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University of the Witwatersrand

REFLECTIONS ON THE TRANSLATION OF CULTURAL AND LINGUISTIC ELEMENTS IN A XITSONGA ONE-ACT PLAY CALLED *JIM XILOVEKELO*.

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965143

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

Johannesburg, 2016

Abstract

The aim of this research report is to analyse how the Xitsonga original and the English translation of the play by CTD Marivate, *Jim Xilovekelo* (1965) can be translated in terms of culture-specific elements as reflected through dialogue. The research project examines the notion of the two basic translation strategies of domestication and foreignization in relation to both linguistic and culture-bound elements. A translation of the play into English forms the basis of the research, with detailed comments and annotations. The overall approach to the translation of the play was to retain the foreignness and style of the original text, taking into account the different languages and language varieties that feature in the play, such IsiZulu, Sesotho, Xitsonga, English, Fanakalo and Tsotsitaal. These all form part of South African urban heterogeneous culture in both the source and target texts. Retaining these cultural-linguistic elements within the target text ensures that the style and features of the source text are reflected in the target text.

Declaration

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

Signature: *K.S.Maluleke*

Date: 02-09-2016

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When I became of age I was extremely fortunate to join the University of South Africa (UNISA) for tertiary education. Lecturers in the Faculty of Humanities had the task of helping me to bridge a gap of understanding between basic education and higher education. Among others, I am grateful to Professor Jane Carruthers of the Department of History, Professor Janis Grobbelaar of the Department of Sociology, and Professor Koliswa Moropa of the Department of Linguistics, and their dedicated teams of lecturers. Each time I acquired a qualification, UNISA academics used to say that learning is a life-long process and they quoted Henry Ford:

> "Anyone who stops learning is old, whether 20 or 80. Anyone who keeps learning is young. The greatest thing in life is to keep your mind young. Knowledge is only meaningful if it is relevant and up-to-date."

I was motivated by the idea and subsequently enrolled for an M.A. degree in Translation Studies (Coursework & Research) with the University of the Witwatersrand, where I met with my Principal Supervisor, Professor Judith Inggs, and her remarkable colleague, Mr Christopher Fotheringham who, without getting weary, gave me intensive tuition.

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Most of all, I owe my lovely offspring, Brenda, Billy, Beula, and Belinda an invaluable legacy learned from an ancient Jewish saying which quotes that "he who does not teach his son a trade is as though he trains him to be a thief." I hope that the Divine power will help them to enhance the steps A to B that I have achieved by beating down illiteracy, and progress towards C, D, and beyond. *Ndzhaka leyi ndzi mi siyelaka yona i nkucetelo wo hisekela vutivi bya tidyondzo ta mitirho yo tihanyisa na ta mahanyelo lamanene*. All in all, I owe my community a service delivery.

KS Maluleke

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ABBREVIATIONS

SC = Source Culture

SL = Source Language

ST = Source Text

TC = Target Culture

TL = Target Language

TR = Target Reader

TT = Target Text

CHAPTER 1: INTRODUCTION AND BACKGROUND TO THE STUDY

1.1 Background to the study

The objective of my research project was firstly to translate a Xitsonga play called *Jim Xilovekelo* into English employing certain translation strategies to transfer cultural aspects from Xitsonga into English, and secondly to investigate the limitations and possibilities of the translation of linguistic elements such as idioms, figures of speech, and colloquial language. In the TT itself I annotate difficult concepts by means of footnotes aimed at the reader of the TT. In the translation I aimed to maintain the author's creative writing style, focusing on colloquial language, metaphors, and dialects (Kruger and Wallmach 1997: 123). In addition I also strove to preserve the content of the original text, its sense, its functional value, its meaning, and its information structure.

The play, *Jim Xilovekelo*, was written by C.T.D. Marivate for stage performance in order to entertain the learners at Orhovelani Primary School in Bushbuckridge after writing their Standard VI year-end final examination. In the discussion, the name Jim Xilovekelo is used interchangeably for both the play title and for the main character. In this sense, *Jim Xilovekelo* (in italics) refers to the play title whereas Jim Xilovekelo refers to the main character, Jim. Marivate's main objective was to educate the youth about the negative consequences of being a liquor addict. As the play is educational, I decided to translate it from Xitsonga into English so that even those who are not Vatsonga can learn some of the happenings that take place among Vatsonga. Xitsonga is the name of the Bantu language spoken by Africans who mainly live in three regions of southern Africa, namely Southern Mozambique, Limpopo and Mpumalanga in South Africa, and Southern Zimbabwe. They all have various dialects according to their settlements. The Vatsonga who reside permanently in urban areas of Gauteng do not speak a pure Xitsonga because of socio-cultural differences between them and other ethnic groups. Learning Xitsonga at school would enable all the Vatsonga, irrespective of their differing social environments or regional locations, to write in a standard Xitsonga. The translation may fulfil the initial educational intention of the Source Text, that is, that of moulding the youth into responsible adults.

One of the primary features of the source text is the various languages used in the text. These are all spoken in Alexandra Township in Johannesburg, where the play is set, and include

IsiZulu, Sesotho, Xitsonga, English, *Fanakalo* and *Tsotsitaal*, as well as slang. Fanakalo is a South African pidgin language used to express solidarity with members of a community and to reinforce personal relationships. It is a lingua franca used in the southern African mines and other workplaces where workers from different cultural backgrounds work together. It is composed of frequently corrupted elements of the Nguni languages, English, and Afrikaans. *Tsotsitaal* or *Flaaitaal* is a South African urban township argot which is used mainly, but not exclusively, by black males in various urban centres. It is a mixed code in so far as it seems to have been initially reliant on Afrikaans for structure and a variety of languages for its words.

In the South African context, especially in some provinces such as North-West, KwaZulu-Natal, Eastern Cape, Western Cape, Northern Cape, Free State, and Gauteng, few non-Xitsonga speakers recognise Xitsonga as one of the official languages. Some residents in these regions were often under the impression that Vatsonga are foreigners who came from only from Mozambique or elsewhere. This is attributed to the fact that history about the partition of Africa which resulted from the 1884/85 Berlin Conference headed by the German Chancellor Prince Otto Von Bismarck as discussed by Martin and O' Meara (1995: 135) is not well known.

If the history of Vatsonga which was written by early missionaries in Xitsonga were translated into English, people would be informed that the Berlin agreement resulted in the scattering and placement of Vatsonga in three regions, viz. Transvaal, Zimbabwe, and Mozambique. Historical information about the conquest of some of Vatsonga by Nguni warriors under Soshangane in 19th century Mozambique has led to some people labelling all Vatsonga as Shangaans, which is an incorrect conception because Soshangane spoke Nguni, the language we call today IsiZulu, not Xitsonga. He found Vatsonga in Sothern Mozambique speaking Xitsonga and its sister dialects, namely, Xihlonga, Xihlengwe, and Xitshwa, each with a variety of sub-dialects. The correct way of understanding this is that Vatsonga are found in each of these three regions. The fallacy of Vatsonga being foreigners has led to negative stereotypes for many and that attitude has given rise to different forms of ill-treatment by fellow South Africans. If the history of Vatsonga was translated into English, this would familiarise other ethnic groups with them and make it easier to help one another in solving social problems encountered daily in South African. A common example is the so-called xenophobic attacks which swept some areas of the Gauteng Province recently. Although every human being is unique, it is generally accepted that Vatsonga are peace-

loving people. As a result of their being understood by others, they would impart their peaceful attitude to their neighbours. This would be possible because people, especially the young, learn by imitating what they see.

Kruger and Wallmach (1997: 120) are of the opinion that "[m]ost researchers in translation studies choose to examine existing (literary) texts and their translations and not to translate a text themselves, as criticising one's own work can be problematic." This statement is in agreement with indigenous languages that have been translated into English. At present, there are no existing translated works from Xitsonga into English, only the other way round. This is why I have taken an initiative to be a pioneer of this kind of translation. In other words, this absence of texts prompted me to translate the Source Text (ST), *Jim Xilovekelo*, into English with the aim of acting as a point of departure for translating other indigenous languages' texts into English. Once this is done, it will lay a foundation for future translators to have something to criticise and to invite local prospective translators to translate from South African indigenous languages into English, a language with a wider readership.

The translation process was facilitated by the fact that I share the same cultural background as the author of *Jim Xilovekelo*. A thorough knowledge of both the ST and the TT, my familiarity with both Xitsonga and English cultures, my up-to-date knowledge of the style and dialects the author has used in the ST, and my flexibility to translate with propriety in the play enabled me to interpret and translate into the target language. According to Piecychna (2012: 179), "if the writer and the translator understand the culture of both the source text and the target text, they will solve the problem of tension between the horizon of the text and the horizon of the reader."

The implication is that when translating a ST, the translator must have the TR's response in mind and should know the target audience and the possible response to the TT. Piecychna's statement is supported by Nida in Gentzler (2001: 56-57) who says that "the translator should admire the author, have the same cultural background, the same talent (not more or less) and present the same joy to the reader that is given by the original."

Even knowing the cultures and the languages of both the ST and the TT is not good enough. The translator also needs to have the background knowledge of the subject matter, in this case addicts' behaviour in general and any possible consequences of this. Nida in Gentzler (2001: 56) is of the opinion that "… in addition to knowledge of the two or more languages involved

in the translation process, the translator must have a thorough acquaintance with the subject matter concerned".

While translating *Jim Xilovekelo*, I considered the function and aim of the communication in context as initiated by the author. In other words, the intended aim, intention or purpose was carried to the TT. The message that is being conveyed in the ST features behavioural lessons to any youth who is keen to listen and learn. It is through the translator's efforts that the initially intended function reaches its TR. The function of the intended text is to inform, to teach, to educate and to influence the target readership. It is with this in mind that I translated the text.

1.2 Aim

The overall aim of the research was to translate the selected ST, that is, a Xitsonga one-act play by Cornelius Marivate called *Jim Xilovekelo (1965*) into English with the aim of retaining the culture-bound writing style and plot structure. The envisaged target audience consists of South African English-speakers and those who use English as a second language or as a medium of instruction. The translation of the play is accompanied by and analysis and annotations reflecting on the translation process and product, focusing especially on the following cultural and linguistic features:

- the respect shown by Vatsonga women to their husbands and the various levels of politeness signalled in the dialogue;
- references to cultural elements such as home-made spirits; and
- the use of a number of South African languages such as IsiZulu, Sesotho, non-standard Xitsonga, Fanakalo (sometimes called Fanagalo), Tsotsitaal (sometimes called Flaaitaal) in the dialogue, as well as slang, which all form part of urban heterogeneous culture.

Although *Jim Xilovekelo* was written to be performed, this translated text is intended to be read. This translation is reader-oriented, not performance-oriented. It is translated from the regional and standard South African Xitsonga into South African English. In other words, its target readers are local.

The target reader's level of literacy is considered in order to make decisions on the appropriate English grammar and vocabulary to be used for fulfilling a communicative

purpose in terms of content, aims, and strategies. The intention is to ensure that the target text fulfils the initial educational intention of the ST, that is, that of moulding the youth into responsible adults.

1.3 Rationale

This research was conducted because there is a need to examine critically the methods available for translating a Xitsonga drama into English. A secondary purpose is to give a fresh perspective on intercultural interaction in the South African urban context. Cultural differences can be observed by watching people from different backgrounds in conversation. The drama itself, when performed on stage, reveals ways in which respect is shown for another person; the distance between speakers, position, and hand and arm movement are as important as the words spoken.

Bassnett (2002: 121) states that "it is also quite clear that theatre is one of the most neglected areas" and that "there is very little material on the special problems of translating dramatic texts, and the statements of individual theatre translators often imply that the methodology used in the translation process is the same as that used to approach prose texts."

Munday (2000: 132) states that "since the play is written for voices, the literary text contains also a set of paralinguistic systems, where pitch, intonation, speed of delivery, accent, etc. are all signifiers." What matters most is the function of the text to be translated. In other words, the TT must fulfil the purpose of the ST.

South Africa, especially Johannesburg, is a multi-ethnic society where some people are competent in more than one language. It is not surprising to learn that Marivate has demonstrated his own multilingualism in the ST. Vatsonga are a part of South Africa's heterogeneous society. By translating Xitsonga texts into English means that the cultural values of the Vatsonga are being transmitted to others.

English is the uniting language which enables people of other cultures to cooperate and communicate with one another in daily activities such as religion, sport, and work. Although South Africa has eleven official languages, English is the preferred language in the academic and the business worlds. While other languages are taught as subjects in some educational institutions, English is used as the medium of instruction for most subjects.

Despite the fact that English is regarded with high esteem, translation between indigenous South African languages into English is generally understudied. Translating this work into English plays an important role in adding to the field of knowledge and practice in many spheres of life, particularly cultural understanding. As the aim is to translate the text for a primarily South African audience, it will not be suitable for a global audience as this drama has a definite South African setting.

As noted above, translating texts in Xitsonga into another language is relatively rare. Vatsonga translators have translated some English texts into Xitsonga, but not vice versa. French and Swiss missionaries wrote several works in Xitsonga ranging from novels, plays, short stories, and folklore to poetry, all of which merit being translated into English. These missionaries played an important role in standardising Xitsonga. Their works were written with the aim of promoting Christianity and also preserving and recording Vatsonga in culture, especially in the Transvaal's Zoutpansberg region. They also wrote history books. One notable example is H.P. Junod's *Matimu ya Vatsonga 1498-1650 (History of the Tsonga People 1498-1650)* published by Sasavona Publisher. Other historical books include A.A. Jacques's *Swivongo swa Machangani/Vatsonga (Genealogies of the Shangaan/Tsonga People*), H.S.N. Makamu's *Hi landza Mpisane (We follow Mpisane),* and A.B. Sihlangu's *Ta ka Mpisane (Mpisane's Issues).* These publications also deserve to be translated into English because other audiences whose vernaculars are not Xitsonga can learn the history of the Vatsonga from the English versions.

In addition to the scarcity of books on translation from Xitsonga into English, there are also very few studies available on translation from the other South African indigenous languages into English. In this way it is important to pave the way for future work and future translations.

This is why the initiative to translate *Jim Xilovekelo* from Xitsonga into English is important. *Jim Xilovekelo*, in particular, can play an important role in educating the youth in South Africa because the transition from childhood to adulthood needs conscience and great care. Educating the youth shapes them into responsible adults. This play was chosen because it can be read and performed in schools. It is educational for it alerts the target reader to the dangers of irresponsible drinking.

An English translation of *Jim Xilovekelo* can assist in allaying some of the daily social problems we encounter in South African society. It could open new doors to the sharing of

social, historical and cultural knowledge between the Vatsonga and those who use English as either their mother tongue, as the medium of instruction or as a lingua franca. It will also enhance cross-cultural interest among people in the South African diaspora.

It is also hoped that the translation of *Jim Xilovekelo* may eventually lead to positive practices to combat tribal and racial stereotypes which lead to xenophobic attacks and other social problems in the urban areas.

The ultimate goal of this study is to encourage the translation of indigenous languages' source texts into English, particularly educational and literary texts, because they are a quick vehicle for cross-cultural transmission. It is also hoped that the research will encourage authors and translators of literature to begin undertaking similar projects in order to promote cultural diversity in South Africa. The success of this research report and the translation of *Jim Xilovekelo* from Xitsonga into English will enhance the development of the translation of various source texts from all South African indigenous languages into English.

The following section provides an analysis of *Jim Xilovekelo* and its literary style.

CHAPTER 2: ANALYSIS OF *JIM XILOVEKELO* AND ITS LITERARY STYLE

In order to make the name readable to speakers of other languages, the name “Xilovekelo” can be pronounced as “Shìlòvèkèlò” [/*S*/lòvèkèlò] because the Xitsonga “X” in Xilovekelo has the “Sh” sound, “*ve*” has the “*v*” voiced bilabial fricative, that is, the “*v*” sound. Taking note of this pronunciation is important because different languages in South Africa pronounce the “X” in other ways but in Xitsonga it is a voiceless palatal-alveolar fricative.

The play is about a lower working class nuclear family in Alexandra Township, an urban community near Johannesburg. The story extends to Jim Xilovekelo’s working place, and further to a shebeen, where he drinks. This literary genre is a good example of cross-cultural transfer because it involves characters from different cultural groups.

Like most play scripts, *Jim Xilovekelo* has the following features: characterisation, plot structure, setting, theme, style, and genre. Play, like prose, has a related sequence of events. This relationship of events to create significance is the plot. It exposes the human experience of life and alerts us to the danger of committing faults already experienced and exposed. In other words, *Jim Xilovekelo* aims at teaching the youth sense-making behaviour, especially avoiding socio-cultural mistakes.

Not all plays aim at teaching aspects of behaviour. It should be borne in mind that *Jim Xilovekelo* is more concerned with peaceful co-existence between the characters. This is why some teachers use the class-room setting to impart an informal curriculum in the form of behavioural guidance to their pupils, no matter what subject they may be assigned to teach. This hidden curriculum is normally not as dominant as the official curriculum, but it is regularly used as a vehicle to encourage good because a teacher plays a parent’s role at school to direct learners towards responsible adulthood.

The different features of the play are described below.

2.1 Characterisation

Characterisation consists of the protagonist, antagonist, tritagonist, foil and supporting characters. The play consists of both dialogue and narrative. The dialogue is reflected in the direct speech of the performing characters whereas the narrative is in the stage directions.

Some actors are first person narrators while others are only spoken about by a third party. Each performer has a crucial role to play, including those that are spoken about or mentioned without speaking themselves.

Protagonist

The protagonist is the main character of the drama. The name of the play is *Jim Xilovekelo*, which identifies with the main character, Jim Xilovekelo. His excessive intake of alcohol leads to abusive speech when talking to his wife.

Antagonist

An antagonist is the main opponent of the drama, and in this drama, Makhanani, Jim Xilovekelo's wife, is the main opponent. She is against her husband's irresponsible drinking because he does not provide for the family.

Tritagonist

The drama's main tritagonist is Xilovekelo's drinking habit because it affects his whole life negatively – his family, his residence, and his employment have fallen apart and resulted in social problems. The fact that he has lost his job and money, assaulted and injured his wife, and the fact that his children are arrested is the foil or revelation that irresponsible drinking results in severe social problems. All in all, Jim Xilovekelo loses his honour and integrity.

Supporting characters

The rest of the characters, although they are minor, play important supporting roles. These actors have a relationship with each other. All the characters can be regarded as subsystems of the system because each supports or opposes the protagonist, be it as individuals or groups.

Marivate has used offensive names for some characters. For example, the character "Mukula wa vhengela" for "a Coollie shopkeeper" is offensive. The writer could have used "Indian Shopkeeper" or simply "Indian" because Indians are known for their successful business practices. Another example is when the shebeen queen calls Jim Xilovekelo by the name, "lekwapa" in *Line 179 of Act I Scene III* to denote a typical Mutsonga. This is discussed further below.

2.2 Plot

The plot, as the arrangement of events, consists of dialogue which, according to Che Suh (2015: 52), is characterized by "rhythm, intonation patterns, pitch and loudness", conflict, climax, and denouement.

The plot structure starts with the conflict within Jim Xilovekelo's family. The conflict carries on to his employment where he is sacked for his habit of coming to work late. The fact that Jim Xilovekelo is an irresponsible parent is demonstrated when he does not care for his family, which leads to his sons' involvement in theft. The climax or turning point comes about when his sons are detained and his wife is admitted to a hospital because of injuries sustained when he assaults her. Simultaneously, his family is evicted from the house. The resolution comes about when the Pastor bails the arrested children out of jail and also offers to grant him and his family temporary accommodation until he finds other employment. Jim repents and becomes a Christian convert.

2.3 Setting

The setting is in a particular place and time. Alexandra Township is the urban area which suits the events as the community consists of various groups such as AmaZulu, Basotho, English, and Vatsonga. Events take place in the 1960s, when the play was written.

The employment scene where Jim works could be Wynberg, Bramley, or Alexandra itself because all these locations have businesses run by various ethnic groups, including African, Chinese, English, and Indian. Any of the three locations could be possible as they are in close proximity.

2.4 Theme

The theme of *Jim Xilovekelo* is a moral one as the play concerns the judgement of right or wrong. Throughout the play, Jim's drinking habit is condemned. He confesses and admits his wrongdoing after experiencing serious social problems including his job loss and eviction from the rented accommodation, the children's arrest, his wife's admission to Edenvale Hospital, and, of utmost importance, his loss of trust and integrity.

2.5 Style

The style used is a combination of formal Xitsonga, Fanakalo, Tsotsitaal, English, Sesotho, IsiZulu, colloquial, and figurative language. These languages indicate that Alexandra Township is multi-cultural. The writer, Marivate, has made use of his knowledge and writing skills for his characters include most South African ethnic groups of the time.

In some instances, Marivate uses functionalization to modify nouns and verbs in order to identify characters according to what they do. For example, instead of giving names to some characters, he calls them by their duties or behaviour. Such characters are the Nurse, the Three Drunkards, the Reverend, and the Two Policemen.

2.6 Background information on the author

Cornelius Tennyson Daniel Marivate is well-known among Tsonga academics in South Africa. He is the son of Dr Daniel Marivate. According to Bill and Mathumba's *Tsonga literatures: past, present and future* (2001: 255), Daniel Marivate was the first XiTsonga speaking person to write the first Xitsonga novel in 1938, called *Sasavona*. This novel became renowned and gave rise to the name Sasavona Publishers and Booksellers, under the Swiss Mission Press in South Africa.

When the 1929 second edition of the Tsonga Bible was revised in 2012, Prof. Marivate, Rev SD Maluleke, and Dr EA Hermanson wrote it in a new orthography of 1510 pages, assisted by the Review Committee of the Bible Society of South Africa. They named it "*Bibele: yi nga Testamente ya Khale ni Le'yintshwa",* which, when translated into English, becomes "Bible: Old and New Testaments".

In 1998, CTD Marivate headed a commission on the dilemma of the Pan South African Language Board (PANSALB). He is now a retired professor who currently assists in editing Xitsonga literature books for Sasavona Publishers and Booksellers (Pty) Ltd in Braamfontein, Johannesburg. He is also involved in supporting the University of Venda in Limpopo's campaign to reinstate the teaching of Xitsonga as a subject in the Great University of Zimbabwe. The teaching of Xitsonga will subsequently be escalated to primary and

secondary schools. In this way, Marivate fosters unity in language diversity in the regions where Vatsonga are found.

As a result, South Africa is taking the lead in standard XiTsonga because the language is part of the education curriculum. Marivate himself taught for many years in schools. While serving as a lecturer at University of South Africa (UNISA) he wrote many well-known works. His books include *Jim Xilovekelo* (1965), *Mayana Xitsonga* (1968 and 1971), *Mpambulwa wa Switlhokovotselo*, a poetry collection (1983), *Tsonga Folktales* published in English (1973/74), *Swihlenge swa Vatsonga*, (1976), *Mbalango wa Matsalwa ya Xitsonga 1882-1983 (Research of Tsonga Literature 1882-1983)* (1985), *Vutomi bya swihari ekhwatini* (1983), *Nhlengelo wa swirungulwana*, a collection of short stories (1987) and *The Predicative Nature of Ideophone in Tsonga*, a Ph.D thesis at the University of South Africa (1982).

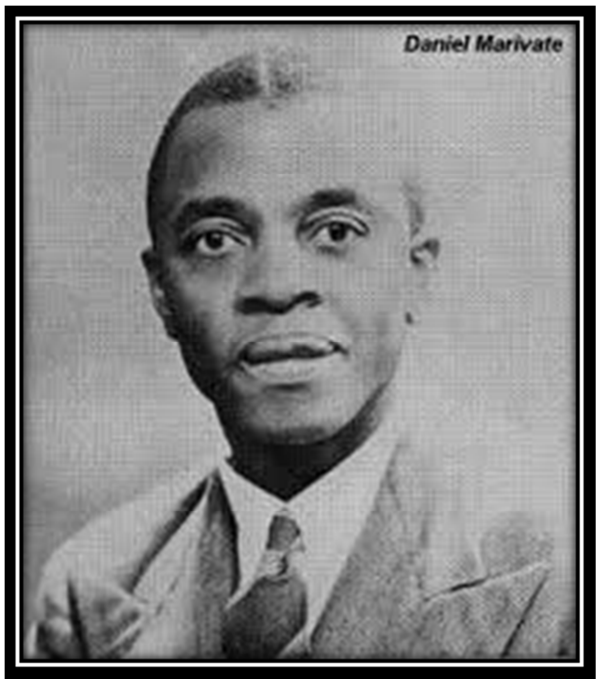


Fig. 1: Dr Daniel Marivate, author of the first Xitsonga novel, Sasavona

Source: *Mfuwo Newsletter,* Vol. No. 1/ 2013

The map below shows the different locations of Vatsonga according to their dialects. These places have been named as Hlengues, Madzibi, Shigombe ka Tshauke, Hlabi, Mkwakwa, Tsoua, Ntivane, Mnyisa, Rikoto, Ntimane, Tembe, Konde, Mapoute, Shibouri, Makhabelane, Khoseni, Bilene, Malouleke, Loi, Hlanganu, Mpisni, Khambana, and Tongas in order to

identify where different Xitsonga are found. The list is only meant for highlighting Marivate's zeal to spread standardized Xitsonga even further although he is a retired linguist.

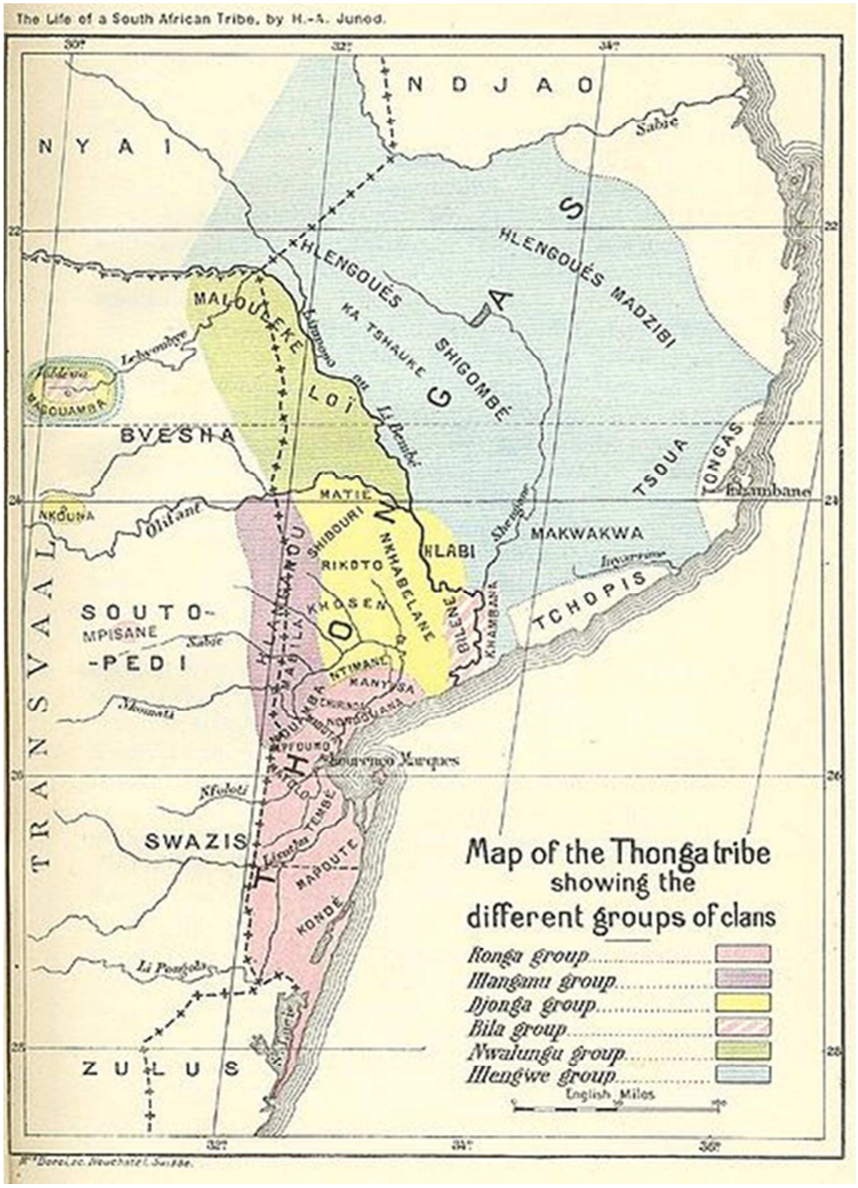


Fig. 2: *Traditional location of Tsonga people with dialectical differences before the borders between South Africa, Swaziland, Mozambique and Zimbabwe were erected.*

SOURCE: http:www.kruger2canyons/learningcentre/kruger_people.tsonga.php Date: 2010/03/16

2.7 Short synopsis of the play

Jim Xilovekelo is a one-act play with nine scenes. Its different scenes are chronological. The nine scenes are summarised below:

ACT I

SCENE I

Jim Xilovekelo, a figurehead of the Duvula family, is lying on a bunk while his children sit in front of the fire. Makhanani, their mother, asks Thomy, their first son, to wake his father. She reminds her husband to buy food and clothing for the children and to pay the bills.

From the outset it becomes evident that Jim is not a responsible father. Responsible fathers do not need to be reminded to look after their families.

SCENE II

Jim Xilovekelo is seen with his colleague, Mackson. Their employer, Mr Gibson, realises that Jim does not concentrate on his work. Mr Gibson asks Jim to stop talking about his beer drinking experience. When he pays them their wages, he reminds Jim to arrive as early as 6h00 on the next Monday morning. It is evident that even at work Jim Xilovekelo is known for alcohol abuse and late-coming.

SCENE III

Jim and Mackson leave their work place. Mackson goes straight home but Jim goes to the shebeen, where he meets three other drunkards. The three drunkards know Jim as a stupid man. As a result, they leave because they do not want to drink with “idiots”, referring to Jim Xilovekelo. While Jim Xilovekelo is asleep, Martha, the shebeen queen, pickpockets and steals his money. This is another sign of irresponsibility on Jim’s part.

SCENE IV

Jim Xilovekelo’s family is starving. He owes rent to the landlord. He comes home late and makes a noise. He assaults his wife, Makhanani, and she sustains head injuries. She is taken to Edenvale Hospital. Thomy encourages his siblings to accompany him to go and steal from an Indian shop for survival. Jim is depicted as irresponsible and aggressive. Wife beating is a sign of aggression and barbarism.

SCENE V

When Makhanani is in the hospital, the children are arrested by the police for stealing from the Indian shop. Jim Xilovekelo does not know that his wife is in hospital. Neither does he know that his children have been caught by the police for theft.

SCENE VI

Jim Xilovekelo is fired for arriving late at work. He does not realise that he will face serious social problems. He thinks that he will easily get alternative employment.

SCENE VII

Jim Xilovekelo goes to the shebeen but he has no money to spend. The shebeen queen, Martha, refuses to sell him beer on credit. She knows that he has lost his job and subsequently he cannot pay her. This scene teaches the reader to realise that the aim of every business is to appropriate wealth by means of profit at all costs. Martha has no love for a customer who brings no money. She knows that if she gives him beer on credit he will not pay her back as he has no job.

SCENE VIII

Jim Xilovekelo has not paid rent for months. A nurse arrives from the hospital and asks him to visit his injured wife. He is jobless, his children are in custody for theft, and he has been evicted from his rented accommodation. He faces serious social problems.

SCENE IX

The Reverend is accompanied by Mkhabela, a church elder, to visit and pray for the sick at Edenvale Hospital. When condemned for his ill deeds, Jim blames witchcraft for causing him to behave badly. The Reverend sympathises with the Duvula family and brings about a resolution – he sends Mkhabela to go and bail out the children. He also offers to give them temporary accommodation until Jim finds another job. Jim Xilovekelo repents.

In *Jim Xilovekelo*, Jim Xilovekelo has experienced the loss of rented accommodation, employment, the bond of trust between himself and his wife, loss of respect from his own children, and loss of respect and integrity in his neighbourhood.

In summary, the primary message communicated by Marivate is life guidance to young adults. Once they have understood the message communicated to them, it will bring to them

true consciousness of the value of a disciplined life which, among other things, is the avoidance of irresponsible drinking as it may lead to negative consequences for one's own life, for a person's dependants and for all those in the neighbourhood.

CHAPTER 3: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

The literature review is divided into several sections, covering the main areas directly relevant for this research. These include heteroglossia and polyglossia, foreignization and domestication, various approaches to equivalence, and register. The framework for the translation and the analysis is based on these concepts.

3.1 Heteroglossia and polyglossia

Before giving a full account of the afore-mentioned concepts, it is important to define the relationship between them. Heteroglossia is used in this context to refer to informal language varieties spoken by people in different regions. Every region, in spite of their language uniformity, will always speak differently. That is so because there are people of different age groups, different religions, different educational levels, and different social statuses. Each group has its own terminology. For example, tsotsis or township hooligans speak Tsotsitaal, a language which is solely understood by their group. Traditional elderly people in their 50s to 90s have their own language, for example, a lobola custom language. When they want to ask a bride or a bridegroom if they have both parents they will say in Xitsonga, “xana n’weti na dyambu swi kona ke?” This can be translated into, “do you have the moon and the sun?” If one is not familiar with that kind of language one cannot understand what it means. It simply means “do you have a mother and a father?” The moon refers to a mother whereas the sun refers to a father.

Jim Xilovekelo is written as a play consisting of polyglossia because the characters involved speak different languages at the same time. This is so because the characters, although they are meeting in the Johannesburg area, have come from various locations in southern Africa. For example, Jim Xilovekelo and his family have come from the former Spelonken or Northern Transvaal and speak Xitsonga; Dlamini, the landlord where Jim Xilovekelo has hired a room, comes from KwaZulu-Natal and speaks IsiZulu; Martha Molelekwa, the brewer, has come from Lesotho and speaks Sesotho; The Indian shopkeeper, although he is based in Alexander Township, has probably come from Durban in KwaZulu-Natal and speaks Fanakalo; the drunkards who speak Tsotsitaal are permanent urban dwellers of Alexander Township; and finally, Mr Gibson, that is, Mackson and Jim’s employer, is probably a Johannesburger. All these different characters with their different languages

represent the element of polyglossia. In his writing, Marivate demonstrates his command of the various languages in a heterogeneous society like South Africa. This combination of the languages spoken happens harmoniously or smoothly without any language impairment.

When translating a Xitsonga drama like *Jim Xilovekelo* into English it is crucial to understand Bakhtin's notions of polyglossia and heteroglossia. Munday (2009: 47) defines heteroglossia as "the inherent diversity of unofficial forms of a particular national language - similar in nature to dialect." In *Jim Xilovekelo* this language diversity is evident when Marivate writes in Fanakalo, Tsotsitaal, Xitsonga, IsiZulu and Sesotho to represent the cultural diversity of South Africa. Marivate also writes in both standard and colloquial Xitsonga. He adds to the beauty of his writing by giving autonomy to every character to speak in the language he or she understands better.

Bakhtin contrasts heteroglossia with polyglossia, which is the interaction of two or more national languages within a given culture. This is demonstrated when Xitsonga, IsiZulu and Sesotho are spoken at the same time. In *Jim Xilovekelo*, Martha, the shebeen queen speaks in her own language, Sesotho, while Jim speaks in Xitsonga. Although the two languages are different, the two characters can still communicate effectively.

Van Peer (1991: 178) quotes Bakhtin as stating that:

> Languages of heteroglossia interact with each other in a variety of ways, forming new socially typifying 'languages'" and "continually stressing the internal stratification of a language into: Social dialects, characteristic group behaviour, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific socio-political purposes of the day, even of the hour.

As described above, Xitsonga is a distinct group comprising a number of dialects in South Africa, southern Mozambique and southern Zimbabwe. It is generally accepted that Xitsonga shares more phonological and grammatical features with Nguni than any other Bantu language group. If one looks at practical examples, it becomes clear that the Vatsonga who live in different locations speak different varieties of Xitsonga, although the roots of their words and phrases are the same. For example, Vatsonga in Limpopo Province have different dialects according to their settlements.

Vahlavi (Vatsonga at Mhlava/Tzaneen area) will talk about *"mehe"* (me, myself, I), *"hehe"* (us) and *"wehe"* (you), *"voho"* (they, them, their). For the same words, Vatsonga around

Spelonken, the region covering Giyani, Hlanganani, and Malamulele areas will say "*mina*" (me, myself, I), *"hina"* (us), and *"wena"* for "you" as well as *"vona"* for "they, them, their".

Another example is a word *"ntswembu"* which means "something very good" in Xitsonga, but in Tsotsitaal it means "something very bad." In this African language, there is no gender difference in a word *"kokwana"* because it is used for both male and female grand-parents. The word "mother" in the Limpopo Xitsonga is *"mhani"* or *"manana"* but in the Mpumalanga region is called *"mhakhe"*. In Mozambique it is said to be *"mamana"*.

There are few research articles on this topic. For example, in 2011, Delina Nkhwashu of the University of Limpopo wrote a mini-dissertation entitled *The Use of Xitsonga at the University of Limpopo Turfloop Campus: A Socio-Linguistic Analysis*. Although it is a study on translation, it discusses the use of Xitsonga on the campus.

In the South African context, there is hardly any Xitsonga literature translated from Xitsonga into English, as noted above. Translating more Xitsonga literary texts into English would be possible, especially Xitsonga literature by popular Vatsonga authors such as Cornelius Marivate and Mpilele Mtombeni.

There are, however, a number of English literary works translated from English into Xitsonga, such as *Cry the beloved country*, a novel by Alan Paton which was translated into Xitsonga as *Ndzi rilela tiko ro rhandzeka* by Golele; Shakespeare's *Macbeth* and *Julius Caesar* were translated into Xitsonga by Charlotte Nkondo and Maxwell Shilote.

Translating Xitsonga texts into English presents numerous challenges. These include issues relating to equivalence at various levels of the text, and issues relating to the use of more than one language variety. At the same time, translations into English have available a rich resource given the varieties of English available, including South African Black English (SABE) which reflects factors such as educational experience, cultural lifestyle, group cohesiveness, religious affiliations, political experience, and entails includes lexical variation, locally coined words and expressions, and syntactic variations.

3.2 Foreignisation and domestication

Venuti refers to two methods of translation, which he calls foreignisation and domestication. Foreignization is when the ST's foreign culture is transmitted to the TT in such a way that the TR becomes aware that he or she is reading a translated script. In contrast, domestication is

when the translator translates to suit his TR in such a way that the latter does not realise that he/she is reading a translated work because it reads fluently and sounds original.

Foreignisation and domestication are discussed extensively by Venuti. Foreignisation in translation means transferring a foreign culture from a source text to a target text, whereas domestication has to do with the target text's dominance of what comes from outside by changing it to suit the new environment. In the translation of Jim Xilovekelo, preference is given to foreignisation. This is for the benefit of the target reader. The target text will be enriched by new cultural elements such as manner of respect, types of alcohol, food, and other things that come from the source text. What it means is that the intended meaning of the original communication must reach the target text reader as it were intended for the source text reader. In this process, the issue of equivalence is also relevant. It is at this stage that some of Baker's equivalence strategies come in because these two concepts are closely related. Foreignisation and equivalence relate in the sense that when we translate we want to make sure that the message being communicated does not lose its meaning – it becomes equal. This is possible if we apply various equivalence strategies at the word, grammatical, and pragmatic levels.

Venuti in Bassnett (2014: 47-48) states that because of unequal power relations between cultures, one has to either bring the text to the reader or take the reader to the text. He states that foreignisation can enrich a language in the sense that English can become even richer if it "respects all things foreign, a respect that would be articulated through translation by retaining signs of otherness of the original." According to Venuti, domestication hides the reality by translating the text to read fluently as if it were an original and thus making the translator invisible.

I chose to translate *Jim Xilovekelo* in a foreignising fashion in order to transmit Xitsonga culture to the TT so as to enrich the TL. The culture is transmitted though language by means of figures of speech, cultural foods and drinks, colloquial language, and the use of Fanakalo, Tsotsitaal, IsiZulu, Sesotho, and Xitsonga. The reader is thus familiarised with the foreign culture. In this sense, the translator is visible because he shows the foreign identity of the ST and helps it resist the TT's ideological dominance.

According to Marais and Mouton (1988:58):

> [T]he connotation or sense of a concept like culture would refer to what we mean to intend when we use the concept. Although it would certainly be

> correct to claim that the connotations that people attach to concepts are influenced by their experiences in life (so-called subjective connotations), it is also the case that there is a sufficiently large degree of concurrence in our use of everyday concepts to make interpersonal communication possible.

These statements clarify the possibilities of translating the Xitsonga ST into English in order to transfer cultural values and also other useful elements and knowledge.

Xitsonga uses certain forms of address to indicate levels of respect. In the drama, children address their father, a single person, as though they were referring to more than one person because they use a plural pronoun form *va* (them), *vona* (they), instead of *u* or *yena* (he), *'nwina* (ye), and others. These pronouns are used in the singular form in Xitsonga as a means of showing respect to a superior. Although it is grammatically incorrect to call an individual person in the plural form, it is culturally correct. Historically, the Vatsonga community is paternal by nature because women and children are considered the subjects of men. Hierarchical order is distinct in the Vatsonga community. Superiors do not show a direct respect to their subordinates. Respect for subordinates comes in the form of loving them by giving them parental care. Also, a person that deserves respect is not regarded as alone because according to Vatsonga religious belief, one elderly person is a representative of his family and ancestors. In *Act I Scene I* Makhanani calls her husband *"Tata wa Thomy"* or "Thomy's dad" instead of calling him Jim or "sweetheart". The significance of this kind of communication is to show how Xitsonga and English differ when addressing important figures. The fact that Makhanani calls her husband "Thomy's dad" brings to Jim Xilovekelo's attention the fact that he is a responsible husband and a parent with Thomy as their first born son. If he is addressed as such, he should be able to come to his senses wherever he is and whatever he does. This avoidance of using her husband's name in speech is the kind of respect shown by typical Vatsonga women. Marivate displays a Mutsonga woman's respect for her husband.

The difference between the Xitsonga and the English cultures is therefore clearly observed in language, especially when the former address a single adult, be it a wife addressing her husband, or a mother addressed by her own children, a senior traditional leader by his subjects, or any dignitary by his subordinates in the form of the plural pronoun even if that addressee is alone.

In *Act I Scene II*, Mackson greets Jim Xilovekelo as though he were greeting more than one person: *"Hi chava n'wina Duvula"*. The literal meaning in English is "We fear you, Duvula."

This “fear” does not mean fear in the real sense but it simply means “I honour you, Duvula” because Mackson is alone, but, culturally, his greeting represents the Chavalala’s family to which Mackson belongs. The *“Hi”* stands for “We”, the *“chava”* stands for “fear”, and the *“n’wina”* stands for the plural “you”. These are some of the cultural elements to be transmitted to speakers of English when they read the TT and when they come into social contact with speakers of Xitsonga. These terms of address, according to Baker and Ellece (2012: 149), can be “manifestations of different types of politeness and deference depending on the social distance between the addressor and the addressee.”

Venuti suggests that domestication in translation “leads to invisibility of translators and may equate to appropriation of the text where some source culture features as partially or totally erased.” To Venuti, domestication dominates the target language and reduces its ethnocentric style. Venuti is also of the opinion that transparency, fluency, and invisibility of style minimize the foreignness of the TT (Munday 2000: 147).

The features of domestication are not used in the translation of *Jim Xilovekelo*. Foreignisation is rather used in order to retain the foreign character so that the TR can experience the difference of the other culture. While we have conceived the fact that translation is the transfer of meaning from one language to another, it is important to note that the element of culture must be taken into consideration. In the translation of *Jim Xilovekelo*, it is hoped that the English TRs will be tolerant of foreign elements in order to enrich their knowledge of others.

3.3 Approaches to equivalence

Equivalence has to do with something that has the same amount, value, purpose, and qualities as something else. Equivalence also has to do with the relationship between the ST and the TT. In other words, single words or sentences of both the ST and the TT must share the same meaning. In translation studies, equivalence is sought from word, phrases, texts, and so forth. In other words, when a translator translates a text from one language to another, the original meanings of words, phrases, and sentences must be maintained. When a message is transferred from the SL to the TL, the translator is dealing with two different cultures simultaneously. In the translation process, equivalence of meaning is of utmost importance so as to communicate approximately the same message between two different cultures.

However, translating words, sentences and paragraphs alone from the ST into the TT does not give complete equivalence because it is not the Xitsonga language alone which is being translated but rather also its culture. This is why literal translation into English may not be adequate as this translation involves both linguistic and cultural equivalence. In other words, the translation does not involve linguistic elements alone but also cultural elements.

In *Jim Xilovekelo* these culture-specific elements are, among others, types of food and drinks, types of fireplaces, types of accommodation, idioms, figurative language, the register and reflexivity, forms of respect, and so on.

Munday (2009: 185-186) states that equivalence "…defines the translational connection between an entire ST and a TT or between an ST unit and a TT unit in terms of the degree of correspondence between the texts or the text units."

Equivalence can be aimed at during the translation process when dealing with figures of speech, idioms, gender terms or pronouns, reflexive pronouns, definite and indefinite articles, and ideophones. In *Jim Xilovekelo* Marivate has in some instances used English loanwords to communicate his message. These loanwords are carried across to the TT because they are in English in the ST.

My approach to translation is based on various specific strategies such as translating by a more neutral word, translating by a more expressive word, translating by cultural transfer, using loan words plus explanation, and even translation by omission.

It is possible to transfer idioms into the target language by means of calque, or semi-literal translation. In the translation of *Jim Xilovekelo*, Baker's seven levels of equivalence are used (Baker 2011). Of these, four are more relevant to the translation of *Jim Xilovekelo* into English. These are equivalence at word level and above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence. There is a close relationship between these types of equivalence and a foreignization approach. If foreign cultural and linguistic elements are transferred from Xitsonga into English, the translated work will have reached its objective of enriching the ST with something new.

3.3.1 Equivalence at word level and above word level

Equivalence at word level relates to different aspects of the meaning of words in texts, such as propositional meaning, expressive meaning, presupposed meaning, and evoked meaning. Words in different languages cannot have an exact equivalent meaning as the meaning of a word depends on contextual factors. Culture-specific terms, idioms and figurative language pose particular problems.

Idioms in various languages, for instance, differ considerably. Various strategies for translating idioms may be used, such as finding an idiom of similar meaning and similar form in the target language, including an idiom of similar meaning but dissimilar form, or translating by paraphrase (Baker 2007: 72-76).

Marivate has used flexible idioms in *Jim Xilovekelo*. Although the ST idioms have no equivalent in the TT, annotations are provided in the translation itself. In the ST, for instance, Thomy says: *"Ri xe kambirhi, vafana"* or literally "It has now arisen twice, boys." This does not mean that the sun can rise twice in a single day. It is an idiomatic expression which simply means that they "are in trouble" Another example is found in the phrase, "You'll dance to my tune" which is a Xitsonga idiom for "You'll do whatever I want you to do".

Although it is not always achievable, equivalence at word level is possible. Difficulties arise when one ST word may mean something different in TT. For example, *I Scene III*, Jim Xilovekelo speaks of *"tikandza mikolo"* in Xitsonga which can literally translated into English as "stamping one's throats", referring to "quenching thirst". In this sense, Marivate has used figurative language. Literally "to stamp" means to grind grain. Marivate here uses it as a culture-specific concept, which is not known in English culture. According to Baker (2007: 21), "the source-language may express a concept which is totally unknown in the target culture such as a religious belief, social custom, or even a type of food." In *Act I Scene II* culture-specific examples are mentioned by the protagonist, Xilovekelo when he refers to home-made spirits. In the ST, Marivate calls them *"swivamba na mazenke, xiqedavhiki"*, which can be referred to in English as home-made spirits, namely, "zinc sheets spreader", and "week-long intoxicant". These types of liquor are not specific to the TL culture and are not common today. Home brew beers can differ according to the volume of alcohol in them. "Zinc sheet spreader" could intoxicate a person in such a way that he could not walk. The "weekender" was a special kind of liquor sold only over the weekend alone. Each type of liquor was named according to its relevant occasion.

3.3.2 Grammatical equivalence

Grammatical equivalence has to do with the diversity of grammatical categories in different languages. The differing grammatical rules may pose problems in translating *Jim Xilovekelo* from Xitsonga to English. One example is the definite and indefinite articles such as *the, a*, and *an*. These articles do not exist in Xitsonga. Adding or omitting information in the TT as a result of the lack of grammatical words in the ST is likely.

Baker (2011: 92-112) distinguishes the diversity of grammatical categories across languages as number, gender, person, tense and aspect, and voice. These are discussed in the analysis of problems encountered and strategies used in the translation in Chapter 5. For example, when Mackson departs with Jim Xilovekelo, he says "*Salani*" for the English "Good-bye" but he says it as if he were speaking to more than one person because the word "*salani*" is a plural for the singular "*sala*" for "remain" or "stay". In Xitsonga, the word is correct because it is playing two roles, that of language and that of culture. In the Xitsonga culture, individuals who deserve respect are addressed as in the plural rather than singular. This morphology plays a part in cultural transfer as well. Instead of a singular "*sala*" Marivate writes it as "Good-bye". English does not differentiate between singular and plural in this respect. "Good-bye" is used for both singular and plural.

In *Act I Scene III*, Marivate uses ideophones "*bi*" and "*pa-a*" for direction. The word "bi" cannot be carried over to English but can only be described as "drinks it up". For "*pa-a*" it can be translated as "*guzzles"*. Both "*bi*" and "*pa-a*" refer to one action, that is, drinking everything from one cup. In this example, Marivate is playing with words.

3.3.3 Pragmatic equivalence

Pragmatic equivalence has to do with words' effect on the readers in both the source text and the target text. Pragmatic equivalence plays an important role in the translation of the play, *Jim Xilovekelo*. Its importance lies in the effect of the words that are directly spoken by the characters. The issue here is what the words do to the audience and how the latter responds to the words. Although two different cultures are involved in the two languages, the communicative aim is common. It is the translator's duty to compare strategies used in the source text and the target text so that the target reader understands without difficulty. While

translating the play two important concepts should be borne in mind, , namely coherence and implicature. Coherence in *Jim Xilovekelo* is is reflected in the audience's interpretation of the meaning and expression of the message conveyed. In other words, the translated message must be as relevant as possible to the target reader. On the other hand, implicature, as Baker (2007: 223) states, refers to "what the speaker means or implies rather than what s/he literally says". As the translator of Jim *Xilovekelo*, I understand the source text language as it is written in my own language. Each word which Marivate has written is easy for me to translate especially as events take place in a South African setting, the environment I am familiar with. For that reason, it is not a problem for me to overcome the cultural substitution problem. Cultural features such as politeness in speech between characters of different cultures are important to transfer as they reflect cultural norms and values.

Baker (2011: 230) defines pragmatics as "the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation." This implies that the message in context is related to the environment or setting in question. In other words, the context in which *Jim Xilovekelo* is played must be compatible with the words and actions. There are many examples where I have adjusted the words spoken in the conversation by translating them so that the target reader will understand. For example, culture-specific drinks which are mentioned in a township colloquial language would not carry meaning if they were translated word for word. It is where, as a translator, I have applied the method of describing the consequential implication of the words.

By pragmatic equivalence is meant the practical way of translating from ST to TT so that the TR receives the originally intended message. When Marivate wrote *Jim Xilovekelo* he intended to convey particular moral lesson to the youth of the time, alerting them to the dangers of irresponsible drinking.

The translator must be able to carry over the same intended communication to the TT. In order to get the ST message across, the translator must decode the implied meanings in the ST and recreate the author's intention in the TC in such a way that the TR understands the message clearly. The most important issue here is what the characters in *Jim Xilovekelo* say and how the audience interpret the words in context.

3.4 Post-colonial translation studies

By definition, post-colonial literature is literature written in the period after colonialism as a way of expressing opposition to the former colonial rule. It often focuses on race relations and the effects of racial discrimination in colonial societies. By writing literature in the colonial language or translating their own literature into the colonial language the formerly colonised peoples were able to take control of their own history and dismantle the control of literature by the colonial powers. Literature in South Africa was controlled by the former apartheid regime through censorship and writing methods. In his writing, Marivate had to make sure that he did not offend the status quo, or, he could either be detained or have his book denied publication. South African writers were silenced by this control. What they wrote had to be directly or indirectly supportive to the apartheid rule.

Bandia (2007: 355), following Chinua Achebe's point of view, sees "the translation of African texts into English as the transportation of culture and language, the almost literal translation of proverbs, aphorisms and other pitchy expressions." Bandia regards Chinua Achebe's writing as a good example of cultural and linguistic transfer. For him, if Africans write in English and/or translate their vernacular into English this could "eliminate" hierarchy and dominance.

It would also neutralize or avoid the West's hegemonic influence, creating a horizontal relationship with language. Bandia does not see the cultural transfer as a one-way communication process but rather as a two-way communication exchange.

Jim Xilovekelo was written after the colonial era. Marivate demonstrates how urban people in South Africa interacted during that period, despite their different languages and cultural diversity. When *Jim Xilovekelo* is translated from Xitsonga into English, it falls under post-colonial literature because both the former colonized and the former colonizers will see their image in this reflection.

The interaction between Jim Xilovekelo and Mr Gibson, the interaction between Jim Xilovekelo's children and the Indian shopkeeper, and the interaction between the African tribes ranging from the UmZulu Mr Dlamini to Mosotho Martha Molelekwa, and the roles of the church, the hospital, and the police in the community are reflected in the translated play.

In translating *Jim Xilovekelo* into English one has to keep the ST's original message. This is what Bassnett and Trivedi (2002: 21) call being "faithful" when dealing with cultural and

linguistic elements in such a way that problematic factors are transposed despite the difficulties they may pose to the audience because "by muting the cultural disjunctions, the translator ceases to be 'faithful' to the source text." The question may rise as to whether a translator can translate offensive nouns from ST to TT or not. If we are seeking faithfulness or fidelity offensive nouns can be translated as such but they must be explained clearly in the form of annotations.

In this sense, the translator is confronted by the issue of faithfulness or fidelity. According to Munday (2009: 188) the word faithfulness has two synonyms, namely loyalty and fidelity. To him, fidelity refers "to the close reproduction of the ST meaning in the TT within the requirement of the TL without gain or loss in meaning." According to Munday, translations characterized by fidelity usually exhibit the following features:

(a) transferred cultural words,

(b) no unnecessary deviation from grammatical and lexical ST structures, unless stipulated by TL constraints, and

(c) loyalty to the ST author's textual objectives.

In translating *Jim Xilovekelo*, I was faced with ethical challenges manifested when the characters use offensive language towards one another. For example, in *Act I Scene I,* Makhanani, Jim Xilovekelo's wife, calls the Indian shopkeeper "Coollie" without being aware that the name is offensive. The Oxford University Dictionary defines "Coollie" as an offensive term for a typical Indian unskilled and cheaply employed worker in South Africa. Until recently, Blacks in South Africa were not aware of the term's offensiveness. The origins of the word are uncertain but it is thought to have originated from the name of a Gujarati sect (the Kolī, who worked as day labourers) or perhaps from the Tamil word for a payment for work, *kuli*. An alternative etymological explanation is that the word came from the Urdu *qulī,* which itself could be from the Turkish word for slave, *qul*. The word was used in this sense for labourers from India. In 1727, Dr Engelbert Kämpfer described "coollies" as dock labourers who would unload Dutch merchant ships at Nagasaki in Japan. Marivate could have used "Indians" as the people are commonly called in South Africa today.

In *Act I Scene III* Martha Molelekwa, the shebeen queen, uses an offensive word "*lekwapa"* (or Gwamba)" addressing Jim Xilovekelo because he is Mutsonga. [The term "*lekwapa"* is an offensive name for Mutsonga. Certain Vatsonga who came to live in Tzaneen area in the

19th Century used to accept to be called Magwambe because they descended from Gwambe or Whambi of Baloyi-Mathebula clan. Martha did not use the term in good faith but offensively as it was generally accepted then that all Vatsonga were descendants of Gwambe, but in reality not all Vatsonga belong to the Baloyi-Mathebula clan.

In *Act I Scene V*, when the Indian shopkeeper talks to a black child he addresses him as *"Ya pikinini, yini funa wena?"* This is Fanakalo for "Yes, Little One, what do you want?" The noun *"pikinini"* is racially derogatory for a typical black child because it is based on race.

Ethical challenges are, according to Hornby (2007: 498) "difficulties connected with beliefs and principles about what is right and wrong", that is, "what is morally correct or acceptable". In this respect, impartiality and confidentiality play an important role. In other words, translators should avoid bias and be sensitive to the information they transmit.

In order for the translation profession to be treated with high esteem, certain ethical standards must be met and be maintained. In the translation I have written some offensive nouns as they are in the original text but have described them in annotations in order to avoid perpetuating offensive language. The question arises, if there is fidelity, where does politeness or avoidance of offensive words such as *"pikinini"* for "typical black child" and *"Mukula wa vhengela"* for "Coollie shopkeeper" fit in?

The next section proceeds to the methodology and analysis.

CHAPTER 4: METHODOLOGY AND ANALYSIS

This section outlines the theoretical framework and methodology framing the research and the translation of the play. The aim of the research and of the translation was to translate the ST in such a way that it transfers the linguistic and cultural aspects of the play into the English TT. This section should be read in conjunction with Appendix A and the annotations to the translation.

4.1 Methodology

Zuber-Skerritt (1988: 486) refers to aspects and processes of drama translation such as the transfer of one language to another (difficulties of idiom, slang, tone, style, irony, word-play or puns), one culture to another (customs, assumptions, attitudes), one period to another, one dramatic style to another, one genre to another (tragedy to comedy or farce), straight play-script to drama, printed page to stage, concept/emotion to happening, verbal to non-verbal presentation, one action group to another, and one audience to another. *Jim Xilovekelo* falls under dramas that have more than one of the above characteristics.

Translating a drama text is not the same as translating other literary texts. It should be borne in mind that despite all the efforts that may be made to make the translation more accurate, according to Zuber-Skerritt (1988: 485), "a play is written for a performance and must be actable and speakable" and that "a theatre performance is subject to changes according to audience reaction, acting performance, physical environment, and other factors." Zuber-Skerritt (1988: 486) states further that in drama translation "the audience must be familiar with the language in order to understand its meaning immediately." The performance of a drama in itself is a language that can be understood by action.

This quotation is in line with Gilbert and Tompkins (2002: 4) in their article entitled Languages of Resistance that "many South African plays devised during the apartheid era used mime, movement and gesture to articulate various protests against the system since the potential for subversive activity was, to the censors, only to be found in a language". Nevertheless, as stated in Chapter 1, my primary aim was to produce a text to be read. The play, *Jim Xilovekelo*, is formed by the characters, the plot structure, the setting, the theme, the style, and the genre. In translating the play, I have used the same devices in the TT in order to retain the ST's pattern. The translation method of retaining the original pattern will ensure

that the lingua-cultural aspects are carried over from the ST to the TT in order to enrich the latter.

The entire play was translated into English with annotations (see Appendix A). The units of analysis are the nine scenes of the entire one-act play. The whole play was translated without any omission but additions were made in the form of describing words and idiomatic expressions which have no equivalents in the target language. Bringing the ST cultural aspects into the TT will enable the TRs to learn and understand the behaviour of the Vatsonga. In other words, the translation can bridge the cultural gap between the two communities, which will help the two parties to cooperate in daily activities with less tension.

I applied different translation strategies when doing the translation, reflecting Bakhtin's concepts of heteroglossia and polyglossia, Venuti's foreignisation and domestication, Baker's cultural and linguistic equivalence, post-colonial translation studies, register, and to a lesser extent, Nida's formal and functional equivalence.

Although a bilingual dictionary may be useful in finding meanings of words, it is not always simple to obtain exactly the same lexical collocations in both the SL and the TL. This is so especially because culture-specific and language-specific elements are apparent when attempting to translate similes and metaphors and euphemisms. In such cases, I occasionally translated some words by paraphrasing. Finding a solution to difficult terms becomes possible if there is an integration of knowledge and understanding of the cultural, historical, language, and social background of the author of the ST and the language of the TT.

The steps taken include highlighting problematic words, phrases, and structures, considering different strategies for dealing with these problems, translating the text into English, with annotations, and reflecting on the problems encountered and the means to solve those problems. The strategies used and decisions made are based on the translation strategies identified by Baker.

In the translation of *Jim Xilovekelo,* the register of the ST was retained. According to Munday (2009:219) register analysis is the examination of a text using the set of features which distinguishes one stretch of language from another in terms of variation in context, relating to both the language user and language use. Mona Baker (2011:113) defines register as "a variety of language that a language user considers appropriate to a specific situation" which can be described in terms of field (subject matter), tenor (the relationship between participants) and mode (whether written or spoken, for example). At the same time, Baker

and Ellece (2012:113) regard register as “a specialized code or variety of language associated with a specific social practice and designed to serve a specific social goal.”

The author has used several languages and language varieties. Mastering all of them in one script shows not only his language skills but also the cultural diversity of the community about which he writes.

Venuti’s broadly foreignising approach is used with the aim of retaining the style of the original. Foreignization is similar to hybrid translation as the latter has to do with the mixture of two different cultures in order to remould or give them new shape. Venuti (1999: 81) is of the opinion that “good translation aims to limit this ethnocentric negation: it stages ‘an opening, a dialogue, a cross-breeding, a decentering’ and thereby forces the domestic language and culture to register the foreignness of the foreign text.”

As Nord (1997:50-66) suggests, fidelity or faithfulness to the original text, the purpose of translation, the relationship or coherence between the ST and the TT, function of the text, medium, and time and place are important elements of the source and target texts. Choices made in the translation of the text are related to the proposed function and audience of the target readers. These readers may not differ too much from the author’s intended audience as it is also aimed at a readership of a similar age.

Domestication means what Venuti in Munday (2000:147) calls “ethnocentric reduction of the foreign text to [Anglo-American] target language cultural values”. In my translation, I avoid that false consciousness of domestication as I wish the audience to be aware of the foreignness of the text. In this sense, when translating a Source Text (ST) into a Target Text (TT), the reader of the latter must not realize that he is reading a translated work. In other words, the translator must not be visible.

The translation was done while taking into account the differences between Xitsonga and English on a linguistic and a cultural level. The strategies used and decisions made are based on the translation strategies referred to above, especially those pointed out by Baker (2011) and Venuti (1999, 2013). Xitsonga philosophy, figurative language, and colloquial language were transferred from the ST to the TT.

4.2. Comments on the translation

In this section I discuss examples from the translation, illustrating the features identified in the previous chapters.

4.2.1 Semantic and grammatical equivalence

As we have seen, meanings of words vary from one language to another. Even in one language, one word can be extended to mean different things. I use examples from the context to demonstrate how one word or morpheme can extend to mean a different but related concept. For example, the first character in *Act I Scene I* talks about *"entirhweni"* which can be translated into English as "at work" or "to work". In English it is made up of two elements, namely *to* + *work*. In Xitsonga, its root or its basis is the noun *"ntirho"* which means "work". It can also be extended to mean a doing word or the verb "work". In Act I Scene I the English verb "to work" is combined in one word *"entirhweni"*,combining the prefix *e* + the noun *ntirho* + the suffix *ini.*

Another example in the same scene is *"exitikweni"* - which comes from *"xitiko"* for English "fire-place" which when pointed out as a place becomes "at the fire-place". In Xitsonga, the three elements "at + fire + place" can be fused into one word, namely *"exitikweni"* for the English "at the fireplace". The "fireplace" referred to in the ST is neither the Xitsonga traditional fireplace made of ordinary firewood nor the modern European fireplace made out of bricks-and-mortar, metal sheet, and chimney. It is rather a fireplace made of a punched 25 litre empty tin in which wood and charcoal are burned.

When the charcoal smoke in this kind of fireplace is inhaled, it becomes hazardous to human health because it has carbon monoxide in it. The fact that Jim Xilovekelo's family sleeps in a bed-room where they have that kind of fire is surprising, because of the danger it poses to the family's health.

4.2.2 Connotative meaning

In *Jim Xilovekelo,* Marivate has at times deviated from dictionary meanings of words to create new ideas. He used figurative language in order to beautify his writing. He has made use of both connotative and denotative meanings. Connotative meaning refers to emotions and associations connected to a word and may take the form of figurative language.

Denotative meaning is the literal meaning of a word. In other words, the denotative meaning is the dictionary meaning of a particular word. For example, the word "ndlala" which literally means "hunger" or "a feeling of discomfort caused by lack of food" as defined by Buxton (2013: 277). Connotative meaning has to do with adding further meaning to a word. For example, in *Act I Scene I* as Jim Xilovekelo leaves the house for work, he humours his family, saying "All of you shall eat till you are replete". In the Xitsonga ST this clause *"mi ta dya mi xurha"* functions as sarcasm because it is verbal irony or opposite of the reality. Jim Xilovekelo does not really mean it, he is humouring the family members by saying something contrary to what he means. This verbal irony, like in many other plays, is common in *Jim Xilovekelo*.

Xitsonga, as the SL, has its own way of differentiating words in context. Munday (2009:188) calls them "false friends" because the TR might think that they have the same meaning. In order to avoid the confusion, the translator must annotate the differences on the footnotes. For example, in *Jim Xilovekelo* a word *"tatana"*, which literally means "father" has dual meanings - it refers to a male parent of a child or any biological male parent. Depending on context, it may mean any man who is matured enough to be of more or less the same age with one's father. In Xitsonga, calling a man "father" even if he is not one's biological father is a sign of respect.

It is common for some immature men to praise themselves even if they act stupidly. Marivate displays how that folly can be expressed in Jim Xilovekelo's soliloquy: "*Hi mina Jim Xilovekelo mfa' ka Duvula swidulwana ku sala swidulu, mfa' ka kabvula tihongonyi ngwenya-nkelenge xivutla ni mindzheko*". This Xitsonga self-praise can be literally translated as "I am Jim Xilovekelo, Duvula's son, shooting at little grain storages to survive large grain storages, the son to my father who attacks wild beast, a white crocodile, calabash grabber." The connotative meaning refers to a very vicious person. In this example the character is blowing his own trumpet. The fact that his wife is his life partner means nothing to him. Jim Xilovekelo does not realise that we are living in a society where everyone should be abandoning a traditional and primitive way of life. Wife beating is outdated and immoral.

4.2.3 Names

In *Jim Xilovekelo*, there are several characters named according to their social relationships, for example, Makhanani is the wife of Jim Xilovekelo – together with their three children, they form a nuclear family. Dlamini is Jim Xilovekelo's landlord and an UmZulu, Mr Gibson

is the boss of Jim Xilovekelo and Mackson and a Caucasian; the Reverend and Mkhabela, the church elder, are related to Jim's family in the sense that Makhanani, Jim Xilovekelo's wife, is a member of their church. In *Act I Scene IX*, the character Reverend stands in the place of the pastor's name, which is not given in the play. In the ST, the character is called "Mfundhisi" which is basically a term borrowed from IsiZulu. It should be "Mudyondzisi" in Xitsonga which means a Reverend or "Teacher of the Word". The name *Mkhabela* is not consistent in the play. He is the church elder, but is variably referred to as Mukhavele, Mkhabele, and Mukhabele. Marivate should have chosen one spelling, possibly *Mukhavele*, as it is Xitsonga. In the translation, I have used *Mukhavele* for two reasons, namely consistency and the fact that the man referred to here is Mutsonga. If the name Mkhabela was used by one of the characters such as Dlamini, it is acceptable because the latter speaks IsiZulu. In the translation I chose to use Mukhavele because it is the first spelling which Marivate uses in the play.

The relationship between ordinary church members and their church elders is characterized by closeness and friendliness.

The Three Drunkards are related to Martha because they are her regular customer; the shebeen queen and Jim are also related because he is, like the Three Drunkards, a regular customer; the Nurse and the Policemen are public servants who attend to the community problems. The Nurse and the Policemen's attendance to community problems bring them closer to one another because a mutual trust develops between the parties.

4.2.4 Borrowed words

Xitsonga, like most other South African indigenous languages, has borrowed many words from English and Afrikaans. This is attributed to the fact that the objects mentioned are basically not indigenous African artefacts. Marivate, in order to convey his message to the readers of his writing, has used words which Vatsonga do not have. In the same way as in the above examples the Xitsonga noun *"tafula"* becomes *"etafuleni"* to refer to a place "on a table". In this example, in addition, the writer has borrowed an Afrikaans word "tafel" for *"tafula"* because Xitsonga does not have its own word for "table." There are many loan words which Marivate has borrowed in order to convey his message.

Some of them are as follows: *"sevene"* for Seventh Avenue, *"exikolweni"* for "at school", *"ehofisini"* for "in the office", *"timvhilopho"* for "envelopes", *"bulachi"* for "brush", *"thini*

ra jamu" for "tin of jam", *"thini ra khondhense"* for "tin of condensed milk", *"gilazi"* for "glass", *"tisecha"* for "searching himself", *"eyiti"* for "Eighth Avenue", *"hafukoroni"* for "half-a-crown", *"wachi"* for "watch", *"malevhene"* for "11 o'clock", *"khasimende"* for "customer" , *"minkumbesa"* for "blankets", *"ekerekeni"* for "at church", and *"khisimusi"* for "Christmas". The words "*sweeties and toy cars*" are English and are imitated in the form of sarcasm. In the ST this clause demonstrates children's sarcasm and is in colloquial Xitsonga. Its origin is English as the Xitsonga culture does not have sweets and toy cars.

Another example is the word "half-a-crown" which refers to the previous use of British currency. It is not common in South Africa anymore. Although South Africa became a Republic in 1961, the British currency was still in use in 1965 when *Jim Xilovekelo* was published.

According to Baker (2011: 22) borrowing or loan words are meant for dealing with both culture-specific and language-specific problems in translation. Where borrowing is not possible, paraphrasing of the word helps in translating the message to be conveyed.

In the translation of Marivate's *Jim Xilovekelo*, instead of borrowing from other African languages into English, the English words borrowed by Marivate from English are reused by the translator in the TT.

4.2.5 Ideophones

In of *Act I Scene I,* the Xitsonga ideophone *"Inxi-i-i-i!"* has been translated into the English as "Shame!" to act as an equivalent for expressing disbelief on the part of Makhanani. Omission of the word could mean failing to convey the cultural meaning of the word from Xitsonga into English. The TT word, "Shame!" carries similar content as that of the ST's ideophone, "*Inxi-i-i-i!"*

When Dlamini speaks to Jim Xilovekelo, he is angry. The word "furious" has been used in the translation to translate the Xitsonga ideophone *"be!"* to retain the word and make sense of the meaning. The ideophone is used by the character called Makhanani. It cannot be translated into English because there is no equivalent for it. Instead, I translated the ideophone as "furious" to explain the adverb or the action of the word. The tone or pitch of the word *"be!"* has been diminished by removing the exclamation mark after the ST word. The two words have the same meaning, however. Noss (2003: 41-42) mentions that "ideophone expression is characteristic of languages around the world" and that "it is obvious

that if ideophones occur in a text that is to be translated from one language to another, they must be confronted by the translator."

4.2.6 Paraphrase

The colloquial language used in Fanakalo, Sesotho, IsiZulu, and Tsotsitaal cannot be carried over to the TT effectively without paraphrasing it except when it is likely to be easily understood by the target audience. The paraphrasing was done in such a way as to retain the style of the original. Non-equivalent words and phrases are annotated. For example, one instance of Fanakalo spoken by the Indian shopkeeper is *"Ya pikinini, yini funa wena?"* This is Fanakalo for "Yes Little One, what do you want?" The noun *"pikinini"* is racially derogatory for a typical black child. This was retained in the TT, with an explanatory footnote.

This and other phrases, such as Mr Gibson's "*hayikhona, hayi-hayi"* and "*buya lapha… Chayile-e. Fika lapha Jim,"* are paraphrased in the TT.

4.2.7 Respect and register

It has become the norm for a Mutsonga woman to call her husband "father" rather than calling him by his actual name as a sign of respect if he is a caring man. This cultural difference takes place in different contexts.

In *Act I Scene II*, Mackson greets his colleague: "We *fear* you, Duvula!" [We honour you, Duvula!]. In Xitsonga the word "fear" does not mean fear in the real sense of being nervous. It simply expresses respect. In the TT it could have read "Your worship, Duvula!" The translation of Xitsonga to English cannot be rendered word-for-word or literally because it would lose its meaning. This manifests how a plural pronoun can turn function as a form of address to express respect. The word 'fear' here merely means to honour.

4.2.8 Idioms

In this translation, the strategy of foreignisation has been applied. The idiomatic expressions or fixed expressions which Marivate used in his writing have been transferred to bring a new knowledge into the target text. In other words, the Xitsonga fixed expressions which have been translated from the source text will enrich the target language for every language carries

a culture with it. Walter (2008: 714) defines an idiom as "groups of words in a fixed order that have a particular meaning that is different from the meaning of each word understood on its own." Although they are not common in English, they have been translated in such a way that their meanings are not lost. Although there is more than one translation strategy, the strategy used as part of the foreignisation approach is paraphrasing.

The phrase *"to do anyone out of enough to cobble dogs with"* is a Xitsonga idiomatic expression for "*ku byeriwa i ku tsoniwa*." The meaning of the expression is that "it is good for people to experience events themselves, rather than being told by others." In other words, Jim Xilovekelo tells his colleague, Mackson, that to have second hand information is not good enough but one has to see it himself. In the translation, it would be impossible to translate it literally. For instance, when translated literally the fixed expression *"ku byeriwa i ku tsoniwa"* could become "to be told is to be deprived" which makes the phrase lose its meaning completely.

Another example of an idiom is found in the expression: "We are going to pound our throat". Jim Xilovekelo boasts to his colleague how he loves drinking better than anything else. It is an idiomatic expression for "we are going to enjoy drinking".

Baker (2007: 68) maintains that "idioms and fixed expressions which contain culture-specific items are not necessarily untranslatable." In translating the above idiomatic expressions, the strategy used is paraphrasing. It implies that even if the words differ, the meaning will still be the same in the target language. Marivate's source text fixed expressions have been translated successfully.

4.2.9 Cultural elements

The writer refers to cultural foods and drinks, such as different types of liquor - *'thothotho, swivamba na mazenke, xiqedavhiki'*. These colloquial phrases can be literally translated into English as "home-made spirits, three sheets in the wind gin, all-week-long intoxicant" to refer to types of alcohol brewed by Martha. *Thothotho* is the ideophone for dripping liquid, hence "drip-drip-drip" to refer to the home-made spirits. This is, however, not the Xitsonga cultural liquor. It is the urban cultural liquor. The Xitsonga traditional home brew is called *"mqomboti"* and is nourishing.

Marivate personifies these traditional types of liquor in Scene III because he has likened the names of these types of liquor with human names, such as when he uses the prefix "*va*". According to Xitsonga grammar, Meinhoff (in Cuenod 1991: vi) identifies 21 noun classifications. Among them, the prefix "*va*" belongs to class two and is the plural for singular "mu" in "*munhu*" for a "person" in class one. A singular person is "*munhu*" and its plural is "*vanhu*".

4.2.10 Use of other language varieties

The Fanakalo *"Haykhona, hayi-hayi"* and *"buya-buya lapha"* used by Mr Gibson shows his superiority to Jim Xilovekelo. These translate into English as *"no. no-no!"* and *"come back here"*. Making use of these expressions manifest how an English boss of that time spoke to his employees. He treated Jim Xilovekelo as if he was treating an adult-to-be or an immature person. In reality, Jim had lost respect and integrity because of his drinking habit. This treatment is strictly directed towards Jim Xilovekelo. His colleague, Mackson, is treated with respect and dignity because he behaves ethically.

There are many examples of Fanakalo language as spoken by the Indian shopkeeper and Jim Xilovekelo's employer, Mr Gibson. When the boys run away with the food, the Indian shopkeeper shouts: "Hey, lo pikinini yena conca," and *"Phoyisa bamba yena"*. The first phrase is Fanagalo for 'Hey, the littlun is stealing.' Initially, the shopkeeper refers to the African little one or child as *"pikinini,"* which automatically tells the reader of the ST that the child involved in the act of theft is African because that offensive word was directed at African children at the time. The second phrase is Fanakalo for "Police, catch him." This instruction sounds like there were police or security guards waiting on the scene for the children to steal in order for them to be arrested because immediately after the shopkeeper has given the order, the children are caught. The police do not need to struggle to chase or look for the culprits.

In *Act I Scene III*, Jim Xilovekelo shows respect to his employer when he says *"Sank you baas*", which is form of broken English for "Thank you, Boss". The word "Boss" is the manifestation of an African employee's respect for his employer. If he addressed his boss by name it was an offence which was regarded as insubordination at the time.

When Martha Molelekwa speaks of Jim Xilovekelo she says *"Ka jeno ke le fumane lekwapa"*. This phrase indicates that she no respect for other ethnic groups. It is Sesotho for

"Today I got the Gwamba person." The name Gwamba comes from Gwamba, the Xitsonga language spoken by Vatsonga of Spelonken and Southern Mozambique in the 19th century. Xigwamba is the combination of the Hlengwe, Dzonga, N'walungu, Hlave, and other related dialects. In *Jim Xilovekelo* Martha uses the expression as a derogatory term for the Tsonga ethnic group. In her soliloquy she says: "*Yo! Yo! Yonana! Ga ankitse. Kenna Marita Molelekwa Motshila wa mangana, motshila banna ba mogopa, kwena entsho ya madiana wa tau. Kea kae le lekwapa Masakeng go tletse"*. This is Sesotho for "Oh, oh! Oh, yes! He doesn't know me. I am Martha Molelekwa the defendant of one's case and whose case cannot be tried by women, but only by men. I have nothing to do with the Gwamba when I have many relatives here at Masakeng Squatter camp. Go, brother, we'll meet tomorrow."

Another example is Tsotsitaal or Flaaitaal as used by the drunkards when they meet with Jim Xilovekelo. For instance, in *Act I Scene III*, the Third Drunkard states: *"Ag, dis a Tshami die. Laat ons dak. Ons drink nie met moegoes nie. Auntie, ons sal weer meet."* In the TT I have translated the phrase into English, except for the name *Tshami*.

Colloquial language also plays an important role in conveying communication in *Jim Xilovekelo*. Sometimes colloquial language is called slang and is used in informal occasions among peers who share knowledge and common interests and can serve as a form of exclusion for those who do not belong to that group. For example, in *Act I Scene II*, Jim Xilovekelo greets Mackson as though he were addressing his superior: *"Tihosi Chabalala,"* translated into English as "Your royal highness, Chabalala!" Mackson's response: *"Hi chava n'wina Duvula"* which can literally be translated as "We honour you, Duvula" simply indicates that they are peers or colleagues who use colloquial language to address each other exclusively, not others.

In *Jim Xilovekelo,* although Marivate is Mutsonga and a Xitsonga language expert, he has also demonstrated his expertise in other South African languages for he has included speakers of different languages in his dialogue.

The following table consists of Tsotsitaal vocabulary with English explanations:

TSOTSITAAL	**ENGLISH EXPLANATION**
Heit bafo.”	Hi brothers!
Heit bra.	Hi brother!
Is hoe daar mannes?	Who are you guys?
Dis Mnqa bra	I’m Mnqa, brother
Ag, dis a Tshami die. Laat ons dak. Ons drink nie met moegoes nie. Auntie, ons sal weer meet.	No, this is Tshami. Let’s leave. We don’t drink with idiots. Aunty, we will meet again.

Fig. 3: Examples of Tsotsitaal vocabulary with English meanings

4.3. Summary

In summary, this section set out a brief theoretical framework and methodology framing the research, and the translation of *Jim Xilovekelo*. It then provided examples from the TT illustrating the problems faced and the strategies used. Several examples were shown to demonstrate differences between the TT and ST. These included examples of uses of register, cultural elements, idioms, ideophones, names, paraphrase, and the different language varieties. The description and explanation of difficult cultural elements were integrated in this analysis so as to differentiate from the annotations in the TT itself. All these were done with reference to the selected sources. The annotations in the TT in Appendix A are intended for the reader of the TT.

CHAPTER 5: CONCLUSION

The aim of the research report was to translate a Xitsonga play called *Jim Xilovekelo*, written by Cornelius Marivate, into English for a South African readership who uses English as either a first language or as a medium of instruction. At present, no literary work has been translated from Xitsonga into English, be it prose, poetry or drama. *Jim Xilovekelo* would possibly be the first translation of a Xitsonga play into English. The rationale for the research project was that there is a clear need to translate classical Xitsonga texts, such as history books written by early French and Swiss missionaries, as well as various literary genres written by Vatsonga writers into South African English. The question behind the research was to what extent it was possible to translate a Xitsonga play into English. In this research report, the translator has shown to be a mediator between two cultures and two languages. These elements are interrelated and interdependent in some way.

The report began with an introduction that set out the aim, rationale, and background to the study. The literature review then summarised the current situation with regard to translations between English and Xitsonga. It also referred to concepts such as polyglossia and heteroglossia which relate to issues of cultural transfer between different varieties of language, both official and unofficial. Venuti's concepts of domestication and foreignization, and Baker's discussion of different levels of equivalence and translation strategies were also discussed.

The report then went on to present a broad theoretical framework and methodology before providing examples of different elements of the source text and their translation into English in the target text.

As an overall approach, foreignisation was preferred to domestication as the former can enrich the TL in a number of ways. For example it demonstrates the use of a number of culture-specific concepts such as respect and politeness as shown by Vatsonga women to their husbands in dialogue, cultural elements such as home-made spirits, and the use of different South African language varieties, namely IsiZulu, Sesotho, Xitsonga, Fanakalo, Tsotsitaal and slang as part of urban heterogeneous culture. This was done in order to localise

the play geographically, to reflect life, to distinguish characters, to depict negative cultural prejudice or stereotypes, and to beautify the text. A thorough knowledge of South African languages proved useful for understanding the connotation and denotation of words and figures of speech. According to Venuti's theory of foreignisation the target text reader is familiarised with the foreign culture. In this sense, the translator is visible because he shows the foreign identity of the ST and helps it resist the TT's ideological dominance. As most characters in the ST are non-Xitsonga speakers, Marivate has written the dialogue according to the characters' languages. In other words, the writer has used different colloquial languages and dialects as spoken by the characters. In the translation I used a variety of strategies to reflect the heteroglossia in the community in which the play was situated.

Challenges faced in the translation included distinguishing the different varieties in the dialogue itself which may be written in either a standard or a non-standard language, and the stage directions which are written in a standard language. Solutions for translating difficult terms, idiomatic expressions, non-standard language, and adequate equivalents for language varieties were found while retaining the style of the original text.

When translating the drama, knowledge of the language in context such as dialects, poetic language, and archaic language has been demonstrated as the writer of the ST has written them for the understanding of socio-cultural diversity in context.

It is hoped that this research report will encourage the translation of other South African indigenous languages' source texts into English. *Jim Xilovekelo* is educational and when translated into English it will encourage the youth to become responsible adults. The translation of *Jim Xilovekelo* was carried out from Xitsonga into English. It may also serve as the point of departure for those translators interested in translating indigenous STs into English in order to impart their culture.

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APPENDIX A - TRANSLATION OF *JIM XILOVEKELO* WITH ANNOTATIONS

COMPLETE TRANSLATION OF *JIM XILOVEKELO*

[Translated by Maluleke KS]

JIM XILOVEKELO

By CORNELIUS MARIVATE

ACKNOWLEDGEMENT

This is the first play written to entertain Standard VI learners at Masana School (Bushbuckridge, 1958) after having completed their academic year examinations. I shall be grateful to receive comments and opinions from readers.

C.T.D. MARIVATE

CHARACTERS

JIM XILOVEKELO

MAKHANANI N'WA-RISENGA, Jim Xilovekelo's wife.

THOMY, VATADLAYA, TSHWATSHWATSHWA, Jim Xilovekelo's children of 15, 12, 9 years of age respectively.

MACKSON CHABALALA, Jim Xilovekelo's friend.

MR GIBSON, a European where Jim Xilovekelo works.

MARTHA[1]MOLELEKWA, brewer.

INDIAN SHOPKEEPER [2]

TWO POLICEMEN [3]

NURSE[4]

ELIAS DLAMINI, landlord where Jim stays.

REVEREND[5]

MUKHAVELE, church elder [In the ST the name has been used as Mukhabele, Mukhavele, and Mkhabela interchangeably.]

The play takes place in Alexandra Township, Johannesburg.

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[1] MARITA - "Marita Molelekwa" has been translated into English name as MARTHA for the name is familiar in English.

[2] MUKULA WA VHENGELA - In the TT the name "Mukula wa Vhengela" has been translated into English as INDIAN.

[3] MAPHORISA MAMBIRHI - In the TT the name "Maphorisa Mambirhi" has been translated into as TWO POLICEMEN.

[4] MUONGOLI - In the TT the name "Muongoli" has been translated into English as NURSE.

[5] MUFUNDHISI - In the TT the name "Mufundhisi" has been translated from IsiZulu into English as REVEREND. In Xitsonga it refers to a Teacher. Unfortunately, Vatsonga use the noun "Teacher" only for someone who teaches children in the class-room. They have adopted the IsiZulu noun "Umfundisi" into a Xitsonga term "Mufundhisi".

ACT ONE

SCENE I

(It is early in the morning. The venue is Jim Xilovekelo's bedsit. There is a table and a chair. Children surround the fire while their mother stimulates it. On the fireplace, water boils in the kettle. The children sit closer to the fire for they are shivering. Xilovekelo is sleeping on the bed.)

MAKHANANI: Thomy, wake your father up so that he can go *to work.* The sun has long risen.

THOMY: *(He stands up as if he does not want to be sent, mumbling).* Whenever we wake him up he shouts at us. *(He shakes his father).* Wake up dad, the sun has risen.

XILOVEKELO: Hm-m! Gosh! It's morning. *(He gets up and dresses, goes to the fireplace and looks at the table).* Aye! You still haven't cooked yet, Makhanani? I want to go. Today we are getting our pay, and as a result, we must be on time.

MAKHANANI: What shall I cook? There's nothing. Even the children haven't eaten anything since yesterday.

XILOVEKELO: *(He clicks, takes and wears his hat and jacket, goes to the door and leaves).*

MAKHANANI: *Thomy's dad,* please remember, we owe the *coollies*[6] - you still haven't paid rent… the children also need food and clothes. When you get paid, do not go gallivanting and jollying along in the shebeens, you must comeback soonest. Dlamini, the landlord, is *furious*. He wants his money - three months' arrears.

XILOVEKELO: *(He looks back as his wife complains).* Don't even mention it, my dear. I am getting paid today. All of you *shall eat till you are replete. (He demonstrates a full belly with his hand, the other one in his pocket).*

MAKHANANI: *Shame!* You are just fooling us. We won't see anything.

VATADLAYA AND TSHWATSHWATSHWA: *(They jump with excitement).* We shall have plenty to eat! Daddy's getting paid!

XILOVEKELO: Good-bye. I'm getting late.

[6] *"Coollies"* – Indians [Coollies is an offensive word for Indians.]

VATADLAYA: Bring me some sweets, dad.

TSHWATSHWATSHWA: Bring me a toy car, dad.

XILOVEKELO: All correct, good-bye. *(He leaves).*

THOMY: That's all you are at, *"sweeties and toy cars"*, you can hardly fight. That little boy, Piet at 7th Avenue would have broken your jaws had it not been for my protection, you were only weaving hands and treading on your toes like when we were dancing.

VATADLAYA: *(Ashamed with a trembling voice).* Liar, he didn't hit me!

MAKHANANI: Shut up! You are noisy. You keep on quarrelling over trivial things. Go and wash and go to school.

THOMY: Even today we go without food! Nay, this, nay… *(He shakes his head, following his siblings while reprimanding them*)…Hurry up, you walk like little old women. *(They go out).*

CURTAIN IS PULLED DOWN

SCENE II

(Xilovekelo goes to work. He meets Mackson Chabalala. A short distance away there is Mr Gibson sitting on a chair writing something in his office. On the table there are two envelopes for the workers' wages. They are filled with money).

XILOVEKELO: Your royal highness, Chabalala!

MACKSON: We honour you, Duvula![7]

XILOVEKELO: By the way, we are getting paid today.

MACKSON: That's true, let's hurry. *(They quickly arrive at work).*

XILOVEKELO: Morning boss!

[7] "*We honour you, Duvula!*" – I greet you with due respect! [Xitsonga way of responding to a respectable person's greetings. Mackson Chabalala greets Jim Xilovekelo as if he was greeting a dignified person.]

MR GIBSON: Good morning Jim *(He allocates their jobs. He temporarily gets out. Mackson dusts off a wall with a mop tied to a stick. Jim wipes the floor with a brush. He wipes vigorously).*

XILOVEKELO: You know, yesterday I was by the Martha's. Hey! The Kgatla's daughter has brewed it.

MACKSON: Oh, really?

XILOVEKELO: Chum, if you miss that you'll never know what you have missed. It is said that to do anyone out of enough to cobble with[8].

They have *'thothotho, swivamba na mazenke, xiqedavhiki'*[9], you name it. Brandy and other European ingredients are too numerous to mention. My taste buds salivate.

MACKSON: Really!

MR GIBSON: No, no-no and come-come here. Shut your *gaps*[10] and get busy.

XILOVEKELO: *(He whispers).* What do they say about the *cap*?[11]

MACKSON: They say keep quiet. *(They keep quiet and work).*

MR GIBSON: Chayile-e. Fika lapha, Jim.*[12](Xilovekelo and Mackson go and stand beside the table, following one another).* Here you are, *(he gives them envelopes, each one his).*

XILOVEKELO: "Sank you baas."*[13](They say that while bowing for salute, go out and leave).*

XILOVEKELO: We are blessed. Now, we are going home. My nephew, we shall meet again. Hey, let's go and take a sip at Molelekwa's.

MR GIBSON: *(He calls them when they are at a distance).* Listen, Jim, wena fika lapha Monday morning 6 O'clock.[14] Wena haykhona natha lotshwala ka-khulu and then lala phayiphini. [15]

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[8] *"to do anyone out of enough to coble with"*. - listening to rumours is not worth it, you'd rather experience it yourself. [Xitsonga idiomatic expression. This is a paraphrased fixed expression to retain the meaning in context.]

[9] *"thothotho, swivamba na mazenke, xiqedavhiki"* – "drip-drip-drip", "sheet spreader, week long intoxicant" – all are home-made spirits. [The liquor names were literally translated to retain their action names.]

[10] "*Shut your gaps.*" - Pidgin English for "Shut your lips".

[11] *"Cap"* – Jim Xilovekelo confuses the word "gaps" with a "cap". [Mr Gibson refers gaps to lips.]

[12] *"Chayile-e. Fika lapha Jim."* - "Knock off! Come here Jim." [Mr Gibson's Fanakalo for time to stop work.]

[13] *"Sank you baas."* - "Thank you, Boss". [Jim Xilovekelo speaks in a broken English.]

XILOVEKELO: Baas, Jim not drink, Baas. Jim is come lapha Monday tomorrow morning.[16] *(They leave).*

CURTAIN IS CLOSED

SCENE III

(Mackson and Jim Xilovekelo are walking. Further away there is a table. Under it there is a beer metal container. It is Martha Molelekwa's home. Martha is busy washing beer jars. The jars are made out of tins of jam and of condensed milk).

MACKSON: *(Still a distance from Molelekwa's place).* It seems I won't make it to Molelekwa's place right now. I am still stuck at home. I think I'll go there tomorrow.

XILOVEKELO: We are not going to stay long. We'll only drink one glass and move on.

MACKSON: No, Duvula, I am going. *Good-bye*, we shall meet tomorrow.

XILOVEKELO: Ah! Leave this Mackson alone, he knows nothing! We are going *to pound our throat* [17] at Martha's. Why should I deprive myself of happiness while I'm still alive? What am I afraid of? I am going to drink to my own happiness while I'm still alive. *(He goes to Martha's).* Knock-knock-knock!

MARTHA: Come in. Uh! It's Jim. Good day brother. How are you?"

XILOVEKELO: Hey, Martha, don't talk too much, serve me the shilling drink. *(Before he sits, he greets those who are there. They look drunken, caps pulled down their faces to cover their eyes, leaning against the wall).* "Hi, brethren!"

FIRST DRUNKARD: Hi brother.

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[14] *"wena fika lapha Monday morning 6 O'clock"*. – "You must arrive here at 6h00 on Monday morning." [Mr Gibson speaks in Fanakalo.]

[15] *"Wena hayi khona natha lotshwala ka-khulu and then lala phayiphini."* – "Don't drink too much beer and sleep out." [Mr Gibson speaks in Fanakalo.]

[16] "*Baas, Jim not drink, Baas. Jim is come lapha Monday tomorrow morning."* - "Boss, Jim doesn't drink and will be here on Monday morning." [Broken English.]

[17] "*to pound our throat*" – "we are going to enjoy drinking". [Xitsonga idiomatic expression.]

XILOVEKELO: Who are you?

SECOND DRUNKARD: I'm Mnqa, brother.

THIRD DRUNKARD: I'm Tshami. Let's quit. We don't drink with idiots. (*They stand up*). Aunty, we'll meet again.

MARTHA: It's fine. Go well. *(They go out and leave).*

XILOVEKELO: Ha ha! That's what we want. I'll now be able to enjoy my drink alone. Please hurry up, Martha, *I am dry.*[18] *(He takes out a pound).* The one for a shilling, please.

MARTHA: *(In a poorly pronounced Xitsonga).* Sit down Jim. Oh no! I have no change!

XILOVEKELO: Just keep that money, all of it. *(Martha gives him a jar to drink. She pours another one and he drinks it up. He guzzles another one. He holds the fourth one in his hands, shakes his head).* Hey, you Sotho woman can really brew.

MARTHA: No, Jim. Go away.

XILOVEKELO: How much is left?

MARTHA: It's still there, *brother in law*[19].

XILOVEKELO: Give a little bit of gin, ok?

MARTHA: It's fine… *(She prepares a nip of gin for Jim and a glass for drinking).*

XILOVEKELO: Hey, that's why I love you, Martha. There are very few people are of your kind. *(He pours and drink, the liquor in the jar is shifted aside)*... How much is left?

MARTHA: Shilling only.

XILOVEKELO: *(He drinks up the gin, and the jar of the African brew)*… Pour the *sheet spreader*.

MARTHA: "How much? It's expensive, by the way."

XILOVEKELO: *(Now with his eyes wide open, his lips hanging loose, speaking in staccato, as drunkards usually speak with impediment when intoxicated).*

[18] "*I am dry"* – "I'm very thirsty". [Xitsonga idiomatic expression.]

[19] "*brother-in-law*" – Martha is being sarcastic. She fools Jim by calling him a brother-in-law so that he can spend his money thoughtlessly. Being addressed as "brother-in-law" makes Jim feel at home and loses his mind.

Hey, darling, *money is nothing here by me*… Do you really know me? … "I am Jim Duvula Xilovekelo from Zoekmekaar… black Scotchman never dies". I don't care, ha! ha! ha!...

Hey, darling, *money is nothing here by me*…[20] Do you really know me? … "I am Jim Duvula Xilovekelo from Zoekmekaar… black Scotchman never dies". I don't care, ha! ha! ha!... *(He laughs while patting his own chest, salivating, drip-drip-drip. Shortly he falls on the bench and falls asleep. Martha is busy washing her jars. Thereafter she looks and sees Jim Xilovekelo asleep and snoring. After storing the jars she goes to Jim).*

MARTHA: Today I got hold of the *Gwamba*[21]. (*She searches Xilovekelo, pickpocketing an envelope of money.)* Oh, oh! Oh, yes! He doesn't know me.

I am Martha Molelekwa the defendant of one's case and whose case cannot be tried by women, but only by men. I have nothing to do with the Gwamba when I have many relatives here at Masakeng Squatter camp. Go, brother, we'll meet tomorrow. *(She takes the envelope and hides it in the bandana on her head. Xilovekelo is gone, he snores excessively).…* Sesotho for "It's late at night, wake up and go home, thugs may kill you. Wake up". *(She shakes him vehemently. Jim wakes up and rubs himself, he supports himself with the wall while Martha is pushing him to the door).…* Go, brother, we'll meet tomorrow. *(While Jim is outside).* "These nowadays' drunkards are a shame. I don't care. I got mine. I don't care…"

CURTAIN IS CLOSED

SCENE IV

[20] *"money is nothing here by me"* – "I have more money". [Xitsonga idiomatic expression.]

[21] "*Gwamba"* – Tsonga ethnic group. [Martha calls it offensively.]

(At Xilovekelo's home. The children are falling asleep. Mother is sitting with the children. Tshwatshwatshwa cries while sleeping by his mother's lap).

MAKHANANI: Stop crying, *my child*. I know how hurtful hunger is. Perhaps your dad shall be back now to give us a sixpence to buy a piece of bread from the café. I wonder what hinders him from coming home tonight. Maybe he went to the shebeen first.

THOMY: But hey, it is problematic. Since this morning we haven't eaten anything. No! This is not it, no. It is better to go out and look for work.

MAKHANANI: That's true my son, be patient. Listen, I hear somebody singing, maybe it's your dad.

XILOVEKELO: *(Singing…)* Knock-knock-knock. Hey you woman, open the door and let me in. What is it that you're eating behind closed doors?

VATADLAYA: Here comes dad yes, we'll go buy bread yes.

MAKHANANI: *(Stands up to open the door. Xilovekelo enters while staggering. Makhanani grabs him).* Honey, is this the right time to come back home? *(Xilovekelo stands up lazily, looks at Makhanani)…* Isn't it that some men begin at home before they go out to greet others?

XILOVEKELO: Hey, leave me alone, I don't owe you. *(He begins to sing).*

TSHWATSHWATSHWA: Daddy, did you bring my sweets?

XILOVEKELO: *(He is standing up with his hands on the waist, numbly).* Hmm?

VATADLAYA: Haven't you forgotten my toy car? *(Xilovekelo keeps quiet)*. Daddy? *(He holds him slightly).*

XILOVEKELO: No, go away! Don't make noise now.

MAKHANANI: The children are hungry. Give me money to buy them food.

XILOVEKELO: Oh-h! *(He searches his pockets frantically).* Oh no! I forgot. We did not get paid today.

MAKHANANI: You're lying. Whenever you get paid you squander all the money. It is impossible that you never got paid. What kind of man are you who does not think about the

children? *(He looks away).* You think I am married, isn't this hardship? *(She turns at her husband).* You clot!

XILOVEKELO: Hey you woman, don't talk like that as though I were your peer. Do you really know me? I am Jim Xilovekelo, Duvula's son, shooting at little grain storages to survive large grain storages, the son to my father who attack wilde beast, a white crocodile, calabash grabber.[22] I allow no woman to undermine me. I will… *(He slaps her, she staggers and leans against the wall).*

MAKHANANI: We have no fear to say it, you foolish. *(She says it while beating him with a jacket that she took from Xilovekelo when he entered the room).* Bring money so that we can buy food for the children.

XILOVEKELO: You're taking chances! *(He takes a rod and hits her, Makhanani falls on the ground).* I will show you. "I am Jim Xilovekelo black Scotchman…" *(He staggers and falls on the bed).* Bump… *(He falls asleep). (Tshwatshwatshwa and Vatadlaya cry as their father hits their mother. Thomy does not cry, he merely looks on.)*

MAKHANANI: *(She stands up holding her eye, weeping).* My children, your dad has hurt me. I am going to the hospital, I'll be back. Thomy, you must take care of your siblings. *(She goes out, the children stay. Vatadlaya and Tshwatshwatshwa cry profusely).*

THOMY: Keep quiet, you make noise. All you do is ask for sweets and toy cars, but you can't fight. What now? I shall thrash you so that you can cry for a reason. *There is no funeral here.* [23]*(A cock crows. It is before dawn. Xilovekelo is still lying on his back, snoring).* The sun has risen, boys. Vatadlaya, you keep on asking, so go and ask for money from father so that we can go and buy bread.

VATADLAYA: I am afraid, he may beat me up.

THOMY: When I send you I don't want to be answered, do you understand? That's why they defeat you because of your fears. I go myself to ask, you won't get it boys. Tshwatshwatshwa, you go, you keep on asking for sweets, go and ask for money so that we can buy bread. Go quickly *(making as though he wanted to beat him up).*

[22] *"wilde beast, a white crocodile, calabash grabber."* - Jim Xilovekelo praises himself for being a very vicious person. [In reality, Jim praises himself for his folly because his actions show stupidity.]

[23] *"There is no funeral here."* – Under normal circumstances, Vatsonga women and children cry louder when there is funeral. Jim stops them from crying louder as there is, according to him, nothing to cry about.

TSHWATSHWATSHWA: *(He stands up and go, Vatadlaya following him).* We are asking for five cents to buy bread, we are hungry.

XILOVEKELO: Hmm? *(He turns aside).*

THOMY: He didn't hear you boy. Shake him and whisper into his ear.

TSHWATSHWATSHWA: What? Grab his ear?

THOMY: Note boy. If I come there myself, *you'll know your relatives*[24].

TSHWATSHWATSHWA: *(He holds his father and shakes him. When he doesn't respond, he grabs his ear).* Father, we are asking for money.

XILOVEKELO: *(He brushes the hand aside from his ear)*. Hey, leave me alone. Money, money, go away! *(The children run away. Xilovekelo sleeps again).*

THOMY: We are in more serious trouble, boys. You'll feel it. We have to fend for ourselves, or else we'll die of hunger. There by the Indian's shop at 2nd Avenue, bread arrives early in the morning, let's go and ask to assist them offloading it, maybe we'll get a loaf of bread to stop the hunger. *(They go out and leave).*

CURTAIN IS CLOSED

SCENE V

[24] *"you'll know your relatives"* – "you'll have it tough". [Xitsonga idiomatic expression]

(It is at the Indian man's shop. The Indian is busy dusting off his wares. Xilovekelo's children appear from a distance).

THOMY: Ghosh! We are late. The bread arrived a while ago. Even the shop is now open. Now listen boys – *you'll dance to my tune*[25]. Let's go into the shop. Once we are in there, I'll call for a few items. When the Indian turns around to bring them to me, put what he has given me into your shirts. I shall call again and as he goes to fetch more, get out quickly. We shall meet near the China man's shop at *8th Avenue*. *(He grabs his sibling by the shoulders and shakes them).* You must be alert; if you act stupidly, *you'll know yourself*. *(They get closer to the Indian in the shop).*

INDIAN: Ya pikinini. Yini funa wena?[26]

THOMY: I want half-a-loaf of bread.

INDIAN: *(He bows and cuts the bread. Thomy takes tomatoes from the shelf and puts into the pocket).*

THOMY: *(Whispering).* You must be alert.

INDIAN: *(He puts bread on the table).* Yini futhi?[27]

THOMY: And a *half-a-crown* [28]beef.

INDIAN: *(He fetches the can of beef. Vatadlaya takes the bread and puts it in his shirt).* What else?

THOMY: And sugar for a shilling, and a tin of jam.

INDIAN: *(The Indian supplies more and more. The moment he comes back with the sixpence sugar, Vatadlaya gets out).* What else?

THOMY: That's all. I don't want the sugar, take it back.

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[25] *"you'll dance to my tune."* – "you must listen to what I am going to tell you." [Xitsonga idiomatic expression.]
[26] "*Yapikinini, yini funa wena?"* – "Yes, Little One, what do you want?" [Fanakalo.]
[27] "*Yini futhi?"* - "What else?'' [Fanakalo.]
[28] "*half-a-crown*" – An old form of 25c.

INDIAN: *(Still holding the sugar, not returning it*). Yiphi mali ka lo bread na lo bifi? Yiphi yena lo "bred" na lo bifi?[29] *(Thomy begins to run away).* Hey, the little one steals. Police, catch him. *(He whistles).*

POLICE: *(They appear, chase the little boys until they catch them).* Boys, you learn crime while still young? Forward! *(They handcuff them, take them away).*

CURTAIN IS CLOSED

SCENE VI

(Inside Mr Gibson's office. Mackson is working. Mr Gibson wanders while looking at the watch).

MR GIBSON: Mackson, where is Jim?

MACKSON: Baas, mina hayazi Jim Baas. I see him Wezihlanu baas, en den I never see it tomorrow baas.[30]

MR GIBSON: You mean it. You drank all the money with him over the week-end.

MACKSON: The Lord in heaven boss, I do not know anything, boss, really.

MR GIBSON: Tell him to see me as soon as he comes.

MACKSON: Yebo baas, I tell it baas.[31]

XILOVEKELO: *(Walking stealthily as if he is lost).* His worship, Chabalala! How's it?

MACKSON: Good morning. What is wrong?

XILOVEKELO: You think I know? *It has cut off the leaves for us*[32]. This is worse than late coming. Don't you think this is some disability?

MACKSON: You Duvula are exaggerating it *(Mr Gibson arrives there at once).*

[29] "*Yiphi mali ka lo bread na lo bifi? Yiphi yena lo "bred" na lo bifi?"* – "Where is the money for bread and beef?" [Fanakalo.] Note how the Indian pronounces the word "bread" as "bred".
[30] "*Baas, mina hayazi Jim Baas. I see him Wezihlanu baas, en den I never see it tomorrow baas."* – "Boss, I don't know Jim Boss. I last saw him on Friday boss, and I never saw him the following day, boss." [Mixed Fanagalo and Pidgin English]
[31] "*Yebo baas, I tell it baas."* – "Yes, Boss, I'll tell him." [Pidgin English.]
[32] *"It has cut off the leaves for us."* – "It's just bad." [Xitsonga idiomatic expression.]

XILOVEKELO: *(Takes off his hat and claps it by the underarm and claps his hands*[33]*).* E,e, … Molo baas.[34]

MR GIBSON: *(He looks at his watch).* And is this the time to come to work? That other Monday you came late and I forgave you. Last week you did the same thing and I forgave you. And here you are again. I am tired of you Jim. Get away you lazy bugger.

XILOVEKELO: *(He tries his best to speak the English he knows).* 'Oh boss, my boss, I beg your pardon, boss. Sorry boss. My child is very sick boss. Last night I took him to hospital boss. Sorry boss, I won't repeat the same mistake boss, really.'

MR GIBSON: I have no time for drunkards and liars. Hamba…[35]*(He suddenly wants to kick him and Xilovekelo jumps away).*

XILOVEKELO: (When a little bit far away). Oh! It is bad. It is extremely bad. What can we say? Jobs are plenty. I'll see what to do. I'll go and look for it. Back home all the people are cattered, what shall I go and do as it is lonesome? I'll go by Martha Molelekwa's place to deal with the hang-over and thereafter I shall go and look for work. Maybe my mind will rewind. *(He gets out and leaves).*

CURTAIN IS CLOSED

[33] "*claps his hands."* – clapping one's hands is a sign of respect in Xitsonga.
[34] "*E,e, … Molo baas."* - "Yes, morning Boss." [Fanakalo.]
[35] "*Hamba…"* - "Go away…" [IsiZulu.]

SCENE VII

(At Martha Molelekwa's home. Martha is sweeping the house. It is about 11 o'clock in the morning).

XILOVEKELO: Knock-knock Martha.

MARTHA: Good morning Jim. You haven't gone to work today. What is the matter?

XILOVEKELO: Our firm has a long week-end. We shall resume work on Wednesday.

MARTHA: You are lying, Jim. In the mid-month like now?

XILOVEKELO: I swear by my mother. Let's stop that. Make me the shilling one in order to eliminate hang-over. But I have no money.

MARTHA: I don't sell on credit. *(She proceeds with sweeping).*

XILOVEKELO: *(Gets closer to her and holds her slightly).* Am I not your customer, Martha? Please, do it for me. As I drink here daily, why have you turned against me?

MARTHA: I don't sell on credit, "Cash" only.

XILOVEKELO: Please, Martha. Isn't it that we spend our money here? I drink nowhere else. Help me a little, please?

MARTHA: Leave me alone, I don't care. I don't sell beer on credit. Sorry.

XILOVEKELO: Ye…s! *It has risen twice today.* [36] Even Martha calls me a dog because I don't have money. But my money, what happened to it? I don't understand this matter.

What can I say? Let me go home and calm down, I shall go and look for work in the afternoon. I entertain myself with loneliness. *(He gets out and goes. Martha goes on sweeping).*

CURTAIN IS CLOSED

[36] "*It has risen twice today*." - "Things are very bad today." [Xitsonga idiomatic expression.]

SCENE VIII

(At Xilovekelo's home. The landlord, Dlamini, is waiting for Xilovekelo. When Dlamini sees Xilovekelo, he attacks him verbally).

DLAMINI: What are you doing to me, Xilovekelo?

XILOVEKELO: I know that I have not yet paid the rent, chief. I'll rectify this matter. I am still stuck a little bit.

DLAMINI: Every month you're stuck. You think I purchase this site by fish and chips?[37]

XILOVEKELO: I don't mean that, chief. I shall try to sort it out for you.

DLAMINI: Every day you say that you'll try. I am sick and tired of listening to your lies. I want all my money now, seven pounds ten.

XILOVEKELO: I don't have it chief, you may take my jacket *(he says while taking it off),* or the bed or blankets. I have nothing, chief.

DLAMINI: What do you say? *You don't see me hey*[38]. You think I can wear your jacket or sleep on your bed? You must watch me brother. I do not belong to a low class like you…. Listen. Get out of my house. There is someone else who wants to occupy the room. In addition, you drink too much beer and make noise. Last night I never slept because of you. Get out of my house. Get out!'

XILOVEKELO: *(Very politely, with great respect).* My man, you shall…

DLAMINI: Out. "Get out". *(He calls his people).* Take his goods out. *(They enter and remove the goods).*

XILOVEKELO: (He stands there and holds his jaw, watching his goods being removed). This is hardship. While looking for work, where shall I keep this furniture? My wife has also disappeared. The children are also no-where to be seen. Thomy, Tshwatshwatshwa and Vatadlaya *(it is quiet).* And the police are here. The gods of Duvula have forgotten me.

[37] *"You think I purchased this site by fish and chips?"* - "Do you think this site is cheap?" [IsiZulu.]

[38] *"You don't see me hey*." – You under estimate me. [IsiZulu idiomatic expression.]

POLICEMAN: *(Who has entered amidst the confusion of the furniture removal.)* Do you know Jim Xilovekelo who resides at 117 10th Avenue?

XILOVEKELO: It's me, chief *(He shivers).* I was there by Martha Molelekwa but left before the fight that day. I… I … do not know, chief.

POLICEMAN: I don't care about that. Listen. Your three sons are in custody. They were arrested for stealing bread. To release them you need to pay £9. If you don't bail them they will serve three months "hard labour". You must report to the Police Station now. *(He goes out and leaves).*

XILOVEKELO: I heard you, chief. *(He shakes his head).* These boys are troublesome. (He points with fingers). Where shall I obtain £9? And tomorrow I must go and look or work. (*Nurse enters).*

NURSE: Good morning Baba.

XILOVEKELO: Good morning nurse.

NURSE: Do you know the elderly person called Jim Xilovekelo who stays at 117 10th Avenue?

XILOVEKELO: It's me, Mama. What have I done wrong?

NURSE: Your wife is very sick in the hospital, therefore you are wanted there immediately. You must arrive very soon at Edenvale Hospital. Don't waste time.

XILOVEKELO: My wife is in the hospital? When did she go there? And, why? Hey, my hardship! Why?

NURSE: You don't know why? Wasn't she assaulted by you?

XILOVEKELO: What I remember is that she beat me with a jacket, but I do not remember myself beating her.

NURSE: She says that you hit her by a rod while you were fighting, you were drunk, and as a result, she has sustained injuries on her head.

XILOVEKELO: Oh, my! My cases are piling up! Yes, I remember. It is this liquor. Oh no, my wife. *I thought the water were little*[39] and we were just playing, not knowing that it was

[39] "*I thought the water were little."* – "I never took the matter seriously." [Xitsonga idiomatic expression.]

driving us into danger.

XILOVEKELO: No, it's not liquor. Don't other people drink? "*These have been done against me, they got hold of me"*[40]

NURSE: *(While walking away).* You are wanted now. You must arrive immediately.

XILOVEKELO: I am coming. The ancient people once said: *eat it and it will eat you up too*[41]. Here it is. I have eaten it and now it is eating me. Today I have lost my job; my children are in jail; my wife is in hospital. No, *liquor has plunged me in,*[42] I am *big-headed,*[43] I don't know what to do. I don't have a house, my furniture is outside. What shall I do? *(Dlamini enters again).*

DLAMINI: Hey you Xilovekelo, your goods must be removed from my house.

XILOVEKELO: I know, chief. I shall remove it. Please, keep them for me till I find them a place. The urgent matter is that I must rush to the hospital to see my wife.

DLAMINI: It is fine, but they must be removed before the hour of five in the afternoon."

XILOVEKELO: Thank you, chief. Thanks. *(He rushes to the hospital).*

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[40] *"These have been done against me, they got hold of me"* - "This is a spell, I have been bewitched." [Xitsonga imagery.]
[41] "*eat it and it will eat you up too"* - "what goes around comes around." [Xitsonga idiomatic expression.]
[42] "*liquor has plunged me in"* – "liquor has put me into trouble." [Xitsonga idiomatic expression.]
[43] "*big-headed"* - "my eyes have popped out of my head" which refers to puzzlement." [Xitsonga idiomatic expression.]

CURTAIN IS CLOSED.

SCENE IX

(In the hospital. A Reverend is standing near a bed where Makhanani, Xilovekelo's wife lies. There is an elderly man called Mukhavele[44]. Makhanani's head is thick of dressing. The nurse is standing near them).

REVEREND[45]: I heard your matter as you explained to me. It hurts. Once a family is ruled by liquor it is ruined. But be patient, the Lord shall intervene.

MAKHANANI: It is understood, Reverend. I am just worried about my children. I do not know where they are now.

REVEREND: Perhaps their father knows where they might be. He shall explain on his arrival. *(Xilovekelo enters).*

REVEREND: *(Looks at the door that opens).* I believe he is the one. Oh, indeed 'tis, he Duvula's son. He resembles his father. Greetings, son!

XILOVEKELO: Greetings Reverend. I greet you, my wife. I am disappointed to hear that I hurt you that day. It is a shame. *(Moment of silence. Makhanani weeps).*

REVEREND: Xilovekelo, I don't remember seeing you at church.

XILOVEKELO: The Reverend could have forgotten me. I attend your Swiss church in the Township.

REVEREND: You attend at Swiss? Why don't I remember myself seeing you at church? When have been there?

XILOVEKELO: I came with Mzamani Gwalala on a Christmas day that other year.

[44] "*Mukhavele"* – Although the name is used interchangeably as Mukhavele, Mkhabele, and Mukhabele, Mukhavele has been used to retain consistency.
[45] "*Reverend"* – "Mfundhisi" for the "Reverend".

REVERED: Oh! That's a long time ago. Usually on Christmas there are many people. It is not possible to remember all the people who attended. We were supposed to know you if you attended all Sundays.

MAKHANANI: Can he attend church? Who shall drink liquor?

XILOVEKELO: Makhanani, you revive the hurt in my heart. I wronged you indeed. My heart is very sore. I don't know what to do now. I have no job, I have no home, my children are under arrest, they are in jail, and nine pounds is required to release them. Otherwise, they will stay in jail for three months.

MAKHANANI: *(She cries).* Oh! My children! I know that they were arrested for theft. Shouldn't they steal when hunger forced them to do so? They have no one to buy them food.

NURSE: Mum, don't cry, that will worsen your pain. *(To the Reverend).* Don't make her talk too much, the Doctor might rebuke me. She needs more rest.

REVEREND: Don't be afraid, it is also my right to heal the broken souls. *(To Xilovekelo).* Duvula, why don't you pay bail for the children?

XILOVEKELO: I was supposed to release them but I have no money. Another trouble is that I have been sacked from work. The landlord has also expelled me. As I speak, my furniture is outside the premises. Maybe as I speak the thugs have taken it away. I am big-headed (confused), my people. Troubles have surrounded me.

REVEREND: Indeed, you are in trouble, especially your wife and your children. We don't sympathise with you, it is self-inflicted trouble. *(He reaches for his pocket, takes out money, turned to Mukhavele who came with him).* You must go and bail the children out of jail so that they can come and see their mother. Here is the money. Try to be quicker. *(He turns to Xilovekelo).* You are really in trouble. But if you think, what is the cause of this?

XILOVEKELO: How can I know? I have been bewitched.

REVEREND: Nobody bewitched you, you were bewitched by liquor. I know many who have fallen in the same trouble because of dedicating themselves to liquor.

XILOVEKELO: You are so right. *(He stands silently!)* It is indeed the liquor that has plunged me into this danger. But what can I do? It doesn't help anymore, Reverend.

REVEREND: Don't despair my son.

XILOVEKELO: What can I still do when it is like this?

REVEREND: First, stop drinking liquor. Secondly, pray to Jesus so that he can show you the way to living a new life.

XILOVEKELO: I have sinned a lot because of liquor, and I have had a lot of destruction. I do not believe that God can forgive me. My sins are too many.

REVEREND: I shall answer you by reading from the book of Ezekiel, Chapter 33 Verse 11: … "Say to them. As I live, declares the Lord God, I have no pleasure in the death of the wicked, but that the wicked must turn from his way and live… When a sinner walks by the laws of life, not doing bad things, he shall indeed live; turn back from your evil ways, for why will you die, O house of Israel?" *(Enter Mukhavele and the children).* [Crossway, 2011: 467]

REVEREND: Oh! Here comes Mukhavele with your children.

MUKHAVELE: I am back. Children, here is your mother.

TSHWATSHWATSHWA: It's mummy. *(Laughing with happiness).* Hallo Mom. Hey, they really thrashed us in jail, mummy. I won't steal again.

MAKHANANI: What options did you have my children, you were driven by hunger.

THOMY: They really thrash, they don't play.

XILOVEKELO: Don't talk, you revive my pain. I am the cause of all this. It's a shame.

REVEREND: Be strong at heart, God shall forgive you if you truly repent. You received the Lord's grace. Let's attend to your goods now. It must be carried to my home. I have a visitors' room so you shall be temporarily stationed there while you, the father, are still looking for work.

XILOVEKELO: What a kindness! Really, God lives. If I had associated myself with the church since my arrival here in Johannesburg, I wouldn't have been in this trouble. From today onwards I shall try to stop drinking liquor and look after my family.

REVEREND: True indeed. May the Lord strengthen you in your chosen life. And you, the mother, may the Lord help you recover speedily so that you can look after your family. We shall bid you farewell with the song, "Jesus saved me even though I was the wanderer". *(He takes out a Hymn book and sings).*

MAKHANANI: Thank you Reverend. I did not believe that in my life time I'd see such spirit flourishing in my family.

(THE END) **CURTAIN IS CLOSED**

APPENDIX B: SOURCE TEXT OF *JIM XILOVEKELO*



Jim Xilovekelo.pdf

(The printout of this PDF is attached)

Tsalwa leri ri tlhela ri humelerisiwa nakambe tani hi xiphemu xa *Reprint of South African Classics Project*, na hi ku pfuniwa hi Ndzawulo ya Vutshila na Mfuwo hi ku tirhisana na Layiburari ya Rixaka ya Afrika Dzonga.

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Jim Xilovekelo

hi CORNELIUS MARIVATE

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XISUMO

Lowu i ntlangu wa madyondza lowu a wu tsaleriwa ku hungatisa vana va ntangha ya VI eMasana School (Bushbuckridge, 1958) endzhaku ka loko va hetile xikambelo xa vona xa lembe. Ndzi ta tsaka ku amukela swisolo ni swikumbetelo swo antswisa eka vahlayi.

C. T. D. MARIVATE

VATLANGI

JIM XILOVEKELO

MAKHANANI N'WA-RISENGA, nsati wa Jim Xilovekelo.

THOMY, VATADLAYA, TSWHATSWHATSWHA, vana va Jim Xilovekelo va malembe ya 15, 12, 9 hi ku landzelelana.

MACKSON CHABALALA, munghana wa Jim Xilovekelo.

MR. GIBSON, Mulungu laha Jim Xilovekelo a a tirhaka kona.

MARITA MOLELEKWA, musweki wa byala.

MUKULA WA VHENGELA.

MAPHORISA MAMBIRHI.

MUONGOLI (Nurse).

ELIAS DLAMINI, n'wini wa xitandi laha Jim a Tshamaka kona.

MUFUNDHISI.

MUKHAVELE, nkulukumba wa kereke.

Timhaka ta ntlangu lowu ti humelela eAlexandra Township, eJohannesburg.

XIVONO XA 1

(I na mixo swinene. Hi le ndyangu wa Jim Xilovekelo. Ku ni tafula na xitshamu. Vana va rhendzele ndzilo lowu hlanganyetiwaka hi mana wa vona. Exitikweni ku ni ketlele leyi vilaka. Vana va tshinelela ngopfu exitikweni va ri karhi va kungufala. Ku ni mubedwa laha Xilovekelo a nga etlela kona).

MAKHANANI Ku ne ka Thomy, a wu pfuxi tata wa wena a ta ya entirhweni kunene, ri xile khale.

THOMY *(A suka a yima wonge a nga swi lavi, a ri karhi a n'unun'uta)* Va endla hi ku hi holovela loko hi va pfuxa, *(kambe a ya kona a ninginisa tata wa yena)*. Pfukani ri xile.

XILOVEKELO Hm-m! Ho-o! ri xile. *(A pfuka a ambala, a ya exitikweni, a languta etafuleni)*. Ayi! kasi a wu si sweka he Makhanani? Ndzi lava ku famba phela. Namuntlha ha hola, se hi fanele ku fika hinkarhi.

MAKHANANI Ndzi ta sweka yini? A ku na nchumu. Hi mpfhuka xa tolo na vana a va si dya nchumu.

XILOVEKELO *(A ntlokola, a suka a ya teka xihuku na baji a ambala, a kongoma rivonti ro huma)*.

MAKHANANI Mi tsundzuka tata wa Thomy, ku na swikweleti swa makula-a, na tirhente a mi si hakela-a, na vo vana va pfumala swakudya ni sw'ambalo. Loko mi hola mi nga fambi mi diakuteka lomu mabyaleni, mi hatla mi vuya. N'wini wa xitandi Dlamini o be! u lava mali ya kwe ya tin'hweti letinharhu u nga hakelangiki.

XILOVEKELO *(Loyi a hundzulukeke loko nsati a vula-vula)*. U nga ki u vula nkatanga. Namuntlha ndza hola. Mi ta dya mi xurha hinkwenu. *(A kombeta ku kukumuka ka khwiri hi voko ra yena, lerin'wana ri ri exikwhameni)*.

MAKHANANI Inxi-i-i-i! Va ta ku kunene hi swona. Leswi hi ta vona cilu kwala.

VATADLAYA NA TSWHATSWHATSWHA *(Va tlulatluleka hi ku tsaka)*. Hi ta dya hi xurha-a! Tatani wa hola-a!

XILOVEKELO Salani, ndza hlwela.

VATADLAYA Mi ndzi vuyela na maswiti papa.

TSWHATSWHATSWHA Mi ndzi vuyela na ximovhana papa.

XILOVEKELO O'kay, salan'. *(A huma a famba)*.

THOMY Mo tiyela ko ku "myaswyityi, swimyovhyana" ntsena, a mi koti no lwa. Leswi xifanyetana lexiya Piet xa lahaya sevene *(Seventh Avenue)* i ngi xi ku mbeyeterile swihlayana loko a nga ri mina, wena wo tirha ku wachuta-wachuta mavoko onge wo cina muchongolo.

VATADLAYA *(A nyumisiwile; hi rito ro rila)*. Wa hemba, a xi ndzi bangi mina!

MAKHANANI Miyelani la! ma hi nyangatsa. Mo tshamela ko ku holova hi swilo swo ka swi nga tivikani. Fambani mi ya hlamba mi ya exikolweni.

THOMY Hi to famba hi nga dyangi na muntlha njhe! Hay', leswi hay', leswi . . . *(A dzunguda nhloko a landza tindzisana ta yena a ri karhi a va khahla-khahla)* . . . Hatlisani, mo famba ngi mi swikhekudyana. *(Va huma)*.

(Xilovekelo u ya entirhweni. U hlangana na Mackson Chabalala. Lahaya kulenyana ku na Mr. Gibson a nga tshama exitulwini a tsalaka swin'wana ehofisini ya yena. Ehenhla ka tafula ku ni timvhilopo timbirhi ta muholo wa vattrhi. Ti xurhile hi mali).

XILOVEKELO Tihosi Chabala.

MACKSON Hi chava n'wina Duvula.

XILOVEKELO Kambe namuntlha ha hola.

MACKSON Wa vurisa, a hi hatlise. *(Va hatlisa va fika entirhweni)*.

XILOVEKELO Molo baas!

MR. GOBSON Good morning Jim *(A va komba mitirho ya vona. A humanyana. Mackson u phumuna khumbi hi lapi ri nga boheleriwa erinhini. Jim u sula ehansi hi bulachi. U sula hi matimba swinene)*.

XILOVEKELO Wa tiva tolo a ndzi ri le ka Marita. Hey! xi byi swekile n'wana mukhatla-ke.

MACKSON U ri yini na-a?

XILOVEKELO Nandzuwe-e, loko wo kayela swona u ta va u titsonisile. Veri k'amberiwa ku tsonwa. Lomu ku nga na va-thothotho, swivamba na mazenke, xiqedavhiki, hay! ku hlaya i ku xurha. Tiburandi na swithifathifa swa xilungu swona a ndza ha vuli. Lomu ndzi nga kona, na marha yo vuyelelana.

MACKSON Hayi!

MR. GIBSON Haykhona „hayi-hayi" and „buya-buya" lapha. Shut your gaps and get busy.

XILOVEKELO *(A hlavetela)* veri yi lo yini kepisi na-a?

MACKSON Veri Miyela. *(Va miyela va tirha)*.

MR. GIBSON Chayile-e. Fika lapha Jim. *(Xilovekelo na Mackson va ya yima etlhelo ka tafula hi ku landzele-*

lana). Here-you-wa-a-a, *(a va nyika timvhilopho, un'wana ni un'wana ya yena).*

XILOVEKELO „Sank you baas" *(va vula va ri karhi va korhama, va huma va famba).*

XILOVEKELO Ha, hi hanyile. Se hi ya ekaya. Mzaya, hi ta vonana. Heyi, a hi yi hi ya ku vha-a-nyana le ka Molelekwa.

MR. GIBSON *(A huwelela se va ri ekulenyana).* Listen Jim, wena fika lapha Monday morning 6 o'clock. Wena haykhona natha locwala ka khulu and then lala phayiphini.

XILOVEKELO Baas, Jim is not drink Baas. Jim is come lapha monday tomorrow morning. *(Va famba).*

NGUVU YI PFARIWA

XIVONO XA III

(Mackson na Jim Xilovekelo va famba. Ekulenyana ku ni tafula. Ehansi ka rona ku na thini ra byala. Hi le ka Marita Molelekwa. Marita yena wa karhi wa hlantswa swikalu swa byala. Swikalu swa kona i thini ra Jamu, na ra khondhense).

MACKSON *(Loko va ha ri kulenyana ni le ka Molelekwa).* Wo nge ndzi ta tsandzeka ku ya eka Molelekwa sweswi. Ndza ha khomekilenyana le kaya. Ndzi ta ya kona mundzuku ndza tshemba.

XILOVEKELO A hi yi ku tshameni, hi to fika hi ba xikalu xin'we hi hundza.

MACKSON E-e, Duvula, ndza famba. Salani, hi ta vonana mundzuku.

XILOVEKELO Xi tshikeni lexi Mackson, a xi tivi nchumu. Hina ha ha ya tikandza mikolo eka va-Marita. Ndzi nga tshika ku titsakela ndza ha hanya? Ndzi ku ndzi chava yini? Ndza ha ya tinwela ndzi titsakela ndza ha hanya. *(A kongoma eka Marita).* Gogogo!

MARITA Ka gare. O! ke Jim. Dumela abuti. Lekaye naa?

XILOVEKELO Heyi Marita, u nga vulavuli ngopfu, chela xa ka cheleni. *(A nga si tshama, a xeweta lava a va ri kwalaho. Va languteka va file na vona, va koke tikepisi ti pfala mahlo, va hleyamile na khumbi).* „Heit bafo".

XIDAKWA XO SUNGULA Heit bra.

XILOVEKELO Is hoe daar mannes?

XIDKWA XA VUMBIRHI Dis nqa bra.

XIDAKWA XA VUNHARHU Ag, dis a tshami die. Laat ons dak. Ons drink niet met moegies nie. *(Va suka va yima).* Auntie, ons sal weer meet.

MARITA Go lokile. Tsamayang sentle. *(Va huma va famba).*

XILOVEKELO Ha ha! hina hi laha swona. Hi ko ndzi ta sala ndzi tikandza mikolo ndzi ri ndzexe. A wu ndzi endleli Marita na, se ndzi omelwe. *(A humesa pondho).* Xa cheleni „please".

MARITA *(Hi titsonga xo phewa).* Tshama hantsi Cim. Uwe-e-e! Ga ki na cinci!

XILOVEKELO Khoma mali yeleyo wena „feela". *(Murita a n'wi nyika xikalu a nwa. A chela xin'wana a ku xi bi. Xin'wana kambe a ku xi pa-a. Xa vumane a xikhoma kunene, a hlakahla nhloko).* Heyi, wa sweka msuthu ndzina.

MARITA Hayi, suka Cim.

XILOVEKELO Ku sele malimuni?

MARITA „E sa le gona" mokon'wana.

XILOVEKELO Endlanyana nipi ya „gin", a hi swona?

MARITA Hi sona. *(A lunghisela Jim nip ya „gin" na gilazi ro nwa hi rona).*

XILOVEKELO Hey, ndzi ku rhandzela sweswi Marita. Vo fana na wena va kala. *(A chela a nwa, lebya xikalu byi wekiwe etlhelo)* . . . Ku sele mali muni?

MARITA Sheleni feela.

XILOVEKELO *(A minya „gini", a tlhela a minya na xikalu xa lebyin'wana)* . . . Chela xivamba na maženke.

MARITA Sa bokae? Hape se a dura.

XILOVEKELO *(Se a honolela kunene, a debyisa na nomo, a vulavula hi ku khatlula-khatlula, sweswi va vulavurisaka swona loko byi va khandziyile)* . . . Hey' dali, mali a hi nchumu la ka mina la . . . Wa ndzi tiva mina njhe? . . . „I am Jim Duvula Xilovekelo from Zoekmekaar . . . black Scotchman never die". A ndzi na mhaka mina, ha! ha! ha! . . . *(A hleka a ri karhi a tiba xifuva, rihlakahla ri ri karhi ri huma ri ku ntho-ntho-ntho. Ndzhaku a wela kwala henhla ka bence a etlela. Marita yena a ri karhi a tihlantswela swikalo swa yena. Ndzhakunyana a languta, a vona Jim Xilovekelo a etlele a ri karhi a ba matonori. Loko a veketerile swikalu, a ya eka Jim).*

MARITA Ka jeno ke le fumane lekwapa. *(A secha Xilovekelo, a humesa mvhilopho ya mali).* Yo! yo! Yonana! Ga a nkitse. Kenna Marita Molelekwa Motshila wa mangana, motshila banna ba mogopa, kwena entsho ya madiana wa tau. Kea kae le lekwapa masakeng go tletse. *(A teka mvhilopo a yi hoxa edukwini enhlokweni. Xilovekelo yena u yile, u*

ba matonori yo chavisa) . . . Ke bosego abuti, tsoga o ye gae, bo-tsotsi ba ka go bolaya. Tsoga. *(A n'wi ninginisa hi matimba swinene. Jim a pfuka a tiswoswa, a khomelela khumbi Marita a ri karhi a n'wi susumetela enyangweni).* . . . Tsamaea abuti, re tla bonana ka moswane *(Loko Jim a humile)* Matagwa a bjale a swabisa. Nna ga ke na taba nna. Ea ka ke e kreyile. Ga ke na taba nna . . .

NGUVU YI PFARIWA

XIVONO XA IV

(Ekaya ka Xilovekelo. Vana se va khudzehela. Manana u titshamele ni vana. Tswhatswhatswha wa rila a etlele eka mana wa yena).

MAKHANANI Miyela n'wananga. Ndza yi tiva ndlala leswaku ya vavisa. Kumbe tata wa wena u ta vuya sweswi a hi nyika tiki hi ya xava xinkwanyana lahaya khefini. Hambi namuntlha u lo khoma hi yini a nga vuyeki. Kumbe va lo hundzela kwale mabyaleni.

THOMY Kambe hey! swi lo karhata. Hi mpfhuka xa mpundzu a hi se dya nchumu. Hay! leswo tani, hayi. Swi tlula hi loko munhu a famba a tilavela ntirho.

MAKHANANI Wa vurisa n'wananga, tiyisela u khoma mbilu. E-, yingiselani, ndzi twa munhu a yimbelela-ka, kumbe hi ye tata wa n'wina.

XILOVEKELO *(A yimbelela . . .)* Gogogo. He wena

wansati, pfula hi nghena. Mo dya yini lero ka mi tshama mi tipfalerile?

VATADLAYA I tatani ho, hi ta ya xava xinkwa ho.

MAKHANANI *(A suka a yima a ya pfula. Xilovekelo a nghena a dedeleka, Makhanani a n'wi khoma).* Ku ne ka tata wa Thomy, hi wo nkarhi wo vuya ekaya lowu? *(Xilovekelo a yima a ri karhi a ntepfama, a langutisa Makhanani)*. . . . Hi van'wana vavanuna vo sungula va vuya ekaya hi ko va fambaka va pfuxela maxaka?

XILOVEKELO Heyi, ndzi tshike mina, a ndzi na xikweleti na wena. *(A sungula ku yimbelela).*

TSWHATSWHATSWHA Papa, maswiti ya mina mi vuyile na wona?

XILOVEKELO *(A yimile a tikhomile xisuti a tempfa-tempfa).* Hmm?

VATADLAYA A mi rivalangi ximovhana xa mina? *(Xilovekelo a miyela).* Hi ka papa? *(A n'wi khomanyana).*

XILOVEKELO Hayi suka! u nga ndzi beli pongo sweswi.

MAKHANANI Vana va ni ndlala. Ndzi nyike mali ndzi ya va xavela swakudya.

XILOVEKELO Ho-o! *(A ti secha, a secha).* E, hayikhona, a ndzi rivele. A hi holangi namuntlha.

MAKHANANI Wa hemba. Wena masiku hinkwawo loko u ka u hola, wo hangalasela mali hinkwayo. A swi endleki u nga holangi. U wanuna muni wo pfumala na dzano ro ehleketa vana. *(A languta etlhelo).* Mi ri ndzi tekiwile leswi, a hi maxangu leswi. *(A hundzulukela nuna).* Dlakuta leri.

XILOVEKELO He wena wansati, u nga vulavurisi sweswo onge ndzo va ntangha ya wena. Wa ndzi tiva njhe? Hi mina Jim Xilovekelo mfa' ka Duvula swidulwana ku sala swidulu, mfa' ka kabvula

tihongonyi ngwenya-nkelenge xivutla ni mindzheko. A ndzi weriwi ehenhla hi wansati mina. Ndzi ta ku . . . *(A n'wi ba hi mpama, na yena a dedelekela le kule, a ya seketela hi khumbi).*

MAKHANANI Hi ta ka hi nga vuli hi chava yini; xiphukuphuku ni dlakuta leri. *(U vula sweswi hi ku n'wi hundla hi baji leyi a nga tekela Xilovekelo loko a nghena).* Tisa mali hi xavela vana swakudya.

XILOVEKELO Wa lemeka hi! *(A teka nhonga a n'wi ba, Makhanani a wela ehansi).* Ndzi ta ku kombisa mina. „I am Jim Xilovekelo black scotchman . . ." *(A dedeleka a wela ehenhla ka mubedwa).* Phfuuuuu-u-u . . . *(A etlela).* Tswhatswhatswha na Vatadlaya va rila loko tata wa vona a ba mana wa vona. Thomy yena a nga rili, o languta ntsena.

MAKHANANI *(A pfuka a khomelerile tihlo, a ri karhi a mfikutela).* Vana vanga, tata wa n'wina u ndzi vavisile. Ndza ha ya lahaya xibedlele ndzi ta vuya. Thomy, u sala u hlayisa vamakwenu. *(A huma, vana va sala. Vatadlaya na Tswhatswhatswha va rila swinene hi matimba).*

THOMY Miyelani la, mi hi bela huwa. Mo tiyela ko ku rila na ku kombela maswiti na swimovhana, ku lwa do. Swi kwihi leswi? Ndzi ta mi ba mi ta rila xo xi tiva. A ku na nkosi la. *(Nkuku wu ringa. Se ri ya ekuxeni. Xilovekelo wa ha lo ga-a, a ba ni matonori).* Se ri xile vafana. Vatadlaya, wena wo kombela-kombela ngopfu, famba u ya kombela mali eka tatana hi ya xava xinkwa.

VATADLAYA Ndza chava, a nga ta ndzi ba.

THOMY Loko ndzi ku rhuma a ndzi lavi ku hlamuriwa, wa swi twa. Hi swo va mi hlulaka hi swona leswo chava-chava leswi. Loko ko ya kombela mina vafana, a mi nga xi kumi. Tswhatswhatswha famba

wena, futhi u dzumba u ri harhi u kombela-kombela maswiti, famba u ya kombela mali hi ya xava xinkwa. Famba hatlisa *(a endla onge u lava ku n'wi ba)*.

TSWHATSWHATSWHA *(A suka a famba. Vatadlaya a landzelela hi le ndzhaku)*. Hi kombela zukwa hi ya xava xinkwa hi na ndlala.

XILOVEKELO Hi-i? *(A hundzulukela etlhelo)*.

THOMY A nga ku twanga he jaha. N'wi ninginisi hi ku n'wi khoma u hlevetela endleveni.

TSWHATSWHATSWHA He? Ndzi n'wi khoma ndleve?

THOMY Swi tive mfana. Loko ko ta mina, mi ta tiva maxaka.

TSHWATSHWATSHWA *(A khoma tata wa yena a n'wi ninginisa. Loko a vona a nga pfuki, a n'wi khoma hi ndleve)*. Tatana, hi kombela mali.

XILOVEKELO *(A bakanya voko endleveni)*. Hay' suka, mali, mali, get away. *(Vana va tsutsumela ekule. Xilovekelo a tlhela a etlela kambe)*.

THOMY Se ri xe kambirhi vafana. Mi ta cina rhuvu-rhuvu. Hi fanele ku tivonela, hi nga fa hi ndlala. Lahaya vhengeleni ra mukula luya wa le sekene *(2nd Avenue)*, xinkwa xi fika wa ha ri mixo, a hi yeni hi ya kombela ku xi layichula, kumbe hi nga hoxiwa hi lofo hi miyeta nyoka. *(Va huma va famba)*.

NGUVU YI PFARIWA

XIVONO XA V

(Hi le vhengeleni ra Mukula. Mukula wa karhi wa phumunha-phumunha swilo swa yena. Vana va Xilovekelo va humelela lahaya kulenyana).

THOMY Ye-e! hi hlwerile. Xinkwa xi fikile khale. Na vhengele se ri pfuriwile. Kutani yingisani vafana – mi yingisa leswi ndzi nga ta mi byela swona. A hi ngheneni evhengeleni. Loko hi fika evhengeleni, mina ndzi ta vitana swilo. Loko mukula a jika ku ndzi nyiketa, n'wina mi hatla mi teka leswi a nga ndzi nyika mi hoxa etihembeni. Ndzi vitana kambe, loko a jika futhi mi hatla mi huma. Hi ta ya hlangana lahaya kusuhi na vhengela ra muchayina le eyiti. *(A khoma vamakwavo hi makatla a va ninginisa)*. Mi tlhariha phela; loko mo endla swa vuntlunya, mi ta titiva. *(Va tshinelela mukula evhengeleni)*.

MUKULA Ya pikinini. Yini funa wena?

THOMY Ndzi lava hafu ya xinkwa.

MUKULA *(A Korhama a tsema xinkwa, Thomy a teka matomati eka vuhirinyana bya kona a hoxa exikhwameni)*.

THOMY *(Hi ku hlevetela)*. Mi tlhariha phela.

MUKULA *(A veka xinkwa etafuleni)*. Yini futhi?

THOMY Na bifi ya hafukoroni.

MUKULA *(A suka a teka bifi. Vatadlaya xi teka xinkwa xi hoxa ehembeni)*. Yini futhi?

THOMY Na chukela ra cheleni na thini ra jamu.

MUKULA *(Mukula a humesela. Nkarhi lowu a vuyaka na chukela ra zukwa, Vatadlaya a sungula ku huma)*. Yini futhi?

THOMY Swi herile. Chukela a ndzi ri lavi, tlherisa.

MUKULA *(A ha khomile chukela a nga tlherisi)*. Yiphi mali ka lo „bread" na lo bifi? Yiphi yena lo „bred"

na lo bifi? *(Thomy a sungula ku tsutsuma)*. Hey, lo pikinini yena conca. Phoyisa bamba yena *(a ba mpempe)*.

MAPHORISA *(Va humelela, va hlongorisa swifanyetana, swi goja-goja va ko va swi khoma)*. Vafana, mi dyondza vutsotsi ma ha ri vatsongo hi? Phambili *(Va swi fasa hi tinsimbhi, va famba na swona)*.

NGUVU YI PFALA

XIVONO XA VI

(Ehofisini ya Mr. Gibson. Mackson wa karhi wa tirha. Mr. Gibson u ya hala ni hala, a ri karhi a languta wachi).

MR. GIBSON Mackson, where is Jim?

MACKSON Baas, mina hayazi Jim Bass. Is see him wezihlanu baas, en den I never see it tomorrow baas.

MR. GIBSON You are telling. You drank all the money with him over the week-end.

MACKSON Nkos' phezulu baas, mina I don't know it baas, nyanisi.

MR. GIBSON Tell him to see me as soon as he comes.

MACKSON Yebo baas, I tell it baas.

XILOVEKELO *(A ta hi ku nyandletela onge u lo lahleka)*. Tihosi Chabalala. Ti ri yini na?

MACKSON A vuxeni. Swi lo yini na?

XILOVEKELO Hi nga swi tiva na? Ti lo hi khela matluka. U ri ka ha ri ku hlwela sweswi, a hi vugono byebyi?

MACKSON Duvula na n'wina mo swi hundzeleta ngopfu *(Mr. Gibson a va a fikile kwalaho)*.

XILOVEKELO *(A susa xihuku a xi mana hi khahele a phopota mandla)*. E, e, . . . Molo baas.

MR. GIBSON *(A languta wachi ya yena)*. And is this the time to come to work? That other Monday you came late and I forgave you. Last week you did the same thing and I forgave you. And here you are again. I am tired of you Jim. Get away you lazy bugger.

XILOVEKELO *(A ringeta ku vulavula xinghezi hinkwaxo lexi a xi tivaka)*. O! baas, meyi baas, I beg your puddin baas. Soli baas. Mtwana ka mina it is very sick tomorrow night baas. I take him to hosipitala baas. Soli baas, mina hay'enza futhi fana ka lo baas, nyanisi baas.

MR. GIBSON I have no time for drunkards and liers. Hamba . . . go away . . . *(A n'wi sukela a lava ku n'wi raha, Xilovekelo tlulela ekulenyana)*.

XILOVEKELO *(Loko se a ri kulenyana)*. Ye-e! timbaka ti bihile. Swi hi yimerile emoyeni. Hi to yini? Ha, mitirho ku tala yi nga talangi, swi ta vonaka emahlweni. Hi to famba hi lava. Leswi na kwale kaya ku ngo lo bamfe-e, ndzi ta ku ndzi ya ekaya ndzi ya endla yini xivundza zi nga ta ndzi dlaya. Ndzi to rhanga ndzi ya halaya ka va-Marita Molelekwa ndzi ya susa babalaza, hi ko ndzi nga ta famba ndzi lava ntirho. Kumbe na miehleketo yi ta vuyanyana. *(A huma a famba)*.

NGUVU YI PFARIWA

XIVONO XA VII

(Ekaya ka Mairta Molelekwa. Marita u kukula yindlu. Se i nkarhi wa malevhene ni mixo).

XILOVEKELO Gogogo Marita.

MARITA Dumela Jimu. Ga se wa thebogela ka jeno. Molato keng?

XILOVEKELO Feme ya hina yi na „long week-end". Hi ta ya nghena hi wa vunharhu.

MARITA Ke maaka Jim. Gare ga gwedi so?

XILOVEKELO Hi manana la ndzi tswaleke. A hi tshiki sweswo. Endla xa cheleni hi susa babalaza. Kambe a ndzi na mali.

MARITA Tsa dikoloto ga ke di keni. *(A ya emahlweni na ku kukula).*

XILOVEKELO *(A n'wi tshinelela a n'wi khomanyana).* A ndzi ri ndzi khasimende he Marita na-a? Ndzi endlelenyana phulisi. Leswi masiku hinkwawo ndzi nwaka kwala ke, namuntlha wo ndzi yimela emoyeni na?

MARITA Awa, ga ke na bja sekoloto, „Cash" feela.

XILOVEKELO He Marita na. Leswi mali ya hina yi helelaka kwala ke? A ku na kun'wana laha ndzi nwaka kona. Ndzi pfuninyana ka?

MARITA Ntisele, ke ya kae le wena. Bjala ga bo na sekoloto. Sorry.

XILOVEKELO Ya-a! namuntlha ri xe kambirhi. Na vo va-Marita vo hi vula timbyana hikuva hi hava mali. Kambe, mali ya mina, swi endlise kuyini? Mhaka leyi a ndzi yi twisisi. Se ndzi to yini? Ndza ha ya ekaya ndzi ya rhulisa nhloko, ndzi ta famba ndzi lava ntirho hi ndzhengha. Ndzi timbuwetela bi xivundza. *(A huma a famba. Marita a ya mahlweni a tikukulela).*

XIVONO XA VIII

(Ekaya ka Xilovekelo. N'wini wa xitandi, Dlamini, u tshamerile Xilovekelo. Loko Dlamini a vona Xilovekelo, a n'wi sukela hi marito).

DLAMINI Ungenzani wena Silovekelo?

XILOVEKELO Ndza yi tiva rhente leswaku a ndzi si hakela hosi yanga. Ndzi ta mi lunghisela. Ndza ha khomekilenyana.

DLAMINI Zonke izinyanga ubambhekile. Ucamanga ukuthi lesisitende ngasithenga ngo fish and chips?

XILOVEKELO A hi vuli swona hosi, hi ta ringeta ku mi lunghisela.

DLAMINI Wonke amalanga uzolinga-uzolinga. Se ngikhathele uku tshelwa lokhu. Ngi funa imali yami, sevheni phawundi ten sheleni, yonke manje-manje.

XILOVEKELO A ndzi na yona hosi, kumbe mi ngo teka baji ra mina *(a vula hi ku hluvula)*, kumbe mubedwa kumbe minkumbesa. A ndzi na nchumu hosi.

DLAMINI Uthini? Awungiboni he? Uthi mina nginga-gqoka ibantshi lakho ofo ngi lale embedeni wakho mina? Ngibeke kahle mtwakwethu. Angi si wa „low class" njenguwe „nie"... Lalela. Phuma lapha endlini yame. Kukhona omunye olindele ukungena. Futhi u phuza utshwala kakhulu ubuye ungenzele umsindo. Izolo angizangi ngibuthola ubuthongo ngendaba yakho. Phuma lapha endlini yami. Phuma-a!

XILOVEKELO *(A tilondla swinene hi xichavo lexikulu).* Hi ka baba, a mi to...

DLAMINI Phuma. „Get out". *(A vitana vanhu vakwe).* Phumesani lezi zimpahla zakhe. *(Va nghena va humesa).*

XILOVEKELO *(A yima lahaya a tikhoma xihlaya, a languta ku humesiwa ka nhundzu ya yena).* Lawa i maxangu. Se ndzi ta famba ndzi lava ntirho ndzi ku swilo leswi ndzi ta swi veka kwihi? Na lo wansati na yena lomu a nga ya hi lomu a nga ya. Na leswa mavana ya kona a swi vonaki. Thomy, Vatadlaya, Tswhatswhatswha *(ko whi).* Na maphorisa hi lawa. Swikembu swa ka Duvula swi hi rivele.

PHORISA *(Leri ngheneke exikarhi ka nkitsikitsi wa ku susa nhundzhu).* Jim Silovekelo wase 117 10th Avenue wamazi yini na?

XILOVEKELO Hi mina hosi *(A rhurhumela).* A ndzi ri kona eka Marita Molelekwa, kambe ndzi suke ku nga si lwiwa siku lero. A . . a . . . ndzi swi tivi hosi.

PHORISA Anginandaba nalokho. Lalela. Abantwana bakho abathathu balestokisini. Babanjelwe uku-tshontsha isinkwa. Kufuneka i 9 phawundi yokuba phumesa. Uma banga phumeswa, bazaku sebenza 3 months "hard labour". Ubofika le Polisi Sitishi manje-manje. *(A huma a famba).*

XILOVEKELO Ndzi swi twile hosi. *(A hlakahla nhloko).* Vafana lava na vona va karhata. *(A komba hi timiiho).* Nayini phawundi ndzi ta yi vanga kwihi? Naswona mundzuku ndzi lava ku famba ndzi lava ntirho.

(Nghena nurse).

NURSE A vuxeni tatana.

XILOVEKELO Xewani muongoli.

NURSE Nkulukumba loyi va nge i Jim Xilovekelo a tshamaka eka. No. 117 10th Avenue wa n'wi tiva xana?

XILOVEKELO Hi mina manana. Se ndzi onhile yini?

NURSE Nsati wa wena wa vabya swinene, u le xibedlele, kutani wa laveka sweswi-sweswi. U hatla u

fika le Edenvale Hospital. U nga teki nkarhi.

XILOVEKELO Nsati wa mina u le Xibedlele? U yile rini kona? Swona loko swi te yini-ke? He, maxangu lawa mina! Swi lo yini-ke?

NURSE A wu swi tivi leswaku swi lo yini? Kasi a hi wena u nga n'wi ba xana?

XILOVEKELO Ndza tsundzuka leswaku u bile mina hi baji, kambe a ndzi tsundzuki ndzi n'wi ba.

NURSE U ri n'wi bile hi nhonga mi ri karhi mi lwa, wena u dakiwile, kutani nhloko ya yena yi vavise-kile swinene.

XILOVEKELO Yo mino-o! Hi leti tin'wanna hi leti! Ina, ndza tsundzuka. I mhaka ya byala. He, nsati wa mina. Ndzi te mati matsongo ho tlanga kasi swi ndzi yisa ekhombyeni. E-e, a hi byala. Van'wana vanhu vakarhi va nga n'wi? E-e-, leswi swo endleri-wa leswi, va lo ndzi kuma.

NURSE *(A ri karhi a famba).* Wa laveka sweswi. U hatla u fika.

XILOVEKELO Ndza ta. Vakhale va te swi dye swi ta ku dyavu. Hi sweswi. Ndzi byi dyile, se bya ndzi dyavu. Namuntlha ndzi lahlekeriwile hi ntirho; vana va mina va le jele; nsati wa mina u le xibelele. Hayi, se byala byi ndzi petile, se ndzi kula nhloko, a ndza ha tivi na lexi ndzi nga xi endlaka. Na yindlu ndzi hava, nhundzu ya mina yi le handle. Ndzi to yini ke?

(Nghena kambe Dlamini)

DLAMINI He wena Silobekelo, lezizimpahla zakho zifanele ukususwa laph'ejalidini lami.

XILOVEKELO Ndza swi twa hosi. Ndzi ta susa. A ndzo kombela leswaku mi ndzi hlayiselanyana tona ndzi ka ndzi kuma ko ti veka kona. Mhaka yikulu

hileswaku a ndzi lava ku tsutsumela bala xibedlela ndzi ya vona nsati wa mina.

DLAMINI Kulungile, kodwa ubozikhipa ufayifi enga-kashayi.

XILOVEKELO Inkomo hosi. Ndza vonga. *(A suka a tsutsuma ku ya exibedlela).*

XIVONO XA IX

(Exibedlela. Mufundhisi u yimile ekusuhi na mubedwa lowu ku nga etlela Makhanani nkata Xilovekilo. Ku ni nkulukumba wun'wana va nge i Mukhabele. Makhanani u boheleriwile nhloko hinkwayo. Muomgoli (nurse) u yimile ekusuhi na vona).

MUFUNDHISI Timhaka ta wena hilaha u nga ndzi hlamusela hakona ndzi ti twile. Ta yavisa kunene. Loko muti wu ka wu ngheniwa hi byala wa onhaka. Kambe tiyisela, ndza tshemba Hosi yi ta pfuna.

MAKHANANI Swa twala mufundhisi. Ntsena mbilu ya mina yo vavela vana vanga. A ndzi tivi leswaku va kwihi sweswi.

MUFUNDHISI Kumbe yena tata wa vona wa tiva laha va nga kona. U ta hlamusela loko a fika. *(Nghena Xilovekelo)*

MUFUNDHISI *(A languta nyangwa leyi pfulekaka).* Ndza tshemba hi yena loyi. O, kunene hi yena n'wana Duvula. U fana ngopfu na tata wa yena. Xewani n'wananga

XILOVEKELO Xewani mufundhisi. Xewani nkatanga. Ndzi nyamile ku twa leswaku ndzi ku vavisile siku lero. Swi ni tingana leswi. *(Ku va na ku miyela nkarhinyana. Makhanani a sungula ku khanisa mihloti).*

MUFUNDHISI Xilovekelo, a ndzi tsundzuki ndzi ku vona ekerekeni.

XILOVEKELO Swo va leswaku mufundhisi u ndzi rivele. Ndzi nghena kwale Swissa ekerekeni ya wena kwale Township.

MUFUNDHISI U nghena eSwissa? Leswi a ndzi khumbuli ndzi ku vona ekerekeni ke? U tshama u ta rini?

XILOVEKELO Ndzi ve ta na Muzamani wa ka Gwalala khisimusi liya ya lembe leriya.

MUFUNDHISI O! i khale swinene. Naswona hi khisimusi ku na vanhu vo tala swinene. A swi endleki ku tsundzuka vanhu lava nga kona hinkwavo. A hi ta ku tiva loko a wu nghena mosonto hinwawo.

MAKHANANI Va nga nghena Kereke valava? Se le byala byi ta sala byi nwiwa hi mani?

XILOVEKELO Makhanani, u pfatlanya mbilu ya mina. Kunene ndzi ku hoxerile. Mbilu ya mina ya vava swinene. Sweswi a ndzi tivi lexi ndzi nga xi endlaka. A ndzi na ntirho, a ndzi na kaya, vana va mina va khomiwile, va le jele, ku laveka nayini wa timpondho ku ya va humesa. Loko swi nga ri tano va ta tshama tin'hweti tinharhu ejele.

MAKHANANI *(A rila).* Yo! vana vang-o-o. Va khomeriwe ku yiva ndza swi tiva. A va ta ka va nga yivi ndlala a va to yi yini? Leswi a va na wo va xavela swakudya-ke?

NURSE Manana, u nga rili, u ta engetelela swivavi. *(Eka mufundhisi).* Mi nga n'wi vulavurisi ngopfu,

mi nga ndzi dlayisa hi dokodela. Swi lava leswaku a wisa swinene.

MUFUNDHISI U nga chavi, na mina i mfanelo ya mina ku tshungula mimoya leyi tshovekeke. *(Eka Xilovekelo).* Kutani wena Duvula, hikwalaho ka yini u nga humesi vana ejele?

XILOVEKELO Ngi ndzi ta va humesa, kambe a ndzi na mali. Khombo rin'wana hileswaku ndzi hlongorivile entirhweni. Lowa xitandi na yena u ndzi cacarisile. Ndzi vulavula ndzi ri tani, nhundzu ya mina yi le handle. Kumbe ndzo vulavula va tsotsi va tekile. Ndzi kula nhloko va ka hina. Makhombo ya ndzi fikerile hi mathlhelo hinkwawo.

MUFUNDHISI Kunene u le khombyeni, ngopfu nsati na vana. Wena a hi ku rileli, i mhangu ku tilavela. *(A secha exikhwameni xa yena, a humesa mali, a hundzulukela Mukhabela,* loyi *ngi a tile na yena).* U ta fanele ku ya le jele u ya humesa vana va ta kota ku ta vona mana wa vona. Mali hi leyi. Ringeta ku hatlisa. *(A hundzulukela Xilovekelo).* Kunene u le khombyeni. Kambe wena loko u ehleketa u ri swi endla hi yini?

XILOVEKELO Ndzi nga swi tiva na? Ndzi lo loyiwa.

MUFUNDHISI A ku loyiwanga hi munhu, u lo loyiwa hi byala. Ndzi tiva vo tala lava nga nghena ekhombyeni ro tano hi ku tinyiketela byala.

XILOVEKELO Kunene wa vurisa. *(A yima a ku du-u!).* Hakunene i byala byi ndzi nghenisekeke ekhombyeni leri. Kambe se ndzi nga endla yini? A swa ha pfuni nchumu, mufundhisi.

MUFUNDHISI U nga heli mbilu n'wananga.

XILOVEKELO Se ndzi nga ha endla yini loko swi ri tani?

MUFUNDHISI Xo sungula tshika byala. Xa vumbirhi,

khongela Yesu leswaku a ku komba ndlela yo hanya vutomi lebyintswha.

XILOVEKELO Ndzi dyohile ngopfu hikwalaho ka byala, naswona ndzi onhakeriwile ngopfu. A ndzi tshembi leswaku Xikwembu xi nga ndzi rivalela. Swidyoho swa mina swi tele ngopfu.

MUFUNDHISI Ndzi ta ku hlamula hi ku ku hlayela buku ya Muporofeta Ezekiel, K'avanyisa ka 33, ndzima ya 11: . . . "Ndza hanya, ku vula Hosi Yehova, a ndzi tsakeri rifu ra mudyohi, kambe hileswaku a hundzuka endleleni ya yena, kutani a hanya . . . Loko mudyohi a famba hi milawu ya ku hanya, a nga endli leswo biha, hakunene u ta hanya, a nga ka a nga fi. A ku nga ha tsundzukiwi xidyoho xa yena, ni xin'we xa leswi a swi endleke. U endle hi ku lulama, hakunene u ta hanya."

(Nghena Mkhabele na vana)

MUFUNDHISI O! Mkhabele hi loyi a taka ni vana va n'wina.

MKHABELE Ndzi vuyile. Vana, mana wa n'wina hi loyi.

TSHWATSWHATSWHA I manani. *(Hi ku tsaka ni ku hlekelela)* Xewani. He, va hi be njhani le jele mhani. Ndzi nge he engeti ndzi yiva kambe.

MAKHANANI A mi to yini vana vanga ni ndlala.

THOMY Kambe va ba ke, a va tlangi.

XILOVEKELO Mi nga vulavuli, ma ndzi pfatlanya. I mhaka ya mina. Swi ni tingana.

MUFUNDHISI Tiya mbilu, Xikwembu xi ta ku rivalela loko u tisola hi ntiyiso. Mi kumile tintswalo ta Hosi. A hi voneni timhaka ta nhundzu ya n'wina. Yi fanele ku rhwariwa yi ya le kaya ka mina. Ndzi ni kamara yin'wana ya vaendzi kutani mi nga pfa

mi yime kona loko wena tata wa kona wa ha rhendzeleka u lava ntirho.

XILOVEKELO Tintswalo to tano. Hakunene Xikwembu xa hanya. Loko i ngi ndzi titolovetene na kereke ku sukela loko ndzi fika laha Joni, i ngi ndzi nga nghenanga ekhombyeni leri. Ku sukela namuntlha ndzi ta ringeta ku tshika byala, ndzi tihlayisela ndyangu wa mina.

MUFUNDHISI Kunene wa vurisa. Hosi a yi ku tiyise endleleni ya wena leyintswha. Na wena manana, Hosi a yi ku pfune u hatla u humelela u ta ya hlayisa ndyangu wa wena. Hi ta ku sarisa hi risimu leri nge, „Yesu U ndzi ponisile, hambi ndzi ri mulahleki". *(A humesa buku ya tinsimu, a suma, va yimbelela).*

MAKHANANI Inkomo mufundhisi. A ndzi nga kholwi leswaku evuton'wini bya mina ndzi nga kala ndzi vona moya lowo tani wu hungela endyangwini wa mina.

(MAKUMU)