In a more telling comment Brink quotes Thomas Mann, saying that "the writer is one of the powers which helps to make life more endurable ..." (1985:118).

I quote these statements in order to demonstrate the validity of the arguments made by David Schalkwyk, who further argues that:

The underlying premise of these attempts to endorse the literary quality of ... (whatever text in question, in this case *A Season in Paradise*) is that politics inevitably reduces the status and purity of literature - it is a dirty business which any properly aesthetic text would transcend or at least transform into the stuff of art. Above all no literary text would stoop to the pragmatic business of 'making a point' and so Poppie Nongena (read *A Season in Paradise*) must be saved from this evil by enthusiastic reviewers. (Schalkwyk 1985:187) (my parenthesis)

In the Introduction to *A Season in Paradise* one can clearly detect Brink following this tendency to read the text with the emphasis on an ahistorical commitment to 'universal aesthetic value' as an immutable property of the literary text (Schalkwyk 1985:183).

In the first section of the Introduction Brink has an introduction to the author and his circumstances. This is obviously for the benefit of the international audience and it is clear that Brink is providing a basic background picture which would be needed for an understanding of the context in which the author wrote *A Season in Paradise*.

In the next section of the Introduction Brink gives an historical overview of Breytenbach's writing and the themes generally to be found in his work. He states that Zen Buddhism is the most constant source of inspiration to be found in his work. Therefore his work is usually "a dazzling marriage of the real, the ordered, the rigorously disciplined world of the senses on the one hand, mystical and imaginary on the other." His work is essentially "prompted by the visual ... which in turn is infused and informed by fantasy, ... " (Breytenbach 1985:13) Brink

comments on the international and national influences to be detected in Breytenbach's poetry, highlighting that there are metaphysical, symbolic, lyrical and contemplative elements to be found in his work. Although this is true, no explicit mention is made of any politically or socially-linked themes in Brink's overview. For Brink the value of Breytenbach's work lies in the fact that

Breytenbach offers, above all, a world of startling paradoxes, a comprehensive vision in which life is inconceivable without death, light without darkness, good without evil, love without hate, tenderness without violence, here without there, now without then, growth without decay, I without you. But each goes beyond the recognition of complements: one of the poles in each pair becomes not only the attribute of the other, but proof of the existence of the other. Life is death, happiness proves sorrow, decay is characteristic of growth, violence exists without tenderness And in Breytenbach's almost obsessive preoccupation with transience one discovers the very affirmation of eternity and infinity. (Breytenbach 1985:13)

When dealing with *A Season in Paradise* specifically, Brink talks about the context in which the visit took place, the events which were of importance during the visit e.g. the Summer School. He states that the speech, which Breytenbach first delivered at the Summer School and which "had practically the same resonance in South Africa as the famous 'Winds of Change' speech in the South African parliament by British Prime Minister Harold Macmillan, in the wake of the Sharpeville massacre of 1960" (Breytenbach 1985:14), is included in the text. He however does not comment at all on the fact that this was the first time this speech appeared in print and neither does he comment on the significance of this inclusion in terms of the political theme and elements to be found in the text. He mentions that the death of Breyten's father "determined much of the nature of the writing that was to

come out of it" (*A Season in Paradise*) but does not mention what effect Breyten's exile and the reasons for this - the S.A. government's policy of Apartheid, had on the 'the nature of what was to come out of *A Season in Paradise*'.

In a clear negation of the importance of the political elements and themes to be found in *A Season in Paradise* and in support of the argument that 'liberal English departments' read texts in an essentially formalist way, Brink states that

The book is much more than a travelogue, and the "facts" of the journey are no more than a point of departure for the real voyage undertaken through the landscapes of the mind and memory and fantasy, and through virtuoso flights of fancy in the realms of linguistics and literary allusion. (Breytenbach, 1985:15)

Throughout, Breytenbach is referred to as a poet and it is on the poetic elements on which much of the focus falls. After 'conceding' that

... the poet's personal return also involves a return to the roots and sources of his community, to that collective past which he shares with those South Africans whom he both hates and loves. The paradise he is groping for coincides with the geography and the mysticism and mythologies of Africa (my emphasis); that is why so many of his explorations lead back to an examination of being a white man in a black land. (Breytenbach, 1985:15)

Brink argues that

beyond all the excursions there is always the more profound journey through the inscapes of the self, be it in the form of political questioning, philosophising, fantasy exuberant humour or in the final analysis, in the syntax and semantics of the language itself. Breytenbach's handling of Afrikaans is a pyrotechnical performance involving the use of metaphors and figurative constructions in a new literal sense, turning idioms inside out, forming stunning neologisms, compounds, composites, agglutinations, employing children's rhymes, Biblical sayings, and folk songs in radically new situations. (Breytenbach 1985:15,16)

Brink then goes on to comment in the last section of the Introduction that he chose Rike Vaughan as the translator. He also comments that the passages omitted from the ST were included at the author's request and also that the author granted the translator some leeway as regards the more lyrical or experimental passages and also as regards the poetry. He does mention here that "small judicious cuts were made which would have been intelligible only to insiders" (Breytenbach 1985:16). It is not known what these cuts to the TT are or how many there are, but reference will again be made to this statement by Brink, when in Chapter 4 of this study; any omissions discovered will be reviewed and commented on.

The Translator's reading of the text

In her *Translator's Preface*, Rike Olivier (then Vaughan) states that the greatest challenge, which was both the "agony" and the "ecstasy" of her task, was to capture the individual stamp or mark of the author, "to convey the special 'tone' or 'mood' or atmosphere of the work." She felt that

The rich imagery, the word-play, the unorthodox confusion of and interplay between fact and fantasy - these are the hallmark of the poet: if then the translator cannot be the final judge of whether or not he has made that world accessible, he may claim not to have made deliberate omissions, save in those instances (and they were negligible) where the intricate play on words in the original language would have become non-sense in English (Breytenbach 1985:19).

She also mentions that Breyten's work was very hard to translate

because he was the ultimate connotative artist and that it would be an understatement "to label his style 'unconventional' or to say that he threw "the 'rules' overboard".

I would like to highlight that in this Preface, no explicit mention is made of the political nature of Breytenbach's work. The only reference to it is the broad (and rather tame?) label of "philosopher" (Breytenbach 1985:21). And so the target readership has to discover for itself the extent to which the text has a political theme. (This focus on the literariness may also be a result of the fact that the text was topical because of the political nature of Breytenbach's imprisonment and the political nature of the text would then have been obvious to the readership. What the translator and Brink may have been trying to do was to highlight the other features of the text which made it notable.)

Translator's Strategy

The translator's overt strategy was to translate everything in the ST. The context of the TT's production favoured this strategy. There was no undue pressure from outside agencies to significantly alter the text. There were no pressing time restraints and the translator had the assistance of one of South Africa's most prominent literary figures to help her with different parts of the translation.

Considerations for the target audience is clearly reflected in

the amount of extra-textual features present in the TT. The literary nature of the text as well as the author's political involvement and outspokenness was a deciding factor in respect of retaining the content of the ST.

In the interview with the translator it becomes clear that a large amount of time was spent on translating the poetry sections of the text. The translator stresses that without André Brink's input she would not have been able to translate these sections. She also mentions that he was a very big influence on her reading and understanding of the other sections of the text. A previous section (Brink : the surrogate author) highlighted how Brink's understanding of literature is different from Breytenbach's and it can therefore be expected that this will be reflected in translation. The translator mentioned that this state of affairs existed only because it was impossible to contact the author and she was unable to converse with him on translation problems because he was in prison and not allowed much contact with the outside world. She also mentioned in Appendix 1, pp 9-10, ll 200-221 that if the author had not been alive, she would have felt that she had more freedom to change the text to reflect her interpretation. With Brink therefore acting as 'surrogate author' it can be expected that his view of literary value would also influence the translator's reading of the text and thus her translation strategy.

The translator also mentioned a need to interpret the text for her audience (Appendix 1, p 5, ll 107-111 also Appendix 1, pp

8,9). She did not aim to merely reflect what was written in the ST. The reader was clearly to be guided in his/her interpretation of the text and not left to make an independent decision.

John Miles substantiates the fact that interpretation reflects to some extent the personal characteristics of the person doing the interpretation. "Kyk, jy weet tog wat gebeur met vertaling né: Die vertaler se keuse is nie net bepaal deur die taal self nie, maar ook deur die ... sy of haar politieke siening en derglike." (Appendix 2, p 16, ll 411-414)

This translation strategy clearly indicates that while everything will be translated, certain shifts may occur due to individual interpretation or may be caused by reading strategies in conflict with the author's views, being applied.

Chapter 3 : Micro-analysis of explicit political extracts from the text

The micro-analysis of selected passages from the TT and the ST will be done in order to discover any shifts in meaning which may have occurred. The Introduction mentions that concepts derived from Halliday (1985) will be used as tools to aid in the discovery of any shifts between the TT and ST. The following is a summarised index of the concepts and terminology which has been based on Halliday and which will be used in the micro-analysis.

Summary of Halliday's terms and concepts

The micro-analysis will analyse the extracts on a clause by clause basis, looking for shifts in the ideational meaning. These will be regarded as transitive shifts. It will also look for shifts in modal meaning, usually caused either by transitive shifts or other changes in the clause structure such as the clause's Theme/Rheme structure which indicates emphasis.

The basic clause structure is regarded as consisting of a participant/process/participant and/or a circumstantial element. If there is a shift in any one of these elements, its implications will be considered in the broader context of the study.

Lastly the analysis will look at omissions or additions to the text, not only with reference to how they affect the text, but

also with reference to why they occur. The analysis will also look at the punctuation of the texts in order to detect any shifts which would affect interpretation.

These then are the basic concepts and terms which will be applied in the micro-analysis.

The political themes in the text

The passages to be analyzed have been chosen because of their thematic correspondence to the issue which forms the focus of this study, which is the issue of the political element in Breytenbach's work and its treatment in translation. The political elements in *A Season in Paradise* have, for the purposes of this study, been broadly divided into four general themes. 'Broadly' and 'general' because they are all inter-connected and linked, but in order to facilitate comment on these passages, they will be treated separately. The four themes are basically as follows:

- (i) art is secondary to the living conditions of people i.e. social issues are more important than art.
- (ii) white Afrikaans writers should be more active in exposing social injustices and working towards social reform, especially in the context of the Apartheid system.
- (iii) cultural tolerance, political negotiation based on an awareness of the equal rights and freedom for the other racial\cultural groups in South Africa.
- (iv) the moral and material corruptness of the Apartheid system

and of those who enforce it, or contribute to its continued existence, e.g. by doing nothing.

Breytenbach's political views were eclectic and individual, being informed by sources such as the philosophy of Zen Buddhism (Breytenbach 1985:13) and his involvement with the ANC (Lazarus 1985:160), among other things (Lazarus 1985). Breytenbach's politics can be said to consist of a recognition of every man's basic right to respect and human dignity. His philosophy was one of, and he argued for, tolerance of difference, for equal treatment of all men, for freedom of expression and for a more non-racist and just political system which treated its population with fairness (Breytenbach 1985:151-160). He was aware of how the Apartheid system worked to deny black people basic rights and recognition of their humanity. His own experiences had sensitized him to how these people were oppressed. He identified with them as fellow human beings and as a fellow oppressed person (demonstrated by his 'exile' status) and his work reflected this experience and this attitude of non-racialism. He was also sensitive to class issues and he was very aware of how a Capitalist-Apartheid South African government system and ideology worked to oppress and exploit the majority of the South African population.

Breytenbach's ideological position prompted him to be severely critical of this system and anyone who tolerated it or who was apathetic to its consequences. The first extract to be analyzed will substantiate my description of Breytenbach's political views

and it will also demonstrate his main argument, based on his ideological position, that one should actively work for social change, especially in one's chosen vocation which in his case was that of being a writer. Chapter 2 argues that his views were not necessarily shared by the larger literary public (or the South African government, for that matter), and more specifically, his views may not even have been shared by the translator and her mentor.

- (1) Art is secondary to the living conditions of people i.e. social issues are more important than art.

The primary argument reflected in this extract is Breytenbach's view that people and their social conditions are more important than art - and that art should serve only as a vehicle for the improvement of humanity.

I have quoted both the TT and the ST in order to demonstrate the kinds of shift which become apparent in the context of the main argument in Chapter 2. I have also highlighted in bold the primary argument in the extract but the analysis, though focusing on the bold sections, will deal with the whole extract.

Source text

'n Gemeenskap sonder 'n gevoel vir geskiedenis, sonder die stabiliteit van tradisie; die mens met 'n a-historiese identiteit wat net leef vir die onmiddellikheid van die huidige moment - as bogaande menslikheid moontlik is dan beteken dit dat ons vanaand hier die dood van die geheue vier, en erger, dié van alle hoop. Dit hang van ons af. Ek het gesê alle praat is politiek. Net so is alle stryd, myns insiens oplos 'n klassestryd. En daar is nie 'kultuur' nie; daar is klassekultuur.

Soos Pasolini dit gestel het: "wanneer jy die sosiale implikasies van 'n kunswerk ontken, dan sluit jy jouself op in 'n romantiese idealistiese gestig wat ons nie meer interesseer nie en die selfs nutteloos om so 'n houding te oorweeg óf te vernietig. Net so nutteloos as wat dit is om vir dooies kwaad te wees."

En Roman Jakobson: "In die taal bestaan geen private eiendom nie. Iedere kunswerk, wanneer dit in kontak met die publiek kom, word sosiaal."

Ek hou nie van die terme 'kunswerk' of 'kuns' nie. Toe gedigte maak 'n 'digkuns' geword het is sy tande getrek. Dit het 'n estetiese ding geword wat net na homself of na ander literatuur verwys; ons sit dit op 'n rakkie tussen veilige omslae neer, waar dit nie kan byt nie, nou is dit kos vir akkedisie en die akkademici; dis nie meer 'n bedreiging vir die bestaande orde, 'n werktuig of 'n wapen nie.

Ek wil saam met Godard getuig: "Die burgerlike stelsel vervaardig kuns wat 'n bourgeois-filosofie en waardes propageer: onbetrokkenheid, politieke onkunde en passiwiteit . . . Vandag se wette wil hê dat ons net advertensies op die mure skryf en nie poësie nie. Maar ek glo dat ons poësie kortkom en dit moet groei uit 'n sosiale praktyk!"

Om te skryf is om te kommunikeer, om saam te eet, om gemeenskap te hê, 'n nagmaal, ons almal se bloed, ons almal se vleis. Ons is mense, ons skryf vir mense óór mense, en daarom oor verhoudings tussen mense. Ons eerste dimensie is die mens - in sy sendersheid en in sy andersheid, in mensheid. Waar daar iets is wat uitdrukking soek, sal daar die nodige verruiming in die taal kom om uitdrukking aan daardie iets te gee. En omgekeer, 'n taal, 'n kanaal, sal die gedagtes oproep wat hy kan dra. So is die dialek tussen begrip en taal. Waar daardie kanale bestaan - ons waterfiskale, die sensors, ten opyt - sal die water vroeër of later vloei. Ons het werk om te doen.

Wat my betref - ek wil probeer skryf vir hiër, vir nou. Ek wil in my werk so na moontlik probeer kom aan die verbygaande - nie die ewige nie; dié was altyd al daar. En die ewige sê niks. Dis die verbygaande wat seermaak, die plaaslike.

Ek dink dat ons deur kennis te neem van natuur van die stryd waarby ons betrek word en waarin ons 'n aandeel het, deur daardie stryd duideliker te maak - en meer nog: deur stelling te neem gebaseer op hierdie kennis, verruim ons ons menslikheid en ons taal.

Target text

295 A society without a feeling for history, without the
stability of tradition; the human being with ahistorical identity who
lives only for the immediacy of the present moment -- if the above is
humanly possible, it means that we are here this evening to celebrate
300 the death of the memory, and worse still, that of all hope. It depends on
us. I have said all talk is politics. Similarly, in the final analysis, all
struggle is, in my opinion, a class-struggle. And there is no
"culture"; there is class-culture.

As Pasolini put it: "In denying the social implications of a work
of art, you lock yourself up in a romantic idealistic asylum which no
305 longer interests us, and it is futile either to consider or destroy such an
attitude. As futile as being angry with the dead."

And Roman Jakobson: "In language there is no private
property. Upon contact with the public, each work of art becomes
social."

310 I do not like the terms "work of art" or "art." When making
poems became the art of poetry, it lost its teeth. It became an
aesthetic thing referring to itself alone or to other literature; we place
it on a shelf between safe covers where it cannot bite, now it is food for
lizards and academics; it is threat no longer to the status quo, a tool
315 or weapon no more.

In the words of Godard I submit: "The bourgeois system
manufactures art which propagates a bourgeois ideology and values:
detachment, political ignorance, and passivity. . . . Today's laws want
us to write only advertisements on the walls and not poetry. But
320 I believe that we are short of poetry, and it must grow out of a social
practice!"

To write is to communicate, to eat together, to have inter-
course, a communion, all of our blood, all of our flesh. We are men,
writing for men about men, and therefore about relationships
325 between men. Our first dimension is man -- in his sameness and in
his otherness, in his humanness. Where there is something seeking
expression, the language will expand where necessary to give
expression to that something. And vice versa, a language, a channel,
will evoke the thoughts it can transmit. Such are the dialectics
330 between concept and language. Sooner or later the waters will flow
where those channels exist -- in spite of our water bailiffs, the
censors.

As for myself -- I want to try to write for *here*, for *now*.
I want to come as close as I can in my work to the temporal --
335 not the infinite; that has always been around. And infinity says
nothing. What hurts is the ephemeral, the local.

I think that by taking cognizance of the nature of the struggle
we are involved in and share, by making that struggle clearer -- and
even more: by taking a stand based on this knowledge -- we expand
340 our humanity and our language.

In the ST (l 332) the author places 'digkúns' in inverted commas and also an accent-sign on the word "kúns". This is a clear linguistic indication of the author's questioning and critical tone and attitude toward these concepts of 'digkúns' and especially "kúns". In the TT these punctuation signs are omitted and so a great modal shift occurs because the author's scepticism and his questioning of these concepts is entirely lost. The translated concept "art of poetry" (TT, l 311) now reads as fact, as something immutable, (when it should have looked like this 'art of poetry'). This is clearly more in line with the translator's reading of literature than with the author's. The author's critical and emphatically questioning perspective is further watered down in the TT when a comma (l 336, ST) is omitted (l 312, TT) resulting in the semantic emphasis which is placed on the clause in the ST being lost in the TT "where it cannot bite" (TT, l 312).

In line 319 of the TT the translator has translated "kortkom" (l 343, ST) as "short of poetry". Kortkom in fact means lacking, wanting or falls short. This transitive shift effectively neutralises the critical aspect of the sentence and the meaning and the focus now falls on 'more poetry' rather than 'more political poetry'.

The author's intention is, after all, "to write for the here and now." (l 333, TT)

In the last line of the TT extract it can be seen how punctuation is added to shift the meaning of the ST. In line 338 another

dash, not present in the ST is added. This places "- and even more: by taking a stand based on this knowledge -" (l 338) in parenthesis. The TT clause now reads, "by making that struggle clearer we expand our humanity and our language", whereas the ST reads, "en meer nog: deur stelling te neem gebaseer op hierdie kennis, verruim ons ons menslikheid en ons taal" (ll 362,3,4) The TT's meaning thus argues for, or emphasises, a less involved approach - it focuses on "making the struggle clearer" rather than "taking a stand", which is what the ST does.

A secondary theme in the extract is the author's derisive and scornful attitude towards anyone or any group of people who are apathetic or supportive (even if only by their inaction) of the Apartheid system. The extent of the author's derision and criticism of this group of people, especially the writers and academics who regard 'art' as primarily an aesthetic thing, becomes clear when one considers the clause: "nou is dit kos vir akkedisse en die akkademici, ..." (l 337)

The akka in akkademici not only strengthens the connection between the "akkademici" and "akkedisse" through alliteration, it also has negative connotations, connotations of something disgusting and vile, something shitty. It is an expression often used by mothers when they are disgusted by something their babies have put in their mouths - it is in fact a corruption of, and it rhymes with kakka; the allusion is therefore obvious. By changing the spelling Breytenbach clearly signifies his opinion of academics, especially those who are politically apathetic. In the

TT, a clear transitive shift takes place when this image and its connotations is lost because "akkademici" is simply translated as "academics". Translating 'akka' into English is fairly easy, one could simply say crapademics. The shift is therefore a non-compulsory shift, and is not occasioned by the fact that the TT language does not have the resources with which to reflect the ST meaning.

Breytenbach not only criticises, he also advocates action. He is trying through his work to change opinions and spur his fellow writers on. This is a natural result of his particular view, which has as its goal social change for the better. It appears as if this element of his work also met with some resistance from the translator. In line 335 of the ST Breytenbach ends the paragraph with the sentence "Ons het werk om te doen." This has been omitted from the TT (l 331). Another omission which affects the cohesiveness of the text negatively is that of the word "an" (l 296). The ST reads "'n a-historiese identiteit" (l 317) in contrast with the target text's "with ahistorical identity". The reader of the target text is more likely to read the line as missing a space than to detect the missing word. The meaning has thus become fudgy or ambiguous.

That the translator appears to resist Breytenbach's political and ideological stance is further demonstrated by an examination of the emphasis the author puts on certain words in order to emphasise his feelings and to make his intentions about certain statements clearer. Throughout the source text, accent signs have

been added to specific words which do not normally carry these signs. They have thus clearly been added for the purpose of emphasising and highlighting what the speaker is saying and as such makes an important contribution to the overall impression and understanding of the passage. An examination of the TT shows that the translator in the most cases ignored these accent signs. I would argue that she was aware of the purpose of the accent signs but chose to ignore them in view of the fact that the passage was not extremely noteworthy in terms of her conception of the literary value of the text.

That the translator was aware of the purpose of the accent signs is demonstrated by a comparison of the words "hiár en nóú" (l 356, ST) with the TT's *here* and *now* which have been italicised. In this case the translator clearly added the emphasis which the ST places on these words.

The following words did not, however, receive similar treatment : (l 320), *opláás* (l 322), *óf* (l 327), *digkúns* (l 333), *geméenskap* (l 346), *óór* (l 347), *dié* (l 358). This affected the modal meaning present in the text to a large extent, because the speaker's emphasis on these words was not brought across in translation. This particular shift and its implications will be commented on in later passages.

Another element of the 'political commentary' which is present in the text is Breytenbach's non-racist attitude. He argues for tolerance of difference and for a perspective which sees and treats all people as equal (ST, 345-349). Though not the main

theme in this extract it is an element which is nevertheless present.

The above extract clearly shows the author's negation of a view of literature which argues for aestheticism and it introduces us to several of the themes in other sections of his writing in which he criticizes writers who regard themselves as above this struggle, who merely use social circumstances as material to turn into 'art': what André Brink calls 'the power of the writer to make life more bearable' (Brink 1985:118).

(ii) White Afrikaans writers should be more active in exposing social injustices and working towards social reform, especially in the context of the Apartheid system.

In this section there are three extracts which will be analyzed. The third extract is the one which most clearly substantiates this section's heading. The first two extracts, however, are directly linked, thematically, to the third extract and serve here as an introduction to the main theme (heading) of this section.

In the following extract Breytenbach introduces the argument that white South African writers (especially the Afrikaans writers) are not involved enough in social issues. They are talking too much and they are merely paying lip service to the concepts of equality and freedom instead of taking an active stand to enact change. This statement is substantiated by the opening line of

the following extract. Breytenbach says they are preaching (ST, 1 2 - "preekbeurt"), they don't appear to be doing (ST, 11 10, 11 - "nou nie dat daar ooit 'n opstand was nie").

SOURCE TEXT

'n Blik van Buite

Dit wil lyk asof elkeen van ons hierdie week 'n spreekbeurt, of
liewer 'n preekbeurt moet waarneem. Myns wil 'n lykrede wees.
'n Baie ekstremistiese lykrede - u moet my maar verskoon. Maar
die dood maak my die hel in. Veral wanneer hierdie jong
5 Sestigerlyk plek-plek nog warm is. U moet my dus oorsien
indien daar te veel gevoel op die lappe, of op die papier kom.
Gevoel is altyd orig; ken nie sy grense nie. U het tog seker nie
gekom om 'n koel analise van my te kry nie...

Andr  Brink het nou die aand laat deurskemer dat daar 'n
10 heropstand kan wees van ons Lazarusse, nou nie dat daar ooit 'n
opstand was nie. Ek wonder. Dit klink somber, n  - al hierdie
verwysings na 'n bont begrafnis. Ek wil juis vanaand vra of ons
nog 'n bietjie leef, of is ons heeltemal uitgevrek deur ons
kleinburgerskap? Ek bedoel, sit ons so vas aan ons
15 huurkoop lewens - daardie lewe wat ons levenslank sal moet
afbetaal - dat ons die versekeraar se toestemming moet vra vir
elke bruuske asenteug en wind gelaat? Is ons dan tot die dood
toe vir die lewe bang?

TARGET TEXT

A View from Outside

It seems that each of us is to have a turn to speak, or rather to preach this
week. Mine will be a funeral oration - a very extremistic funeral
oration - you will simply have to bear with me. But death makes me
fighting mad. Particularly when the corpse of this young writer from
5 the Sixties is not completely cold yet. Consequently you will have to
make allowances if an excess of emotion is brought out into the open, or
onto the paper. Emotion is always superfluous and intrusive; does not
recognise its limitations. Surely you weren't expecting to get a cold
analysis from me . . .

10 Andr  Brink intimated the other evening that there might be a
resurrection of us Lazaruses. I wonder. It sounds somber, doesn't it
- all these references to a motley many-colored funeral. As a matter
of fact, one of the things I specifically want to ask this evening is
whether there is still some life left in us, or are we totally
15 mummified as a result of our petty bourgeoisie mentality? I mean, are
we so bogged down in our hire-purchase-lives - that life we'll be
paying off for life - that we have to get permission from the insurer
for every brusque breath or wind passed? Are we scared to death,
then, of life?

The title and the content of the extract shows that Breytenbach
is very aware that his perspective will be different to the
perspectives of writers who have stayed in the country and who

have allowed themselves to be drawn into the Apartheid government's appropriation of Afrikaner writing in order to promote Afrikaner culture under the guise of promoting literature (Coetzee 1990:34); literature which did not enter the political arena or concern itself too critically with the social effects of the political system of the time.

This extract forewarns the reader that Breytenbach will not be neutral and that he will not allow himself to remain distanced from the South African society and the dilemma of the writer's responsibility within this community. He asserts that he will be extremist, emotional and angry and that he will not be silent.

When a comparison is made between the TT and the ST, several shifts come to light. In line 2 of the ST the author says that his talk will be "'n lykrede. 'n Baie extremistiese lykrede - " He uses two separate sentences to emphasise that it is a "lykrede" and that it is "Baie ekstremisties". The two sentences with the repetition of their two separate theme/rheme structures achieve a modal intensity not found in the translation. The TT has turned these two sentences into one sentence. It puts " - a very extremistic funeral oration " into parenthesis (TT, 12,3). This de-emphasises the fact that the oration will be extremistic because in the ST this was foregrounded, it was a sentence on its own, with "'n Baie ekstremistiese lykrede" being the theme and the apology being the Rheme. The TT however now creates the impression that the fact that the oration will be extremistic, is an afterthought. This changing of the punctuation therefore

altered the clause structure of the TT, creating a significant modal shift by lessening or downplaying the emotiveness of the ST as well as the ST's references to the emotiveness which will appear in the rest of the text.

In 1 4 of the ST a colloquialism (or slang word) was translated into its approximate meaning in English. The translator has however shifted the language level in the ST when she translated "de hel in" with "fighting mad" (TT, 1 4). The TT has now shifted the language level of the ST from colloquial Afrikaans to standard English and no effort was made to compensate for the loss of the force/intensity/effect which occurred. The ST's audience would most certainly have been jolted to attention by the Afrikaans colloquialism, but this effect is lost in the TT.

The very next line (1 5) shows a transitive shift when "plek-plek nog warm" is translated as "not yet cold" (1 5, TT). The phrase "plek-plek nog warm" translated literally, becomes still warm in places. It is a positive statement with the emphasis on warmth, energy, life and connotations of hope and revival. However, these connotations and their positive effects are lost in the TT, and so a transitive and modal shift is effected. These shifts become even more meaningful when it is understood that 'death' is here alluding to an Afrikaans writer who is attempting to establish or argue for the legitimacy of Afrikaans as a language capable of representing all the peoples of South Africa who speak it. The author is also alluding to other Sestigers who drew heavily on European and American traditions in order to improve the

'literary quality' and status Afrikaans, but only within the confines or context of the Afrikaner culture and tradition. Breytenbach is predicting that Afrikaans will die if it continues to be unrepresentative of all the different cultures and remains exclusive. He is also alluding to the fact that Afrikaans writers are losing touch with or simply closing their eyes to the political realities of the country by adopting an objective, distanced approach.

Alhoewel die Sestigers vernuwend, waaghalsig, ikonoklasties en rebels was, kon hulle hulle nie distansieer van die wit, oppressiewe, bourgeois-kultuur nie - k. a. l. w. e. Breytenbach, wat die land verlaat het in 1960. Dit sou slegs 'n handjievol skrywers van die laat sewentiger- en tagtigerjare wees wat kon wegbreek en skryf na 'n ander kultuur. (Coetzee 1990:34)

This conclusion by Coetzee stems from the fact that although the Sestigers protested heavily against the government's censorship laws they eventually accepted it on condition that they had a say in which persons were chosen to sit on the Publications Board.

Die vrees dat 'n werk van literêre meriete verbied kon word, het Afrikaanse skrywers, , gedwing tot 'n fatale kompromie met sensuur Op hierdie wyse het hulle deel geword van die staatsapparaat. Selfs vandag vind die gevestigde Afrikaner dit moeilik om 'n radikale opponent van die regime te wees, 'n feit wat geïllustreer word deur hulle geredelike aanvaarding van die Hertzogprys, of deurdat die meeste van hulle skryfwerk uitgegee word deur staats-ondersteunde uitgewers (Tafelberg, Persko, Haum) - of deur hul deelname aan die resensiebedryf in pro-Nationalistiese koerante en tydskrifte (*Beeld*, *Die Burger*, *Insig*), en vurig-kapitalistiese glansblaaie (*De Kat*). (Coetzee 1990:34)

Later in the paragraph (ST, 1 7) there is another transitive shift when Breytenbach talks about emotion. "Gevoel is altyd orig, ken nie sy grense nie." Breytenbach states this in a matter

of fact way and is not at all apologetic about what he wants to say; he is merely asking his readership to "make allowances" (TT 1 5,6). "U moet my dus oorsien" (ST, 1 5).

The translator in translating "orig" as "intrusive" (referring to something/somebody forcing its/him/her way into places where it/s/he may not be wanted added the word "superfluous". This transitive addition effects an entirely different reading of what Breytenbach is saying. It now appears as if Breytenbach is apologetic for the "superfluous" amount of emotion present in the extract. This addition then has Breytenbach saying that emotion is always unnecessary and intrusive whereas in the ST he simply says "emotion is always intrusive" (my translation). He is not saying that it is unnecessary or that it is necessarily unwanted.

The translator also effected a transitive shift of the circumstance element of the clause in ST, 1 8 when "koel" was translated as "cold" (TT, 1 9). The equivalent of koel in English is cool and cold in Afrikaans is koud. Although the meanings are very close to each other they are not equivalent transitively. Koel implies neutrality, indifference and being unaffected. Cold implies antagonism. Both terms do to a certain extent mean objective though to different degrees and the translation of "koel" into "cold" can be classified as a shift because an adequate word does exist in the target language. This shift then probably occurred because the translator felt that it was not too important to be faithful to the ST. This subtle but important shift may therefore be another indication that the translator's

conception about what makes a text literary may have influenced her reading of this extract, and the result of was that she did not translate the text as accurately as she could have. This resulted in subtle shifts in meaning.

In the first sentence of the second paragraph there is an omission in the TT of a whole clause in the ST. This is the line "nou nie dat daar ooit 'n opstand was nie." (ST 1 10) This omission is puzzling as it is easily translatable. My translation would read - not that there ever was an uprising. This line is clearly very ironic and critical of attempts made by the Sestigers to break from the Afrikaner culture and value system, and to write for change, to oppose racism and oppression. This line is almost scornful and its tone of derision is clear.

Breytenbach continues:

(ST)

115 Met ander woorde hierdie simposium gaan vir my vanaf die
openingsrede al om die doen en late van 'n aantal
jongerige skrywers wat skryf in die taal van die stam aan
bewind, die magsgroep, die heersers - en wat daarom 'n
besondere verantwoordelikheid dra; wat soos alle Afrikaanse
skrywers 'n bevoorregte alhoewel onbenydenswaardige posisie
beklee in die stam, al is dit dan ook net 'n posisie van bohaai, ...

The "jongerige skrywers" he is refers to here are the Sestigers, a very influential group of writers within the context of Afrikaans literature and literary circles. He includes himself in this group and he is speaking as much to himself as he is to them. This extract also reveals that he does not think too much of the 'vocation' of writing, though he is aware of the responsibility of writers. He is also aware of how Afrikaans

writers are lauded or 'appropriated' by the political system in order to promote Afrikaner culture. This gives these writers a "bevoorregte alhoewel onbenydenswaardige posisie" "in die stam" (1 118,9). He also calls this "posisie" a "posisie van bohaai" because these writers are not really writing for all the communities of South Africa but only for one, the Afrikaner community.

The TT reads as follows :

110

In other words, to me this symposium has been concerned from the very opening address with the acts, and in particular, with the omissions of a number of younger writers writing in the language of the tribe in office, the group in power, the rulers - and who bear a particular responsibility, therefore; who like the Afrikaans writers occupy a privileged if unenviable position in the process, even if only by virtue of the fuss made about them, ...

In this extract two shifts occur, the first of which is a very significant one.

In 1 115:108 the ST's "jongerige skrywers" was translated into "younger writers". This transitive shift is a critical shift in the context of the author's message. As mentioned previously, he is here addressing a group of his peers, the Sestigers, with "jongerige skrywers" referring specifically to this influential group of writers. If the term then becomes "younger writers" instead of youngish writers which is the equivalent of the ST, the meaning shifts to exclude the very writers Breyten is referring to. This is a group Breytenbach is a part of and the content of his message is applicable to him as well. The meaning in the TT is that he is directing a message at an audience from which he is excluded, and by implication, the other Sestigers are

also excluded. The TT therefore has him directing his message at a different audience to the one he is addressing in the ST.

In 1 116:110 the word "daarom" was moved in the TT ("therefore") to the end of the clause. This makes the thematic focus ambiguous because the reader is not sure whether "therefore" is referring to the clause preceding it or to the clause following it, whereas in the ST the thematic focus is unambiguous and clear.

In a continuation of this theme, i.e. his attack on Afrikaans writers, the following extract is relevant.

SOURCE TEXT

Die titel van my gesels is 'n Elik van Buite. Die versoeking is daar om te sê: dis net van buite af dat 'n mens kan hoor hoe 'n geraas 'n leë blik maak. Hart Crane gebruik in een van sy gedigte 'n mooi beeld wanneer hy verwys na iemand - seker
70 maar 'n onbekeerbare japie soos ek - wat 'n blik met die dekselkant teen sy oog hou om daarvoor in die plaaslike duisternis af na die maan bô hom te kyk.

Ek is bly ek hoef nie te praat van 'n blik van bo nie. Daar is weinig skepsels wat vir my meer laakbaar is as die elitisme -
75 dit wat wil dink in terme van 'n klein groepie begenadigdes - hulle wat die 'skrywerskap' of die 'digterskap' op hulle het soos 'n heilige tong, hulle wat so af en toe afduik in die wriemelende warm volk - vir 'materiaal' - om dan weer op te kom boontoe, grot toe vir vars asem. Hulle hande val naderhand af van die skoonheid!

80 'n Blik van onder, met die Suidoostewind op straat, sou sekerlik interessant kon wees, 'n blik van binne vir my, helaas, nie meer moontlik nie. Daarom wil ek om daardie blik loop en probeer sê hoe ek hierdie titel interpreteer: 'n poging om aan te dui hoe die Sestig-nageboorte - ons eie Frankenstein - van buite
85 af lyk; 'n poging om dit te plaas teen die agtergrond van Suid Afrika en die Suid-Afrikaanse kulture waarvan ons s'n maar net 'n klein, 'n piepklein onderdeeljie is. Daardie agtergronds doek, sou u seker met my saamstem, is een van teenstrydige kulturele strominge, van politieke stank, van sosiale
90 onrus, van diskriminasie en onrus en sensuur. Kortom, van 'n gistende kookpot. Maar ook dié van stryd.

Wanneer ek vanaand praat van 'ons', dan is dit as witterige of off-white Suid-Afrikaner teenoor sy soortgelykes - op enkele
aanvaarde en nie-verteenwoordigende uitsonderings na. Wat
95 bestaan in hierdie land is gepleeg in ons - in my - naam, in ons in my - taal. Hoewel ek dus niemand se afgevaardigde is nie behalwe my eie en dié van my vlooië, wil ek en kan ek my nie distansieer van hierdie gemors nie.

100 Ek is oortuig daarvan dat die redding van hierdie land, indien so 'n evangelistiese woord geoorloof is, byna uitsluitlik in die hande lê van my swart en bruin landgenote. Sô het die naat verskuif en ons is nou die halfnaatjies. As groep het ons ons kans gehad en al babbelende het ons dit verby laat gaan - as't ware met martinis in die hand terwyl ons uitkyk oor die weemoedige

105 sonsondergang oor die Karoo, op die uitkyk vir die onsterflike ...
 Nou kan slegs hulle ons gemeenskaplike lot verbeter deur éers
 hulself te bevry. En net soos ek die Swartman wat sy mense se
 lot probeer verbeter eerbiedig, net so, glo ek, sal die Swartman
 my net respekteer tot die mate wat ek bereid is om te werk vir
 110 die transformasie van my eie gemeenskap - en nie as ek vir hom
 probeer voorsé wat hy behoort te doen nie.

TARGET TEXT

65 My talk is entitled *A View from Outside*. In one of his poems Hart
 Crane employs a striking metaphor when he refers to someone -
 probably an impervious simpleton like myself - looking down into a
 tin can trying to discover the image of the moon above him.

70 I'm glad I don't have to speak about a view from above. There
 are few phenomena I find more loathsome than the elitism of those
 who think in terms of a small privileged group - those who regard
 their vocation as writers and poets as sacred, and who daign
 occasionally to plunge into the warm crawling masses - in search of
 "material" - to surface again in the cave, for fresh air. The purity of
 75 their whiteness shines like leprosy.

A view from below, with the southeaster about, could certainly
 prove interesting; a view from inside, alas, no longer possible for me.
 Therefore I want to walk around that view and try and say how I
 interpret this title: and attempt to indicate what the afterbirth of the
 80 Sixties - our own private Frankenstein - looks like from the
 outside; an attempt at placing it against the background of South
 Africa and the South African cultures of which ours is but a tiny
 component. That backdrop, you would probably agree is one of
 conflicting cultural currents of political stench, of social unrest, of
 85 discrimination and detention, and censorship. In short of a
 fermenting cauldron. But also one of conflict.

When I speak of "us" this evening, it is as a whitish or off-white
 South African to others of the same kind - with a few notable and
 non-representative exceptions. What exists in this country has been
 90 perpetrated in our - in my - name, in our - in my - language.
 Although, therefore, I am no one's delegate but my own and that of
 my fleas, I can not and will not dissociate myself from this mess.

I am convinced that the salvation of this country, if such an
 evangelistic word is permissible, is almost exclusively in the hands of
 95 my black and brown fellow countrymen. Thus has the line of division
 shifted and have we become the bastard race. As a group we have had
 our chance, and babbling away we allowed it to pass - clutching
 martinis, as it were, and gazing all the while upon the melancholy
 sunset over the Karoo, on the look-out for immortality now
 100 they alone can improve our common lot by first liberating
 themselves. And just as I respect the black man trying to improve the
 dispensation of his own people, just so, I believe, will the black man
 respect me only to the extent that I am prepared to work for the
 transformation of my own community - and not if I attempt to tell
 105 him what he ought to do.

What becomes almost immediately apparent in the translation is a measure of sensitivity shown by the translator towards the criticism of the author. Several shifts occur which demonstrate this.

Right at the very beginning of this extract this sensitivity towards Breytenbach's criticism and arguments become apparent when a complete line is omitted from the TT. This sentence seems to me to be of crucial importance to the passage because it is part of the author's explanation and justification of the title of this section of the ST. The line "Die versoeking is daar om te sê: dis net van buite af dat 'n mens kan hoor hoe 'n geraas 'n leë blik maak" (ST, 1 67), translated reads, The temptation is there to say : it is only from the outside that one can hear how much noise an empty vessel makes. This is a clear reference to Breytenbach's derisive view of the lip service paid by white South African writers to the principles of freedom and equality. The fact that this line has been omitted from the translation clearly shows that his words have struck a nerve. The omission affects the cohesiveness of the whole text because the author plays on the word "blik" in the ST, using it in all its meanings of view, vessel, tin and can. The TT therefore loses much of the original meaning and sarcasm evident in the ST.

In the next paragraph there is both a transitive shift and a modal shift. This shift occurs when Breytenbach starts to criticise the South African writers more overtly. In the ST the sub-ordinate clause " - dit wat wil dink in terme van 'n klein

groepje begenadigdes - " does not appear in the TT. In the ST (1 70) this clause has been made a part of the main clause. This changes the goal of the clause "die elitisme - " (in English its equivalent is simply 'elitism') in the ST to " the elitism of those ... ". The objectifying and distancing of the concept 'elitism' by the word "dit" in the ST, is lost in the TT, where elitism has become an adjective of "those", which has then become the goal of that clause. In the ST "die elitisme " is the goal.

There is thus also a modal shift because a great degree of the writer's critical tone and disapproval towards both the concept and those who subscribe to it, is lost during this shift.

This shift in meaning is compounded in the rest of the sentence (1 76 :72) when the sceptical, questioning tone of the ST is lost due to the omission of the inverted commas on the words "skrywerskap" and "digterskap" in the TT.

Similarly when in the TT (1 74) the adverb "boontoe" (ST, 1 78) is omitted, it results in a loss of emphasis on the process of resurfacing to the top, which the ST achieves. This focus is further downplayed when the phrase ",grot toe," (1 79), which stands on its own in the ST, does not receive the same treatment in the TT.

The last sentence of this paragraph (ST, 1 79 : TT, 1 75,76) clearly shows a complete transitive shift from the original. Halliday's divisions of the clause into the categories of

Actor/Carrier, Process and Circumstance/Attribute for the purposes of comparison are very useful here.

CARRIER / PROCESS / ATTRIBUTE

ST - "Hulle hande / val naderhand af / van die skoonheid!"

TT - "The purity of their whiteness / shines / like leprosy."

Comparing these two sentences in this way shows how very different they are to each other. They are not equivalent in any way. It is obvious that the information supplied by these two sentences are very different and that the original ideational meaning of uselessness is lost. The modal tone of extreme irony and amusement has also shifted to something more harsh and critical in the TT because of the sharp difference between the images being referred to. The exclamation mark is omitted in the TT and this also shows a shift in emphasis (attitude).

Another example of change can be seen when later in the speech (87:82) the phrase "'r. klein, 'n piepklein onderdeeltjie" in the ST becomes "a tiny component" in the TT. This is a transitive and modal shift. Ideationally "component" is not the equivalent of "onderdeeltjie", and the modal shift occurs when the intensification of the diminutive "klein" is omitted in the TT.

An omission of a comma in the next paragraph (l 90:84) changes much of the meaning in the TT, giving a very misleading image of what the author is saying. What should have read "That backdrop is one of conflicting cultural currents, (that backdrop is one) of political stench, (that backdrop is one) of

social unrest, (that backdrop is one) of ..." now reads "That backdrop is one of conflicting cultural currents of political stench, (... conflicting cultural currents) of social unrest, (... conflicting cultural currents) of ...".

In the ST, 1 93 the translator interprets *stryd* as *conflict* (TT, 1 85), even though the author has already used several synonyms for *conflict* earlier in the extract (*teenstrydig*, *onrus*). By using *stryd* in a separate, contrasting clause (ST, 193) it is clear that he is referring to *stryd* as *struggle*. Elsewhere in the text the translator has interpreted *stryd* to mean *struggle* (Appendix 3, 1 332 : Appendix 4, 1 300). This reveals an inconsistency in the translator's interpretation. In translation she ignored the accent/signs present in the ST clause (1 93) and so the author's positive contrast of *struggle* against the odds was lost because of a shift in the transitive elements of the process (*struggle* became *conflict*).

In the line 98 : 92 there is a thematic shift in the TT, where "cannot" is emphasised instead of "will not", which has thematic status in the ST.

A transitive shift occurs in 1 106 due to different images occurring as participants in the participant/process/participant structure. An adjective, "die onsterfluke" has been translated into the noun, "immortality". This shift changes an incomplete sentence in the ST to a complete sentence in the TT. The meaning which was open-ended in the ST is completely changed in the TT.

In l 108 a thematic shift occurred when the adverb "net" ("only" l 103) was semantically shifted to modify a different part of the sentence. The emphasis is thus placed on a different part of the sentence in the TT. At this point the number of shifts become disconcerting. It clearly appears as if the translator is not paying too close attention to exactly what is being said, or implied in the ST.

The other thematic element which also becomes clear in the last part of this extract is Breytenbach's awareness of other South African cultural groups, his empathy for them and the fact that he very emphatically identifies with their struggle for freedom. It is this drive toward action, this attitude of doing something concrete in support of that struggle, which he wants to convey to his fellow writers. This passage clearly reflects his distress at their apathy and he argues that by not actively working toward change they are contributing to the apartheid situation, and are thus also to be held responsible.

(iii) Cultural tolerance, political negotiation based on an awareness of the equal rights and freedom for the other racial/cultural groups in South Africa

The following extract will be micro-analysed in this section.

SOURCE TEXT

- 250 Ek wil beweer dat ons literatuur, hoe slim ook soms
grotendeels 'n produk van ons verstarring en ons vervreemding
is en dat dit, gesien die kader waarbinne dit ontstaan, nie anders
kan wees nie.
- 255 Hét ons alternatiewe? Is ons as skrywers dan net hierdie wit
establishment se skokbrekers, sy waghonde?
- Die dag gaan aanbreek vanneer ons, hierdie huidige geslag,
gehaat gaan word deur ons afstammelinge omdat ons hulle
geboortereg verkansel het, in die myne gesteek het. Omdat
260 hulle sal moet oorleef onder die juk van vervreemding wat ons nou
besig is om vir hulle te skep. Omdat daar deur ons toedoen 'n
regmatige geboortereg ontsê word aan ons medeburgers, hier,
vandag. Noem dit die sondes van die voorvaders ... Noem dit
karma as u dit so verkies. Dis all sy 'n same side.
- 265 'n Jong meisie, een van dié wat reeds aan ons hoërskole
bearbei word, geskôl word in die gepaardgaande
haat, skryf hierdie verskriklike ding enkele dae gelede in 'n brief
gerig aan die Burger. "Ons het Apartheid gesaai en ons sal 'n
witmansland maal." Wat 'n tragiese blindheid! Dis waar, ons hét
270 Apartheid gesaai of laat saai, ja, en daar kom vrees op, en
wanhoop, afstomping, skynheiligheid, vervlakking, verskrikking,
perversies, onverdraagsaamheid. En bloed.
- Ons is reëds binne daardie situasie, hier, nou. Wéét ons dit?
Ons erf ons eie sonde. Die Swartman wil al hoe minder met ons
te doen hê, hy pleit nie meer vir sy waardigheid soos 'n
275 'verantwoordelike' bekeerde nie, hy vat dit sommer sonder 'n by
your leave, hy soek bondgenote en wapens. Hoe op aarde het
dit so lank geduur? Hoekom nou eers? Is daar enigiemand wat
glo dat hierdie proses van bewuswording ooit weer stopgesit
kan word? Hoe lank het ons die juk van Britse imperialisme verdra,
280 en wat het ons toe gedoen? Of het hulle minder rede? Is hulle
minder mens? Dink ons dat daar genoeg tyd gekoop kan
word, iewers in die buiteland? Tyd om wat mee te doen? Die
land nog verder te versnipper?
- 285 En in hierdie nag wat ons nou betree, sal die vure van
nasionalismes aangeblaas word, nog helderder en meer
verwoestend opvlam. Daar sal gesê word dat dit 'ons' of 'hulle'
is - sonder dat ons weet wie ons is of sonder dat ons hulle ken.
Daardie kant wat ons sal moet kies, gaan dit 'n wetende keuse
wees, of 'n desperate stamkeuse? Sal ons selfs 'n keuse hê?
290 Daar gaan verwag word dat iets verdedig word. Wat? 'n Westerse
beskawing? Watter Westerse beskawing, en wie s'n? Die
alleenreg tot magsbesluite van die Witman? Die wit vel? Net die
dood se vel is vlekkeloos wit. Afrikaans? Wie se Afrikaans?
- 295 Dis hier waar die toekoms van elkeen van ons besleg gaan
word, van gister af al. As ons kop bo die muur wou uitsteek
sou ons sien, met permissie gesê, dat die kameel se rug in sy
moer is.
- 300 Mens wou in 'n wonderwerk kon glo. Mens wou glo dat dit
moontlik kon wees om in hierdie land van en vir mense te skryf
as mense. Maar die gif van rassisme vloei so diep in ons are.
Selfs in ons taal, ons mooi taal, ons wonderlike voertuig. Ons

praat van man en vrou, van seun en dogter. En wanneer hulle nie bleek genoeg is nie? *Kaffer, homot, koelie, houtkop, outa, aia, jong meid, klong, skepsel* - ja, een van ons voorste Sestigers praat in sy jongste werk nog van 'skepsels; tot sy eer moet ek darem seker sê dat hy nie verwys na skepselwyfies of skepselooie nie. Sommige van daardie terme het ons onder die druk van bewuswording laat vaar, maar sal ons ooit die volwaardige, vanselfsprekende mensheid van die 'ander' aanvaar? Nou staan ons by 'n selftevrede *Bantoe* en *Kleurling*. Met hierdie vuilpraat van ander mense bevuil ons onself. Dan word ons taal 'n drektaal. Is dit dan so moeilik om 'n mens aan te spreek soos hy na homself verwys? Wil ons dan dat daar later gesê word - in hierdie land van sonskyn was daar twee soorte *homo sapiens* - die mens, en die Witmens?

TARGET TEXT

I contend that our literature, no matter how clever sometimes, is largely a product of our stagnation and our alienation, and that it cannot be anything else, given the framework within which it originates.

Do we have alternatives? Are we nothing, then as writers, but the shock-absorbers of this white establishment, its watchdogs?

The day will dawn when we, the present generation, will be hated by our descendants because we have bartered their birthright. Because they will be forced to live under the yoke of alienation which we are now engaged in creating for them. Because we are instrumental in denying our fellow citizens their rightful birthright, here, today. Call it the sins of the fathers Call it *karma* if you like. It's all the same.

A young girl, one of the ones already being manipulated in our high schools, trained in fear and the hatred that goes with it, wrote this terrible thing a few days ago in a letter to the *Burger*. "We have sown Apartheid and we will reap a white man's land." What a tragic blindness! It's true, we have sown Apartheid or allowed it to be sown, and yes, fear is germinating, and despair, insensitivity, hypocrisy, superficiality, terror, perversions, intolerance. And blood.

Already we are part of that situation, here, now. Are we aware of that? We inherit our own sins. The black man wants to have less and less to do with us, he no longer pleads for his dignity like a "responsible" convert, he simply takes it without a by-your-leave, he seeks allies and arms. Why on earth has it taken so long? Why only now? Is there anyone who believes that an end can be put to this process of consciousness? How long did we tolerate the yoke of the British imperialism, and what did we do then? Or have they less reason? Are they less human? Do we think sufficient time can still be bought, somewhere abroad? Time to do what with? Fragment the country even further?

And in this night we now enter, the fires of nationalism will be fanned, will flare up even brighter and more destructive. It will be said that it is "us" or "them" - without our knowing who "us" is, without our knowing "them". That side which we are going to have to choose, it is going to be a knowing choice, or a desperate tribal choice? Will we even have a choice? The expectation will be that something will be defended. What? A Western civilization? What Western civilization, and whose? The white man's sole right to decision-making? The white skin? Only death's skin is an unblemished white. Afrikaans? Whose Afrikaans?

275 This is where the future of each of us will be settled, since way
back when. If we would only take a peek over the wall, we would see,
if you pardon the expression, that the camel's back is buggered.
One would like to believe in a miracle. One would like to
280 believe that it would be possible to write in this country for and about
people as people. But the poison of racism flows so deeply in our
veins. Even in our language, our beautiful language, our wonderful
vehicle. We speak of man and woman, of boy and girl. And when
these are not pale enough? *Kafir, nigger, coolie, blockhead, "uncle",*
ayah, kwedln, maid, wog, munt — yes, one of our foremost writers
285 from the Sixties still refers to "skepsels" (creatures) in his latest work;
to his credit I suppose I had better add that he does not speak of
"skepsels" -females or "skepsels" -ewes. Some of those terms were
dropped under the pressure of growing consciousness, but will we
ever accept the full and equal, self-evident humanness of the
290 "others"? We stick now to a smug *Bantu* and *Colored*. By defecating
others we defecate ourselves. Then ours becomes a fecal language. Is
it so difficult to address a person by the name he uses when referring
to himself? Do we later want it said then — in this land of sunshine,
there were two species of *homo sapiens* — man, and white man?

In this passage Breytenbach speaks of the white community's
cultural alienation (ST, 1 234). He links this alienation to
nationalism and the fear of unknown cultures and communities.
The basis of this criticism is Breytenbach's opinion that the
other communities in South Africa are people too, that they need
not be feared; there is however also the awareness that if the
white Afrikaner community in South Africa continues to disregard
the other communities, if it continues to oppress these
communities and regard and treat them as less than human, these
communities will stand up and insist on claiming their rightful
place in the South African society.

The ideological base on which these comments are founded lies in
the author's recognition of the humanity of all people
irrespective of race, creed or colour. He is therefore a voice
speaking in support of the oppressed communities of South Africa
and he encourages his audience to make contact with these

communities in order that they may get to know the people that they have alienated themselves from. This statement is supported by the following quote from the extract above.

En in hierdie nag wat ons nou betree, sal die vure van nasionalismes aangeblaas word, nog helderder en meer verwoestend opvlam. Daar sal gesê word dat dit 'ons' of 'hulle' is - sonder dat ons weet wie ons is of sonder dat ons hulle ken. (ST, 11 284-287)

Breytenbach is clearly attacking the fact that language and its labelling function can be misused to create and promote negative and blinkered perceptions. He then tries, to a certain extent, within this passage, to address this phenomena of 'labelling' in order to get his audience to re-examine their views on race (ST, 11 297-315). In translation however his comments are misread and it appears as if the translator is not aware that Breytenbach is offering a meta-comment on language.

In the ST, 11's 286, 287 reads as follows:

Daar sal gesê word dat dit 'ons' of 'hulle' is - sonder dat ons weet wie ons is, sonder dat ons hulle ken.

'Ons' refers to the white South African community and 'hulle' refers to all the other communities. By placing these words in inverted commas, Breytenbach modally and ideationally emulates and highlights the way most white South Africans talk - in fact most cultural groups in South Africa speak this way - when speaking about race relations and racial groups. The world is divided into 'us' and 'them' groups delineated by colour. In the very next half of the sentence, these inverted commas fall

away. This difference can be interpreted in the following way. Breytenbach is no longer speaking about racial groups in the way that they are normally spoken about, with the differences between the groups highlighted ideationally and modally by the inverted comma. He has de-emphasised the group in relation to other groups - the ons\us and made it into a more personal and closer ons\we.

The same modal and ideational shift occurs with the word 'hulle'. The word becomes a more personal less distant hülle, with an accent sign to emphasise this more personal tone even more. The source text is clearly not referring to a 'hulle' to be feared, it is instead a hülle to be curious about, to be discovered. A hülle who are human too.

The translation however reads as follows:

It will be said that it is 'us' or 'them' - without our knowing who 'us' is, without our *knowing* 'them'.

It becomes clear that the translation does not make any distinction in the ST's use of inverted comma's and in fact ignored the modal and transitive difference apparent in the ST. As a result a shift occurred which causes the line to reflect the very kind of thinking which the ST is speaking out against. The second 'ons' in the ST remains ons\us in the TT, when in the ST it has changed to a we. The translator is clearly aware of the accent sign on the word hülle (ST, 1 287) but instead she italicised, thus emphasising, the word *knowing* which precedes it. The ST's meaning is therefore lost. This kind of shift clearly demonstrates the fact that the translator is not concentrating

very closely on the meanings of the ST. The fact that she ignored the accent signs in the ST, thereby distorting some of the ST's meaning is consistent with her treatment of the accent signs elsewhere in the text. If one looks at line 254 of the ST and line 237 of the TT one can clearly see that the translator compensated for the ST's use of an accent sign on the word *Hét* by italicising its equivalent *Do* in the TT. She was thus clearly aware of compensatory equivalents for reflecting the ST's modal emphasis but did not apply it consistently in translation and this resulted in the ST meaning being neglected.

Elsewhere in this passage there are similar shifts which demonstrate that the translator showed a certain amount of neglect in clearly reflecting the ideology which underpins the ST.

Line 301 of the ST reads, "Ons praat van man en vrou, van seun en dogter. En wanneer hulle nie bleek genoeg is nie?" The target text translates hulle as these! (TT, 1 287)

Also in 1 309 of the ST, Breytenbach puts modal emphasis on the need for the white community to accept the humanness of the 'other' racial groups. He does this by placing accent signs on the words *ménshêid* and *áánvaar*. As has been previously demonstrated, compensatory measures, like italicising (*humanness* \ *accept*) do exist and the translator was aware of this but she chose not to utilise these means. The modal emphasis is therefore lost in the TT (11 288, 289).

Clearly the contents of this passage are of a sensitive nature, with the author laying the blame of a racist Apartheid system squarely at the feet of the white community of S.A. He also accuses the writers of this community of not being in touch with the real tensions existing in the S.A. community.

Further evidence of shifts in this extract are the following. The ST, l 268, reads "Ons het Apartheid gesaai of laat saai, ja, en daar kom vrees op , en wanhoop " The TT shifts the word en\and to before the ja\yes. The ST's emphasis of blame is weakened because the yes has now become part of the second half of the sentence.

Similarly there is a transitive shift in lines 256 ST \ 239 TT where the ST word hierdie (this) was translated into the (die). The shift of the word this to the has the effect of losing the immediacy of the author's statement and the audience \ readership will immediately feel less involved than what the ST's readership would have felt. Also in l 263 \ TT 245 the translator translates the author's "side same side", which is an English expression, into a shorter, less colloquial version, - its all the same - which is also less emotive in impact.

There is also an omission in this extract. This occurs where the author accuses the Afrikaner people of squandering their childrens' birthright, which by implication is one of a free democratic 'tolerant' South Africa (ST, ll 256-262). He mentions that this "vervreemding" (alienation) is due in part to the

country's exploitation of black labour e.g. in the mines - "in die myne gesteek het". This line is omitted in the TT.

- (iv) The moral and material corruptness of the Apartheid system and of those who enforce it, or contribute to its continued existence

The following extract was written soon after Breytenbach's illegal visit to Robert Sobukwe. This extract as well as his account of his visit to Robert Sobukwe was edited from the original Afrikaans text, by the publisher, Perskor, because it was deemed too politically sensitive.

Breytenbach wrote this section of the text (of which I only use a part) as a result of his brush with the security police, who interrogated him and subtly threatened him if he continued to follow the path which his particular ideology had set for him.

The central theme of this extract is Breytenbach's anti-apartheid and anti-capitalist ideology which resulted in him being extremely critical of the South African government and its agents, more so because South Africa was his homeland and it was being governed by his people. This extract also gives the reader some insight into the fear many non-white South Africans felt towards the security police. Breytenbach's articulation of his fear is to a certain extent also an articulation of the experience of the non-white South African.

SOURCE TEXT

18 Maart

Glo my, ek het lank gehuiwer voordat ek by die skrywe hiervan gekom het. Hoekom het ek gehuiwer? Omdat ek en my vrou, Soetong, nog jonk is, omdat ek lief is vir hierdie wêreld soos die oog lief is vir die lig en omdat ons so graag terug wil kom hiernatoe. Hierdie aarde praat
5 soos geen ander aarde waar dan ook nie, my mense lê hier in die grond, ek lê self hier in die stof -- moet ek dan van my graf geskel word? Ook omdat my pa en my ma ouer word, aldag ouer, en omdat ek saam met hulle sou wou loop tot aan die skelding. Hoekom skryf ek dit dan nog neer? Omdat ek lief is vir hierdie aarde, vir hierdie land en sy mense, soos 'n oog lief is vir die lig,
10 soos 'n fluit lief is vir die laaste bietjie donkerde net voor dagbreek wanneer die môrewind die boomkruine en die bossies se toppe en die gras roer met 'n voorwêreldse warm hand. Omdat ek glo in die toekoms van hierdie land, omdat ons 'n toekoms het, saam kan bou aan 'n beter wêreld, 'n beter wêreld vir die Viëtnamese kleinboer en die Indiaan van Suid-Amerika wanneer hy op sal staan uit die voue
15 van sy treurigheid en die Afrikaan en al die ander proletêre - 'n wêreld waar die soort van mense wat ek vanaand ontmoet het nie meer funksie of bestaansrede sal hê nie. Maar om dit te kan doen, om verder op die enigste moontlike weg te kan wandel, moet ons leer om te praat en te vertel van die afgrysele skadufigure. Ons moet nie toelaat dat ons een vir een en afsonderlik hokgeslaan en banggepraat word nie. Dit moet deel word van ons gedeelde ervaring, deel van die skat van ons gemeenskaplike bewussyn - ons moet onderling vertel van die metodes wat skadufigure toepas om ons in die kader van hulle base se beheer te probeer dwing sodat ons almal sterker kan word en beter weerstand kan bied.

Dit was die werklikheid waarmee ek in aanraking gekom het.
25 Mense van my stam, mense van my geskiedenis, mense van my taal, mense wat aan die kern van my onbewuste veiligheid sit wou met my praat - is dit dan van daardie onbewuste en wesentlike veiligheid wat ek vervreem moet raak? Die dood se steek lê in eie boesem. Maar wat is die enigste ware dood? Dit is wat ons aan ander doen.

Hierdie land is 'n gilende hel as ons maar net wil luister. Selfs die witpleistery waarmee ons nou besig is sal nie kan verhoed dat dit eendag oopbars nie. Ons is verantwoordelik vir wat gebeur het, ons is verantwoordelik vir wat gaan gebeur. Wie is die mense wat voorlopie 'die deksel op die kookpot hou'? Hulle is die afvoerders in die skaduwees, die afvulsters met die donkerbrille in staatsmotorkarre, die agente van die kapitalisme, hulle
35 wat die uitbuiters en die afpersers se buit en magspesie in stand probeer hou, hulle wat glo dat die doel die middele heilig - en die doel is lankal verswelg deur die modder van amoraliteit, hulle wat die opponente se menslikheid moet ontken sodat die laaste bietjie bruikbare inligting uit hom gefolter mag word,
40 hulle vir wie daar geen wet of kode of geloof bestaan nie maar slegs die gehoorsaamheid aan bevels, 'oriëntasie', en die diepwordende moeras van vervreemding, van perversie, van eensaamheid. Vir dié mense moet die vyand strak en eenvoudig wees - en hulle skep vir hulself drogbeelde waarteen hulle kan baklei, vereenvoudigde bedreigings wat die pyn en afstomping (en selfvermedering) van
45 wat hulle elke dag moet doen sal kan regverdig. En so verdwaal hulle dieper in die doolhowe van die a-sosiale waansin, hulle word self die prooi van die stelsel, hulle glo dat hulle glo, hulle glo dat hulle verstaan, hulle glo dat hulle goeie werk doen, hulle glo dat hulle opreg is en dat hulle kinders trots op hulle kan wees, hulle glo dat hulle die geskiedenis kan teëhou, hulle glo dat hulle die regte
50 oriëntasie het, hulle hou koers. En doodmaak of laat lewe word 'n kwessie van watter metode die beste kan werk, van doeltreffendheid. Of, wanneer hulle rang verhoog word tot dié van raadgevers, adviseurs vir die poppe aan bewind, dan word die vuil

55 werk deur die swaksinniges uitgevoer, deur die psigopate en die monsters, die manne
van staat, die killers. Hulle is die krulvaders van die Imperialisme, die dienders
van die wet van die sterkstes die soldate van die fibermenschen. Hulle weet hoe
broos mag is, hulle weet hoe maklik die politici gekoop en verkoop kan word en hulle
weet hoe om enige middel aan te wend om hul doel te bereik — of dit nou die ander se
vrees, se liefde vir sy naasbestaande of selfs sy patriotisme is. Hulle is die mag.
60 Hulle is die sameswering. Hulle is die korrupsie. Hulle beskik oor lewe en dood.
Hulle staan onder geen morele of wetlike verpligting nie. Hulle is die regters en
hulle is die beuls. En die witmense van ons land het vir hulle 'n arsenaal van
wette gegee om hulle werk maklik te maak. Omdat ons glo dat dit 'n teengif is
sluk ons daardie gif in al hoe groter dosisse. Ons vrees en ons vraatsug het
monsters gesekreer en omdat hulle ons haat vir wat ons van hulle gemaak
65 het sal hulle ons vernietig - al is daardie vernietiging dan ook net dat hulle van
elkeen van ons ook 'n monster maak.

TARGET TEXT

March 18

Believe me, I hesitated a long time before deciding to write this. Why did I hesitate? Because I and my wife, Sweet-tongue, are young yet, because I love this world as the eye loves the light, and because we would like so much to come back here. This earth speaks
5 as no earth anywhere else, my people lie buried in this ground, I myself lie in the dust here – must I then be separated from my grave? Also because my father and my mother grow older each day, ever older and because I would like to walk with them until the parting. Why then
10 do I write this down all the same? Because I love this soil, this land with its people, as the eye loves the light, as a flute loves the last bit of darkness before dawn when the morning breeze stirs the tops of the trees and the shrubs and the grass with a primordial warm hand. Because I believe in the future of this land, because we have a future,
15 can build a better world together, a better world for the Vietnamese small-holder and the Indian from South America when he rises from the folds of sadness and the African and all the other proletarians – a world where the kind of people I met tonight will have neither function nor *raison d'être* any more. But to achieve this, to continue to
20 walk upon the only possible road, we must learn to speak and to tell of the hideous figures in the shadows. We must not allow ourselves to be brow-beaten and intimidated one by one and separately. It must become part of our shared experience, part of the treasure of our common consciousness – we must recount among ourselves those methods applied by shady characters trying to force us into
25 the framework of their bosses' control, so that we may all become stronger and better able to offer resistance.

That was the reality with which I had to come into contact. People of my tribe, people of my history, people of my language,
30 people who are the core of my unconscious safety wanted to talk to me – is it from that unconscious and fundamental safety then that I must become alienated? The sting of death lying in one's own bosom. But what is the only true death? It is that which we do unto others.

This land is a screaming hell if only we cared to listen. Even the
35 whitewashing we are engaged in now will not prevent it from exploding one day. We are responsible for what has happened, we are responsible for what is going to happen. Who are the people temporarily keeping the cover on the cauldron? They are the spies in the shadows, the eavesdroppers with the dark glasses in government cars, the agents of capitalism, those who maintain the spoils and the
40 positions of power of the exploiters and the blackmailers, those who believe that the means justify the ends – the end has long since been swallowed by the mud of amorality – those must deny the humanity of their opponents so that every last bit of useful information may be tortured out of them, those for whom no law or
45 code or belief exists, nothing but the obeying of orders, "orientation," and the deepening swamp of alienation, or perversion, or loneliness. For these people the enemy must be hide-bound and simple – and they create for themselves phantoms against which to fight, simplistic threats to justify the pain and dulling (and self-
50 humiliation) of the actions they carry out every day. And so they increasingly lose their way in the labyrinths of asocial insanity, they

55 themselves become victims of the system, they believe that they
believe, they believe that they understand, they believe that they are
doing good work, they believe that they are sincere and that their
children will be proud of them, they believe that they can halt the
progress of history, they believe that theirs is the correct orientation,
they keep straight. And killing or letting live becomes a matter of
choosing the best method of expediency. Or when their rank is
60 increased to that of advisors, advisors to the puppets in the office, then
the dirty work is carried out by the mentally deficient, by the
psychopaths and the moral monsters, the heavies, the killers. They are
the crusaders of imperialism, the servants of the law of the jungle, the
soldiers of the Übermenschen. They know how fragile power is, they
know how easily politicians may be bought and sold, and they know
65 how to employ any means to achieve their object – be it the other's
fear, his love for his nearest and dearest, or even his patriotism. They
are the power. They are the conspiracy. They are the corruption.
They command life and death. They are subject to no moral or legal
obligation. They are the judges and they are the executioners. And the
70 white men of our land have supplied them with an arsenal of laws to
facilitate their work. In the belief that it is an antidote, we swallow
the poison in increasing doses. Our fear and our greed has secreted
monsters and because they hate us for what we have made them they
will destroy us – even though that destruction be simply that they
75 turn each of us into a monster too.

Several shifts occur in the passage, the majority of which subtly make the author's harsh criticisms less so and by so doing, protects and obscures the real object of his criticism :- the South African government and its security agents -- who were necessary to enforce and uphold unjust, oppressive and inhumane Apartheid laws. This extract is a severely critical examination of such a mentality.

The author, in his vilification of the security agents of the South African government, admonishes his readership saying, "Ons moet nie toelaat dat ons een vir een en afsonderlik hokgeslaan en banggepraat word nie" (ST. 1 19). Here a transitive shift has taken place. The TT reads, "We must not allow ourselves to be brow-beaten and intimidated one by one and separately." (1 21) and the shift took place when the words "hokgeslaan en banggepraat" were translated as "brow-beaten and intimidated". The translator instead of translating "hokgeslaan" as cracked down on, which is what hokgeslaan means, translated it as "browbeaten" which is synonymous with "intimidated". So in effect where the ST has two elements in the circumstance element of the clause structure, the TT has one. The shift in meaning is obvious because the TT's image is less graphic than the ST's. It results in the reader less affected\involved (to what degree, being a subjective process) than s\he would have been had the ST been translated as "cracked down on", which was the reality at the time. Some writers (mostly non-white) were banned -- prohibited by law from publishing books. This 'smudging' of the ST's hokgeslaan has caused a modal shift in the translation, which

results in the reader of the TT being less outraged or shocked than what s\he could have been.

The author writing about the agents of the government, emphasise their ominousness, their ever present spirit-like presence. He says in l 19,20 of the ST "Maar om dit te kan doen moet ons leer om te vertel van die afgryslike skadufigure." However when the ST once again mentions these "skadufigure" (shadow figures) in line 22 the translator has effected a transitive shift of the participant element of the clause. The ST refers to "skadufigure" (l 22) once again but the TT now refers to "shady characters" (l 24). This participant, **shady characters** has different and misleading connotations of crime and criminal figures. These connotations sometimes also have debonair and romantic associations. There is thus less emphasis on the real point of the ST, which is that these are government agents operating clandestinely within the law to suppress and oppress. The whole meaning of the sentence is affected because in the TT the "bosses" (l 25, TT) are more likely to be crime bosses than government officials. Also affected is the repetition of "skadufigure" in the ST (l 19,22). This does not appear in the TT, which has "figures in the shadows" and "shady characters" and so the cohesiveness of the text is changed and the intensification of images reflected in the ST, which would instill fear and outrage in the reader, is lost in the TT.

In the first line of the next paragraph (ST,l 25) the author comments on his experience of this harsh reality, the reality of

being confronted with the dark agents of the South African system. "Dit was die werklikheid waarmee ek in aanraking gekom het." It is a matter of fact statement, straight and to the point. When the TT changes the process element of this clause to "had to come into contact", the shift in process causes a shift in the ways a reader could interpret the sentence. In the TT it now appears as if the author has had to make an adjustment to the 'reality' he finds himself in and the TT has tones of self-pity. The emphasis in the TT is on the author and his experience. It appears to accept the 'reality', so strongly being criticised in the ST, as natural, emphasising instead the author's adjustment. In the ST however the author is criticising his society and is in fact outraged. A similar shift occurs in 1 32 (TT) when a short and concise sentence in the ST is made more abstract, thus changing its impact and emphasis. The ST (1 29) reads "Dit is wat ons aan ander doen" and is a clear reference to the way the apartheid laws dehumanise and oppress South Africa's black citizens. The TT reads, "It is that which we do unto others." By translating "wat" as "that which" instead of as what, the sentence becomes more abstract and the Biblical connotations are highlighted. The word "aan" has also been translated as "unto". This does not appear to be in character because the author is a Zen Buddhist, and so in fact the direct force of the author's comment becomes obscured and de-emphasised.

Breytenbach empathized with the oppressed peoples of South Africa. He had first hand experience of the callous, inhumane treatment they were subjected to by the white South African

government. Breytenbach was also aware that the oppressed people of South Africa would not tolerate this kind of treatment for very long. He was sensitive to their hurt, their pain and their anger at the injustices done to them.

From this perspective it is not surprising that he wrote the following lines : "Hierdie land is 'n gillende hel as ons maar net wil luister. Selfs die witpleistery waarmee ons nou besig is sal nie kan verhoed dat dit eendag oopbars nie." (ST, 1 31-33)

These lines suggest that South Africa is a sore which will become worse and worse and which will one day 'burst open' - "oopbars" (ST, 1 33) - despite the attempts of white political leaders to cover up and fix, 'to put a plaster on' as "witpleistery" (ST, 1 32) (white plastering) suggests. The process "oopbars" (ST, 1 33) was translated as "exploding" (TT, 1 35). This also results in the strong element of criticism inherent in the modal part of the image being lost and instead the lines seem to imply a warning of impending doom rather than a shocking metaphor to describe current events at the time.

Certain subtle shifts appear in the next few lines. Breytenbach proceeds to investigate and isolate the agents who are responsible for the maintenance of the apartheid situation in South Africa. He asks : "Wie is die mense wat voorlopig 'die deksel op die kookpot hou'? (ST, 1 34). In the TT this has become: "Who are the people temporarily keeping the cover on the cauldron?" (TT, 1 36,37).

Two shifts become apparent. The more obvious one involves a shift of the participants of the clause, when "deksel op die kookpot" becomes "cover on the cauldron. This shift gives the English translation a more fearsome image. A cauldron is larger than a 'cooking pot' on a parallel to which an 'explosion' is more dramatic and destructive than 'bursting open'. The word cauldron also has more sinister connotations. It implies or alludes to darkness, mystery, the unknown and a fear thereof.

It could be argued that the translator simply tried to translate the Afrikaans line into idiomatic English. A shift has nevertheless taken place and she also neglected to include the inverted commas which appear around the Afrikaans line, highlighting its idiomatic function. This therefore creates a model shift because in the ST the author wants to remind the reader that he (the author) is referring to a very complex social reality. The reality that South Africa is a 'cooking pot' of different cultures, political groups, races and ideologies, thus leaving a wide variety of interpretations available to the reader. The translator, however, sees this reality as a cauldron, something rather more scary and fear inspiring. Something to be avoided. This does not seem to be the implication in the ST.

The other shift which becomes apparent and is just as meaningful, is the translator's interpretation of Breytenbach's use of the word "voorlopig" (ST, 1 34). Voorlopig means for the moment, for the time being, for the present. The implication being that at some time in the future, circumstances will change and that this

change is inevitable, in other words that the situation is temporary. The translator's explicit use of the word "temporarily" (TT, 1 37) which in Afrikaans is *tydelik* has different implications for the meaning of the text, an examination of which may provide clues towards explaining many of the shifts in this extract (and others) still to be discussed.

The explicit use of the word "temporarily" implies that South Africa has always been a bubbling cauldron of conflict. There is also the further implication that the "keeping" of the "cover on the cauldron" may actually be a good thing. This interpretation is substantiated by the omission of the inverted commas from the TT (present in the ST) thus restricting the reader's interpretation of the line in its allusion to reality and this elicits a memory of South Africa's history of colonisation, of racial conflict, its fight against imperialism and its growth into a white Afrikaner nation at the expense of the other indigenous peoples.

It is at this point that one begins to wonder whether the translator may not be identifying too closely with the content of Breytenbach's text. The TT seems to be almost unconsciously reflecting her perception of what he is saying. She appears to be reading more into his lines, making them more dramatic, seeing the situation as more apocalyptic than he is describing it. It appears as if these shifts cannot simply be explained as an aversion to the political themes of the text, resulting in 'inexact translation'. It appears as if she is not reading the

text sensitively enough or she may be subconsciously reacting to what Breytenbach is saying.

Another shift becomes interesting when seen in this context. It is a small but meaningful one. In 1 49 of the ST, Breytenbach asserts that the security agents believe that their children can be proud of them - "hulle glo dat hulle opreg is en dat hulle kinders trots op hulle kan wees." The translator translates this "kan" as "will" (which is sal in Afrikaans) indicating the future. This definitely appears to be an unconscious shift because will referring to the future implies that the security agents are keeping the country safe for future generations of white South African and that in future years to come, their children will be grateful to them. This is far removed from the meaning of the ST, which implies that these poor souls are misguided.

It may also be appropriate to refer here to a mistranslation of the ST, which appears hard to explain otherwise. The ST (1 38) refers to these security agents as "hulle wat glo dat die doel die middele heilig". In the TT this is translated as "those who believe that the means justify the end" (1 41) rather than the obvious idiom - the end justifies the means. There is obviously a shift in meaning here.

Breytenbach denounces the security forces as

Hulle is die afoerders in die skaduwees, die afuisteraars
met die donkerbril in staatsmotorkarre, die agente van die kapitalisme, hulle
wat die uitbuiters en die afpersers se buit en magposisie in stand probeer hou, (ST, 1 37)

Here Breytenbach is referring to all government politicians as "uitbuiters" and "afpersers" because they had the political power and were determined to keep it. The translator translates "magsposisie" (ST, 1 37), which is position of power, into "positions of power" (TT, 1 40). This transitive shift into the plural has different implications to the ST's meaning and this is strengthened by a thematic shift in the same line. Where the ST foregrounds the "uitbuiters en die afpersers" the TT has foregrounded "spoils and positions of power".

In the TT the focus is taken off the people and put onto their actions. By turning 'position' into "positions" the translator succeeds in making the text imply that some and not all politicians are "exploiters and blackmailers". The ST clearly implies that all politicians are tainted.

More shifts are discovered when the ST's line 42 is compared with the TT's line 46. Breytenbach makes the assertion that the occupation of a security agent leads to a "diepwordende moeras van vervreemding, van perversie, van eensaamheid." All these things are the result of the kind of ideology and actions they subscribe to. The TT however reads "a deepening swamp of alienation, or perversion, or loneliness." The ST's "van" (of in English) has become or in the TT.

There is also a transitive shift of the Actor in line 54 of the ST. Breytenbach calls security agents "die psigopate en die monsters" and the TT (1 61) reads "the psychopaths and the moral

monsters." There is clearly no indication in the ST to warrant the addition of moral to the TT.

In the very next line the translator causes another shift. The ST calls their behaviour, "die wet van die sterkstes" (1 56) but in the TT this has become, the "law of the jungle" (1 62). While these lines may appear to have the same meaning, the transitive shift of circumstance occurred where jungle replaced strongest in the TT, implying that what is happening is in fact not bullying or unfair but is actually perfectly acceptable, natural and fair because it is the way of nature, 'the law of the jungle'. This is not what the ST means and so we see a continued overall shift in the TT which subtly misdirects the ST's clarity and purpose of meaning.

In line 47 of the ST a similar transitive shift occurred when the Actor "prooi" (prey) was translated as "victims" (TT, 1 52) (slagoffers). The translation appears perfectly acceptable but the connotations have changed. Prey with its predatory, animal-like connotations has been replaced with victims, with its connotations of helplessness and innocence. This results in the 'system' being seen as less evil, less deliberate. The ST's criticism of the system is now less harsh in the TT.

In an expansion of this theme, Breytenbach asserts that the behaviour of the security agents becomes mechanical, dehumanised, desensitised. In the ST, line 52 reads as follows : "en die doodmaak of laat lewe word 'n kwessie van watter metode die beste

kan werk, van doeltreffendheid." The TT reads differently : "And killing or letting live becomes a matter of choosing the best method of expediency" (l 57,58). This is a large transitive shift affecting the cohesion of the whole paragraph because of the omission of the words "beste kan werk" as well as the comma, from the TT. A literal translation of the ST reads, And killing or letting live becomes a matter of which method will work best, of efficiency. The word "doeltreffendheid" (efficiency) has been translated as "expediency" which in Afrikaans translates as *gerief* or *doelmatigheid*. This shift definitely distorts the original meaning. It distorts the lines continuation of the theme that the system and its ideology is the driving factor behind the behaviour of these men. This transitive shift also distorts the modal meaning of the ST, because it now appears as if the writer is more critical of the agents than of the system, when in actual fact he is more critical of the system. This is substantiated by the fact that earlier he stated that the agents are also the 'prey' of the system. The TT in l 58 even added the word "choosing" which substantiates an assertion that the translator misread the meanings and the nuances of the ST.

Another appropriate substantiation of this assertion is the discovery of an omission which occurs in line 50 of the TT, where the ST's "moet" (l 45) in the line "vereenvoudigde bedreigings wat die pyn en afstomping (en selfvernederings) van wat hulle elke dag moet doen sal kan regverdig" is omitted. The TT should have read "... they have to carry out everyday." instead of "... they carry out everyday" (TT, l 50).

In this same line the translator has translated "vereeenvoudigde" as "simplistic". This is a transitive shift of one of the participants in the clause because vereenvoudigde translates as simplified. "Simplistic" implies that the 'enemy' being fought against, is a 'simple' one. This term does not allow any dispute as to the fact that this enemy does exist. In fact, the ST is referring to the complexity of the South African social situation and the fact that the authorities are unsympathetic to the consequences of the apartheid laws, which is the main reason why people of other races feel threatened and are rebelling against the system.

In a similar occurrence where the ST reads "strak" (l 43) and the English synonyms for this word are fixed, tight, taught, tense, grim, severe and hard, the translator has used "hide-bound" (l 47) which is actually an idiomatic expression meaning 'styf en strak' - set in their ways. The translation therefore implies that the 'enemy' is a threat (one is here reminded of South Africa's history of colonisation) rather than that the system and its agents perceive a threat. Certainly this distinction is a subtle nuance because hide-bound appears adequate. However the ST's meaning is nevertheless slightly distorted and an important element of the complexity of the author's meaning is lost.

A large part of the author's nuances and emphasis is also frequently neglected by the translator. In the ST (l 43) "dié" has no corresponding emphasis in the TT (l 47). In line 53 of the

ST exactly the same thing occurs. In line 52 of the ST, the loss of a punctuation mark -- the comma after "of," -- causes a shift in the modal meaning.

It must be emphasised that these are not the only modal shifts in the extract, they are simply the more explicit ones. All the other shifts mentioned, transitive and thematic, create modal shifts as well, almost by definition. This pattern of explicit modal shifts can be traced through all of the other extracts.

The main focus of my analysis of this extract has been to highlight the translator's failure to sensitively translate the complexity of meanings inherent in the ST, given the context of its creation.

A possible reason for this is the cultural gap (and socio-economic) gap between black and white people in South Africa, a distance created by the policies of apartheid and separate development, which caused ignorance, anxiety, misunderstanding and fear. Breytenbach was aware of this issue and this extract touches on it right at its very beginning where Breytenbach expresses his support for the oppressed, exploited and disadvantaged all over the world and especially in South Africa, his homeland. His philosophy is obviously co-operation between cultural groups based on a mutual respect of each others basic human rights and cultural values. He therefore argues his beliefs saying he is taking his stand : (ST)

"Omdat ek glo in die toekoms van hierdie land, omdat ons
'n toekoms het, saam kan bou aan 'n beter wêreld, 'n beter wêreld vir die Viëtnamese
kleinboer en die Indiaan van Suid-Amerika wanneer hy op sal staan uit die voe van sy treurigheid en
die Afrikaan en al die ander proletêre" (ll 13-16)

In these lines two shifts occur. One is a thematic shift where Breytenbach thematically emphasises the word "saam" in "saam kan bou aan 'n beter wêreld" and this word is shifted to the background in the TT when the clause's theme (its emphasis) becomes "can build a better world" (TT, l 14).

In line 14 of the ST the translator has simply translated "op sal staan" (will rise) as "rises" (TT, l 15). This transitive shift in the process element of the clause is meaningful because the TT implication seems to be that exploitation, injustice and oppression will naturally disappear with time. There is no indication that this change has to be worked for, by the community as a whole, and that if this is not done, the oppressed people themselves will start to work towards this change - they 'will rise'. Another extract in Appendix 3, p 2, ll 108-112 substantiates this reading (TT equivalent - Appendix 4, p 2, ll 111-105). The cohesiveness of the meaning of the text has now also been affected because this image in the ST is linked to the image of "working for a better world". In the TT these two images now appear unconnected.

Chapter 4: Links between macro- and micro-analyses

This chapter will provide an overview of the translation process on the macro-level and on the micro-level, while continuing the focus on how the political theme in the text was dealt with in translation. This chapter will also analyze the links between the two levels as discussed in Chapters 1-3 and it examines the implications of these for the political content of the text.

Macro-level issues regarding the TT

(i) Reasons for publication

The author's politics and the author's subsequent imprisonment created an international interest in the author's work. The curiosity value of his work was thus the main reason why the publishers, Persea, commissioned a translation of the text. André Brink, a very prominent S.A. writer and academic, was approached to translate the text but he nominated Rike Olivier. She agreed to do the translation and after negotiations with the author and the publishers, the translation was done.

Because the TT was to be published outside of S.A. there was never any fear of intimidation by outside forces, e.g the South African Government, as had been the case with the ST and therefore the complete ST could be translated. Brink in his Introduction to the TT mentions however that the inclusion of the ST sections, which were cut from the ST, was done specifically

at the author's request, possibly indicating that he and the translator would have been happy to simply translate the published ST version. However, the parts that were left out of the ST, were included in the TT version and the translator recalled being very surprised, even awed by the author's daring in writing these sections (Appendix 1, p 3, 1 68-71).

(ii) Literary issues

Chapter 2 gives a very detailed examination of literary reading strategies which existed at the time. The predominant reading strategy at the time was a formalist one which is based on the view that art should transcend the real world and that it should have universally appealing qualities. This meant that real life issues, such as politics were not to be mixed with art and also that a work of art should not 'localize' itself. This view was in direct opposition to Breytenbach's view of art. Two subsequent commentators demonstrate in their analyses of Breytenbach's work that the political theme was a central concern of the author's work (Lazarus 1985, Coetzee 1990). Coetzee feels that Breytenbach cannot even be regarded as a Sestiger, because his whole philosophy was so different to that of his contemporaries. This difference was reflected in his life and work. An attempt is made below to clarify that philosophy and how it manifests itself in the text. This will provide a context for understanding some of the comments made in this study concerning the findings in the micro-analysis of the text.

It should be remembered that the political content and criticism in the ST, as well as the author's attack on other areas of taboo for the Afrikaner culture, led to its publication being delayed for 3 years. It was then published but this was only possible on the condition that certain parts of the text be edited.

The structure of the ST was also a new one within the context of the Afrikaans literary tradition. Breyten Breytenbach wrote the text as a travelogue and this travelogue is a mixture of memories and experiences and it reflects the opinions and the impressions of the author as they occur to him. The text also contains several poems and also conversations with the author's alter ego. It also contains the author's opinions on the state of South Africa and the role the white South African writer has played in contributing towards Apartheid. In this extract and other similar extracts, the author's view of a free and democratic South Africa, which tolerates cultural diversity and also works towards the uplifting of the quality of life of the oppressed classes, is expressed.

There is thus no specific plot to the text and it is a mixture of all these elements, reflecting the author's journey through the country and also reflecting his thoughts and feelings about his experiences. As has been mentioned, this mixture of prose and poetry as well as other types of commentary was completely outside the parameters of traditional Afrikaans literature but it is entirely consistent with the author's philosophy of Zen Buddhism which places its focus on the experience of things,

rather than the outcome. As one commentator on Zen Buddhism explains

The first and foremost aim of Zen, , is to break the net of our concepts Zen holds to the realization that life and the sense of life are antecedent to meaning; the idea being to let life come and not name it. (Campbell 1988:133)

The result of this and of the realization that "all life is sorrowful" is a process which results (or which aims to result) in an "extinction of egoism"

With that, there will have been extinguished also the desire of ego for enjoyment, its fear of death, and the sense of duties imposed by society. For the released one is moved from within, not by an external authority: and this motivation from within is not out of a sense of duty, but out of compassion for all suffering beings. (Campbell 1988:137)

The quote above reveals how this philosophy is, by its very nature, opposed to an ideology such as Apartheid. If the form and content of *'n Seisoen in die Parady* is based on a Zen Buddhist philosophy, then the form and content of *'n Seisoen in die Parady* can also be said to imply a reaction against the system of Apartheid and the Afrikaner culture's nationalist defence of this policy. It is then possible to understand how strong a reaction the text is against the whole tradition of Afrikaans literature and literary criticism which was privileged by the system of Apartheid (Coetzee 1990:34). It also explains Breytenbach's examination of the kind of thinking which causes or allows a system like Apartheid to exist. It, in the last instance, explains how Breytenbach could argue for tolerance of other cultures, for communication with other cultures, in fact for an awareness, a knowledge of other cultures and an acceptance of these cultures within the context of a democratic South

Africa.

The Zen Buddhist focus on "life and the sense of life" (Campbell 1988:133) i.e. the experience of things to some extent also explains the emotional intensity of the ST.

It can be seen from the above situation why Breytenbach was regarded as a Sestiger. It is also clear why some commentators regard this view, that Breytenbach was a Sestiger, somewhat critically.

(iii) The translator's conception of literature

The translator did not regard herself as an authority on Breytenbach's work (Appendix 1, p 6, l 135,142,143). She acknowledges that her reading and interpretation of the text was to a large extent influenced by André Brink's perceptions and interpretations of the author's work. (His focus on the literary aspects of the TT in the Introduction to the TT is extensive and detailed and his views on literature are outlined in Chapter 2.) She also had a file of clippings which contained comments and critiques on the author and the text (an overview of this is contained in Chapter 2) and was aware of the general perceptions held by other academics regarding the value of the text. She concedes that these too may have influenced her (Appendix 1, p 6, ll 126-154). She felt that she had a duty to translate everything in the text in order to make the author's voice heard. She however also felt that the explicitly political parts of the

text were the hardest parts of the text to translate. She calls these parts 'diatribes and value judgements' (Appendix 1, p 5, ll 100-103, ll 120-122), perhaps reflecting the attitude that these sections were not of 'literary value'.

In the interview done with her she talks about the need to interpret the text for the readership (Appendix 1, p 5, ll 108-111). This comment is a clear indication that some kind of interference could take place in translation and the analysis of the macro factors indicates that the political extracts in the text would have been negatively affected because these were not held to be very valuable parts of the text, in literary terms.

Micro-level findings.

Chapter 3 clearly indicates that the political extracts in the text were neglected in the translation process. None of the shifts discovered and analyzed in Chapter 3 could be called obligatory shifts. Compulsory shifts are broadly defined as shifts which are necessitated by the fact that the difference in the ST and TT language or culture is such that equivalent terms are not available in the target language thus necessitating the use of an alternative term. This usually results in some kind of shift in meaning taking place. In none of the instances analyzed was this the case. Language difference was thus clearly not the cause of these shifts and so these shifts may be termed non-obligatory.

The predominant type of shift discovered in Chapter 3 was transitive shifts, modal shifts, omissions and changes in punctuation which lessened the emotive impact and meaning of whatever the ST was trying to communicate to its readership.

(i) Omissions

The omissions discovered in the extracts that were analyzed affected the cohesiveness of the TT negatively. André Brink in the last section of his Introduction mentions that certain small judicious cuts were made in the TT for two reasons; (i) "to eliminate cryptic references intelligible only to insiders" and (ii) "lines which would have lost all flavour or sense in another language" (Breytenbach 1985:16). It has already been established that none of the shifts discovered in Chapter 3 occurred because of the second reason given by Brink. When one looks at the omissions in the light of the first reason given; it is hard to imagine lines like "in die myne gesteeke het" (ST, l 258), "nou nie dat daar ooit 'n opstand was nie" (ST, l 10,11) and "Die versoeking is daar om te sê: dis net van buite af dat 'n mens kan hoor hoe 'n geraas 'n leë blik maak." (ST, l 71,72,73) being cryptic. The omissions are thus clear evidence that the political parts of the text did not receive the attention it merited in the light of the author's overt aim to make politics and social issues part of his art and also in light of the translator's stated intention of translating the politics in the text because she felt what Breytenbach had to say was important (Appendix 1:5). She however calls these the "philosophical" parts (Appendix

1, p 5, 1 101,121).

(ii) Transitive shifts

A large number of transitive shifts were discovered in the extracts analyzed and these shifts had the general effect of shifting the ST meaning slightly. The general pattern of these shifts was that the ST's emphasis or focus was downplayed and this also affected the modal meaning of the text negatively.

Certain transitive shifts which were discovered could be interpreted as an attempt by the translator to make the extract more literary e.g. when she translated "geelpers" (ST, 1 157), with its cowardly connotations, into "purple press" (TT, 1 146), or when she translated "die onsterflike" (ST, 1 106) into "immortality" (TT, 1 99). The same cannot be said for most of the transitive shifts discovered in Chapter 3. Most of the shifts were optional, in the sense that the translator usually had more than one option when choosing an English term. Her choice reflects that she did not regard these choices as central to the maintainance of the literary value of the text.

(iii) Modal shifts

There was clear evidence in Chapter 3 that the modal meaning in the ST was neglected and much of the personal emotion present in the ST was downplayed. The translator's inconsistent use and reading of the ST's accent signs is clear evidence of this.

All these shifts are consistent with a view of literature which sees politics as separate from literature. The main thrust of the ST author's opinions was his anger at other South African writers and academics for their apathy and then also his anger at the government system and its effect on all the communities in South Africa.

In the interview with the translator, she mentioned that large amounts of time were spent translating the poetry sections (Appendix 1, p 2, ll 30-35). Throughout the interview and in her Translator's Preface, as well as in André Brink's Introduction, the focus is on Breytenbach, the poet. Though even here there is an interesting omission in the TT.

In the closing stages of *'n Seisoen in die Paradys*, Breytenbach dedicates a section of his travelogue specifically to the 'guardians of law and order' (Breytenbach 1976:223) (my translation). This section is clearly politically orientated and is a sort of defiant, rebellious yet humorous statement directed in the faces of the government agents. This statement has been occasioned by the fear and harrassment these agents caused the author during his visit. At the end of this section he writes a limerick which is clearly directed at these government agents.

Pyrrhusoorwinning! Poe!
("poep op 'n lappie/
vou dit op/
steek dit in jou sakkie") (ST, p 224)

To show that this limerick is easily translatable, I have

translated it as follows:

Pyrrhus wins! Yo!
(fart on a rag(gie)/
fold it up/
and put it in your bag(gie)/

or Purrhus wins! Yo!
(fart on a (little) lace/
fold it up
and put it in your (little) case/

These translations have been done to demonstrate that a translation is possible. However, probably due to the political nature of the extract and the the kind of people that the limerick is aimed at, this limerick has been omitted from the TT.

Links between the macro-level findings and the micro-level findings

The macro-level findings in Chapter 1 indicate that there was no pressure from the publishers or any outside agency on the translator to change or omit any part of the TT. That this is a valid consideration is evidenced from the findings relating to the ST. The macro-level investigation did however bring to light the fact that different views of what literature is, do exist and that these views can have an effect on the interpretation of literary works. Chapter 2 gives an Overview of the predominant reading strategy at the time and very clearly links this to the translator's reading strategy and also to that of her mentor, who acted as a surrogate author. This reading strategy saw politics as separate from art, the implication being that in a work of art any political theme is extraneous and therefore not as important as the elements which are viewed to be literary.

The translator clearly articulates that she needed to interpret the statements made by the author. It is clear that her interpretation was guided by the secondary literature and also by Brink, who clearly did not have the same view of literary value which Breytenbach had.

This is substantiated by the findings of the micro-analysis in Chapter 3 (and briefly commented on above), in which the political aspects of the ST were not concentrated on during translation. This resulted in shifts which negatively affected the transfer of the political meaning during translation. The translator mentioned in the interview done with her that the political sections were the hardest to translate. She also calls these sections, the sections where Breytenbach made "value judgements" (Appendix 1, l 101) and "went into a diatribe" (Appendix 1, l 120) indicating possibly, that these were the sections that were not of literary merit (Appendix 1, p 5, ll 118-122), but were the sections that were of interest to the target readership. She mentioned that these were the sections most in need of interpretation. She commented that she felt she could not give a "word by word account" but needed to put what she thought into those words (Appendix 1, p 5, ll 109-111). What this also implies is that the translator would have had to be well aware of and sensitive to the effect that the author's Zen Buddhist philosophy had on his ideology and how this was reflected in his work. Interpretation suggests a kind of interference in which personal perceptions can influence the material being worked with (see also Appendix 2, p 16, ll 404-415). Her political awareness, views and perceptions therefore

had the potential to have a major impact on the translation as well as the views and perceptions of her mentor, the surrogate author. To what extent their views can be credited with impacting on the shifts is not known, but that it had an impact cannot be discounted.

There is a clear link between the reading strategies practised by critics, reviewers and academics at the same time of the translation and the shifts discovered during the micro-analysis, the link being the fact that politics was not regarded as having literary value. It would therefore not have the same value in the literary text and it was therefore neglected, to a certain extent.

Conclusion

This case study clearly demonstrates the usefulness of the Lambert and Van Gorp model in analysing literary translations and the factors which can impact on these translations. The model is useful in its provision of an ordered framework within which to account for a translation, as well as for tracing the translation process. The Lambert and Van Gorp model has also been a useful guide in isolating the factors one could look at, which could influence a translation. Comparing the circumstances of the TT production with the circumstances of the ST production has been an invaluable mechanism for discovering factors which can influence a translation.

The merging of Halliday's concepts for the micro-analysis with the above model was also very useful in interpreting the shifts discovered during the micro-analysis and in linking the macro-analysis. Most of the interpretation was done separately, but Chapter 4 was useful in focusing on the outcomes.

This case study has clearly demonstrated that literary translations are products of a complex process and that this process is not simply a process existing between the translator and the text being translated. Outside influences can and do play a large part in translations because translations are publications too and subject to some of the same criteria as original publications. That translations are sometimes treated as original publications is not disputed, but in this case study

the translation was clearly marked as a translation and comment on the translation and the content of the translation was done in such a way as to give the ST context clear precedence.

The complexity of translation as a process has been demonstrated by this study's examination of how external factors can influence the translation process. The study has proved the extent to which generally held perceptions, in this case perceptions of literary value, can influence meaning during translation. The translator's perception of literary value was influenced by other critics and commentators, even though these perceptions were in conflict with the stated opinion of the author. This reflects the fact that the author's opinions, views and values are not necessarily the most important considerations during translation. The translator also felt that as a translator she had the freedom to influence the translation by imprinting the translation with her interpretation of the the ST. She felt an allegiance to the author, only because he was alive (Appendix 1, p 9, ll 209-217). However she could not communicate with him resulting in her dependence on other figures of authority. The physical circumstances of the author then had an impact on what was to happen during translation. These surrogate figures, the critics, reviewers and Brink then also influenced the translation by their interpretation, and this explains the extent to which the political element was affected in translation.

The target audience had an effect on how the translation was done and accounted for all the extra- and metatextual features. The

personal perceptions of the translator and her mentor and their understanding of what literature was and where literary value lay, clearly impacted very directly on the translation. Their understanding of the author's work and their appreciation of it was affected by this and the result of this was clearly demonstrated in Chapter 3 of the study

The previous chapters have clearly shown that, generally, politics was not regarded as being of literary value in a work of art and that this view was also subscribed to, in a sense, by the translator's mentor - the surrogate author. This view was opposite to the view held by the author of the text and it was the view which the text was very critical of. A situation was therefore created in which the very people the text was critical of had an input into the translation of the text. It becomes clear that the sections held to be of little or no literary merit were affected by this, given the fact that the author was not able to impact on the translation in any meaningful way.

This study cannot substantiate any conclusion that any shifts were deliberate. It is however clear that the author's view of literature, clearly reflected in the text was not the primary consideration of the translator during translation. She subscribed to more generally held conceptions of literature and this had a negative effect on the political meaning in the text.

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Appendix 1 :

Part of an interview with Rike Olivier (née Vaughan) – Translator of 'n Seisoen in die Paradijs

Dated 18.09.1994

Q The publishers are overseas publishers and they only have an agency in South Africa, so you are the closest person to ask how the book actually came about.

A Well, the original translators of Persea, I don't know if you've got the Jonathan Cape edition, but it was originally published by Parsea Books and they were in New York, and I believe that the Chief Director of this company met André Brink on one of his tours or met André through Breyten or whatever, I'm not sure about that, but André actually came to me, I mean I was in the Afrikaans Department at Rhodes at that time and André then said to me, Am I interested in a project - the translation project - and I said well it depends on what it was, and he said well actually they had approached him and he didn't have the time at the time. I can't remember what novel he was busy with at the time and then he said, "Would you like to do it?" and I said, "OK" and then he said he would go back to the publishers - who would go back to Breyten and ask if that was OK with him, which is more or less what happened. I think actually Breyten was in jail while I was translating it, so it was quite a long "gedoente" (process) you know, to try and get his permission. Breyten said, "Everything's fine - go ahead." So in fact the publisher then wrote to me directly from New York - and in fact I still have that correspondence unless we threw it out the other day which is possible because we threw out a whole lot of stuff - and we had quite a long and involved correspondence. It took about a year to translate.

Q What was the correspondence about?

A It was mainly about what he expected from me as a translator because a lot of the ..., I mean this thing is set in South Africa and a lot of the terminology would have been foreign to American readers, a lot of the situations, ... So to what extent did he want me to use colloquial expressions? To what extent did he expect me to compile some kind of a Glossary at the end? How informed would his reading public be? Would I need detailed footnotes? Would I need to supply details? That kind of thing ... , which we wrote about. Also obviously progress reports. I was lecturing at the time so I had to do it in my own time. About the financial side of it, you

30 know, how he would pay me? How much would he pay me? That kind of thing. And then there were areas in this text which I would not have been able to interpret correctly, I don't think, without some kind of insider information, which André Brink helped me with. He and Breytenbach having a longstanding friendship and being in correspondence with Breyten in jail, and being able to ask him then, listen she is not quite sure of exactly what you meant, so in fact André and I did the poetry sections together and I would always say that when it came to the poetry sections that he had more of a say with what the final result was than I did. I mean, I would draft we actually worked together. I actually remember that as working together in his study for hours and hours on the poetry sections, but without him ... I don't think I could
35 have done it. I mean there's a lot of things that he would tell about, that otherwise I wouldn't have known and since Breyten was incommunicado, I couldn't write to him and I always do feel when you're translating someone who is still alive, that you have a duty to engage them in a kind of dialogue as to what they want or how they want something expressed. I don't know if that actually answers your question.

40 Q And the deadlines you were talking about, were there any?

A They were very flexible, if I remember correctly. I must be absolutely honest, I can't remember exactly when I started and exactly when I finished but I do remember that at the end of it there was some kind of International PEN Award for translations and by that stage the galley proofs had been published but not the final thing and that was submitted to them and I think it came
45 second if I remember correctly. I can't remember now who they awarded it to eventually, but I think that was a kind of deadline so I think you would have to go back and find out when this PEN Award, annual PEN Award for translations was.

Q Would you say the deadlines were more or less self imposed (Yes ...) based on ...

A I never had this feeling that I was under terrible pressure, unlike subsequent things which I've

50 done, in which I've felt very pushed. I mean this thing was really a leisurely ...
Obviously they wanted it out as soon as possible because Breyten was in jail and it was topical
and they obviously felt that ... , some people felt that if this man could be heard while he was
in fact incommunicado, it was a good thing. I mean it wasn't as if I was given *carte blanche*, but
I think they gave me about a year and that was, I thought that was, a realistic time frame and
55 we kept to that.

Q When you compare the English version with the Afrikaans version - I've spoken to Prof.
Miles and he says that a lot of the text which was edited, was self-edited, they preferred
that the editing was done by themselves rather than by the authorities at the time. Do you
know if something similar happened to the English text?

60 **A** I don't think so. When you say the text was edited you mean, self censorship? Is that what you
are talking about - the Afrikaans version? - Yes. I don't remember there being any kind of self
censorship.... I'm happy to accept that there was self censorship of the Afrikaans version, in fact
I recall that now, but when it came to the English we simply tried as near as dammit, or at least
I did, to keep what was on the page.

65 **Q** I'm asking because I notice that the edited sections are in the English version (yes) and
when I called you, you mentioned that you had worked from the Afrikaans text as well as
from the original manuscript.

A Yes, I had an original manuscript, that I do recall - (So that is as complete a version ...) as I've
ever had and I think there is. I was never aware of any censorship of the English version, now
70 that you mention it , there are passages where he speaks about people following him, in fact
... , and I remember thinking at the time 'that's quite risky', but no.
I think that the publishers felt that the book was going to be published abroad, so you didn't
have to worry about what the South African authorities thought.

Q So the audience played a part in the approach to the text?

75 **A** You see that is a very interesting... fascinating factor for me, in that one of the very first questions I asked is Who? Who is the book going to be aimed at? You know, who is this meant for - and he said well its going to be for ... it's meant for an international audience and I said alright but in that case I do have this problem with - as I said to you earlier - with certain words and phrases, or locations, or situations which um ... , And I was told, "I don't want you to adapt
80 this, you know, to a kind of universal standard of English or whatever or the way you think Americans speak, I want you to keep it as near as possible to the idiom of the Afrikaans." Where for instance someone like John never gave me that kind of go ahead, I don't think well, no, wrong, he said I want John to speak the way John would speak, don't make any allowances, and I think I did make more allowances with Breyten ... sounds like I'm contradicting myself ...
85 well I actually did make more allowances when I translated Breyten, because I knew he would have to be understood mainly overseas, but on the other hand I also knew from the beginning that I was going to do a glossary, so that made it easy, to me. I mean I always had this to rely on whereas with John's work I always knew that I wasn't going to be doing a glossary - very difficult work - which on the other hand I said from the beginning to John it was his baby, whereas Breyten I mean he couldn't be involved to the same extent, he wasn't there to edit it, he wasn't allowed to receive anything in jail, so that in a sense I had to take that responsibility on myself, shared I must say with André. You know I really do want to emphasise that that kind of responsibility wasn't borne by me alone. But I never felt restricted, you know - I never really felt very restricted.

95 **Q** So when you were assessing the Afrikaans - i'm leading up to what you thought were the most important parts of the text that you had to translate, cause I'm sure that there were some things that in Afrikaans you just couldn't translate.

A I wouldn't like to say what was the most, or maybe, yes, I could say ... because, I mean it was

100 a travelogue of a kind. It gave an account of someone travelling through the country with his
wife, of their reactions to them and what ever, but ... The most difficult translations were those
when he became philosophical, where he made value judgements, whether political or
philosophical, or Zen Buddhist : /whatever kind of value judgement. I found those the most
important because I think this is what the book is all about and saying that I had to come back,
105 I had to come back to this country all these years and I look at it now through the eyes of my
wife, through the eyes of someone who has been in exile, who would love to come back and
who feels it is not possible, certainly not at this point and why do I feel that way. So I think
those were the most important bits for me, when it comes to the Afrikaans of trying to interpret
those, rather, of ..ying to translate them. They were very difficult for me because precisely trying
to say what someone is thinking means you are interpreting what they saying. I mean you are
110 not simply giving a word by word account, you are actually putting what you think he means
into those words. So getting the signified and the signifi  nce together, if I may put it that way,
what is this pointing to - I found very difficult and again I think that is where Andr   was very
helpful. He said you know, in view of the fact, that I know this man is poetry intimately and I've
been with him intimately, you know, I know a great deal about his *Katastrophes* or whatever;
115 I think he means this rather than that - because there weren't ... I mean all writing is ambiguous
anyway. Unless you are writing a very strict newspaper report or whatever, even then it can be
misleading, but this kind of writing certainly is multi-interpretable and to actually, I think, come
up with what I think he was trying to say, what he was thinking. So in other words the accounts
of his actual travels from point A to point B, or what he saw or what someone said, those were
120 not the difficult parts. It was when he went into a diatribe about, you know, what somebody had
said or he was talking in more philosophical terms about the country, about attitudes and about
....

Q In other words what you are trying to say is that you were trying to get that meaning?

A I was trying to get that meaning, I was trying in fact to get behind the words, and that was

125 difficult. It was a very difficult translation.

Q I'm asking because I've researched some of the newspaper commentaries and there were all sorts of write-ups about it in the Afrikaans journals of the time.

A I can't ever remember any of them.

Q That's my question. Did you read any of them?

130 A I must have - I recall having a file with clippings? But I cannot recall any of the comments.

Q The critics at the time felt that his poetry lacked something. (That's interesting, that's all André's fault.) I'm asking what part any comments about the original version played in your assessment of the book.

135 A Well, I would say very little because I can't remember reading a great deal of criticism of the original version before I started and I've never counted myself as a Breyten specialist. You know at the time when I started it there were various people who had just done Phd's and what have you on Breyten -- so that I don't think I was really influenced. If anything I was influenced more by André's point of view because he had just written extensively about Breyten and I knew that he valued Breyten's poetry highly and whatever, so I think I was entirely positive from the very first instant I started writing and because I'm not a Breyten specialist myself, I mean a colleague of mine who's a year or two junior did a Phd, was doing a Phd - A van de Merwe, I don't think you know her, she's at Tafelberg publishers - so Breytenbach was the big thing but I mean I was never part of the specialist group as it were.

140

Q Maybe an example I could mention was that one critic found that his descriptions of his parents and his descriptions of his homeland and his descriptions of the country were

145

beautifully done etc and the criticises his opinions, his phil(sophising, saying it detracts from the book, it makes it less literary.

150 **A** Well, as I say, I was not influenced at all by this because . . . Who was that by the way? Who was that? You see it would have depended very much on who said it, because about that I do have very strong opinions. I think there are very few Afrikaans critics who are worth anything at the moment, and even then. So it would depend very much on whether I held the person in a kind of esteem or what, but as I say I read very little and really think I went to the script with a completely clean sheet. If anything, I felt extremely positive about everything. Very daunted, totally overawed in fact, you know like fools rush in. I mean ... , really ... , you know.

155 **Q** A question maybe I should have asked right at the beginning - Your concept of what makes a work literary or what do you find is important.

A That is one of those questions that I don't even think I should answer. Its a terribly difficult question. In fact we literarians don't even talk about 'whats literature?' anymore, we try and say what is literariness and even then there's a huge debate.

160 I would say the particular way in which language is realised, you know its not a different language because we use exactly the same words in everyday usage, its just a different way of organising the language, and then of course depending on whether we speak about poetry, or drama, or prose or whatever - you're going to have further categories. But I mean that is a whole debate on literary theory - we could be here weeks.

165 **Q** So to relate that to the text that we are talking about you thought that the way Breiten organised his language, that was the important part. Are you talking just about the poetry or are you talking about the prose as well?

A No. In the first place I think that I would have translated anything of his at that point because it was his and he was in jail. So first of all, I thought it was terribly important that he should be heard. So whether they'd given me this to translate or had asked me to translate some political tract or whatever I would have been just as keen. But this particular text interested me because or also because it was or is a travelogue but its also more than a travelogue. I mean its not simply an account of whers I've been at a particular day at a particular hour, with whom or whatever. I mean its unmistakably the work of a writer. You know a very particular kind of person who . . . I mean the distinctions between travelogue and literature in this text become very very blurred. So it was a challenge, it was an enormous challenge.

Even if you look at the dust cover, the jacket, I mean this can never be just an ordinary "relais" - a story, of a journey. From the moment that you pick up this book you realize that its going to be something more. And because I read his "Katastrofes" and because I knew a little about the way he thought.

I'd never say that I did this translation completely because it was a work of literature, as I said the primary reason was to give a voice to someone who, temporarily at any rate, had become voiceless, but I mean then the joy of translating lay very much in trying to find ways of saying what he had said, in another language. I mean that was the challenge and the agony. I'm not sure which was the greater.

Q Can I take 'agony' to mean , it was difficult to find out another person's opinions.

A Yes, it was difficult to . . . Firstly to find out of all the possible meanings and associations, you know, denotations or connotations or something, to find which one was appropriate here, but then it was equally difficult having , you thought found out what he was trying to say, how the hell you were going to say this in another language and to put across the same ten meanings that was in the original text. Because its all very well giving 2 meanings or 3 meanings, but to give all 10, that is the difficulty. I think that is the difficulty in any translation really.

Q So . . . where I'm going is, if you could not give all 10 meanings, which ones?

A Well, I would think, I suppose it would be the ones that I thought most appropriately fit into what
195 he had produced in literature, in literature form and what he had produced as a man with a
conscience, lets say politically, you know, his pronouncements on various things, you know,
what I could find, something that I thought was Breyten saying something about society, and
I thought that would come very close.

You see the other difficult thing is having . . . you say which one of those meanings . . . You see
200 ultimately it was still a very arbitrary thing. I think what made this text very difficult, more difficult
maybe than another text, than any other text at that time . . . dealing with the text of a living
author, but one you couldn't communicate with, you couldn't ask an opinion of. Now why I say
that, you know, if the author had been dead, then I could have said OK I'm not going to bother
to translate this, I will adapt it or I will rewrite it, or I will recreate it and then I can use . . . I say
205 OK . . . I've established, I think what he is trying to say. Now I'm going to say . . . I'm going to
forget the way he said it and I'm going to say it my way . . . In what I think is in the original, but
you see you can't do that with someone who's still alive, because I feel at any rate that I have
an allegiance to this text. I have to say it the way the text has chosen to say it, although I might
think, even in the original that there are four better ways of saying it . . . But then you see this
210 author being alive, that I have this feeling . . . this responsibility to, but I cannot write to him and
say 'Hey look', you know; 'Here are five possible ways' — like I did for instance with Wilma
Stockenstrom. 'Here are five possible ways, which would you think or would you prefer to
use?' and she would then tell me, she was actually very good, you know, she said "I think what
I was really trying to say originally really comes closer to no. 3 not to no. 2 or no.5 or to no. 1" -
215 but I mean he was incommunicado, so I could not do that, so I would really have to rely . . . Its
a very fine balance between trying to be . . . and I would not want to use the word accurate . . .
Trying to be as loyal as possible to this specific author's way of saying it — and that's where the
fictional bit comes in, the literary bit, this is not a newspaper report you know, — to his way,
his individual stamp. This must be a Breytenbach text when you read it in English as well. So

220 to try and keep as closely to that, to try and force through that loyalty on the one hand and on
the other trying to be creative about it in my own right, because you cannot say — "jy kan nie
sê in Engels 'Hy is onder die tafel deur nie'" — or whatever. Try and say it and you can't, you
know, so trying to find that happy balance was the agony, I mean it was really agony because
he uses a great deal of double entendres and ambiguities and word-play and you know . . .
225 because he is what I would call a connotative artist anyway. I mean using free association in
his poetry, I mean he does exactly the same in his prose, so you have to try and use free
association in this other language now in the same way that he did in the original without losing
him. I mean its very easy for me to go off on a tangent of my own but I . . . "ek moet getrou
bly", you know, remain faithful to what his style was, to what he was trying to say in his way.
230 Its very difficult. . . I would therefore never ever try to translate poetry, I have tried and unless
I had the freedom, as Krige did with, lets say 'NoordKaap', where he actually literally recreated
the poem from the Afrikaans, I wouldn't, I really wouldn't, because I don't think . . . I hope that
answers your question.

235 **Q** It does. The other question I had was . . . André Brink was a very big influence on you as
you said. Was it extremely important?

A Yes, it was extremely important. I felt a great deal of confidence because he would advise me
and he was very approachable and I felt I could go to him and say to him 'look what on earth
does he mean?' and then he would say you know "look in the light of this and this publication,
or in the light of this and this interesting thing or in the light of his surrealist art or whatever, or
240 the time we shared in Paris together, I can guarantee or 99% guarantee that this is what he
means or that."

Q Can you be more specific? Mention any incidents?

A No, not offhand no. I would say for most of his poetry.

Q Did you need his advice on Breyten's prose?

245 **A** No, I think it was the constant conversation, you know. As I said, I was in his Department at the time, so we would meet over tea — you know, it was one of those wonderful common rooms where everyone gathered at regularly, and I would say 'Listen, hang on, I struggled with this passage last night, won't you just have a look at this.' But there were also other afternoons where I went to his home and said 'Look, I'm really stumped by this passage I'm afraid.'

250 'Which?' 'I really . . . you know, really can't' - 'Which ones?' He was very much a backup, I would say a mentor, you know that's not even a strong enough word.

On the other hand when he tried to hijack me, he wrote a preface at the end and he just about hijacked the translation, I said, 'Wait a minute, it was not quite like that. You helped me, I didn't help you.' - which he conceded.

255 **Q** What do you think he thought was the value of Breytenbach's text - you know, his opinions.

A I think he thought it was very important, I think for the same reasons ... that the man needed to be heard.

And I also think he thought highly of it as a piece of literature.

260 He was also very knowledgeable, I think he's an authority on Breyten.

Permission was not given for the rest of the interview to be printed.

Appendix 2 :

Excerpts from an interview with Prof. John Miles of the Afrikaans Department at the University of the Witwatersrand. A prominent writer and one of the editors of the source text.

Date: 21. 09. 1994

Prof. Miles

As ons nou praat van 1973, van daai Somerskool deelname van Breytenbach, dan wat jy sê wat 'n sentrale gegewe in 'n Seisoen in die Paradys is omdat hy dit daar in die middel
5 plaas - dit sal interessant wees om die reaksie na te gaan - geskrewe reaksie, want daar was die Sondag onmiddellik daarna het R van Rheenen in, is dit die Beeld nog? Die Sondag koerant, dis nou nie Die Beeld van vandag nie. Net voor Rapport was daar 'n ander Sondagkoerant . . . Die
10 Beeld, en jy sou dit kon in 'n argief net kry om te sien hoe die reaksie was van mense op daardie toespraak van Breyten. Dit was 'n . . . dit was merklik 'n dramatiese aand gewees - en ek dink hy het dit ook genoem 'n *Blik* van Buite - was dit destyds en soos ek sê, dit is 'n . . .
15 eintlik 'n belangrike gebeurtenis in die sin dat daai tweespalk onder die skrywers, die jonger skrywers kom ons sê maar die Sestigters dan, duideliker uitgekom het. Aan die eenkant, die wat meer polities betrokke wou wees, 'n sosiale dimensie, spesifiek 'n Suid Afrikaanse politiese
20 dimensie in hul werk wou betrek. Dan aan die anderkant die wat 'n groter afstand wou behou. Jy kan gerus daarna kyk. Ek het dit ongelukkig nie.

Want kyk toe net daarna het 'n tydskrif, ek dink dis *Farie*, hom gevra om 'n reeks artikels vir hulle te skryf, want hy
25 sou toe vertrek op 'n reis deur die land en hy het toe inderuaad en daar het toe van die stukke verskyn as artikels in die tydskrif en dit is 'n baie interessante

ding - die haat-liefde verhouding teenoor Breytenbach. Aan
die eenkant is hy bewonder, dit is natuurlik ook waarom hy
30 as so gevaarlik beskou is - omdat hy juis so 'n
oortuigingskrag het. Hy is 'n persoon met charisma en hy
kan die woord goed voer en hy is natuurlik gesien as 'n
gevaarlike invloed, veral op jong skrywers want oral waar
hy gegaan het. . . jy weet het hy so 'n klomp bewonderaars
35 gehad, onder jonger skrywers en natuurlik onder die
politici self, ek dink byvoorbeeld aan die mense wat later
saam met hom aangehou . . . die NUSAS studente met wie hy
kontak gehad het op daai eerste besoek ook en ook in 1975,
Is mense wat almal saam met hom aangehou is, soos Karel Tip
40 en Jerry Marais, Greg Moss en James Polley self. James
Polley wat die Somerskool gereël het, hy is ook saam
aangehou. En ek weet, want voor Breyten natuurlik ook terug
is Europa toe, na daai 1973 besoek, toe hy in Johannesburg
was, het ons baie kontak gehad. Ek weet hoe moeilik dit was
45 vir hom om nee te sê vir afsprake, maar nou klets ek
sommer. Jy wil tog nog vrae vra.

W Die ander vraag wat ek wou vra is in verband met die
redigering. Truida Besuidenhout het 'n artikel geskryf
waarin sy die Perskor uitgawe vergelyk met die Nederlandse
50 en die Engelse teks. Soos ek dit van u verstaan, was die
teks deur u, self gesensor.

Prof. Miles

Nee, kyk ons was betrokke, ons was drie gewees. Dit is die

55 drie mense wat later Taurus sou bestuur het, die uitgewery
Taurus sou bestuur. Daar was toe al - ons het toe al begin
met Taurus, dis reg, ons het toe al begin. Ernst Lindenberg
en Ampie Coetzee en ek.

60 Kyk, ons het deur Breyten se broer die versoek gekry om
behulpzaam te wees met die publikasie van die boek deur
Perskor. En dit is alles . . . die keuse van die uitgewer
is bepaal deur ek sou sê, sy adviseurs wat natuurlik mense
is wat naby aan die Regering gestaan het, mense wat toegang
tot hom gehad het en sy broer, en die uitgewer was . . .

65 Barto Smit was die persoon. Hy het gekom met 'n lys van
items en gedeeltes in die teks waar wat hy gemeen het
aanstootlik sou wees of probleme sou kon gee vir die
maatskappy of ook probleme sou skep vir Breyten self, soos
hulle dit gesien het. Dit was 'n lang lys en as ek nou
korrek onthou het dit hoofsaaklik op twee dinge neergekom.

70 Een ding is die politieke goed, politieke gedeeltes en die
ander was nou kom ons sê nou breedweg morele gedeeltes, jy
weet, gebruik van woorde soos 'kak' en 'naai', 'stront' en
derglike en die ander was nou politieke besware soos ek al
reeds gesê het. En wat ons gedoen het is . . . ons was in

75 'n moeilike posisie, wel dit erken ek, ek wil nie om
verskoning vra nie. Die enigste kontak wat ons gehad het na
Breyten toe was **bedenklik** gewees, dit was iemand wat saam
met die owerheid gewerk het en dit was spesifiek sy broer,
Cloete, en die het gesê, 'Kyk moet nie iets publiseer wat
80 Breyten tot nadeel strek nie!' Breyten . . . , wel die
indruk is geskep - Breyten is 'n ekeerde man, bekeer tot

'n ander politieke siening, hy is nie meer die ou Breyten
nie - en ons het onderling besluit ons gaan probeer om so
veel as moontlik van die teks te behou. En met daardie
85 debat oor die aanstootlike woorde was dit natuurlik maklik.
Ons het gekyk na die konteks waarin dit voorkom, en ek
onthou spesifiek daar was een woord - die woord was
'nnaiklere', twee mense as hulle kaal is, sê hy die mense
het 'naaiklere' aan. Ek onthou, ek het spesifiek . . . kyk
90 dis so goed ! Dis so 'n vonds nè - 'die mense het naaiklere
aan', en ons het vir die uitgewer daarop gewys 'kyk, dis
eintlik 'n briljante vonds, los dit, los dit daar, en dit
is behou meen ek, maar . . . en dan het ons . . . dit was
regtig nou 'n belaglike storie nè, jy sê nou goed ons laat
95 4 'foks' uit dan behou ons nou 2 'kakke' of wat ookal, jy
weet dit gaan om daai woorde, dit was eintlik nou belaglik.
Maar die groter gedeelte, ek meen dit was nou 2 - 3
bladsye, die grootste gedeelte het gehandel . . . wel, is
'n verslag van sy besoek aan Sobukwe en dit was natuurlik
100 iets wat 'n mens nie mog doen nie, dit was 'n onwettige
ontmoeting sover ek . . . my geheue, as my geheue my nie in
die steek laat nie. Dis gereël, ek weet nie hoe nie en hy
en Robert Sobukwe het ontmoet in . . . ek meen dit was in
Kimberley en daarvan het hy verslag gedoen, en die hele
105 passasie is in sy geheel uitgelaat. Nou, kyk, nou moet jy
onthou - hoekom het ons toegestem is omdat geen uitgewer
sou dit kon uitgee nie . . . en kyk Truida Lijphart . . .
, geen uitgewer wat, kom ons sê, 'n professionele bestaan
voer in Suid-Afrika nie, want dis teen die wet. Kyk jy kan

110 nie mense aanhaal wat gelys is nie. Jy mag nie, jy mog nie,
 jy kon dit nie doen nie. M.a.w. geen uitgewer in Su d-
 Afrika sou dit kon doen nie en dit is natuurlik hoekom ons
 met Taurus begin het, omdat ons bereid was om sulke goed te
 doen, ons was bereid om die wet te oortree. Die enigste
 115 ding wat ons nie wou doen nie, soos jy kan sien in "True
 Confessions" wat ons toe uitgegee het in die vroeër
 tagtigerjare, is wanneer dit gevaarloop op laster, waarin
 hy spesifiek na die regter verwys het en gesê het die
 regter is 'n ou papperd of iets soos dit . . . Kyk 'n
 120 lastersaak is iets anders as 'n saak wat die wet op 'n
 ander manier oortr
 Ja kyk, dis 'n ander tipe saak wanneer jy iemand se
 karakter skaad en dergelike en ons het ook toe geredeneer
 dat, jy weet, dit gaan nie vir ons om die persone nie, dit
 125 gaan nie vir ons om die regter, oor hoe komieklik hy is of
 hoe potsierlik hy optree nie, dit gaan vir ons om die
 beginsel, dit gaan oor die feit dat ons teen die stelsel
 is. Die stelsel is belangriker as die persone, dus hoe ons
 dit vir ons uitgemaak het en dus natuurlik hoekom ons die
 130 behoefte gesien het vir 'n uitgewersinstansie om daardie
 werk te doen. Ek wil, kan miskien net vir jou dit byvoeg,
 hierdie oorsese uitgewers wat nou so hoogheilig is, kom ons
 sê hierdie groot name, Oxford University Press bv. of
 Macmillan, of wat ookal. Hulle het ook, en ek noem nou net
 135 daardie twee uitgewers as 'n voorbeeld, ek sê nie dit is
 hulle nie, maar ek sal dit kan nagaan watter ene, dit is
 die een. . . . dit is die uitgewer, ek dink dit is

Macmillan wat André Brink se Engelse uitgawe van *Hou den
Bek* uitgegee het. Ek dink dis *A Chain of Voices*. Hulle het
140 bv. 'n ensiklopedie wat hulle ook hier bemark het vir skole
en derglike, 'n ensiklopedie wat hulle uitgee in die
buiteland, in Amerika byvoorbeeld. Maar hulle het 'n
spesiale uitgawe in Suid-Afrika gehad waarin hulle die
temas 'Apartheid' bv. uithaal. Nee, hulle het ook
145 saamgespeel, hulle het almal saamgespeel en hulle sou ook
nie so iets gepubliseer het soos Breyten se besoek aan
Robert Sobukwe nie. Hulle sou dit ook nie gedoen het nie,
so m.a.w, ek kan nou nie Truida Lijphart se artikel presies
onthou nie, maar dis maklik om in die buiteland te sit en
150 sê, 'Ja, julle wil nie alles publiseer nie.' Dit verg
eintlik 'n ander struktuur, dit verg 'n ander houding, om
dit so te noem, dit verg eintlik 'n ondergrondse
mentaliteit om dit te doen, want daardie Nederlandse
uitgewers kan dit daar maklik uitgee, hulle kan nie te-na-
155 gekom word nie, daar kan nie teen hulle opgetree word nie.
Nou toe, ek is besig om met 'n lang pad om met 'n lang
paadjie te kom by die punt dat daar wel ander stukke
gesensor is, nadat ons gepraat het en waartoe ons toegestem
het, wat politieke implikasies gehad het, en politieke
160 oortredings was. Dit is nie sommer gesindhede en houdings
nie. Jy oortree 'n wet, jy mag nie daai persoon se naam
noem nie. As jy dit doen, wel, jy kan beskuldig word van
terrorisme en dis 'n minimum van 5 jaar. Dit is hoe die
wetgewing was en sover ek weet is dit nie so baie (gesny)
165 nie, ek het nie . . . sy gaan dit natuurlik na in haar

stuk, maar andersins is daar nie wesenlik gelol met die manuskrip nie.

W Het Breytenbach geweet dat dit teen die wet was? Daardie gedeeltes wat hy geskryf het?

170 Prof. Miles

Ja. Hy't dit natuurlik geweet ja, en dit was natuurlik die rede hoekom Buren dit nie uitgegee het in die eerste plek nie. Dis 'n lang storie daardie, want kyk nou moet jy onthou, ons is nou by 1973 en 1976. Breytenbach se 'Lotus' verskyn in 1970 en voor Lotus het verskyn - Lotus het verskyn by Buren - die digbundel Kouevuur en in Kouevuur was daar 'n reeksie gedigte, politieke gedigte, wat die uitgewer uitgelaat het en Breyten was natuurlik ontsteld toe hy dit sien en toe het die uitgewer daardie gedigte in 180 'n klein bundeltjie gepubliseer met die titel Oorblyfsels - dis vandag 'n versamelaars item, want dit was 'n beperkte oplaag, ek dink 'n honderd of so. Hy is natuurlik bang. Hy's bang vir sy posisie as uitgewer. Jy moet onthou, die viktimisasie was só erg . . . 'Jy gee daai boek uit, ons gaan nie hierdie boeke van jou voorskryf nie - hierdie 185 ander nie.' As jy dit doen is jy gebrandmerk. . . en jy sien . . . en toe het hy dit gedoen en ek dink . . . Ek weet wel Buren het lank gesit met hierdie manuskrip, 'n Seisoen in die Paradys en hulle het natuurlik. . . , of hy - 190 dis nou Daantjie Saalman was eintlik die besturende direkteur, hy was eintlik die enigste pilaar van Buren,

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behalwe die finansiële, hy het natuurlik finansiële probleme ook gehad, en dit het hom natuurlik laat huiwer, net doodgewoon die geldelike faktor . . . Maar sekerlik het die mense vir wie hy die manuskrip gegee het om te lees vir hom gesê 'Jong, net die feit dat sy naam (Sobukwe) genoem word maak jou skuldig aan 'n kriminele oortreding.'

W Het Breytenbach dit geweet? Dat dit 'n oortreding was, dat dit teen die wet was.

200 **Prof. Miles**

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Ja, hy moes dit geweet het. Hy moes dit geweet het. Kyk, jy moet nou onthou, hy sit natuurlik in die buiteland en hy het gevoel hy moet iets doen. Kyk wat het hy later gedoen. Dis eintlik 'n wanhoopsdaad, wil 'n mens amper sê, want dit is niks anders as dit nie. Want dis tog nie 'n praktiese daad . . . Dit is net 'n poging om 'n tipe klimaat van weerstand teen apartheid aan die gang te kry - deur die stig van 'n organisasie. Maar ek dink hy sal vandag toegee dis eintlik 'n droom-organisasie, maar die . . . dit is baie belangrik dat dit gebeur het natuurlik. Dis verskriklik jammer dat hy soveel jaar in die tronk moes sit, maar dis belangrik dat iemand dit gedoen het. Ek bedoel, doen liever dit as om 'n bom te plant, of wat ookal. Dat jy eintlik daardie versetbeweging stimuleer en op die manier probeer om onder jong mense, onder skrywers, onder kunstenaars, onder intellektueles die weerstand op 'n vaste basis te kry.

W Ons kom dan by die literatuurwaarde van die teks – dis
natuurlik gekoppel met die inhoud van die teks – Hoe
220 verstaan u dit?

Prof. Miles

Ja, kyk, dit is natuurlik 'n tipe reisverslag kan 'n mens
sê. Dis so 'n gemengde genre – reisverslag, waarin hy
indrukke opteken van sy besoek, van sy reis deur die land,
225 met natuurlik poësie by, met natuurlik . . . Dis natuurlik
iets wat Brayton later weer sou doen, meer dikwels. Fierdie
Return to Paradise wat nou onlangs verskyn is ook so 'n
boek. En ek sou sê die rede hoekom die uitgewers die boek
wou uitgee is gewoonweg die boek sou verkoop. Daar was 'n
230 vraag daarna – daar was 'n geweldige behoefte na so 'n tipe
boek . . . van hom! Want jy moet onthou hy . . . wat vir
die establishment aanvaarbaar was, is kom ons sê die
persoonlike tragiese van die situasie. Die man wat so
talentvol was, wat so goed kon praat, wat so goed kon
235 skryf, wat so 'n goeie digter is, wat so graag sy ma wil
sien, sy ouers, sy familie wil ontmoet. En ek dink net daar
was 'n behoefte vir so 'n boek, want kyk die gedigte rondom
die ouers was ook geweldig populêr gewees – roerende
aspekte daarvan. M.a.w. ek dink enige uitgewer sou bitter
240 graag die boek wou uitgee, mits daai gedeeltes uit is.
Nou jy sien aan die anderkant was ons motivering, ons het
nou nie dieselfde motivering, hopelik, gehad as Perskor
nie, ons het aan die anderkant gedink dis 'n bron van
inkomste vir hom. En onthou sy familie wou nie sy hofkoste

245 betaal nie. Dit is hoekom ons *Blomskrif* uitgegee het. Daai
bloemlesing. Want daar was 'n geweldige behoefte aan 'n
bloemlesing wat voorgeskryf kan word en die boek is ook
onmiddellik feitlik uitverkoop. Dit het nie lank gehou nie
en ons het 33% van die inkomste aan die outeur gegee. En
250 dit is gebruik in sy eerste hofsaak . . . M.a.w. dis 'n
inkomste vir sy vrou om die hofsaak finansieël te kan
hanteer, want kyk dit is nie politieke verhore nie, daar is
nie politieke advokate gekry nie. M.a.w. dit is ook iets
wat ons spesifiek wou doen, ons wou dit wegkry uit daardie
255 politiek uit, want ons het gedink op die manier sal hy
beter daarvan afkom en dit het nie so gebeur nie. Dat dit
m.a.w. doodgewoon 'n neutrale saak is van iemand . . .
neutrale saak sou dit nooit kon wees nie, maar ons wou dit
wegkry van ... kom ons sê die linkse politieke kader, met
260 linkse prokureurs en buitelandse instansies wat die ding
betaal. Want jy weet dit, dit is die dood wat jy dan kry.
Want . . . nee wat . . . dan gaan jy lewenslank lowers
heen. Dit was net 'n praktiese ding, nè . . . jy wil
iemand probeer help. En aan die anderkant moet 'n mens
265 onthou, Breytenbach, weet ons, was eintlik iemand wat nie
so binne in die suiwer politieke bewegings was nie. Hy is
eintlik 'n skrywer wat meeloop in 'n sekere sin. Kyk, hy
het sy eie ding nè . . . dis eintlik sy eie storie. En hy't
ook met ander meer radikale politieke mense geskakel . . .
270 kom ons sê anarchistiese groepe, anarchistiese bewegings en
hy't . . . wat ek wil sê is dat hy nie 'n 'party man' is
nie – wat alles doen vir die party nie. As iemand vir hom

275 sê 'Man hou jou bek, dit pas nie ons nou om dit te sê nie',
dat hy sal stilbly nie. Nee, nee, jy weet hy sê wat hy wil
sê. Hy's iemand wat onafhanklik werk. Dis hoe ons hom geken
het. En nie een van ons was partygenote nie. Behoort aan
die SAKP bv. of was lede van die ANC of so iets nie. Ons
was eintlik betrokke by weerstand nê, wat jy ook al daarvan
mag dink. Dis miskien pateties. Ek is natuurlik nie 'n mens
280 wat ooit by 'n vereniging of organisasie sou behoort nie.
Ek sal saamwerk ja. Maar dit is hoe ons Breyten gesien het
en ek dink hoe Breyten ook is. Jy kan sien vandag . . . kyk
hoe krities is hy oor baie dinge. Hy is ook natuurlik . .
. en ek dink dis baie duidelik dat hy verraaï is. Want die
285 veiligheidspolisie het al vooraf geweet, voor sy vertrek
het hulle al geweet hy is op pad.

Man, wat ek nou besig is om te doen is nou maar eintlik net
vir jou die skinderstories rondom die ding te vertel - ook.
So bietjie kleur en geur. Jy kan maar uitlaat wat jy wil.

290 W My fokus is eintlik die politieke element in die boek, en
hoe dit gesien word deur die leserskap, natuurlik ook die
staat. My vraag gaan eintlik daaroor. Het u al daardie boek
aan studente voorgeskryf.

Prof. Miles

295 Ek, persoonlik nie, maar dit is al voorgeskryf . . . wie
het dit gedoen? Maar ek persoonlik nie, maar ek het van sy
ander werk voorgeskryf. Wat pas in, jy weet, vir my
doeleindes en ook net wat ek, waarom ek klasgee. Jy weet,

300 Ly Breytenbach is daar soveel tekste om van te kies en jy
kan eintlik tekste kies wat jou toelaat om beter oor die
politiek te praat. Beter net om na ander tekste te kyk. Net
met daai liefdesbundel *Lotus*, met daai parodie op sy vader,
wat 'n velle, velle aanval is op politiek hier, van
305 uitbuiting. M.a.w. jy moet . . . jy moet versigtig wees en
nie die gevolgtrekking maak hierdie is 'n politieke boek en
die ander is nie politieke boeke nie. Daar is ander boeke
waar die politiek eintlik interessanter en beter en sterker
uitkom.

W Was dit Breyten se eerste prosaboek.

310 Prof. Miles

Nee. Hy debuteer 1964 gelyktydig met 'n poësie *Die
ysterkoei moet sweet* en *Katastrofes*. *Katastrofes* is sy
eerste prosa boek. Baie liriese prosa maar . . . Ek wil
eintlik sê 'n *Seisoen in die Paradys* is 'n tweede fase in
315 sy prosa want daardie eerste fase van sy prosa is
Katastrofes en daarna . . . is, eintlik wat hy vroeër
geskryf het is *Om te vlieg* maar dit het later verskyn by
Buren en dan verskyn daar 'n Nederlandse bundel *Die Boom
agter die Maan* en dan sou daar later ook verskyn, die
320 bundeltjie wat ons uitgegee het van *Die miernes swel op*.
M.a.w. dit was . . . As 'n *Seisoen in die Paradys* verskyn,
is dit eintlik 'n tweede fase . . . eintlik in sy prosa kan
'n mens sien, want daarby sou dan later aansluit *True
Confessions of an Albino Terrorist* en derglike.

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Ek het vanjaar Katastrofes weer voorgeskryf.

W Ek vra die vraag omdat die kritiek rondom die boek lui dat die poësie in sommige gevalle baie goed is, die beskrywings van sy reise, dit alles verskriklik goed . . . en natuurlik die prosa.

330 Prof. Miles

Jy's heeltemal reg, want kyk Brink bv. is vel aangeval omdat hy die moontlikheid genoem het dat skrywers moet hulle meer rig op Afrika byvoorbeeld. Dit het hy al gedoen, hier in die einde Sestigerjare, en daar is die algemene opvatting, die opvatting was algemeen onder die establishment dat die literêre is 'n estetiese aangeleentheid, en die politiek is te na aan die aktualiteit en jy moet eintlik afstand behou daarvan en dat iemand soos Satre eintlik 'n bedenkbare credo het, indien hy soos hy, vanuit sosiale betrokkenheid wil skryf. Nee, dit is so. En daar was in die tyd, ek praat nou van middel-sewentigerjare ook sterk 'n gerigtheid in die teks alleen. Begin by bladsy een en lees tot by die laaste punt. Nie die skrywe se besonder besonderhede nie en ek betrek ook nie die sosiale raamwerk nie! Jy's heeltemal reg daar. Maar . . . dit het bestaan, maar daar was natuurlik, jy weet groeiende bewussyn en daai ander dinge was ook daar nè . . . en dit sal op ander maniere uitkom. Maar jy's heeltemal reg.

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350 W Ek verneem dat Andr². Brink goed bevriend was met Breyten op
'n stadium.

Prof. Miles

Ja, hulle is nie nou meer so goed bevriend nie. Dit is ook
'n lang storie waarvan ek nie al die besonderhede ken nie,
355 maar kyk hulle is natuurlik verskillende temperamente,
verskillende persoonlikhede, verskillende tipes skrywers,
ten spyte daarvan dat hulle in Suid Afrikaanse terme saam
gegroepeer word vanweë hulle politieke betrokkenheid, maar
dit is 'n om gevoel wat al dateer terug uit die
360 Sestigerjare, toe Brink in Parys 'n tyd lank was. Ek wil
nie daaroor praat nie, want ek weet te min daarvan. Jy kan
ook sien bv. as jy ook lees in *True Confession* die gedeelte
waarin hy Brink se huis in Grahamstad beskryf. Hy noem dit
'n 'mock muis mansion'. M.a.w. daar is duidelik 'n baie
365 kritiese kyk op Brink. Maar aan die anderkant wil ek ook
net byvoeg, Brink het geweldig baie gedoen om Breyten se
werk eintlik toeganklik te maak. As ek dink aan daardie
blokboekie wat hy geskryf het, oor Breyten se poësie, wat
eintlik vandag nog ek wil amper sê, 'n mylpaal is,
370 in die sin van toeganklik maak.

Kyk Breyten se . . . amper wil ek sê, anti-estetiese
houding, kan 'n mens nie net terugvoer na die politiek toe
nie. Dis eintlik 'n breër . . . Dit is as gevolg van sy
Zen Boeddhisme ook. Want jy weet poësie skryf is eintlik 'n
375 soort meditasie. M.a.w. mens kan nie sê dit gaan nie

uiteindelik oor die soepele, estetiese afgeronde stukkie
kunswerk nie. Dit gaan om die proses van helderheid en
derglike. M.a.w. daar kom die godsdiens in . . . die
religieuse, want Breytenbach is 'n Boeddhis. Dis nie net
380 woorde nie. Hy is dit. M.a.w. dis nie net polities nie, dis
ook sy religieuse houding is anders. Terwyl ek toegee,
Brink is 'n esteet, maar 'n mens moet nie hom darem onder
dieselfde kam skeur as die estete soos, kom ons sê, Elize
Botha of Kannemeyer of A. P. Grové, wat eintlik meer ook
385 afstand neem van die politiek, want so . . . kyk. . . 'die
politiek is 'n smerige terrein, hou weg!' Brink het hom
spesifiek gaan toelê op die politiek.

W Dis die vraag. Ek wil nie vra nie maar die dele wat ek
sover vergelyk het wys dat daar . . . dis nie 'n groot
390 verskil nie, die patroon is nie konstant nie, maar daar is
effens 'n neiging, om nie presies te vertaal nie . . . wat
in die oorspronklike teks staan nie. Dit kan 'n mens
natuurlik sien in . . . die punktuering is verskillend ons.
Nou Rike het gesê dat haar interpretasie van die teks
395 grotendeels beïnvloed is deur Brink en hoe hy die teks
gesien het.

Prof. Miles

O ja, ek sien ja. Kyk hulle was kollegas daar en sy was
destyds in Grahamstad soos jy weet, soos sy seker gesê het.
400 Maar nee . . . ek dink jy's op 'n dwaalspoor as jy dink
Brink wou, kom ons sê 'die ding 'n bietjie polities

suiwer', beslis nie. Nee, kyk Brink is dit nie. Nee dit wil ek baie ferm ontken.

W Dis hoekom ek sê. Die Engelse weergawe is 'n volledige
405 weergawe van die oorspronklike, so 'n mens kan darem nie sê dat dit polities suiwer gemaak is nie. Wat ek vra, eintlik wat ek soek is die verskille in interpretasie.

Prof. Miles

Ja. Natuurlik. Ek sien wat jy bedoel. Ja, jy sien, jy sal
410 dit vir my moet wys as jy my kommentaar wil hê. Sit vir my hierdie kant die Engels. Dan sal ek met jou saamstem as ek oortuig is. Dit kan wel so wees. Kyk, jy weet tog wat gebeur met vertaling nê. Die vertaler se keuse is nie net bepaal deur die taal self nie, maar ook deur die . . . sy
415 of haar politieke sienings en derglike. Dis heel moontlik. Dit is 'n hipotese wat ook die moeite werd is om te ondersoek.

Ja, natuurlik. Nee nee, maar kyk dit is juis wat ek vir jou
sê. Ek dink jou studie is baie interessant. Want jy werk
420 hier eintlik met . . . met die feit dat 'n vertaling nie 'n neutrale aangeleentheid is nie. Dis nie sommer net een taal in 'n ander taal soos wat jy water in twee houters kan . .
. uit die een houer in die ander houer gooi nie. En die vertaler speel self 'n rol en as jy die hipotese het dat
425 hier 'n 'slanted version' is, 'n poging om die politiek te verdoesel . . .

W Dis miskien 'n drastiese woord.

Prof. Miles

430 Dis miskien, heeltemal reg, heeltemal reg, maar ek dink dit
is 'n baie interessante ding. Dit is iets wat natuurlik
vandag algemeen gedoen word. Maar al wat ek sê is 'Oppas!',
want ek ken mense wat uitsprake gemaak het. Ek ken hulle
baie goed. Saam met hulle gewerk ook. Ons het saam met
435 hulle baklei teen apartheid op die klein ou maniertjie,
binne 'n literêre verband, maar opas net vir te maklike
uitsprake.

The interview was edited because some of the issues discussed
were peripheral and were thus not directly referred to in the
case study.

Appendix 3:

'n Blik van Buite

Dit wil lyk asof elkeen van ons hierdie week 'n spreekbeurt, of
liewer 'n preekbeurt moet waarneem. Myne wil 'n lykrede wees.
'n Baie ekstremistiese lykrede - u moet my maar verskoon. Maar
die dood maak my die hel in. Veral wanneer hierdie jong
5 Sestigerlyk plek-plek nog warm is. U moet my dus oorsien
indien daar te veel gevoel op die lappe, of op die papier kom.
Gevoel is altyd orig; ken nie sy grense nie. U het tog seker nie
gekom om 'n koel analise van my te kry nie...

André Brink het nou die aand laat deurskemer dat daar 'n
10 heropstand kan wees van ons Lasarusse, nou nie dat daar ooit 'n
opstand was nie. Ek wonder. Dit klink somber, nè - al hierdie
verwysings na 'n bont begrafnis. Ek wil juis vanaand vra of ons
nog 'n bietjie leef, of is ons heeltemal uitgevrek deur ons
kleinburgerskap? Ek bedoel, sit ons so vas aan ons
15 huurkooplewens - daardie lewe wat ons lewenslank sal moet
afbetaal - dat ons die versekeraar se toestemming moet vra vir
elke bruuske asemteug en wind gelaat? Is ons dan tot die dood
toe vir die lewe bang?

Volgens die definisie van 'n volksleier nou onlangs - ek verwys
20 hier na 'n witvolksleier, nie na 'n volkvolksleier nie - is ek seker
ook een van die "agente van 'n geestelike en morele besoeiding
wat soos 'n pes in die donker werk en die Westerse wêreld reeds
op sy knieë gebring het, een van die slaprug-slungels met die
hare van Simson maar nie sy krag nie".

25 Vreemd, daardie voorliefde van die pes vir die donker, vir
wat swart en onnoembaar is, vir die angsaanjaende onbekende,
vir die nag wanneer ons soos Simson van ouds kan toegee en aan
mekaar se lywe vat - o, wat 'n heerlike pes! - voordat die dag
ons verraal. Maar ons dra mos die nag in ons om. Wat ons van
30 buite kan sien, is die dag - die dimensie hier binne is nag, is die
grenslose.

Gelukkig dan ook dat ons ons hier in Afrika bevind waar
die son altyd skyn, en nie in die Westerse wêreld nie; en in
Afrika wil ek padlans praat. My praatjie vanaand, hier, gaan as
35 politiek beskou word. En so is dit onvermydelik. Soos die
kunswerk wat politiek is wanneer dit verwys na die werklikheid
waarin die publiek hulself bevind. Alle praat in hierdie treurige
bitter bont-begravnissland is politiek - of dit nou fluisterpraat,
kakpraat, windop spoeg of sâmppraat is. Dis nie 'n keuse wat die
40 skrywer het nie, dis nie gebruik of misbruik maak van poëtiese
vryheid nie (en waarom moet die hanswors meer vryheid as die
fabriekswerker hê?); nee, dis die aard self van kommunikasie.
Ons het almal saam, ywerig en blindelings soos miere, hierdie
land gesleep tot op die laaste afgrond voor die hel. Nou kan ons
45 mos praat, sê hard práát dat ons die geknetter van die vlamme
nie kan onderskei van ons tande se geklapper nie.

Ek het mos gesê ek wil nie voorgee dat ek objektief gaan wees
nie. Dis nie omdat 'n saak op sy minste twee kante het, 'n
binnekant en 'n buitekant, en omdat ek albei moontlikhede kan
50 insien dat ek durf sê ek is 'objektief' nie. Die enigste objektiwiteit
is 'n geraamte in die grond. En dan nog moet jy rekening hou
met die spook ... Om aan te sluit by vroeër: sommige van ons
is al gekapater, objektief. Ander skop nog so 'n bietjie sand op.
Wit sand natuurlik. Op 'n aparte sand onder 'n aparte son!

55 Ek is partydig. Ek kies kant. Omdat dir vir my gaan om die
totstandkoming van leefbare omstandighede in ons gemeenskap.
Omdat dit vir my gaan om 'n soeke na, 'n oopmaak na 'n
samelewing waarin elkeen van ons en almal van ons sy regmatige
aandeel kan hê, waarbinne ons op gelyke voet verantwoordelikheid
60 vir mekaar kan aanvaar. Omdat dit vir my gaan om die
bevegting van daardie instansies en strukture en mites en

samelewing onmoontlik maak. Dis my lojaliteit. Dit is die
65 inhoud van my Suid-Afrikanerskap.

Die titel van my gesels is 'n *Blik van Buite*. Die versoeking is
daar om te sê: dis net van buite af dat 'n mens kan hoor hoe 'n
geraas 'n leë blik maak. Hart Crane gebruik in een van sy
gedigte 'n mooi beeld wanneer hy verwys na iemand - seker
70 maar 'n onbekeerbare japie soos ek - wat 'n blik met die
dekselkant teen sy oog hou om daardéur in die plaaslike
duisternis af na die maan bô hom te kyk.

Ek is bly ek hoef nie te praat oor 'n blik van bo nie. Daar is
weinig verskynsels wat vir my meer laakbaar is as die elitisme -
75 dit wat wil dink in terme van 'n klein groepie begenadigdes -
hulle wat die 'skrywerskap' of die 'digterskap' op hulle het soos
'n heilige tong, hulle wat so af en toe afduik in die wrammelende
warm volk - vir 'materiaal' - om dan weer op te kom boontoe,
grot toe, vir vars asem. Hulle hande val naderhand af van die
80 skoonheid!

'n Blik van Onder, met die Suidoostewind op straat, sou
sekerlik interessant kon wees; 'n blik van binne vir my, helaas,
nie meer moontlik nie. Daarom wil ek óm daardie blik loop en
probeer sê hoe ek hierdie titel interpreteer: 'n poging om aan te
85 dui hoe die Sestig-nageboorte - ons eie Frankenstein - van buite
af lyk; 'n poging om dit te plaas teen die agtergrond van
Suid Afrika en die Suid-Afrikaanse kulture waarvan ons s'n maar
net 'n klein, 'n piepklein onderdeeljie is. Daardie
agtergrondsdoek, sou u seker met my saamstem, is een van
90 teenstrydige kulturele strominge, van politieke stank, van sosiale
onrus, van diskriminasie en inperking en sensuur. Kortom, van
'n gistende kookpot. Maar óók dié van stryd.

Wanneer ek vanaand praat van 'ons', dan is dit as witterige
of off-white Suid-Afrikaner teenoor sy soortgelykes - op enkele
95 aanvaarde en nie-vertteenwoordigende uitsonderings na. Wat
bestaan in hierdie land is gepleeg in ons - in my - naam, in ons
in my - taal. Hoewel ek dus niemand se afgevaardigde is nie
behalwe my eie en dié van my vlooië, wil en kan ek my nie
distanseer van hierdie gemors nie.

100 Ek is daarvan oortuig dat die redding van hierdie land,
indien so 'n evangelistiese woord gecorloof is, byna uitsluitlik in
die hande lê van my swart en bruin landgenote. Sô het die naat
verskuif en óns is nou die halfnaatjies. As groep het ons ons kans
gehad en al babbelende het ons dit verby laat gaan - as't ware
105 met martinis in die hand terwyl ons uitkyk oor die weemoedige
sonsondergang oor die Karoo, op uitkyk vir die onsterflike ...
Nou kan slegs hulle ons gemeenskaplike lot verbeter deur éers
hulself te bevry. En net soos ek die Swartman wat sy mense se
lot probeer verbeter eerbiedig, net so, glo ek, sal die Swartman
110 my net respekteer tot die mate wat ek bereid is om te werk vir
die transformasie van my eie gemeenskap - en nié as ek vir hom
probeer voorsê wat hy behoort te doen nie.

Met ander woorde, hierdie simposium gaan vir my vanaf die
openingsrede al om die doen en veral die late van 'n aantal
115 jongerige skrywers wat skryf in die taal van die stam aan
bewind, die magesgroep, die heersers - en wat daarom 'n
besondere verantwoordelikheid dra; wat soos alle Afrikaanse
skrywers 'n bevoorregte alhoewel onbenydenswaardige posisie
beklee in die stam, al is dit dan ook net 'n posisie van bohaal,
120 omdat soveel van daardie stam se aspirasies deurgaang vir
kulturele aspirasies, omdat die sg. Afrikaner se identiteit
oorepronklik 'n taalidentiteit was. Dit gaan in dieselfde asem
ook, myns insiens, oor die werk van 'n aantal skrywers wat
sekere stellings waarop die gevestigde belange van die
125 Afrikanerstam berus in twyfel begin trek het. Hierdie
bevraagtekening het juis so baie stof opgeskop omdat 'n gepeuter
met die instellings en taboes van die stam onvermydelik die
gevaar inhou dat dit knaag aan die bestaande bestel van sake. Vat
jy aan die Afrikaner dan vat jy mos aan die staat. Al sê ons
130 hoëpriesters nou ook wat, niemand kan in afsondering bestaan

nie. Die voortbestaan van die 'Afrikaner' soos hy gedefinieer word deur hulle wat aan bewind is en hulle wat die stam se taboes bewaar, kan alleen verseker word op voorwaarde dat ons nie ons Suid-Afrikanerskap in woord en daad aanvaar nie.

Natuurlik, binne perke sal 'n sekere mate van opstandigheid van die langhariges en/of eierkoppe geduld word; dit dra dan selfs by tot die soepelheid wat 'n lewendige blos van gesondheid kan verseker. En ons het daardie verdraagsaamheid gaan verwar met vryheid.

Dis goed, sê hulle, dat jy jou wil bemoei met die vryheid van die Afrikaner. Maar om jou te wil inlaat met die vryheid van die mens, van die individu - wat 'n ommekeer in die gemeenskapskader sal genoodsaak - dit is, by wyse van spreke, 'n perd van 'n ander kleur. Dis ondermynend. Dis volksvreemd, sê hulle. En dis nie realisties nie. Jy droom. Kom terug, Boetie, sê hulle, na die harde werklikheid van Afrika se aarde. Ons gaan sê mekaar te lyf onder die vaandel van 'werklikheid'.

Wat hulle eintlik wil sê is: moet ons nie daarvan weerhou om in die see te spring nie.

Ek bly daarvan oortuig dat ek net vry kan wees tot die mate dat my medemens vry is.

U sal nou dalk beweer dat ek te veel luister wil verleen aan die maatskaplike verantwoordelikheid van die skrywer, afgaande op die maklike publisiteit wat ons - die skrywertjies - verkry vanaf die kansels en in die nuusmedia - veral die oorweegende geelpers in hierdie land van ons wat met rooi neuse strykdeur sensasie soek, of wolf! wolf! wil skree, of te bang is om self vir hulself te dink - tensy dit vol bravade in die kroeg of in hul binnekamers is - en dan op siniese wyse gebruik maak van wat ander sou gesê het met die implikasie dat hulle dalk, soms, óók só sou kon dink. Miskien het u gelyk. Maar deel van my betoog vanaand is juis om aan te toon, gebruikmakende van die perspektief wat u my toegesê het, dat die 'ongerymdhede' waarby die skrywer op die gebied van publisiteit baat inherent aan die patroon van sake hier is. En dat daardie 'ongerymdhede' wat vir ons, die Afrikaanse skribente, 'n eksistensialistiese sielswroeging is - maar vir vyf-sesdes van die bevolking is dit 'n harde daaglikse vernedering en verknoeiing van selfvervulling - nié tot so 'n mate waar ook al elders wat ek van weet bestaan nie.

Ons is 'n bastervolk met 'n bastertaal. Ons aard is basterskap. Dis goed en mooi so. Ons moet kompos wees, ontbindend om wêér in ander vorme te kan hind. Net, ons het in die slagyster getrap van die baster wat aan bewind kom. In daardie gedeelte van ons bloed van van Europa kom, was die vloek van meerderwaardigheid. Ons wou ons mag regverdig. En om dit te doen, moes ons ons gewaande stamidentiteit stol. Ons moes áfkamp, bekamp, verkramp. Ons moes ons andersheid verskans en terselfdertyd behou wat ons verower het. Ons het van ons andersheid die norm, die standaard gemaak - en die ideaal. En omdat die handhawing van ons andersheid ten onkoste van ons mede-Suid-Afrikaners - en ons Suid Afrikaansheid - is, het ons bedreig gevoel. Ons het mure gebou. Nie stede nie, maar stadsmure. En soos alle basters - onseker oor hulle identiteit - het ons die begrip van suiwerheid begin aanhang. Dit is apartheid. *Apartheid is the law of the bastard.*

Maar, om speling in ons andersheid te bring, om die materiële voorregte wat ons geniet te beveilig, het ons skiet moes gee, het ons besluit dat ander ook waardigheid kan verkry, ook van die soetighede van die lewe kan smaak - sóós en wannéér ons dit aan hulle gun. Daarom het ons eers die aard van hulle lewensvorme en aspirasies bepaal en toe dáárvolgens hulle toekoms vir hulle voorgeskryf, van nou af tot in alle ewigheid. Dit noem ons grandioos doe beleid van - let wel, nie ontwikkeling nie, maar afsonderlike ontwikkeling. Dit noem ons die bedeling - let wel, nie van vryheid nie, maar soortgelyke vryhede. Dan is ons mos nie net realisties nie, maar bowendien

200 groothartig en Christelik. Dit wat die Swartman betref, al bly
ons vir hom baas, BOSS, master, meneer, moroeti, sir. Maar met die
lot van ons lyfeie skaduwees, die Bruinmense, sit ons met die
hand in die hare.

205 En hierdie mure, die Apartheid, hierdie 'suiwerheid' en
afsonderlikheid, hierdie verkramptheid en verligtheid, is die
bestek van ons selfmoord, ons vernietiging, ons dood. Ons
gaan te gronde, en dit wil voorkom asof ons in ons te gronde
gaan bereid is om die ganse Suider-Afrika met al sy mense met
ons mee te sleur.

210 Niks wat ek vanaand hier sê sal vir u nuut of vreemd klink
nie. Ons weet dit almal. Wat ek self ontdek beteken niks. Wat
ons as groep, as gemeenskap besef - dis belangrik want dis
gedeelde besit, dis waarde omdat dit op pad waarheid toe is. Ons
is almal saam betrek in hierdie treurspel. Dit sal voorwaar nie
help om kop-in-die-letterkunde te steek nie.

215 En ons skrywers dan? Wat het daar intussen hier binne-in
gebeur? Ons kake klap nog, ons gaan binnekort selfs weer eens
protesteer teen nuwe en deftiger sensuurwette, ons sal suur word
en dan maar wedersyds met die heuningkwas begin smeer;
ons bly beweeg - nie met daardie aanhoudende beweeg en geraas
220 maak wat die liefde is nie - maar met die spasmodiese geraas
maak soos dié week, hiér, die geraas van die wandelende dooies.
Ons het die mure help bou, ons hou dit in stand; nou het dit die
mure van ons gevangenis geword. Af en toe klim ons op die
mure om te sien of die nag nog nie wil breek nie. Die een
oomblik dink ons dat ons literatuur kan vergelyk met 'die beste
225 in die wêreld'. Die volgende oomblik sluip ons met altwee sterte
tussen die bene rond, verskeur ons ons eie borste - omdat ons
oral afgejak en uitgejou word. Ons sit in Afrika en ons is nie
Afrikane nie. Ons gaan Holland toe, Frankryk toe, en ons besef
skielik dat hulle vir ons gelieg het. Ons is nie Europeërs nie. Ons
230 gaan Engeland toe en ons kom agter dat ons Boere is wat hier
onder die Suiderkruis soos Engelse probeer leef. Teen wie kan
ons ons meet? Vir wie skryf ons ons verwronge, pretensieuse,
nouveau riche-werke behalwe vir 'n paar vriende aan universiteit
wat daardie werk deur dit voor te skryf 'n bestaansreg gee? Ons
235 is poedelkaal en ons besef dit nie eens nie. Ons probeer vir ons
kombersies brei van groot woorde en nog groter konsepte wat
uit ander kulture gegroei het en waarvan ons in ieder geval geen
donder verstaan nie. Wat weet ons van die res van Suid-Afrika?
Het ons enige ander kennis as die bevreesde kennis van die baas?
240 Kom dit soms by ons op dat ons land vassit, onherroeplik, aan
Afrika? Is dit nie verbysterend dat die bloeitydperk van Sestig,
daardie tyd toe ons lekker pryse ingoes het en toe ons
tot die dood wou baklei oor wie die Hertzog-prys behoort te
kry, dat dit saamgeval het met 'n tydperk waartydens al hoe
245 meer ongelese dus onbestaande boeke van mede-Suid-Afrikaanse
skrywers verbied is? Het u dan ook daardie lawwe smaak van
skaamte in die mond? En dan kom trek ons nou hier saam en
ons kom kyk so effens meewarig terug oor die bokkerol wat ons
gedoen het. En ons is trots daarop.

250 Ek wil beweer dat ons literatuur, hoe slim ook soms,
grotendeels 'n produk van ons verstarring en ons vervreemding
is en dat dit, gesien die kader waarbinne dit ontstaan, nie anders
kan wees nie.

255 Hét ons alternatiewe? Is ons as skrywers dan net hierdie wit
establishment se skokbrekers, sy waghonde?

260 Die dag gaan aanbreek wanneer ons, hierdie huidige geslag,
gehaat gaan word deur ons afstammelinge omdat ons hulle
geboortereg verkansel het, in die myne gesteek het. Omdat
hulle sal moet leef onder die juk van vervreemding wat ons nou
besig is om vir hulle te skep. Omdat daar deur ons toedoen 'n
regmatige geboortereg ontsê word aan ons medeburgers, hier,
vandag. Noem dit die sondes van die voorvaders ... Noem dit
karma as u dit so verkies. Dis all side same side.

'n Jong meisie, een van dié wat reeds aan ons hoërskole

- 265 bearbei word, geskóól word in die angste en die gepaardgaande
haat, skryf hierdie verskriklike ding enkele dae gelede in 'n brief
gerig aan die Burger. "Ons het Apartheid gesaai en ons sal 'n
witmanslar' maai." Wat 'n tragiese blindheid! Dis waar, ons het
270 Apartheid gesaai of laat saai, ja, en daar kom vrees op, en
wanhoop, afstomping, skynheiligheid, vervlakking, verskrikking,
perversies, onverdraagsaamheid. En bloed.
- Ons is reeds binne daardie situasie, hier, nou. Weet ons dit?
Ons erf ons eie sonde. Die Swartman wil al hoe minder met ons
te doen hê, hy pleit nie meer vir sy waardigheid soos 'n
275 'verantwoordelike' bekeerde nie, hy vat dit sommer sonder 'n by
your leave, hy soek bondgenote en wapens. Hoe op aarde het dit
so lank geduur? Hoekom nou eers? Is daar enigiemand wat glo
dat hierdie proses van bewuswording ooit weer stopgesit kan
word? Hoe lank het ons die juk van Britse imperialisme verdra,
280 en wat het ons toe gedoen? Of het hulle minder rede? Is hulle
minder mens? Dink ons dat daar genoeg tyd gekoop kan
word, lewers in die buiteland? Tyd om wat mee te doen? Die
land nog verder te versnipper?
- En in hierdie nag wat ons nou betree, sal die vure van
285 nasionalismes aangeblaas word, nog helderder en meer
verwoestend opvlam. Daar sal gesê word dat dit 'ons' of 'hulle'
is - sonder dat ons weet wie ons is, sonder dat ons hulle ken.
Daardie kant wat ons sal moet kies, gaan dit 'n wetende keuse
wees, of 'n desperate stamkeuse? Sal ons selfs 'n keuse hê? Daar
290 gaan verag word dat iets verdedig word. Wat? 'n Westerse
beskawing? Watter Westerse beskawing, en wie s'n? Die
alleenreg tot magsbesluite van die Witman? Die wit vel? Net die
dood se vel is vlekkeloos wit. Afrikaans? Wie se Afrikaans?
- Dis hier waar die toekomst van elkeen van ons besleg gaan
295 word, van gister af al. As ons ons kop bo die muur wou uitsteek
sou ons sien, met permissie gesê, dat die kameel se rug in sy
moer is.
- Mens wou in 'n wonderwerk kon glo. Mens wou glo dat dit
moontlik kon wees om in hierdie land van en vir mense te skryf
300 as mense. Maar die gif van rassisme vloei so diep in ons are.
Selfs in ons taal, ons mooi taal, ons wonderlike voertuig. Ons
praat van man en vrou, van seun en dogter. En wanneer hulle
nie bleek genoeg is nie? *Kaffer, hotnot, koelie, houtkop, outa, aia,*
jong meid, klong, skepsel - ja, een van ons voorste Sestigters praat
305 in sy jongste werk nog van 'skepsels'; tot sy eer moet ek darem
seker sê dat hy nie verwyse na skepselwyfies of skepselooie nie.
Sommige van daardie terme het ons onder die druk van
bewuswording laat vaar, maar sal ons ooit die volwaardige,
vanselfsprekende mensheid van die 'ander' aanvaar? Nou staan
310 ons by 'n selftevrede *Bantoe* en *Kleurling*. Met hierdie vuilpraat
van ander mense bevuil ons onself. Dan word ons taal 'n
drektaal. Is dit dan so moeilik om 'n mens aan te spreek soos hy
na homself verwys? Wil ons dan dat daar later gesê word - in
hierdie land van sonskyn was daar twee soorte *homo sapiens* - die
315 mens, en die Witmens?
- 'n Gemeenskap sonder 'n gevoel vir geskiedenis, sonder die
stabiliteit van tradisie; die mens met 'n a-historiese identiteit wat
net leef vir die onmiddellikheid van die huidige moment - as
bogaande menslik moontlik is, dan beteken dit dat ons vanaand
320 hier die dood van die geheue vier, en erger, dié van alle hoop.
Dit hang van ons af. Ek het gesê alle praat is politiek. Net so is
alle stryd, myns insiens, oplos 'n klassestryd. En daar is nie
'kultuur' nie; daar is klassekultuur.
- Soos Pasolini dit gestel het: "wanneer jy die sosiale
325 implikasies van 'n kunswerk ontken, dan sluit jy jouself op in 'n
romantiese idealistiese gestig wat ons nie meer interesseer nie en
dis selfs nutteloos om so 'n houding te oorweeg of te vernietig.
Net so nutteloos as wat dit is om vir dooies kwaad te wees."
- En Roman Jakobson: "In die taal bestaan geen private
330 eiendom nie. Iedere kunswerk, wanneer dit in kontak met die

publiek kom, word sosiaal."

Ek hou nie van die terme 'kunswerk' of 'kuns' nie. Toe gedigte maak 'n 'digkuns' geword het is sy tande getrek. Dit het 'n estetiese ding geword wat net na homself of na ander literatuur verwys; ons sit dit op 'n rakkie tussen veilige omslae neer, waar dit nie kan byt nie, nou is dit kos vir akkedisse en die akkademici; dis nie meer 'n bedreiging vir die bestaande orde, 'n werktuig of 'n wapen nie.

Ek wil saam met Godard getuig: "Die burgerlike stelsel vervaardig kuns wat 'n bourgeois-ideologie en waardes propageer: onbetrokkenheid, politieke onkunde, en passiwiteit . . . Vandag se wette wil hê dat ons net advertensies op die mure skryf en nie poësie nie. Maar ek glo dat ons poësie k "kom en dit moet groei uit 'n sosiale praktyk!"

Om te skryf is om te kommunikeer, om saam te eet, om gemeenskap te hê, 'n nagmaal, ons almal se bloed, ons almal se vleis. Ons is mense, ons skryf vir mense óór mense, en daarom oor verhoudings tussen mense. Ons eerste dimensie is die mens - in sy eendersheid en in sy andersheid, in sy mensheid. Waar daar iets is wat uitdrukking soek, sal daar die nodige verruiming in die taal kom om uitdrukking aan daardie iets te gee. En omgekeer, 'n taal, 'n kanaal, sal die gedagtes oproep wat hy kan dra. So is die dialektiek tussen begrip en taal. Waar daardie kanale bestaan - ons waterfiskale, die sensors, ten spyt - sal die water vroeër of later vloei. Ons het werk om te doen.

Wat my betref - ek wil probeer skryf vir hiër, vir nou. Ek wil in my werk so na moontlik probeer kom aan die verbygaande - nie die ewige nie; dié was altyd al daar. En die ewige sê niks. Dis die verbygaande wat seermaak, die plaaslike.

Ek dink dat ons deur kennis te neem van die natuur van die stryd waarby ons betrek word en waarin ons 'n aandeel het, deur daardie stryd duideliker te maak - en meer nog: deur stelling te neem gebaseer op hierdie kennis, verruim ons ons menslikheid en ons taal.

Dan sal ons nie meer gevang sit in die strikke van Apartaans nie, maar Afrikaans kan praat: een van die baie tale van Afrika!

Appendix 4.

A View from Outside

It seems that each of us is to have a turn to speak, or rather to preach this week. Mine will be a funeral oration — a very extremist funeral oration — you will simply have to bear with me. But death makes me fighting mad. Particularly when the corpse of this young writer from the Sixties is not completely cold yet. Consequently you will have to make allowances if an excess of emotion is brought out into the open, or onto the paper. Emotion is always superfluous and intrusive; does not recognise its limitations. Surely you weren't expecting to get a cold analysis from me

André Brink intimated the other evening that there might be a resurrection of us Lazaruses. I wonder. It sounds somber, doesn't it — all these references to a motley many-colored funeral. As a matter of fact, one of the things I specifically want to ask this evening is whether there is still some life left in us, or are we totally mummified as a result of our petty bourgeois mentality? I mean, are we so bogged down in our hire-purchase lives — that life we'll be paying off for life — that we have to get permission from the insurer for every brusque breath or wind passed? Are we scared to death, then, of life?

Going by recent definition given by a national leader — I am referring to a White National leader, not a national one — I suppose I am also one of the "agents of a spiritual and moral contamination, operating in the dark like a plague and having already brought the Western world to its knees, one of those layabout louts with Samson-like hair, but minus his strength."

Strange, that predilection of the plague for darkness, for what is black and unmentionable, for the terrifying unknown, for the night when, like Samson of old, we can yield to the touch of each other's bodies — what a glorious plague! — before the day betrays us. But we carry the night around within us, don't we? What we are able to see on the outside, is day — the dimension here inside is night, is the infinite.

Just as well then that we find ourselves here in Africa where the sun is always shining, and not in the Western world; and in Africa I want to call a spade a spade. My talk this evening, here, will be regarded a politics. And so it is, unavoidably. Like the work of art which is politics when it alludes to the reality in which the public finds itself. All talk in this sad bitter motley-funeral-land is politics — whether it is whispering talk, talking shit, spitting into the wind or speaking in his master's voice. It's not a choice the writer has, it's neither using nor abusing poetic license (and why should the clown be allowed more license than the factory-hand?); no, it lies in the very nature of communication. Together all of us have industriously and blindly as ants, dragged this country to the last abyss before hell. Now we can talk, can't we, talk so loudly that we can't distinguish the cracking of flames from the chattering of our teeth.

I said I was not going to pretend to be objective. Not because each case has at least two sides, an inside and an outside, and because I recognise both possibilities, do I dare to say I am "objective." The only objectivity is a skeleton in the ground. And even then you have to allow for the ghost To return to what I was saying before: some of us are already emasculated, objective. Others are still kicking

up a wisp of sand. White sand, of course. On a separate beach under a separate sun!

55 I am biased. I take sides. Because to me what is at stake is the establishment of liveable conditions in our community. Because to me what matters is a quest for, an opening up toward a society in which each and every one of us may have his rightful share, within which we may accept responsibility for each other on an equal footing. 60 Because, to me, it's a question of combating those institutions and edifices and myths and prejudices and untruths and idiocy and greed and self-destructive urges and common stupidity which render such a community impossible. That's my loyalty. That is the substance of my South Africanhood.

65 My talk is entitled *A View from Outside*. In one of his poems Hart Crane employs a striking metaphor when he refers to someone – probably an impervious simpleton like myself – looking down into a tin can trying to discover the image of the moon above him.

I'm glad I don't have to speak about a view from above. There 70 are few phenomena I find more loathsome than the elitism of those who think in terms of a small privileged group – those who regard their vocation as writers and poets as sacred, and who deign occasionally to plunge into the warm crawling masses – in search of "material" – to surface again in the cave, for fresh air. The purity of their whiteness shines like leprosy. 75

A view from below, with the southeaster about, could certainly prove interesting; a view from inside, alas, no longer possible for me. Therefore I want to walk around that view and try and say how I interpret this title: and attempt to indicate what the afterbirth of the 80 Sixties – our own private Frankenstein – looks like from the outside; an attempt at placing it against the background of South Africa and the South African cultures of which ours is but a tiny component. That backdrop, you would probably agree, is one of conflicting cultural currents of political stench, of social unrest, of discrimination and detention and censorship. In short, of a fermenting cauldron. But also one of conflict. 85

When I speak of "us" this evening, it is as a whitish or off-white South African to others of the same kind – with a few notable and non-representative exceptions. What exists in this country has been 90 perpetrated in our – in my – name, in our – in my – language. Although, therefore, I am no one's delegate but my own and that of my fleas, I cannot and will not dissociate myself from this mess.

I am convinced that the salvation of this country, if such an evangelistic word is permissible, is almost exclusively in the hands of my black and brown fellow countrymen. Thus has the line of division 95 shifted and have we become the bastard race. As a group we have had our chance, and babbling away we allowed it to pass – clutching martinis, as it were, and gazing all the while upon the melancholy sunset over the Karoo, on the look-out for immortality now they alone can improve our common lot by first liberating themselves. And just as I respect the black man trying to improve the dispensation of his own people, just so, I believe, will the black man respect me only to the extent that I am prepared to work for the transformation of my own community – and not if I attempt to tell 100 him what he ought to do. 105

In other words, to me this symposium has been concerned from the very opening address with the acts, and in particular, with the omissions of a number of younger writers writing in the language of

110 the tribe in office, the group in power, the rulers — and who bear a particular responsibility, therefore; who like all Afrikaans writers occupy a privileged if unenviable position in the tribe, even if only by virtue of the fuss made about them, because so many of that tribe's aspirations pass for cultural aspirations, because the identity of the so-called Afrikaner was originally one of language. It is concerned
115 in the same breath, as I see it, also with the work of a number of writers who began to query certain tenets on which the vested interests of the Afrikaner tribe are based. This questioning kicked up so much dust, in fact, because trifling with the institutions and taboos of the tribe inevitably poses the danger of gnawing at the status quo. Touch the Afrikaner and you touch the state. Whatever
120 our high priests may say, no one can exist in isolation. The continued survival of the "Afrikaner" as he is defined by those in power and by those who preserve the tribal taboos, can only be ensured on condition that we do not accept our South Africanhood in word and deed.

125 Of course, within bounds, a measure of rebellion on the part of the long-haired and/or eggheads will be tolerated: it is seen to contribute, even, to such suppleness as ensures a lively glow of health. And what we did was to confuse that forbearance with freedom.

130 It's good, they say, that you wish to concern yourself with the freedom of the Afrikaner. But to meddle with the freedom of man, of the individual, which would necessitate an about-face within the framework of society — that's a horse of a different color, so to speak.
135 That's subversive. That is not of our people, but alien, they say. And it's not realistic. You're dreaming. Come back, Brother, they say, to the hard reality of the African territory. Thus we attack each other under the banner of "reality".

140 What they really want to say is: don't stop us from jumping into the sea.

I remain convinced that I can only be free to the extent that my fellow man is free.

145 Now you will probably content that I am over-estimating the social responsibility of the writers, relying on the easy publicity which we — the "little writer" — obtain from the pulpits and the news media — particularly the predominantly purple press in this country of ours which, red-nosed, never stops looking for sensation, or is quick to cry wolf! wolf! or is too scared to do its own thinking — except when, full of bravado, in pub or closet — and then make use
150 in a cynical manner of what others would have said, implying that they too, perhaps, may occasionally have thought along the same lines. Maybe you are right. But part of my argument this evening is just that, is to demonstrate, in fact, by making use of the perspective you have promised me, that the "anomalies" whereby the writer benefits in the realm of publicity are inherent in the pattern of affairs here. And that those "anomalies" which are to us, the Afrikaans scribblers, an existentialist agony — but to five-sixths of the population are a hard everyday humiliation and frustration of self-fulfilment — do not exist to the same degree anywhere else that
155 I know of.

160 We are a bastard people with a bastard language. Our nature is one of bastardy. It is good and beautiful thus. We should be compost, decomposing to be able to combine again in other forms. Only, we have walked into the trap of the bastard who acquires power. In that

165 part of our blood which comes from Europe was the curse of superior-
ity. We wanted to justify our power. And to do that we had to cor-
solidate our supposed tribal identity. We had to fence off, defend,
offend. We had to entrench our otherness while retaining at the same
170 time what we had won. We made our otherness the norm, the
standard -- and the ideal. And because our otherness is maintained at
the expense of our fellow South Africans -- and our South Africanhood
-- we felt threatened. We built walls. Not cities, but city walls. And
like all bastards -- uncertain of their identity -- we began to adhere
175 to the concept of *purity*. That is apartheid. *Apartheid is the law of the
bastard.*

But, to bring play into our otherness, to safeguard the material
benefits we enjoy, we were obliged to give rope, to decide that others
also may acquire dignity, may enjoy some of the sweets of life -- as
and when we grant it to them. That is why we first determined the
180 nature of their way of life and their aspirations, and then prescribed
their future accordingly, from now to eternity. That is what we
grandly call the policy of -- not development, please note, but
separate development. That is what we call the dispensation -- not of
liberty, please note, but of similar liberties. Then we are not only
185 realistic, but magnanimous and Christian as well, are we not? So
much, then, for the black man, though we remain to him *baas*, *BOSS*,
master, *meneer*, *moroetj*, *sir*. But as to the fate of our body-own shadows,
the brown people, we are at our wits' end.

And these v... the Apartheid, this "purity" and separateness,
190 this *verkramptheid* (stiffness) and *verligtheid* (enlightenment) is the
scope of our suicide, our self-destruction, our death. We are going to
the dogs, and it seems that in the process we are prepared to drag the
whole of Southern Africa with all its people down with us.

Nothing I say here this evening will sound new or strange to
195 you. We all know it. What I discover myself means nothing. What
we realise as a group, as a society -- that is important, for that is
a shared possession, it has true value because it is on the way to truth.
We are all involved in this tragedy together. It truly won't help to
adopt a head-buried-in-literature pose.

200 And our writers then? What, in the meantime, has happened
here inside? Our jaws are still jabbering, before long we will even be
protesting yet again new and smarter censorship laws, we will be
soured ... then lightly turn once more to mutual buttering up; we
keep moving -- not the continuous moving and making of noise
205 which is love -- but the spasmodic noisemaking such as this week's,
here, of wandering dead. We helped to build the walls, we maintain
them; now they have become the walls of our prison. Occasionally we
climb up onto the walls to see if the night is not about to break yet.
One moment we think our literature is comparable to the "best in the
210 world". The next we slink about with both tails between our legs, we
tear our own breasts -- because we are snubbed and booed
everywhere. We are in Africa and we are not Africans. We go to
Holland, France, and we realize suddenly that they've been lying to
us. We are not Europeans. We go to England and we discover that we
215 are Boers trying to live like Englishmen here beneath the Southern
Cross. Whom can we measure ourselves against? For whom do we
write our distorted, pretentious, nouveau riche works, other than for
a couple of university pals lending such work a right to existence by
assigning it? We are stark-naked and we don't even realize it. We
220 endeavour to knit ourselves little blankets with big words and even

bigger concepts grown out of other cultures and of which, in any case, we don't understand the first thing. What do we know of the rest of South Africa? Do we have any knowledge other than the fearful knowledge of the master? Does it ever occur to us that our country is attached, irrevocably, to Africa? Is it not amazing that the golden age of the Sixties, that time of harvesting our nice fat prizes and of wanting to fight to the bitter end about who should get the Hertzog-Prize, that it coincided with a period when more and more unread, therefore non-existent, books by fellow South African authors were being banned? Does your mouth, too, have that insipid taste of shame? And here we are gathered now, ruefully looking back at the damnall we have done. And being proud of it.

I contend that our literature, no matter how clever sometimes, is largely a product of our stagnation and our alienation, and that it cannot be anything else, given the framework within which it originates.

Do we have alternatives? Are we nothing, then, as writers, but the shock-absorbers of this white establishment, its watchdogs?

The day will dawn when we, the present generation, will be hated by our descendants because we have bartered their birthright. Because they will be forced to live under the yoke of alienation which we are now engaged in creating for them. Because we are instrumental in denying our fellow citizens their rightful birthright, here, today. Call it the sins of the fathers . . . Call it *karma* if you like. It's all the same.

A young girl, one of the ones already being manipulated in our high schools, trained in fear and the hatred that goes with it, wrote this terrible thing a few days ago in a letter to the *Burger*. "We have sown Apartheid and we will reap a white man's land." What a tragic blindness! It's true, we have sown Apartheid or allowed it to be sown, and yes, fear is germinating, and despair, insensitivity, hypocrisy, superficiality, terror, perversions, intolerance. And blood.

Already we are part of that situation, here, now. Are we aware of that? We inherit our own sins. The black man wants to have less and less to do with us, he no longer pleads for his dignity like a "responsible" convert, he simply takes it without a by-your-leave, he seeks allies and arms. Why on earth has it taken so long? Why only now? Is there anyone who believes that an end can be put to this process of consciousness? How long did we tolerate the yoke of British imperialism, and what did we do then? Or have they less reason? Are they less human? Do we think sufficient time can still be bought, somewhere abroad? Time to do what with? Fragment the country even further?

And in this night we now enter, the fires of nationalism will be fanned, will flare up even brighter and more destructive. It will be said that it is "us" or "them" — without our knowing who "us" is, without our *knowing* "them". That side which we are going to have to choose, it is going to be a knowing choice, or a desperate tribal choice? Will we even have a choice? The expectation will be that something will be defended. What? A Western civilization? What Western civilization, and whose? The white man's sole right to decision-making? The white skin? Only death's skin is an unblemished white. Afrikaans? Whose Afrikaans?

This is where the future of each of us will be settled, since way back when. If we could only take a peek over the wall, we would see, if you pardon the expression, that the camel's back is buggered.

One would like to believe in a miracle. One would like to believe that it would be possible to write in this country for and about people as people. But the poison of racism flows so deeply in our veins. Even in our language, our beautiful language, our wonderful vehicle. We speak of man and woman, of boy and girl. And when these are not pale enough? *Kafir, nigger, coolie, blockhead, "uncle", ayah, kwedlin, maid, wog, munt* — yes, one of our foremost writers from the Sixties still refers to "skepsels" (creatures) in his latest work; to his credit I suppose I had better add that he does not speak of "skepsels" -females or "skepsels" -ewes. Some of those terms were dropped under the pressure of growing consciousness, but will we ever accept the full and equal, self-evident humanness of the "others"? We stick now to a smug *Bantu* and *Colored*. By defecating others we defecate ourselves. Then ours becomes a fecal language. Is it so difficult to address a person by the name he uses when referring to himself? Do we later want it said then — in this land of sunshine, there were two species of *homo sapiens* — man, and white man?

A society without a feeling for history, without the stability of tradition; the human being with ahistorical identity who lives only for the immediacy of the present moment — if the above is humanly possible, it means that we are here this evening to celebrate the death of the memory, and worse still, that of all hope. It depends on us. I have said all talk is politics. Similarly, in the final analysis, all struggle is, in my opinion, a class-struggle. And there is no "culture"; there is class-culture.

As Pasolini put it: "In denying the social implications of a work of art, you lock yourself up in a romantic idealistic asylum which no longer interests us, and it is futile either to consider or destroy such an attitude. As futile as being angry with the dead."

And Roman Jakobson: "In language there is no private property. Upon contact with the public, each work of art becomes social."

I do not like the terms "work of art" or "art." When making poems became the art of poetry, it lost its teeth. It became an aesthetic thing referring to itself alone or to other literature; we place it on a shelf between safe covers where it cannot bite, now it is food for lizards and academics; it is threat no longer to the status quo, a tool or weapon no more.

In the words of Godard I submit: "The bourgeois system manufactures art which propagates a bourgeois ideology and values: detachment, political ignorance, and passivity. . . . Today's laws want us to write only advertisements on the walls and not poetry. But I believe that we are short of poetry, and it must grow out of a social practice!"

To write is to communicate, to eat together, to have intercourse, a communion, all of our blood, all of our flesh. We are men, writing for men about men, and therefore about relationships between men. Our first dimension is man — in his sameness and in his otherness, in his humanness. Where there is something seeking expression, the language will expand where necessary to give expression to that something. And vice versa, a language, a channel, will evoke the thoughts it can transmit. Such are the dialectics between concept and language. Sooner or later the waters will flow where those channels exist — in spite of our water bailiffs, the censors.

As for myself — I want to try to write for *here*, for *now*.

335 I want to come as close as I can in my work to the temporal –
not the Infinite; that has always been around. And infinity says
nothing. What hurt is the ephemeral, the local.

I think that by taking cognizance of the nature of the struggle
we are involved in and share, by making that struggle clearer – and
even more: by taking a stand based on this knowledge – we expand
our humanity and our language.

340 Then only will we be freed from the traps of Aparthaans, will we
speak Afrikaans: one of the many languages of Africa!



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