

ASPECTS OF SOUTH AFRICAN CULTURE IN TRANSLATION: ANDRÉ BRINK'S
NOVEL 'N DROë WIT SEISOEN IN ENGLISH AND FRENCH.

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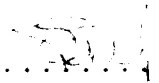
A TRANSLATION PROJECT SUBMITTED TO THE FACULTY OF ARTS,
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DECLARATION

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

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ABSTRACT

This is a study to identify the norms and constraints operative in a) the translational relationship existing between the English and Afrikaans texts 'n Droë Wit Seisoen/A Dry White Season by André Brink, where the author himself is the translator, and b) the translation of A Dry White Season into French, a translation performed by the French translator R. Fouques Duparc. The Lambert-Van Gorp model provides the framework for such a study, with the incorporation of elements from the theories of Toury (the importance of norms in translation) and Van den Broeck (objective evaluation of translations). The main aim of this study is to consider how elements of South African culture have been transferred in translation, and ideas from the work of the semioticians Roland Barthes and Umberto Eco are incorporated into the study so that the cultural codes of the source texts may be reconstructed and compared with those present in the target text. Extracts representative of South African culture in the source text are compared with the corresponding passages in the other texts. An analysis of the optional shifts that have occurred allows the norms and constraints operative in the translation process to be identified. Given that norms and constraints are to a large extent determined by the cultural context in which the translation is produced, the study concludes by discussing the approaches of the translators, finding that the approach of a translator regarding cultural elements is determined by the type of Model Reader envisaged by such translator.

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FOR MY PARENTS

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ABBREVIATIONS

ST1	Source Text One (the Afrikaans text <u>'n Droë Wit Seisoen</u>)
ST2	Source Text Two (the English text <u>A Dry White Season</u>)
TT	Target Text (The French translation <u>Une Saison Blanche et Sèche</u>)
[ST1: 52]	Source Text 1, page 52
[1.5]	line 5 of the extract under discussion
[ST2 - TT]	Comparison of Source Text 2 and Target Text

CHAPTER ONE : INTRODUCTION AND METHODOLOGY

INTRODUCTION

This study centres on the translation of the novel 'n Droë Wit Seisoen by André Brink, who has been called "the most prolific writer in the South African context and one of the most outspoken" [Cope 1982:124]. Brink's work is internationally recognised and has been translated into numerous languages. The novels written by André Brink, like those of Nadine Gordimer and Etienne Le Roux, form part of a tradition of protest literature - writing against apartheid. The original audience of 'n Droë Wit Seisoen was predominantly the South African white Afrikaans-speaking community¹ - a fairly restricted and very culture-specific audience. The novel is closely tied to South African culture, as indeed

every literary object [is] definitively bound by a geo-political specificity and conditioned by a particular creative ingenuity and affectivity, reflect[ing] a peculiar national temperament, a specific cultural tradition, a particular artistic convention and definite historical and economic determinants. It is a product of a culture and therefore of a people's way of life and of the values and norms inherent in the society in which it is rooted.
[Ojo 1986:293-4]

Culture may be defined as

a system between man (as a social unit) and the reality surrounding him, that is, as a mechanism for processing and organising the information which comes to him from the outside world [Lotman & Uspenskij 1984:x]

For the purposes of this study, the term "culture" will be taken in its broadest sense to include the concepts of social and ideological context. Lotman and Uspenskij, in the preceding definition, make the link between culture and social context clear by noting that "man" is a "social unit" [1984:x], and it may further be said that South African culture in particular cannot be divorced from its ideological basis of apartheid. Ideology may be defined as

the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a whole. [Eagleton 1976: 16-17]

This is particularly true in the case of South African society as depicted in Brink's novel. When discussing the translation of cultural elements in 'n Droë Wit Seisoen, therefore, the social and ideological contexts must also be taken into consideration.

It is, however, problematic to talk about one South African culture, since South African culture is in fact extremely heterogeneous. It is not even possible, strictly speaking, to talk about a white culture or sociocultural context and a black culture or sociocultural context, as both of these can be further broken down into, for example, Afrikaans versus English, Zulu versus Xhosa, or urban versus rural contexts. Even the black urban context is itself a mixture of cultures. One of the interesting points of Brink's novel 'n Droë Wit

Seisoen is that the complexity of South African culture is never fully addressed, for Brink tends to distinguish somewhat simplistically between white and black sociocultural contexts. The choice of extracts for the micro-level analysis reflects this distinction: the first extract is representative of white Afrikaner culture as depicted in the novel, whilst the second portrays black culture as shown by Brink. These problems of cultural complexity will be dealt with in detail in the micro-level analysis. The influence of the apartheid ideology, as it affects and determines culture in the novel, will be discussed during the analysis of the culturally-linked elements in the extracts chosen, since the apartheid ideology as such cannot be separated from the two sociocultural systems present in the novel. The words used to connote "culture" in the novel therefore derive their meanings not only from the particular sociocultural context in which they are used but also from the prevailing ideology. As Umberto Eco notes in A Theory of Semiotics: "When Alice asks: 'The question is whether you can make words mean so many different things,' Humpty Dumpty's answer is: 'The question is who is to be the master.'" [1977:150]. Words related to culture and ideology in 'n Droë Wit Seisoen become weapons in a power struggle between the oppressors, who allocate certain meanings to the words used, and the oppressed, who view the situation from another ideological context, and who therefore derive other connotations from the same words. For example, the word "baas" to an Afrikaner may have positive connotations of power gained

and held, whilst to a black person, it will have negative connotations of oppression and loss of rights.

Although the Afrikaans version of 'n Droë Wit Seisoen is regarded by many as the source text for the English translation, it is problematic to discuss the "translation" of the Afrikaans text into English. Brink has said that after the first Afrikaans draft had been written, there was "constant to-and-fro translation between the Afrikaans and English versions" [Letter 1992] of the novel. He goes on to say "The first draft is a very personal battle fought on paper, without any target reader in mind. But after that as the two versions take shape, the use of Afrikaans imposes an awareness of an Afrikaans speaking [sic] reader, whereas the use of English makes me more conscious of a foreign reader." [Letter 1992]. All three texts to be analysed in this study may therefore be regarded as translations. This study will therefore discuss the norms and constraints operating in the process of creating texts for different audiences, considering how the cultural elements in the novel are adapted to be more accessible to different target cultures, namely South African and foreign audiences. The use of different languages also has cultural implications for the texts, since it may be said that "language shapes reality and therefore, when one uses another language, one is entering a different reality" [Sapir quoted in Bassnett & Lefévère 1990:59]. Brink himself has remarked that the English language is harder to manipulate, having such an enormous heritage, than

Afrikaans, which he regards as young and malleable [Gordimer, Mphahlele & Brink 1979: 20]. The English version of the novel was then translated into French by a French translator the following year, a move involving another (non-South African) language, another reality, a different target audience and therefore further shifts with regard to the cultural elements in the novel. For the purpose of this study, the Afrikaans text will be regarded as Source Text 1 (since the first draft was prepared in Afrikaans), and the English text as Source Text 2, since Brink as the author feels that they have equal status as source texts as a result of the two-way process of translation between them. The French text will be regarded as the Target Text, since it clearly functions as a translation of the English Source Text.

Thus the text can be seen to evolve as it is adapted to suit the cultural context of the target audience, for

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation [Bassnett & Lef  v  re 1990:ix].

This point is made by theorists involved in a new movement in translation theory, namely the move away from regarding the unit of translation as a word, phrase or even a text, to viewing culture itself as such a unit. These theorists state that

Translations are never produced in an airlock, where they, and their originals, can be checked against the tertium comparationis in the purest possible lexical chamber, untainted by power, time or even the vagaries of culture. Rather, translations are made to respond to the demands of a culture, and of various groups within that culture.
[Bassnett & Lef  v  re 1990: 7]

The aim of this study, therefore, is to establish in what ways the Afrikaans, English and French texts of 'n Dro  Wit Seisoen have been made to respond to the target cultures, that is, what norms and constraints have governed the translators and what strategies have been adopted. To do this, the cultural backgrounds of the translators must also be taken into account, for

the translator, even if she has mastered the author's language and tradition in detail and knows everything about his world, is still the carrier of another language and another tradition, living in another world. [in Bassnett & Lef  v  re 1990:32]

The norms and constraints operative in the texts, once established by means of a descriptive analysis, may be explained in terms of cultural context, taking into account the view that "the same texts may be differently read in the languages of different cultures." [Lotman & Uspenskij 1984:x].

The descriptive analysis involves a comparison between the Afrikaans and English source texts and between the English source text and the French target text. The analysis concentrates on the cultural elements in the texts, drawing on

the theories of Barthes, Eco and Halliday, as set out in the methodological framework.

METHODOLOGICAL FRAMEWORK

The framework for this study is based on the theories of four of the Descriptive Translation theorists, namely, Lambert and Van Gorp, Toury and Van den Broeck. In the seventies, Descriptive Translation Studies brought a new direction to translation, namely

a view of literature as a complex and dynamic system, a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints which govern the production and reception of translations
[Hermans 1985:11]

Descriptive Translation Studies takes into account all the relationships involved in translation, viewing the translation process as taking place within a polysystem, involving multiple relations between authors, readers, literary systems and non-literary systems [Hermans 1985:42].

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possible to take everything into account and therefore, the "scholar, as well as the translator, has to establish priorities" [in Hermans 1985:47]. This study, then, begins by establishing and discussing those relations which are most important for the analysis of the cultural elements of Brink's novel in translation.

The relations to be discussed are those existing between ST1 and the South African culture, between ST2 and the English-speaking South African and non-South African target cultures, and between TT and the French culture; between the South African culture and the foreign/target cultures, between the source text and target text audiences, and finally between André Brink, author and translator, and the French translator.

Once the varying backgrounds of the texts are established, the Lambert and Van Gorp model for describing texts (see Appendix A) is applied to selected extracts. Elements from the theories of Toury (the identification of translational norms), the semioticians Barthes and Eco (the identification of cultural codes and the role of the reader), and the linguists Halliday and Joos (fields of discourse, macro functions of texts and degrees of language formality) are incorporated into the Lambert and Van Gorp model to meet the specific requirements of the study.

The extracts selected from the texts are representative of the

different forms of culture found in the novel, reflecting, therefore, the Afrikaans and black sociocultural contexts as depicted in 'n Droë Wit Seisoen and the French and English versions of these.

In his work In Search of a Theory of Translation, Toury notes the importance of norms in translation

Literary translation, like any other behavioural activity is subject to constraints of several types and varying degree. These constraints can be described along a scale anchored between two extremes: objective, relatively absolute rules (in certain behavioural domains, even stable, formulated laws) on the one hand, and fully subjective idiosyncrasies on the other. In between these two poles lies a middle ground occupied by inter-subjective factors, commonly designated "norms". The norms themselves do not occupy merely one point of the scale, but a graduated section of the entire continuum. [1980:51]

It must also be noted that "[L]iterary translation is a product of a complex procedure, inevitably involving two languages and two literary traditions, that is, two sets of norm-systems." [1980:52-3]. Toury then makes the distinction between "adequate" and "acceptable" translation, the former being when the translation is subject primarily to the textual relations and norms of the source system, and the latter when the translation is moved closer to the linguistic and literary norms of the target system [1980:54]. As Lambert and Van Gorp point out, however, it may be possible for the translation to be adequate on some levels and acceptable on others: "While,

say, the stylistic features of a given translation may be primarily target oriented, its socio-cultural references may still be drawn from the source text." [in Hermans 1985:46]. The concept of adequate versus acceptable translations is a problematic one as it suggests some form of value judgement; for the purposes of this study, therefore, the concept of accessibility, as opposed to adequacy or acceptability, is used as it is less problematic. The analysis will therefore show to what extent the translators have rendered the texts accessible to the target audiences as far as culture is concerned, what strategies they have employed and what norms and constraints governed the decision-making process in this regard.

There are several types of norms operating in the translation of a text. The predominant norm is what Toury refers to as the "initial norm", which entails the translator's basic choice of whether to make the text adequate or acceptable [1980:54]. This study, discusses whether or not the overall approach to culture in the texts is to make the texts more accessible to their respective target audiences.

Two further groups of norms are termed "preliminary norms" and "operational norms". Preliminary norms "have to do with two main sets of considerations: those regarding the very existence of a definite translation "policy" along with its actual nature, and those questions related to the "directness" of

translation" [Toury 1980:53]. Hypotheses regarding preliminary norms may be formed after the background relations of the texts have been considered, as in Chapter Two of this study.

Operational norms, however, "direct actual decisions made during the translating process itself" [1980:54], and are divided into matricial norms and textual (proper) norms.

Matricial norms determine (or at least highly affect) the very existence of TL material intended as a substitute for the corresponding SL material (and thus the degree of fullness of translation), its location in the text (or the form of actual distribution) and the textual segmentation. [1980:54]

Textual norms, in contrast,

affect or determine the actual selection of TL material (units and patterns) to replace the original textual and linguistic material, or.... to serve as translation equivalents to it. [1980:54].

The analysis of the extracts selected takes place in two stages for each of the levels analysed, that is, firstly, the extracts from the Afrikaans source text are compared to those taken from the English text; and secondly, the extracts from the English text are compared to the corresponding extracts from the French translation, carried out by Robert Fouques Duparc.

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Wit Seisoen, this study begins by analysing the preliminary data available, as set out in the Lambert and Van Gorp model, in this case the metatexts present on the covers and inside the novels (see preliminary data analysis). As a result of this analysis, a preliminary hypothesis regarding the initial norm operative in the translations is formulated.

The second part of the analysis consists of the comparison of macro-level data, namely, the division of the texts, relations between types of narrative and internal narrative structure (omissions and additions). This results in the determination of the sociocultural themes and contexts of the texts. As a result of the macro-level analysis, hypotheses regarding the matricial norms of the translator are formed.

The most detailed part of the study is the analysis of micro-structural elements in the extracts chosen. Since the focus of this study is on the cultural elements present in the texts, only these aspects are considered. This analysis serves to discover and describe the terms used to connote the socio-cultural themes established on the macro-level. As a result of this, the textual norms governing the translation of cultural elements are determined.

In order to identify the cultural elements, and their underlying ideological implications, this study draws on the theories of Barthes and Eco. Barthes notes that, in literature,

the connotative layer of a word - its second level signification - has "a very close communication with culture, knowledge, history" [1964: 91-2]. This is particularly true in the case of a text such as Brink's novel, for many of the words and expressions used have underlying cultural and ideological implications. The translator as reader must therefore be aware that

The existence of various codes and sub-codes, the variety of sociocultural circumstances in which a message is emitted (where the codes of the addressee can be different from those of the sender), and the rate of initiative displayed by the addressee in making presuppositions and abductions - all result in making a message (insofar as it is received and transformed into the content of an expression) an empty form to which various possible senses can be attributed. [Eco 1979: 5].

The reader must therefore play an active part in the interpretation of a text, and Eco goes on to say that each text creates its own "Model Reader" [1979:7], for "The reader as an active principal of interpretation is a part of the picture of the generative process of the text" [1979:4]. In the field of translation studies, the translator may be seen as the "Model Reader", whilst in a descriptive analysis of source and target text, the researcher fulfils the role of the model reader, who is

strictly defined by the lexical and the syntactical organisation of the text: the text is nothing but the semantic-pragmatic production of its own Model Reader [1979:10]

Eco adds that

The author has thus to foresee a model of the possible reader (hereafter Model Reader) supposedly able to deal interpretively with the expressions in the same way as the author deals generatively with them. [7]

It may therefore be said that whilst an objective reading of cultural codes may not be possible, the researcher can achieve a "model" reading, since he/she is not a naive reader.

It may prove worthwhile at this point to define the Model Reader as embodied by this researcher. This researcher is in a favourable position to observe, describe and explain the shifts in cultural connotation from source to target texts, being of British origin and having lived in South Africa for a number of years, thus having had first-hand experience of both South African and non-South African sociocultural contexts. As a student of translation, and of English, French and Afrikaans literature, this researcher is able to bring the necessary skills to bear on an analysis of literary translation and the implications of shifts in cultural connotation.

Eco further more makes a distinction between "open" and "closed" texts [1979:5], a distinction similar to that made by Barthes, who writes about "readerly" and "writerly" texts. Whilst the latter are "open" texts, with endless possibilities of meaning, "readerly" texts are "closed" as a result of their cultural content:

readerly texts, committed to the closure system of the West, produced according to the law of the signified [...], must have a particular system of meaning, and this meaning is based on connotation [...]. Semiologically each connotation is the starting point of a code [1974: 8-9]

Brink's novel 'n Droë Wit Seisoen may therefore be regarded as "closed" as a result of its cultural content, which invites a specific interpretation, and is based on a particular system of meaning, which system is itself based on the connotations specific to the South African context. The novel also contains many of the elements of popular literature, such as stereotyping and an abundance of social, ideological and cultural norms - not only those which the author wishes to expose and condemn, but also those which Brink himself propagates (perhaps unwittingly) in the novel, such as the idea of the homogeneity of black culture.

The cultural connotations in Brink's novel operate on two principal levels. Firstly, they operate on the level of the word, as shown by the word "Baas", which, whilst having the simple meaning of "Boss" or "Master", in fact carries the weighting of the apartheid ideology, signifying that the whites are the masters and the blacks their underlings. Secondly, they operate on the level of the languages used, and can be seen, for example, when the black characters in the novel use English or Afrikaans to speak to the white people, but intermingle this with words from other languages. This language

use may be seen as representative of their particular sociocultural context (this will be discussed in detail in the micro-analysis). For the discussion of the ideological and cultural implications of the way in which language is used in the novel, this study draws on Halliday's theory of the macro-functions of texts, in particular the concept of the interpersonal function of language [Halliday 1970], as set out in House:

In its interpersonal function, language serves as a means for conveying the speaker's relationship with his interlocutor, and for expressing social roles including communication roles such as questioner and respondent. [House 1981:34]

In Brink's novel, these social roles as expressed by language often have ideological implications for the sociocultural context as a whole, as is shown in the micro-level analysis. With regard to the cultural connotations of language use in the novel, the concepts field, tenor and mode of discourse, as set out by Mona Baker in In Other Words [1992], as well as Joos' distinction of five different styles of formality, namely frozen, formal, consultative, casual and intimate [in House 1981: 43-4], will also be applied in order to analyse the role of language in constituting the cultural code(s) of the source and target texts.

One of the codes discussed by both Barthes and Eco is the cultural code, which Barthes defines as

the code of knowledge, or rather of human knowledges of public opinions, of culture as it is transmitted by book, by education, and in a more general and diffuse form, by the whole of sociality. [in Young 1981 :155]

By analysing and comparing the culturally-bound elements in the source and target texts in the micro-analysis, the cultural codes of the different versions of the text can be identified and compared, so that shifts in the translation of such elements and therefore in their underlying ideology, may be traced. Once such shifts have been identified, explanatory hypotheses may be formed concerning the reasons for such shifts, taking into account the differing cultural backgrounds of the texts. During such an explanation process a distinction must be made between what Toury calls "obligatory" and "optional" shifts in translation.

Obligatory shifts are those resulting from differences between languages, that is, they are unavoidable, if the translator does not want to render the text linguistically inaccessible to his/her audience. Optional shifts, however, are those undertaken by the translator as part of his/her translation strategy [Toury 1980:73], and the analysis of such shifts therefore contributes to our knowledge of the norms and constraints operating on the translator.

The final part of this study concentrates on a discussion of the approaches adopted by the translators, with an

indication of whether such approaches are in fact justified, given the cultural backgrounds and the norms and constraints operating on the translators. The ideas of the Descriptive Translation theorist Raymond Van den Broeck regarding translation criticism are applied in order to achieve as objective an evaluation as possible of the norms of the translators.

Van den Broeck notes that

translation criticism, despite the subjective element inherent in value judgements, can be an objective account if it is based, at least implicitly, on systematic description. The starting point for this description will be a comparative analysis of source and target texts. [in Hermans 1985:56]

Once description has been completed, the evaluative and critical moments may take place, provided that

in the confrontation of his own critical standards with the norms adopted by the translator, [the translation critic] should clearly distinguish one from the other. His evaluation should take account not only of the translator's poetics but also of the translational method adopted by the translator in view of the specific target audience envisaged, and of the options and policies followed in order to attain his purpose. The final outcome of this confrontation will be the reviewer's critical account. [56]

The critical activity involved is therefore based on, and subsequent to, the descriptive activity, and should prove

valuable, since

to the extent that [the translation critic] is himself familiar with the functional features of the source text he will be a reliable guide in telling the reader where target textemes balance source textemes, and where, in the critic's view, they do not. [61]

As noted earlier, a translation researcher is not a naive reader and is therefore in a position to provide useful comments on the translation process.

It is hoped that this study will contribute to an understanding of two problematic areas of translation studies, namely, the role of culture in translation, and the translation of South African literature for non-South African audiences, as represented by Brink's novel 'n Droë Wit Seisoen.

¹ This statement is based on the assumption that André Brink's main aim in writing 'n Droë Wit Seisoen was to inform his audience of the events taking place in South Africa. If this is the case (and Brink's narrator says at the end of the novel that he published Ben's notes so that no-one could say: I didn't know) then the key audience of the novel would be white Afrikaans-speaking people, since black Afrikaans-speaking people would be aware, either through personal experience, or by hearing of other people's persecution, of such events. In any case, it would have been easier, in 1979, for white Afrikaans-speaking people to gain access to the novel.

CHAPTER TWO : BACKGROUND AND CULTURAL CONTEXT OF SOURCE AND TARGET TEXTS

One of the main concerns of DTS is the importance of viewing texts not in isolation, but as part of a polysystem, encompassing not only literary systems but also the cultural and/or politico-ideological contexts in which texts are produced. Thus there are relations on a primary level, between the author of a text and his/her readers, between the text and the other texts produced in that literary system, and between the text and the non-literary context. In the case of a translation, these relations are multiplied, since two (or more) different sets of systems are involved, namely that of the source text and of the target text(s). Since, as Lambert and Van Gorp note, it is not possible to examine all the relations between texts, as these are too numerous, the researcher must decide which are the important relations for the purposes of his/her study [in Hermans 1985:43].

It should also be noted that the present study deals with three texts, so that the relations involved operate on numerous levels: between ST1 and the South African (Afrikaans) system; between the South African (Afrikaans) system and that of the English source text; between the English source text and the system in which it is embedded (which includes both South African and foreign backgrounds, since the text was written for a South African as well as for foreign-South African English-

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speaking audiences); between the system of the English source text and that of the French target text; and between the French target text and the system out of which it was created.

This chapter will concentrate on the relations between each of the three texts and its literary and cultural background. Comparisons between the backgrounds of the texts will be made in Chapter Four as part of the process of explanation which follows the descriptive analysis [Toury in Hermans 1985:37].

SOURCE TEXT 1 AND BACKGROUND

André Brink's novel 'n Droë Wit Seisoen was published in 1979, and forms part of his "engagé" writing, that is, his works dealing with and protesting against the injustices of apartheid in South Africa. This novel shows the influence of several different movements, including the so-called "Sestiger" movement, which originated in the sixties among young Afrikaans writers who were living, or who had lived, in Paris. Brink was one of these, having studied at the Sorbonne from 1959 to 1961. These writers were influenced by the existentialist movement, and by the way in which the French writers were able to deal with all aspects of society, unlike the Afrikaans authors of that time, who restricted themselves to "safe" topics, and local, trivial, issues. Brink describes the attitude of the Sestigers as follows:

We came back to South Africa, felt claustrophobic about the whole situation here, felt completely at odds with the whole tradition of localised, small realistic works written in this country up to that date. So when we started writing we almost ignored the local situation. We tried to break out and give a more cosmopolitan atmosphere in whatever we wrote. And then towards the end of the sixties, after having broken the taboos of morality, of sex and so on, we realised that one of the greatest taboos still had to be broken and that was politics. [in Welz 1987:55]

Brink has also stated that he returned to Paris in 1968 with the intention of remaining there, but that after the South African uprisings of that year he realised that his place was in South Africa, and that he had a role to play as a writer:

maar ons tyd se funksie vir die kuns... as 'n kuns 'n funksie mag hê dan lê dit vir my in rebellie. Nie op 'n eenvoudige vlak nie, maar op die vlak van Camus. 'n Soort metafisiese rebellie teen als wat die lewe bedrieg, teen als wat staties is, teen.... teen als wat die mens minder as 'n mens wil maak. [in de Vries 1972:20-1]

The first "rebellious" novel to mark this turning point was Kennis van die Aand, which was banned from its date of publication in 1974 until 1982. 'n Droë Wit Seisoen followed in 1979, and was also banned before publication, but this time for only a matter of weeks.

The previous quote also illustrates the influence of Camus on Brink's work. Brink learned to "live existentially", as he called it [in de Vries 1972:4], whilst in Paris, and was influenced by the concept of the absurd:

Om nie te vergeet nie: die absurde als uitgangspunt en die komplementêre soektog na sin in 'n sinlose wêreld; en dit wat daaruit spruit: opstand in die naam van nie-bestaande sin en nie-verwesentlike mens, rebellie sonder eindpunt, verzet teen stelsels, teen getalle, en teen die dood. [Polley 1973:21].

This influence is very clear in 'n Droë Wit Seisoen, where the protagonist, Ben du Toit, also seems to be looking for sense, reasons and explanations in an absurd world. The world is absurd because it is ruled by apartheid, and because it has become a place where people die for no reason or for senseless reasons. (A comparison may be made with Camus' novel L'Etranger, which Brink had read prior to writing 'n Droë Wit Seisoen, and which deals with the protagonist's search for sense in an alien and absurd world).

Despite the influence exerted by French literature, the novel is, however, primarily a product of South African culture, and of the apartheid system, for it deals specifically with South African situations. As Nadine Gordimer has noted:

All writers everywhere... are shaped by their own particular society reflecting a particular political situation. Yet there is no country in the Western world where the particular enactment of the law reflects politics as intimately and blatantly as in South Africa. There is no country in the Western world where the creative imagination, whatever it seizes upon, finds the focus of even the most private event set in the overall social determination of racial laws. [in Heywood 1976:100].

This is true to a certain extent of all South African writers

in that it is impossible for them to escape from politics, which pervades every aspect of life. The position of the Afrikaans writer in South Africa is an even more complex one. As Cope has said: "The Afrikaans writer is, by the very nature of his position, a cultural schizophrenic." [1982:124]. Although the Afrikaans writer may protest against apartheid, "Afrikaans literature [is] the literature of the ruling class" [Coetzee 1990:43], that is, Afrikaans is the language of the oppressor as far as many, if not most, South Africans are concerned. The Afrikaans writer may write anti-apartheid literature, but he/she is still part of the apartheid system. The use of the Afrikaans language is therefore problematic as it carries many negative ideological overtones as a result of historical circumstances

It is not very easy to define the Afrikaans stream [of literature] because obviously that also started with a European, white, colonial background. But... Afrikaans as a language, and the Afrikaans culture, has a very different set of roots. It was rooted in the discovery of Europeans that they suddenly belonged to a different continent and the Afrikaans language evolved, among many other reasons, from non-Dutch speakers' attempts to adopt - and in the process adapt - the language of the oppressor, the foreigner, the colonial invader. So Afrikaans, with its European background, also became rooted from a very early stage in Africa. [Brink in Coetzee 1990:80].

Afrikaans as a language therefore draws on both African and European roots.

The whole literary and cultural context of 'n Droë Wit Seisoen

is thus important for a full understanding of the novel and its cultural connotations. The reader must be aware, for example, of the political policy of apartheid and what it entails, of the censorship policy of the government, and of the way the majority of the population lived at that time: either in townships or homelands and unable to move about freely. The novel was created out of such a context and it is this context in turn which lends weight to many of the events in the novel.

On a more personal level, Brink has remarked that 'n Droë Wit Seisoen was born of personal experience, for after writing Kennis van die Aand, he found that more and more people came to him for help with their problems and he began to learn about the apartheid system and how it affected others (as Ben does in the novel), whilst at the same time the Security Police began to persecute him (as they do Ben). Whilst it was at least expected, and to a certain extent tolerated, that white English-speaking liberals would write against the apartheid system, such writing by Afrikaners was regarded as a form of betrayal, resulting in banning and harassment. As Brink himself said

Alles omdat ek dit gedurf het om, as Afrikaner, te skrywe teen 'n Afrikaner bestel wat mense hul laaste greintjie menslikheid ontsê net oor hulle bruin of swart is. 'n Droë Wit Seisoen is nie uit my duim gesuig nie: die kleinste besonderheid daarvan kan terruggevoer word tot wat gebeur het; tot wat ek wéét. [in Malan 1989:236].

Such is the background against which the novel was produced and

which is present throughout the work. The novel is thus the product of a particular culture, and was written in response to the demands - as perceived by the writer - of that specific culture.

The publishers of 'n Droë Wit Seisoen also form part of the background of the Afrikaans text: the novel was originally published by Taurus, a small publishing house which then specialised in publishing political novels which the more well-known and more conservative publishing houses rejected on the basis of their political content. The novel was therefore initially circulated to a fairly restricted number of readers, who were prepared to read anti-apartheid literature.

SOURCE TEXT 2 AND BACKGROUND

Brink began writing his novels in both Afrikaans and English after the banning of Kennis van die Aand, "net om my van 'n gesprek met lesers te verseker, sonder lesers 'bestaan' 'n roman tog nie." [in Malan 1989:235], for since there was the distinct possibility that anything further which he wrote would be banned in South Africa, writing in English would at least assure him of a public in countries such as England and the USA. The English text, A Dry White Season, has a dual audience: on the one hand, it is aimed at English-speaking South Africans, and on the other, at a foreign English-speaking audience, such as, for example, the British and North American

publics. The English text was published in England by W.H.Allen - probably to avoid publishing the book in South Africa and having it banned in English also - and imported into South Africa in the same year as the Afrikaans text was published by Taurus, banned and then unbanned. The edition used in this study is published by Flamingo paperbacks, a division of the Collins Publishing Group. Both W.H.Allen and Collins are large British publishing houses, with extensive facilities for printing and circulating books. They reach a large section of the population, indicating both larger audiences for and greater acceptance of the English text A Dry White Season in England, compared with the restricted resources and smaller readership of the original publishers of the Afrikaans text.

The English source text occupies a similar position in the South African literary and cultural system as the Afrikaans text, that is, it still forms part of the tradition of protest literature. The use of English, however, places it within the English stream of anti-apartheid literature, along with work by writers such as Nadine Gordimer. English, like Afrikaans, also has connotations of imperialism and oppression in an African context:

'n veel subtieler weerstand is dié van die Engelse tradisie self: op sy opvallendste, die tradisie van imperialisme, van kolonisasie; die tradisie waarin "restless natives", hetsy in Indië, Suider-Afrika, Australië of die Dertien Kolonies met geweld gewys moet word wie's baas. [Brink in Malan 1989:228].

The move from Afrikaans to English may, however, have implications with regard to the impact of the text, in that some of the force of the novel comes from the fact that it is written in Afrikaans, by an Afrikaner about an Afrikaner. Brink has also remarked that "it's almost as if one looks at the African experience through European eyes when one writes in English" [in Locher 1982:56], so that the perspective does alter with a change in language. From being firmly embedded in Afrikaans culture, the text moves towards a more English South African cultural context. The English text still has the same function for an English-speaking South African audience as the Afrikaans text for an Afrikaans-speaking audience, that is, it is meant to educate South Africans about what is happening in their country and hopefully inspire them to protest against it.

Against a British or American cultural and literary background, A Dry White Season functions in a somewhat different way - its main purpose is still to inform its readers and to promote awareness of the South African situation, but the audience reached is one outside the South African context. To a certain extent, therefore, certain elements, in particular cultural elements, have to be explained or expanded by the author to aid the comprehension of this target audience (such expansion and/or explanation will be analysed in the macro- and micro-level analyses in Chapter Three).

The English text forms part of the body of foreign literature

in the English and North American literary systems, that is, it is apparent that it is a text bound to a particular culture, as opposed to a text with universal themes. It is therefore not linked to the target culture in this case, and does not form part of the central system of English or North American literature, belonging rather to the peripheral system of foreign/translated literature. There are, however, strong links between the literary traditions of Britain and South Africa, which means that whilst the English text is clearly about a foreign country, the language usage and narrative structure are familiar and accessible to a British audience.

In reviews of A Dry White Season, for example, Brink is usually immediately identified as a South African author, and one who writes primarily in Afrikaans, translating his own works. The function of the novel is seen in various ways, either as satisfying the desire of the non-South African audience to know what is happening, or as appealing to the social consciences of readers:

It is this appetite, this pleasant moral twinge, that we bring, lately, to books by white South Africans. We judge South African writers less by their quality than by the risks they take in putting the wall of their dissidence between ourselves and the black Africa we praise and fear [Kramer in Marowski 1986:67].

Brink is also seen as an "Afrikaner intent on raising the conscience of his fellows" [Roberts 1979:689], that is, as writing primarily for South Africans and not for a foreign

audience.

On the whole then, for British and American audiences, Brink is acclaimed as a writer trying to fight against apartheid through the medium of his writing and thus receives: "the warm reception Western reviewers assure novels that oppose repressive regimes" [Thorpe in Marowski 1986:68]. A link is usually made between A Dry White Season and the Steve Biko story, although Brink has said that he began the novel before Biko died in detention, after which he abandoned the novel for a year before starting work on it once more. The target culture is clearly eager to categorize the novel as anti-apartheid writing. Eric Redman sums up the general attitude towards Brink in the target culture: "André Brink is simply not a 'great' writer; but he's an urgent, political one and an Afrikaner other Afrikaners can't ignore." [in Marowski 1986:70], thus situating him firmly within the South African (Afrikaans) context. Reviewers agree that Brink's literary style leaves much to be desired, but as Blake Morrison writes: "the subtleties we normally demand from fiction seem almost beside the point: all that matters is that the truth be set down, preferably with directness and simplicity." [1979:516].

TARGET TEXT AND BACKGROUND

A Dry White Season was translated into French in 1980 by Robert Fouques Duparc, who has been responsible for the

translation of all Brink's works into French. Until Brink began writing political novels, Alan Paton's work Cry, the Beloved Country was regarded by the French as the definitive novel dealing with the South African situation [Alvarez-Péreyre 1990:383-4]. After the translation of this work in 1950, there was a sharp increase in the number of translations of South African works into French, and novels by Stuart Cloete, Laurens van der Post and Etienne le Roux, among others, were translated [Alvarez-Péreyre 1990:381]. Thus the translation of A Dry White Season formed part of a body of translated South African literature already present in the French literary system, and was viewed as a translation and as bound to another culture, namely the South African culture [Alvarez-Péreyre 1990:385]. At the same time, however, Une Saison Blanche et Sèche conforms - to a limited extent - to the French literary canon, since, as explained above, it contains elements of existentialism and of revolt, in the sense of Camus. As Professor Alvarez-Péreyre explains in his article Traductions et Percèptions de la Littérature Sud-Africaine: "On dirait que les Français manifestent pour [Brink] une prédilection égale à celle dont il fait preuve vis-à-vis de notre propre pays: en quelque sort, il s'agirait d'un amour partagé" [1990:385].

The popularity of Brink in France may be seen as the result of several elements. On the one hand, Brink portrayed situations which were then appearing in the media: the Soweto riots and the persecution of detainees. On the other, Une Saison Blanche

et Sèche, one of the most favoured translations, has elements in common with the traditional French detective and spy novel genres, where

La politique et la psychologie sont mêlées étroitement à l'idéal humaniste: le héros finalement trahis par les siens - sa fille, en particulier - est tué par la police de sécurité [...] des thèmes familiers: oppression, torture, héroïsme tranquille, préoccupations morales, plus que sociales d'ailleurs... [Alvarez-Péreyre 1990:387-388].

It is possible that the existence of these genres, as well as of the influence of existentialism, could have affected the translation of A Dry White Season into French (this possibility will be explored when the shifts observed in the translations are explained in terms of the systemic context in Chapter Four).

In the French context it has been said that Brink's "grand mérite est d'avoir sensibilisé un large public francophone au thème de l'apartheid" [Alvarez-Péreyre 1990:389].

The French translation is published both by Stock and Livres de Poche, both large French publishing houses which publish large quantities of paperbacks, reaching a broad section of the reading population. This indicates the high level of popularity of Brink's novels with French readers.

Having established the backgrounds which conditioned the

creation of the source and target texts, the following chapter will concentrate on the texts themselves, identifying and describing the translation of the cultural elements. The conclusion to this study will look at the reasons for such translations, taking into account the background relationships outlined in this chapter.

CHAPTER THREE : DESCRIPTIVE ANALYSIS

According to the Lambert and Van Gorp model to be used in this study, a descriptive analysis takes place on three levels: that of the preliminary data, the macro-level and the micro-level of the text. At the end of the analysis of each level, preliminary hypotheses are formed regarding the general translation strategy. These hypotheses are then confirmed or refuted by further analysis. For the purposes of this study, only those elements reflecting South African culture will be examined. The Afrikaans source text (ST1) will be compared to the English source text (ST2), and the latter will then be compared to the French translation (TT).

PRELIMINARY DATA

The following points fall under preliminary data: the presentation of the text, the title and title page, metatexts and the general translation strategy followed. This will lead to the formation of a preliminary hypothesis concerning the translators' initial norms.

SOURCE TEXT 1

The title page of 'n Droë Wit Seisoen contains only the author's name, the title of the novel and the word : "roman",

meaning novel. The only metatexts present are a dedication reading "Vir ALTA wat my deur die droë seisoen geskraag het.", and a poem by Mongane Wally Serote, written in English, and from which the title of the book is derived. Otherwise there is no form of comment by the publishers, and nothing about the author himself or about his works. The back cover is blank. The poem by Wally Serote does, however, serve as a form of introduction to the novel. Since Wally Serote is regarded as a political poet, this would suggest that the novel itself is politically based. Furthermore, the first two lines of the poem indicate the novel's main theme of apartheid and the conflict between black and white:

"It is a dry white season
dark leaves don't last [...]" [ST2:6]

It could be said that any further information would be unnecessary, for Brink is a well-known author amongst the South African Afrikaans-speaking population, as explained in Chapter Two of this study, and his work would therefore need little or no introduction.

SOURCE TEXT 2

The title page of the English text bears only the name of the author and the title of the book. There is no indication of its relationship to the Afrikaans source text. The indication "novel" is also missing, which would, however, be in

accordance with the English target system norms: books in English are rarely marked as novels, on the contrary, if a book is not marked as a collection of short stories or poems, or as a play, it is usually expected to be a novel.

The English text does, however, contain a number of metatexts. On the front cover is an extract from a review of the novel, stating: "A book of great power" and another line indicating that the book has been made into a "Major film starring Donald Sutherland and Janet Suzman". The back cover of the book also contains extracts from reviews, proclaiming the book to be "The revolt of the reasonable... far more deadly than any amount of shouting from the rooftops [GUARDIAN]"; "An acute and compassionate study [COUNTRY LIFE]"; "Impossible to recommend too highly [TIME OUT]"; and "It may be fiction; it has the power of reality [OXFORD MAIL]". Whilst the inclusion of such reviews may simply be the work of the publisher, to make the book attractive to a potential purchaser, it is important to consider them as they give an indication of how the book is perceived in the target country, and what impression may be made on a reader who casually picks up the book in a shop.

The back cover of the book also contains a summary of the plot of the novel:

Ben Du Toit is an ordinary, decent, harmless man, unremarkable in every way - until his sense of justice is outraged by the death of a man he has known.

His friend died at the hands of the police.
 In the beginning it appears a straightforward
 matter, an unfortunate error that can be explained
 and put right. But as Ben investigates further, he
 finds that his curiosity becomes labelled rebellion-
 and for a rebel there is no way back.

From a cultural point of view, it is interesting that there is no indication of the fact that Ben is an Afrikaner, or that the man who died was black, or indeed that the action is taking place in South Africa. It is only when the small print at the bottom of the back cover is read that the reader finds out that Brink is "one of South Africa's leading novelists.", and learns the titles of his other novels. Once again there is no mention of the fact that Brink writes in Afrikaans.

Further metatexts include a summary of Brink's life inside the front cover of the novel (where he was born, where he works, what he has written etc.). There is no indication at this point that Brink is an Afrikaner. A list of Brink's other works, accompanied by an extract from a review for each work, appears at the end of the novel. At the head of this list, Brink is termed "One of South Africa's leading Afrikaner writers" [ST2:317].

Another metatext may be found amongst the publishing details in the novel and consists of the following paragraph:

Nothing in this novel has been invented, and the climate, history and circumstances from which it arises are those of South Africa today. But

separate events and people have been recast in the context of a novel, in which they exist as fiction only. It is not the surface reality which is important but the patterns and relationships underneath that surface, therefore all resemblance between the characters and incidents in this book and people and situations outside is strictly coincidental.

This clearly indicates that the book deals with the South African situation, although it is in small print and hidden among the publishing details which would probably not normally be read by the general public.

This metatext is, moreover, interesting in that whilst it contains the usual disclaimer that the text bears only a coincidental resemblance to reality, the point is made that nothing has been invented - that is, that the public reading the novel should realise that such things do happen, and that this is not just a novel, but an account of the everyday realities of life in South Africa. This is borne out by reviewers, who speak about the similarity of Gordon's case to that of Steve Biko, and who state that Brink writes in a "journalistic style", "reporting" what is happening in the country [Crane 1979:55 and Morrison 1979:516].

The dedication to Brink's wife, Alta, and Mongane Wally Serote's poem both appear in the English translation in the same form as in the Afrikaans original, although the dedication has been translated.

Several points must be considered with regard to the preliminary data for the English text. Firstly, both the title page and the abovementioned metatexts would appear to indicate that the English text is to be regarded as an original text, written in English, since there is no indication that an Afrikaans source text exists or of the relationship of the English text to the Afrikaans text. Secondly, although there is very little indication that the novel deals with the South African situation, it must be noted that Brink's work was already known to non-South African English audiences at the time of the publication of A Dry White Season as a result of the publicity surrounding the banning of Kennis van die Aand, and indeed of 'n Droë Wit Seisoen itself, in South Africa. The novel was reviewed extensively and thus any potential readers would have known the basic plot and setting of the book when buying it. What has happened, however, is that since there is little reference to the fact that Brink is an Afrikaner, writing about Afrikaners in Afrikaans, the English text is shown as belonging more to the tradition of English protest literature in South Africa. In other words, there is an ideological shift as the text is no longer placed within the setting of Afrikaans protest literature, but is perceived as an English text forming part of South African English protest literature. This makes it more accessible to a foreign English-speaking audience, since South African English literature has a long European tradition and strong links with foreign English literature. The way of writing indeed becomes more European,

for as Brink has said : "It's almost as if one looks at the African experience through European eyes when one writes in English. Through the Afrikaans language, it is a totally different, a more "immediate" experience" [in Locher 1982:56].

With regard to the general translation strategy, or the translator's initial norm, for the English text, therefore, the hypothesis may be formed that although the text is intended to function as a source text in the target culture (there is no indication that it is a translation), it is a source text tied to a specific culture (indicated by the author's name, and the fact that he is a South African writer, in the preliminary data). It is important to remember that A Dry White Season has a dual audience: a South African English-speaking audience, and a foreign English-speaking audience. The lack of reference to Afrikaners and Afrikaner heritage in the preliminary data therefore indicates that Brink's initial norm was to make the English text as accessible as possible to both audiences without moving away from South African culture as a whole.

TARGET TEXT

The title page of the French translation bears the name of the author in large clear letters, together with the title of the book (translated into French), and the word "Roman" (novel). The reappearance of the latter word on the French translation can once again be explained by the different literary

conventions of the source and target systems. Whereas in the English literary system it would be unusual to put the word "novel" on a title page, in both the French and Afrikaans literary systems it is the norm to put the word "Roman". The title page also has the words: "Traduit de l'anglais par Robert Fouques Duparc" in clearly legible letters, which are, however, smaller than those indicating the author. This would appear to indicate the target culture's perception of the author and translator: the latter will always be subservient to the former. The work is clearly identified as a translation, which indicates a more source-oriented approach. On the following page the original (English) title is given.

The back cover of the translation contains a summary of the plot and a few details about the author. Unlike the English translation, the French summary immediately indicates the nationality of the protagonist: "Ben Du Toit est un Afrikaner bien tranquille.". It also situates the text within the South African context, stating that Ben is like all the rest of his people, who are "sûrs d'eux-mêmes et de leur supériorité."

and continuing

Jusqu'au jour où Ben veut savoir. Savoir pourquoi le jeune fils de Gordon, le jardinier noir de l'école où il enseigne, a disparu sans laisser de trace dans les locaux de la police sud-africaine. Savoir pourquoi Gordon va disparaître à son tour, qui cherchait à connaître la vérité sur la mort de son fils. Savoir ce qui se cache sous les versions officielles. Savoir, par exemple, ce qui s'est vraiment passé à Soweto.... Mais au pays de l'apartheid, il ne fait pas bon vouloir trop en savoir.

The novel is clearly identified as a product of South African culture, and as the story of an Afrikaner in particular. In the comments about Brink on the back cover of the book, it is noted that this is his fourth novel, and that it was banned after its publication in South Africa. Brink is identified as a major South African writer.

The metatext dealing with the authenticity of the novel, which appeared among the publishing details in the English translation, appears in the centre of a separate page in the French text. This metatext is a direct translation of the English, but it is interesting that the French translator or publisher chose to make it more prominent, so that the reader is obliged to read it. This is in accordance with the theory that the approach is a more source-oriented one, since it is made clear at every step that this is a translation of a book about South Africa, as well as that it has an important role to play in informing the French public about apartheid. As in the English, however, Brink is not identified as an Afrikaner, although Ben is.

The dedication to Brink's wife Alta is translated more or less literally into French, as is the poem by Mongane Wally Serote, with a few interesting exceptions. The translation of this poem will not be discussed in this study, however, as the translation of poetry takes place under different constraints to the translation of narrative. On the basis of the

examination of the preliminary data, the translator's initial norm would appear to be to remain close to the English source text in his translation.

MACRO-LEVEL

The macro-level analysis deals with the following aspects: the sociocultural themes and contexts of the texts, the division of the texts and the internal narrative structure (omissions and additions). The latter two points are considered as reflections of the sociocultural themes and contexts, that is, as examples of how such themes are constructed and/or translated.

SOCIOCULTURAL THEMES AND CONTEXT - ST1

The main theme of the source text is the attempt of the Afrikaans protagonist to seek justice in a country dominated by the apartheid system. Underlying this theme are several sociocultural themes which are an integral part of the book's structure. These themes are: life under the apartheid system (as exemplified by the actions of the police in the novel, both with regard to the white and black characters); black township culture (which involves both urban elements and rural influences; for example, Gordon sends his son back to the Transkei to become a man, and believes in the traditional lobola system, whilst Stanley is a product of the townships,

a fact which is clearly reflected in his language usage); and finally, white (predominantly Afrikaner) culture (as exemplified by Ben's family, personal history and home life). Extracts have been selected to illustrate these cultural themes. Each of these themes constitutes a particular cultural context in which the characters live: all the characters in the novel live under the apartheid system, but experience it in different ways (this is reflected in the extracts chosen as representative of so-called "black" culture and Afrikaans culture). Only the black characters, however, truly experience township life, whereas the Afrikaners are products of their particular sociocultural heritage of power and oppression.

- ST2

The English text, as may be seen in the extracts chosen, contains the same themes as ST1: the events are the same, the setting remains Johannesburg, and a large majority of the cultural terms (as will be shown in the micro-level analysis) have been retained.

- TT

As in the English text, the French text preserves the main themes of the novel, that is, there is no change in setting, the actions and events which take place within the framework

of the novel are translated in the same form as in the English text and once again most of the cultural terms and themes are retained.

DIVISION OF THE TEXTS AND INTERNAL NARRATIVE STRUCTURE

The divisions of the texts remain almost identical from source to target texts, that is, although the English may occasionally join two paragraphs which were separate in the Afrikaans, and although the French translator tends to subdivide paragraphs into smaller units (which may be taken as an indication of personal preference on the part of the translator), on the whole the distribution of textual units remains the same, with the exception of the following omissions and additions.

OMISSIONS

ST1 - ST2

There are very few omissions in the English text as compared to the Afrikaans source text. The ones which do occur are almost exclusively linked to the Afrikaans sociocultural context. Firstly, several passing references to religious symbols are omitted: "Psalm 119" [ST1 :7], and "'n Israeliet sonder bedrog" [ST1:8]. Other omissions relate to Afrikaans institutions or customs: "die Party" [ST1:20] is omitted in the English translation, which simply mentions that Susan's father

is an M.P.; "die Rapportvergadering" [ST1:31] is replaced by "some meeting or other" [ST2:31]; "Voortrekkers" and "Jeugleierskampe" [ST1:66] are omitted in the English translation; as are "Sestigers en Sewentigers" [ST1:198].

As far as the sociocultural context is concerned, it may be said that there is some loss in the case of the language usage of some of the characters as a result of the transition from Afrikaans to English. For example, in ST1 Stanley speaks in a mixture of English, Afrikaans and black languages, and in the English this Afrikaans usage is lost, which results in a slight shifting of the ideological context of this character. It could be said that Stanley's language usage is in fact a subversion of Afrikaans, and therefore a form of subversion of the apartheid system, since he uses Afrikaans in a highly individualistic way - he has appropriated the language of the oppressor. A more unorthodox usage of English, or the incorporation of a few Afrikaans words in the English translation might have preserved this in ST2. This issue will be examined in detail in the micro-level analysis.

There is a similar loss during an incident in the novel where Ben questions a black warden. In the source text, Ben speaks in Afrikaans and the black warden replies in English, despite being well able to understand and speak Afrikaans. The implications of this episode are ideological in nature: the black warden views Afrikaans as the language of the oppressor,

the language of apartheid, and therefore prefers to use English. By using Afrikaans, Ben subconsciously identifies himself with his Afrikaans heritage: he cannot become non-Afrikaans, and he cannot become black. No attempt has been made in the translation to preserve this dichotomy, although to a certain extent, it can be said that such shifts are in fact obligatory ones, owing to a change in language. The change in language is of course necessitated by a change in model reader: a foreign English-speaking audience would be unable to understand Afrikaans sentences. It could also be noted that relatively few English-speaking South Africans would be able to understand Afrikaans either, for although South Africa is a bilingual state, it is usually Afrikaans-speaking people who are bilingual, and not English-speaking South Africans.

ST2 - TT

With regard to the sociocultural themes of the text, the French translation has several significant omissions. Concerning the cultural context of the black township way of life and the experience of blacks under apartheid, the French translator has a tendency - towards the end of the novel - to omit details. For example, at the beginning of part three of the novel, the English text reads:

The hundreds and thousands of separate lives one had
been conscious of the first time - the children playing

soccer, the barbers, the women on street corners, the young ones with clenched fists - had now blurred into a single omnipresent organism, murmuring and moving devouring one like an enormous gullet that forced one further down, with peristaltic motions, to be digested and absorbed or excreted in the dark.[167]

The French omits the details following "gullet" [TT:200]. Towards the end of the text, in two cases where black people come to Ben for help the French translator omits the details of their suffering under the apartheid system. The following passage in the English text is omitted entirely in the French translation:

married men refusing to live in single quarters among tsotsis and wanting to bring their families to town; children accused of arson and sabotage; women in despair when their townships were cleaned up systematically after the discovery of an ammunition dump. Once a pathetic old couple in well-worn Sunday clothes: a month ago their son of fifteen had been sent to Robben Island and now they had been informed of his death - a heart attack, according to the prison authorities; but how was it possible they said he'd always been a healthy boy. Now they had been instructed to collect the body in Cape Town before next Wednesday, otherwise it would be buried by the government. But they had no money: the old man was ill and out of work; and the woman's wages as a domestic servant, twenty rand per month, were not enough.[ST2:250]

The sequel to this episode, namely that Ben asks his father-in-law to help with this matter, and that the father-in-law actually does help, is also omitted in the French.

A similar omission occurs on page 331 of the French translation, where the following details given on page 286 of the English text are completely omitted:

The young black man from the Free State, illegally in search of work because his family was starving to death

on the farm: four rand and half a bag of mealie meal a month. Twice before he'd tried to run away, only to be brought back and beaten to within an inch of his life by his master; but the third time he'd escaped and now the Baas must help him. -The woman whose wages were stolen in a supermarket. -The man who'd just spent eight months in jail because he had been impudent enough to tell his master's teenage daughter, "You're a pretty girl".

In the case of the Afrikaans sociocultural context, there is also a significant omission in the French translation: during the Christmas Day celebrations, the English text includes a description of the food eaten, the way the table was decorated, the way in which the father-in-law prayed, and how Suzette's son escaped from his black nanny and disturbed the dinner [255]. These paragraphs are completely omitted in the French text.

These omissions are important in terms of the sociocultural themes of the texts, since the paragraphs concerning the difficulties experienced by black people form an integral part of the sociocultural context of the novel. The paragraph concerning Christmas dinner in the Du Toit household may appear to be a paragraph free of sociocultural connotations, but it does, in fact, provide information on Afrikaner culture. Firstly, it indicates the link between the Afrikaans people and European culture, since the du Toit family insist on eating a European Christmas dinner at midday, despite the difference in climate. Secondly, the paragraph provides the reader with insight into the religious convictions of the family, as shown by the father-in-law, who prays at length before the meal, even

though he is a firm believer in the apartheid system, with all its injustices. Finally, the paragraph gives the reader an indication of the position of servants in an Afrikaans family, showing that it is regarded as perfectly normal to leave children in the care of black servants.

ADDITIONS

ST1 - ST2

The general trend in the English source text as compared to the Afrikaans text appears to be to add single word explanations of certain culturally linked concepts where necessary. For example, the word "bookshop" is added to "CNA" [20]; the word "mine" to "City Deep"[38], and the use of the name "Dingaan" is qualified by "19th century Zulu chief" [53]. These additions will be discussed in greater detail during the micro-level analysis - for the purposes of the macro-level analysis it will suffice to identify the general trends apparent in the translation.

ST2 - TT

Very little extra is added in the French translation. One word explanations given in the English are retained in the French translation, but no further explanations are provided.

CONCLUSIONS DRAWN FROM MACRO-LEVEL ANALYSIS: MATRICIAL NORMS

An analysis of the macro-level of a translation allows the researcher to establish preliminary hypotheses regarding the matricial norms of the translator. Since all three texts considered have the same major sociocultural themes, it can be said that the approach adopted by both Brink and the French translator is to remain close to South African culture: that is, the translators have retained the South African context(s) and a large proportion of the cultural terms relating to South Africa.

- OMISSIONS: ST1 - ST2

With regard to the creation of the English source text, the omissions observed would appear to indicate a move towards making the text more accessible to both South African and non-South African English-speaking audiences by omitting certain terms closely linked to Afrikaans culture, which would, in any case, have required extensive explanation. This supports the findings on the preliminary data level that the Afrikaans identity of Brink and indeed of Ben is underplayed in the English text. The issue of language use in the case of Stanley and the black warden also suggests a move away from Afrikaans culture and towards South African English culture, which may be made inevitable by the change in language. The English text has thus moved away from the Afrikaner culture, but remains

within South African culture as a whole. It has therefore become more accessible to both South African and a foreign English-speaking audience, since both, but the English speaking foreign audience in particular, will identify more easily with an English South African cultural context than with an Afrikaans one. As noted earlier, however, the significance of Afrikaans as the language of apartheid and of the oppressors is inevitably lost.

- ADDITIONS: ST1 - ST2

The additions present in the English text support this theory: they are mainly in the form of explanations provided for key South African cultural terms with the aim of helping a non-South African audience understand the implications of the text, and thus rendering the English text more accessible to such an audience.

- OMISSIONS: ST2 - TT

The omissions in the French translation are difficult to explain, since they are largely inconsistent. On earlier occasions when Ben is approached by blacks, the French translator includes the details; it is only towards the end of the novel that he omits them. Similarly, it is towards the end of the text that the passage regarding Christmas dinner is omitted. It is also interesting to note that although every

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detail of parts one and two of the novel is translated, from part three onwards the translator begins to omit phrases, or even whole sentences and descriptions, albeit on a much lesser scale than noted above. Several conclusions could be drawn from this. Perhaps the translator was rushed to finish the text, or found it unnecessary to translate yet another descriptive paragraph, as such themes had already been clearly established earlier in the text. Such omissions do, however, create gaps in the reader's perception of the source culture. A letter dealing with these issues was sent to the French translator, but no reply had been received at the time of writing.

- ADDITIONS : ST2 - TT

Since there are very few additions in the French translation, they can tell us little about the translation strategy of the French translator. On the whole, it may be said that the translator wished to preserve the South African cultural elements in the novel. The translator may also have felt it unnecessary to add further explanations since both Brink and his work were reasonably well-known in France at the time of the translation. Furthermore, events in South Africa would have been reported by the media in France. For these reasons, many of the South African culturally-bound terms would in fact have been understandable to a foreign audience. The French translator may also have believed that since Brink produced the English text for a non-South African English audience, the

explanations provided by him would prove sufficient for a French audience also.

MICRO-LEVEL ANALYSIS

According to the model set out by Lambert and Van Gorp, the micro-level analysis looks at shifts on the phonic, graphic, micro-syntactic, lexico-semantic, stylistic, elocutionary and modal levels [in Hermans 1985:52]. For the purposes of this study, however, only the cultural elements in selected extracts will be analysed, that is, those elements which serve to connote the sociocultural themes and contexts observed on the macro-level. As noted in the macro-level analysis, the extracts chosen reflect the two sociocultural contexts portrayed in the novel: the cultural (township) context of blacks in South Africa; and the sociocultural context of Afrikaners in South Africa. The sociocultural theme of the apartheid system forms an integral part of the lives of the characters, and so this aspect of South African culture will be discussed in the course of the analysis of the black and Afrikaans sociocultural contexts. As noted in Chapter One of this study, such a division between black and Afrikaans culture is in fact a simplistic one, overlooking the complex social, cultural and ideological divisions within each of these so-called "sociocultural contexts". This division does however reflect the way these sociocultural contexts are presented in the novel and will receive further attention in the analysis of the

extracts themselves. The cultural elements connoting these particular contexts will be identified, thus forming the cultural codes for each of these contexts, (which can and do overlap at times, however), and the shifts which have taken place in the translation will be described. Since the scope of this project is limited, the analysis carried out cannot be comprehensive, but it is hoped that by selecting and analysing one representative extract from each sociocultural context in detail, determining and comparing the cultural elements and their connotations in each extract, and referring to further examples from the texts where possible to support or contradict the conclusions drawn from the extracts, this will provide sufficient information to form a hypothesis concerning the changes in cultural code from source text to translations. In the conclusion to this study, the changes noted in the micro-level analysis will be compared with those trends noted on the macro-level and in the preliminary data to form a final hypothesis with regard to the translators' norms.

SOCIOCULTURAL CONTEXT I: BLACK

EXTRACT ONE

"Stanley, hoe het jy die familie leer ken? Van wanneer af is julle vriende? Hoe kom dat jy altyd daar is om te help?"

'n lag. "I got a car. Jy weet mos."

"Wat het jou motor met die saak te doen?"

"Makes all the difference in the world, lanie." Weer die woord, soos 'n spatseltjie klei uit 'n kleigat, tussen die oë. "As jy 'n taxi het soos ek, well, you're right there. All the time mos. Ek meen, hier's 'n ou wat *gepasa* is deur die tsotsi's: jy tel hom op en vat hom huis toe of Baragwanath toe. Dáár's 'n ou uitgepas van *atshitshi* - same thing. Of manne wat te veel *divorce* gehad het by 'n beersaal. Manne wat *phata-phata* soek. Jy laai hulle op, jy hoor al die sobstories, jy's hulle bank as hulle *magageba* nodig het" - hy vryf sy vingers veelseggend - "ek sê jou, you're right there. Dis jy wat die eerste weet as die *gattes* op 'n raid kom, dan kan jy jou pals gaan waarsku. Jy ken elke blackjack, jy ken sy prys. Jy weet waar's daar slaapplek. Jy ken die Shebeens. Tot as 'n man vinnig gehelp moet word met 'n *stinka*, dan kom hy na jy toe."

"'n Stinka?"

Verbaas, miskien neerhalend, kyk Stanley na hom en hy lag weer. "Jy weet nie? 'n Reference book, man. 'n Dompas, jeez."

"En jy ken Gordon-hulle al lankal?"

"Long time." sê hy. "Too much. Vandat Jonathan so hoog was." {...}

"Is jy ook 'n Xhosa?"

"Jesus, what do you take me for?" Weer die vulkaniese uitbarsting. "Ek is 'n Zoeloe, man. Hoe dink jy dan? My pa het my van Zoeloeland af gebring toe ek nog klein was." Met onverwagte vertroulikheid leun hy nader en druk sy sigaret dood: "And let me tell you: eendag vat ek my kinders terug soontoe. Dis nie die plek vir hulle dié nie."

[...]

[Stanley] lag en stort van sy koffie in die piering.

"My vrou sou ook nie oopgemaak het vir 'n klop die tyd van die nag nie....Behalwe as dit nou die *gattes* is. Die cops."

"Jy't tog seker nie moeite met hulle nie?"

"Wat laat jou so dink?" Opnuut stort hy koffie van die lag. "O.K., ek weet hoe om te co-operate, maar dit beteken nie hulle los my uit nie. All hours of the night, lanie. Partykeer sommer net for the hell of it. Maar ek moan nie. Actually," - hy glimlag weer breed - "actually, elke slag as ek hulle sien, dan voel ek 'n moerse relief in my, man. I tell you. A sense of gratitude. Ek meen,

50 hel: dis net oor hulle so generous is dat ek, en my
 familie, die hele donnerse lot van ons, nie almal in die
 tjoekie sit nie." Hy sit 'n ruk stil en uitkyk deur die
 oop deur, grinnikend asof hy iets snaaks in die donker
 sien. Toe sê hy, nogal onverwags: "Jare terug, toe ek nog
 55 'n jong boytjie was, toe't ek amper shit opgetel. Jy weet
 hoe dit is as jy met 'n straw hut wife sit vir 'n ma, en
 jou pa is dood, en jou suster line met die rawurawu, en
 jou bra ..." Hy neem 'n groot sluk. My bra was 'n tsotsi,
 man. Hy was my hero, let me tell you. Ek wou alles doen
 60 wat hy en sy gang doen. Maar dit was so touch and go
 gewees. Zap. one time, toe kom vat hulle hom weg." [ST1:
 67-70]

This extract has been chosen as representative of black
 (predominantly urban) culture since both the language used and
 what it describes are indicative of life in the townships.
 Stanley is the most clearly drawn black character in the novel,
 and the one with whom Ben has the most contact. The analysis
 of this extract will proceed on two levels: firstly, the
 language usage will be examined, and secondly, the culturally-
 bound terms will be discussed.

Before beginning the analysis, however, the problem of
 identifying "culture" in the novel must be discussed. The title
 of this section refers to the "black" sociocultural context,
 but as pointed out in the introduction to this study, there is
 actually no such thing as "black" culture in South Africa: this
 is merely a simplistic way of regarding an extremely
 heterogeneous group of people. There are many different types
 of culture, or rather sociocultural contexts, which fall under
 so-called "black culture", for further divisions may be made
 between rural and urban contexts, with urban culture itself
 being a mix of different rural black contexts and white and

Indian culture. The novel as such can be seen as a form of processing reality, which provides its readers with a certain representation of "culture", in this case a simplistic view of black culture as homogeneous, as opposed to heterogeneous and complex. It may also be said that the representation provided by the novel is a stereotyped one, with all the elements - beerhalls, taxis, raids, shebeens - most predominantly associated with townships by both a South African and a non-South African public. The text thus caters to the expectations of its audience, and so, for example, the Afrikaans readers of ST1 would have their perception of black culture as a homogeneous mass reinforced by the novel. It could be said, however, that the perception of culture in the novel reflects that of the novel's protagonist, who has never come into close contact with black people before and whose view of township life is therefore limited to the stereotypes propagated by the media. In this way, Ben du Toit represents the majority of South African - and non-South African - readers, whose understanding is also limited. "Black culture" in the novel is therefore seen through the eyes of a white narrator. Little is, however, done in the novel to counter such stereotyping, or to give the reader insight into the complexity of the different sociocultural contexts, for whilst references are made to "rural life" (Gordon returning to the Transkei) and "tribal identity" (Zulu versus Xhosa), these are also full of stereotypes. Such simplification results in American, British or French readers of the novel regarding Brink's portrayal as

representative of "black culture", so that they gain no insight into the true complexities of the situation. This simplification further indicates Brink's view of his model reader, namely someone ready to accept stereotypes, which suggests that Brink's novel may be regarded as a form of popular fiction as well as of protest literature.

The one indication of the complexity of the sociocultural context of the black characters in the novel is the use of language. In the ST1 extract, Stanley mixes languages, intermingling English, Afrikaans and tsotsi terms in one sentence. "Tsotsi" is in itself a mixture of languages, being a form of township slang used mainly by gangsters and teenagers, and originally based on Afrikaans. Such a mixing of languages in speech constitutes specifically South African usage, born of the intermingling of languages in the townships. It is therefore particularly representative of the urban black sociocultural context developed in townships on the Reef. Black people in townships have in fact lost part of their original (rural) culture, and have adopted, in its place, part of white culture and part of township culture, developing new terms for new experiences (these are usually tsotsi terms). Stanley, who has adapted particularly well to both the European and township cultures, speaks the most mixed language form, whereas Gordon, who still has strong links with the Transkei, and the traditional way of life, speaks a purer language. With Ben Gordon speaks a fairly pure type of Afrikaans, and it may be

supposed that at home Gordon would speak a much purer form of Xhosa than Stanley, given his stronger links with a rural lifestyle. (It should also be noted that Gordon's English usage in the notes he writes to his wife from prison is also quite formal [cf.p.144]). Language usage in the novel, based on differences in dialect and register [Baker 1992:15], therefore becomes a key to the sociocultural context of each of the characters in the novel, and thus an important part of the cultural code. Mona Baker classifies "dialect" (which she defines as "a variety of language which has currency within a specific community or group of speakers" [1992:15]) on three bases: geographical, temporal and social [1992:15]. The dialect used by Stanley differs from those used by Gordon or other black characters in the novel mainly as a result of his social position in the township, and his position as someone who has adapted to his social circumstances.

With regard to language usage, this analysis will begin by looking at the use of English and Afrikaans, and then at the tsotsi terms used in the extract. Since the extract comes from ST1, the predominant language used is Afrikaans, which Stanley mixes with English, as for example in lines 4: "I got a car. Jy weet mos." and 9: "All the time mos." Stanley also makes use of a variety of slang, for example "tjoekie" [1.52] and "divorce" [1.12]. The result is a very informal use of both languages - Stanley is very fluent in expressing himself in this combination and this is a sign of how well adapted he is

to life in the city. It marks his identity in contrast to Ben, who speaks pure Afrikaans - which defines *his* identity as an Afrikaner. Throughout the novel Stanley's language is such a mixture of languages and marked by informal usage (cf.pp. 214-216 & p.198), which could be classed as "casual" on Joos' scale of frozen-formal-consultative-casual-intimate [in House 1979:45]. Language therefore directly reflects the socio-cultural contexts of the characters in the novel, as well as the interpersonal relationships existing between them [Halliday 1970]. Stanley's casual language usage indicates that he regards himself as equal or even superior to Ben.

The first *tsotsi* term appears in line 6 where Stanley addresses Ben as "lanie", a word which Brink elsewhere in the novel calls a "*tsotsi*" word, and which is later - after this extract appears - made clear in another passage in the source text, when Stanley says : "I needed capital. En waar kry mens dit? By die lanies. By die big boys in iGoli." [78]. In the extract currently being analysed, the use of the word is ironic, that is, Stanley calls Ben "lanie" as an ironic acknowledgement that he is a white man and therefore superior in the eyes of the system, whilst at the same time it is clear from Stanley's attitude that he personally does not regard Ben as his superior (this is also indicated by the use of the image of the lump of clay: Stanley hurls the term at Ben in a contemptuous manner). The use of this one word therefore connotes the whole relationship between Ben and Stanley in the novel: on the one

hand, the word marks the difference between them as determined by the apartheid laws, and yet, on the other, it becomes a mark of their friendship, a friendship in which Ben comes to acknowledge that Stanley is in fact better than him in many ways. The connotations of this word therefore change during the course of the novel - from initially derogatory to finally almost affectionate. An Afrikaans audience would probably understand the connotations of "lanie" by association with the more commonly used "larney", meaning rich, superior and posh.

Other tsotsi words are also used in the passage without explanation, as, for example, "gepasa" [1.19]- which is, in fact, a combination of a tsotsi noun and the Afrikaans past prefix "ge" - showing how Stanley synthesises languages to his own advantage. Other examples are "atshitsi" [1.12] (drugs), "phata-phata" [1.13] (sex) and "gattes" [1.17] (cops), although the last example is explained later in the passage. On other occasions an explanation is given, for example, with "magageba" [1.15], where Brink adds "hy vryf sy vingers veelseggend" or "Stinka" [1.20], where Ben - probably together with his audience - admits that he doesn't know what it means, and Stanley tells him it is "'n Reference Book, man. 'n Dompas." [1.24]. Towards the end of the extract, another example of the use of township slang appears: "en jou suster line met die rawurawu, en jou bra..." [1.56], where no explanation is provided. The question is therefore whether an Afrikaans audience would understand the terms used. Brink may be making certain assumptions about his

audience, relying on them to have enough background knowledge to make sense of the terms used. Writing as an Afrikaner, out of his own experience, he appears to expect his readers to understand that experience and be in touch with what happens in the townships. Furthermore, as discussed above, the author calls on many stereotyped ideas of what township life is like and is therefore appealing to concepts already present in the minds of his envisaged readers.

The extract chosen also has a number of terms referring to the South African context in general and to the urban black sociocultural context, as outlined in the novel, in particular. For example, the metaphor in line 7 "soos 'n spatseltjie klei uit 'n kleigat" refers to the practice of South African children - white and black alike - to build mud "forts" on the banks of rivers and hurl clay at one another. Another common game was to make animals out of clay. It is therefore an idiom bound to South African culture, which also serves to connote the dual emotions of animosity (they are on opposite sides of the "river" in the novel) and recognition (the idiom having meaning for both of them: both played the same games as children and this forms a common bond) which exist between Ben and Stanley. Once again, then, "language serves as a means for conveying the speaker's relationship with his interlocutor(s), and for expressing social roles." [House 1981:34].

There are several terms in the extract chosen which pertain to

black township life, namely "tsotsis" [1.10], "blackjack" [1.18] and "shebeens" [1.19]. These three terms connote a particular lifestyle belonging to the townships : a lifestyle marked by the presence of gangsters, violence, alcohol and pain. This is borne out by the tsotsi words analysed above, which show life in the townships to be a matter of survival, and because of this the people seek escape by turning to drink or to cheap sex (phata-phata).

Stanley's explanation of a "Stinka" as a reference book or a dompas in lines 24-5 also has cultural implications, for these nouns connote the whole system of restriction of movement in terms of the apartheid-based pass laws - the need to have a pass to be able to live anywhere but where you are put by the system. Ben's misunderstanding and Stanley's condescension at this point highlight the differences between their two sociocultural contexts: the Afrikaner does not have to worry about such things and is therefore unaware of the terms used, whilst for the black man, having to live with such laws and learning to deal with them is a part of everyday survival.

Despite the fact that Stanley is a product of the townships, like most of Soweto's inhabitants, there are also elements of the black rural sociocultural context present. This is indicated by the discussion in line 29ff of Stanley's tribal origins. Although Stanley appears to consider himself a citizen of the city and capable of surviving anywhere, his "home" is

still in the country. This will readily be understood by South African readers, for, until recently, many if not most blacks regarded their homes in the city as only temporary, and intended to go "home" eventually to Natal or Transkei. The sense of belonging to a particular tribe, and thus to a particular sociocultural context, is very strong, and so Stanley answers Ben's question concerning his identity as a Xhosa with the indignant: "Jesus, what do you take me for?" [1.30]. Understanding the connotations of this interchange is important to an understanding of the township system: as noted above, the lifestyle in the townships is an appalling one, but this is in part because it is regarded as temporary by many, particularly since at that time the residents - as a result of the apartheid laws - were unable to own property outside the homelands. Houses in the townships were therefore only rented, and once Gordon, the breadwinner, dies, his wife is forced to move because she has no right to live in her house without her husband. In the townships, the structured form of tribal life is also absent, and all these factors contribute to a breakdown in family life and an increase in crime (cf. the increasing rebellion of the children against their parents, as shown by Gordon's sons Jonathan and Robert, both of whom die as a result of violence), and a general increase in alcoholism in the townships.

The use of the phrase "straw hut wife" in line 55 of the extract chosen connotes the rural lifestyle which is always

present in the background of the novel: it means, in fact, exactly what it says, although once again it is necessary to understand the rural black sociocultural context to understand the phrase: a "straw hut wife" would be a woman used to living and working in a straw hut in rural settings, and therefore unused to and unable to cope with life in the township.

By using the diversity of languages, terms taken from township slang, and culture-specific references, Brink manages to connote the lifestyles of blacks both in the townships and in rural homelands whilst relying on the background cultural knowledge of his readers and the general cultural context provided by the novel itself. As noted above, Brink has a certain model reader in mind for ST1 - one with a certain amount of background knowledge of the South African situation. For example, this passage may be linked not only to other conversations between Ben and Stanley - which follow similar patterns - but to descriptions of the townships (for example, when Ben is driven through Soweto to see Gordon's body; and descriptions of Emily's and Stanley's houses), which reflect the circumstances under which they live. In this way, the particular - simplistic - sociocultural context of the black characters in the novel is created.

SOURCE TEXT TWO

Stanley, how did you meet Gordon and his family? For how long have you been friends? How come you're always there

when they need help?"

A laugh. "I got a car, man. Don't you know?"

"What difference does a car make?"

"All the diff in the world , *lanie*." That name again, like a small fierce ball of clay from a clay-stick hitting one right between the eyes. Stanley changed into a more comfortable position. "If you got a taxi like me, you're right there, man. All the time. I mean, here you get a bloke *pasa'd* by the *tsotsis*, so you pick him up and take him home, or you take him to Baragwanath Hospital. There you get one passed out from *atshitshi*: same thing. Or a chap who drank too much divorce in a beer-hall.

Others looking for *phata-phata* - illustrated by pushing his thumb through two fingers in the immemorial sign - so you find them a *skarapafet*. A whore. See what I mean? You're on the spot, man. You pick them up, you listen to their sob-stories, you're their bank when they need some *magageba*" - rubbing his fingers together - " all the time, I tell you. You got a taxi, you're the first to know when the *gattes* are coming on a raid, so you can warn your pals. You know every blackjack, you know his price. You know where to find a place to sleep or a place to hide. You know the *shebeens*. Man needs a *stinka*, he comes straight to you. "

"A *stinka*?"

Gleeful, perhaps not without disdain, Stanley stared at him, then laughed again. "A reference book, man. A *domboek*. A pass."

"And you met Gordon long ago?"

"Too much. When Jonathan was just so high."

[...]

"Are you a Xhosa too?"

"Jesus, what do you take me for?" Another bellow. "I'm a Zulu, *lanie*. Don't you know? My father brought me from Zululand when I was a child." Suddenly confidential, he leaned over and stubbed out his cigarette. "You listen to me ,*lanie*: one of these days I'm taking my children back there. It's no place for kids here in the city."

[...]

Stanley laughed, spilling some of his coffee into the saucer. "You think *my* wife would have opened at this time of the night?" He made a slurping sound as he tested the heat of the cup on his lips, "Except for the *gattes*, of course. The cops."

"Surely you're not bothered by the police?"

"Why not?" He laughed again. "Never a dull moment, take it from me. I know how to handle them. But that doesn't mean they leave me in peace. All hours of the night, man. Sometimes for the pure hell of it. I'm not complaining, mind you. Actually" - a broad smile - "actually, every time I see them, I feel a great relief in my guts. Real

gratitude, man. I mean, hell: it's only because they're so considerate that the lot of us, me, my wife, my kids aren't in jail." He was silent for some time, gazing

through the open door as if he saw something amusing
 outside in the dark. At last he looked back at Ben.
 60 "Years ago, when I was still a youngster, it was touch
 and go. You know what it's like when you've got a widow
 for a mother, your father is dead, your sister lines with
 the *rawurawu*, the gangsters, and your brother - " He took
 a big gulp. "That *bra* of mine was a real *tsotsi*, man. He
 65 was my hero, I tell you. I wanted to do everything Shorty
 and his gang did. But then they caught him. Zap, one
 time." [ST2: 84-87]

In the English extract, part of the diversity of languages in the source text is lost since the main language is no longer Afrikaans but English. Whilst an Afrikaans-speaking audience would be able to understand English in the text, not all English-speaking South Africans would be able to understand an equivalent amount of Afrikaans, and a non-South African English-speaking audience would of course be completely unable to follow Afrikaans at all. One key Afrikaans term in the text is retained, however, (albeit in a slightly different form) namely: "domboek"[1.30]. This may be because it is juxtaposed with the English "reference book" and is therefore clear to the reader. It is interesting, however, that certain key Afrikaans terms are retained throughout the novel, including "Boer", "baas" and "meid". The words which are retained are those which have such a specific culturally-bound meaning in the source culture that it becomes impossible to separate signifier and signified, without destroying the signified. For example, when Gordon's second son, Robert, cries: "I won't say good day to a fucking boer"[p.93], the Afrikaans word "boer" represents all his feelings of being oppressed by the Afrikaners and his resentment and determination to rebel. The same word in the

mouth of another character, such as Ben's father-in-law, represents pride in his heritage and in what his people have accomplished. On the other side, the word "meid" when used by Ben's father-in-law connotes the attitude of the Afrikaner towards what he regards as an inferior race. In the same way it may be said that "domboek" is retained because it is a key term in the context of the pass laws and the characters' attitudes towards them. It also contains the word "dom" (stupid, useless), indicating the feelings of blacks with regard to the pass law system. Such a reference may be picked up by an English reader, since it resembles the English words "dumb" and "book" (dumbbook).

The question is, however, how far the secondary connotations of the retention of such Afrikaans words will be identified by readers of the English text. To a certain extent, words such as "boer" and "baas" are familiar to an English audience, together with their negative connotations (as a result of the Anglo-Boer War and the negative view English people often have of Afrikaners), and so it may be said that the translator has left only those terms which he felt would be correctly understood in Afrikaans. It must also be noted that not all the connotations of the text will be picked up by a non-South African audience, simply because people within a situation will always perceive it differently to people viewing it from without, and because a non-South African audience comes from a different cultural context and has different cultural

perceptions, which will affect their interpretation of the cultural connotations of the text. What the translator may attempt to do, however, is to make implicit cultural connotations explicit, which is what happens with the tsotsi terms and some of the cultural terms in the passage, as will be seen later.

Although some of the language diversity is lost, the English text attempts to maintain the cultural identity of Stanley's character by retaining his informal language usage. Unlike Ben, whose use of English in ST2 is on a par with his Afrikaans in ST1, Stanley's use of English tends to be ungrammatical and colloquial, as in: "I got a car, man." [1.4] and "All the diff in the world." [1.6]. The colloquial Afrikaans "ou" is rendered by "bloke" [1.11] or "chap" [1.14], which also forms part of English colloquial usage, although it may be said that such usage is more English than South African - that is, it would not be what a South African would expect to hear from a black man out of the townships. In some places, however, Stanley's English usage is more formal than his Afrikaans usage in ST1, for example: "Ek weet hoe om te co-operate" becomes "I know how to handle them" [1.49]; "boyjtjie" becomes "youngster" [1.59], and "tjoekie" becomes "jail" [1.56]. There is, on the whole, less slang in the ST2 than in ST1.

With regard to the use of tsotsi words in ST2, Brink retains all the ones used in the Afrikaans, even adding an extra one

("skarapafet" [1.17] - possibly as a compensation mechanism for the lack of slang).

The word "lanie" is retained in line 7, and, like the Afrikaans text, is also explained some ten pages later by Stanley: "To get enough capital I had to borrow from the lanies, the big boys in iGoli." [98]. Without a background knowledge of the South African situation, it would be difficult to understand how Stanley uses this word - as explained in the source text analysis - and no explanation is given the first time it is used in the novel, on page 53, when Ben meets Stanley for the first time and the latter says: "How's it? Is this your Boer, Emily? This the lanie?". For a South African English audience - as for the Afrikaans audience of the ST - some knowledge of the meaning may be gleaned from an association with the word "larny", used to mean posh, upper-class or rich. Most non-South African readers, however, will not follow the connotations of the word in a South African context, resulting in a lexico-semantic loss. Other tsotsi words, namely "pasa" [1.11] and "atshitsi" [1.13] are left without explanation in ST2, but it may be noted that their meanings are relatively clear in the context. Where it seems possible that a word may be misunderstood, explanations are added, as in the case of "phata-phata" [1.15], where Brink adds the following: "illustrated by pushing his thumb through his two fingers in the immemorial sign - so you find them a *skarapafet*. A whore." [lines 15-17]. Where explanations exist in the

Afrikaans, these are retained in the English translation, as is the case with "magageba" [line 20] and "Stinka" [line 25]. Some changes are made in the case of the lines : " your sister lines with the rawurawu, the gangsters, and your brother - ", for the word "lines" is taken over from ST1, which uses "line"; "rawurawu" is qualified with an explanation and "bra" is changed to "brother", presumably for clarity. In the English, Stanley's brother is also given a name: "Shorty" (line 64). It would appear that the emphasis is on making the ST2 accessible to English-speaking readers - both South African and non-South African.

The cultural terms in the passage are also retained: the metaphor concerning clay is translated as "like a small fierce ball of clay from a clay-stick" (line 7), which would have the same connotation for an English-speaking South African audience - who might also have played with clay as children - as the Afrikaans idiom was shown to have in the ST1 analysis. It could be said that the translation of this idiom loses some connotation as far as a non-South African audience is concerned, but it should be remembered that the passage where Ben and Stanley discuss their childhoods [cf.p.85] makes such a reference clear in the general context of the novel. The word "hospital" is added to "Baragwanath" in ST2 to make the reference clearer. The references to blackjacks and shebeens are left as in the original, and since shebeens exist under the same name in a British context also (namely in Ireland and

Scotland) it is likely that such a reference will be correctly understood in the context of the novel. The reference to "blackjacks" (black municipal policemen) will probably not be understood, however. These references to township life together with the tsotsi words serve, as in ST1, to connote a certain township lifestyle of violence, hardship and attempts to escape such a lifestyle. The cultural code in this respect therefore remains the same. In other passages concerning township life, a similar translation policy is followed - explanation is added where necessary, otherwise little is changed and the reader is able to put together a picture of the situation without necessarily requiring in-depth prior knowledge.

The references to black rural life are also present in the ST2 extract, and the reader may infer from Stanley's "Jesus, what do you take me for?" [1.35] that the difference between tribes is taken quite seriously. The idea of returning to the rural areas is also present, but it must be noted that a non-South African audience may not be aware of all the connotations of the text without some background knowledge of the township system and the wish of many black people to return "home" to the rural areas.

The supporting reference to the rural lifestyle which in the Afrikaans is found in the phrase "straw hut wife", is changed in ST2 to simply "widow" [1.61], leading to a certain amount of lexico-semantic loss with regard to cultural content.

On the whole, in the English text the cultural connotations are similar to the Afrikaans, since Brink remains close to the Afrikaans, and, in most cases, where necessary, makes explicit cultural elements which are implicit in the Afrikaans. The rural lifestyle and the tribal system would not be very well understood by a foreign audience, however, leading to some connotative loss in that area. Other conversations with Stanley, as well as other references to the sociocultural context of blacks in the novel are dealt with in a similar way in the English text, and so such a sociocultural context is created in much the same way and with similar effects as in ST1. Some loss of connotation is, of course, inevitable as the non-South African readers are approaching the text from a different perspective and sociocultural background.

The changes in the English text are therefore made to make the text and its cultural connotations as accessible as possible to a non-South African audience; that is, the existence of a different model reader for the English text, in comparison with the Afrikaans text, makes certain shifts necessary in order to convey the same, or similar information. The simplistic view of the sociocultural context of the black characters in the novel is propagated in the English text, since the stereotypes of the Afrikaans - gangsters, violence, alcohol, indeed the whole cultural code of township life as built up in the Afrikaans - are recreated in the English text, providing a representation both simplistic and unchallenging.

TARGET TEXT

"Stanley, comment as-tu fait la connaissance de Gordon et de sa famille? Depuis combien de temps étiez-vous amis? Comment se fait-il que tu sois toujours là lorsqu'ils ont besoin d'aide?"

Un éclat de rire. "J'ai une voiture, mec. Tu ne le savais pas?"

- Quelle différence cela fait-il?

- Une énorme différence, lanie. " Encore ce nom, comme une petite balle d'argile qui vous frapperait avec méchanceté entre les deux yeux. Stanley s'assit plus confortablement. "Si tu as , comme moi, un taxi, tu es toujours là, mec. Tout le temps. Tu vois ce que je veux dire? Là, tu as une type qui s'est faire pasa par les tsotsis et il faut que tu l'emmènes à l'hôpital

Baragwanath ou que tu le ramènes chez lui. Là, t'en as un qui a crevé à cause d'une *atshishi*, même chose. Là, c'est un type qui a trop arrosé son divorce. Là, ce sont d'autres mecs qui cherchent *phata-phata*." Il illustre ces derniers mots en introduisant son pouce entre deux de ses doigts. "Tu leurs trouves donc une *skarapafet* - une pute. Tu vois ce que je veux dire? T'es toujours sur le tas, mec. Tu les charges, tu écoutes leurs histoires, tu es leur banque quand ils ont besoin d'un peu de *magageba*", dit-il en frottant ses doigts les uns contre les autres.

"Tout le temps, je te le dis. T'as un taxi, tu es donc le premier à savoir quand les *gattes* vont faire une rafle. Tu peux avertir les copains. Tu connais tous es truands, tu connais leurs prix. Tu sais où trouver un endroit pour dormir ou pour se cacher. Tu connais les bars clandestins. L'homme qui a besoin d'un stinka, il vient directement te voir.

- Un stinka?"

Heureux, non sans mépris peut-être, Stanley le regarda fixement puis se remit à rire. "Un passeport. Un laissez passer. Un *domboek*.

- Ca fait longtemps que tu as rencontré Gordon? Trop longtemps. Quand Jonathan avait cette taille-là. [...]

"Tu es xhosa, toi aussi?"

- Bon Dieu, tu me prends pour qui? " Un autre grondement. "Je suis zoulou, lanie. Tu ne le sais pas? Mon père m'a amené du Zouloulouland quand j'étais enfant. " Soudainement, sur le ton de la confiance, il se pencha et se débarassa de sa cigarette. "Ecoute-moi, lanie. Un de ces jours, je ramènerai mes enfants là-bas. Cette ville n'est pas un endroit pour des enfants.

[...] Stanley se mit à rire et fit tomber du café dans sa soucoupe. "Tu crois que ma femme t'aurait ouvert, à cette

heure de la nuit?" Il rota en testant la chaleur de la tasse sur ses lèvres. "Excepté pour les gattes, bien sûr. Les flics.

- Tu n'es certainement pas inquiété par la police?

- Pourquoi ça? Jamais un moment creux, crois-moi. Je sais comment les manier. Mais ça ne veut pas dire qu'ils me laissent en paix, pour autant. A toute heure de la nuit, mec. Parfois, pour le plaisir de me faire chier. Je ne me plains pas. En fait, chaque fois que je les vois, je me sens intérieurement soulagé. Une vraie gratitude. C'est seulement parce qu'ils sont pleins d'égards que nous tous, ma femme, mes enfants et moi, nous ne sommes pas en prison. "Il se tut et regarda fixement quelque chose par la porte entrouverte, dans l'obscurité. Il se tourna finalement vers Ben. "Il y a des années de ça, quand j'étais encore un gamin, c'était touche et pars. Tu sais ce que c'est d'avoir une mère veuve, un père mort, une soeur qui fréquente les *rawurawu*, les gangsters, et un frère... " Il avala une gorgée de café. "Ce frangin, c'était un vrai tsotsi. C'était mon héros, je te le dis. Je voulais faire tout ce que Shorty et sa bande faisait. Mais ils ont fini par l'attraper. Zap, d'un coup!" [TT:105-109]

The French translation follows the English fairly closely, with the result that, as in the English, the diversity of languages is not as great as in the Afrikaans. In addition there is a further move away from ST1 in that Stanley is now speaking French, which of course would never be the case in South Africa. Some of the tsotsi words are retained, but otherwise the whole conversation is conducted in French. Whilst the register is on the whole fairly high, moving towards consultative-formal, as opposed to the casual register of the English and Afrikaans texts [Joos in House 1981:45], the French translator does attempt to retain Stanley's language usage by making use of slang and informal grammar usage. For example, the French translator translates the informal "man" with the French slang "mec" [11.5,12], "bloke" or "chap" with the informal "type" [11.13,17], "cops" becomes "flics" [1.52],

whilst the non-slang "youngster" in the English TT1 is translated by the colloquial French "gamin" [1.65], and "brother" by the French slang word "frangin" [1.68]. The latter two instances could be regarded as a form of compensation mechanism on the part of the French translator, since these were optional shifts, and indicate his wish to render Stanley's informal language usage in the English text. There are two cases of informal grammar usage in the French text, namely in lines 21 and 25 where the French translator contracts the forms "Tu es" and "Tu as" into "T'es" and "T'as".

The translator has adopted what appears at first to be an inconsistent approach to the translation of tsotsi terms: some are given French equivalents, whilst others are left in the original. The translator retains the word "lanie" in line 8, which is also explained by Stanley some ten pages later in the novel as referring to "les gros bonnets" [p.115]. It could be said, however, that "lanie" will mean even less to a French audience than to an English one, becoming a word which Stanley uses to refer to Ben, whilst the implications of his using this word remain unclear until it is explained later in the novel, by which time a part of its cultural connotations have been lost. It is possible that the tsotsi terms were left in the French to give the text an exotic flavour, which would form part of the translation's identity as popular fiction.

Other words which were present in the English and which are

retained in the French without explanation are "pasa" [1.13], and "atshitsi" [1.16]. Whilst "pasa" [1.13] may once again appear to be fairly clear from the context, "atshishi" [1.16] is difficult to understand without a reasonable background knowledge of township life. The translator appears to have followed a policy of providing explanation only where Brink provides them in the English text, presumably reasoning that what Brink felt necessary to add for an English or American audience would suffice for French readers. As in the English translation, therefore, the terms : "phata-phata" [1.18], "skarapafet" [1.20] and "magageba" [1.23] are accompanied by explanations, as is "rawurawu" [1.67]. In contrast, however, the words "blackjack", "shebeens" and "lines with" have been translated by French equivalents: "truands" [1.27] "bars clandestins" [1.30] and "frequente" [1.67]. Words taken from black languages are therefore left in the original whilst words in English referring to concepts connected to township life are translated into French. In a similar way, the Afrikaans term "domboek" is also left, which would be clear to French readers as a result of its juxtaposition next to "Un passeport. Un laissez-passer." [1.34]. It should be noted, however, that the French word "passeport" gives the concept of a pass a higher status than it has in reality, and contributes to the generally higher register of the French text, in comparison with the English extract.

The French translator therefore attempts to preserve the

cultural flavour of the text by retaining words in Afrikaans and black languages, wherever possible. At the same time, he also attempts to ensure that his audience understands the terms used by translating the explanations provided by Brink in the English text, and by translating English slang expressions. It could be said, however, that such translation of slang terms does result in a connotative loss as far as culture is concerned, as the terms "truands" and "bars clandestins" do not reflect the roles played by black policemen and shebeens in township culture. The French terms used in this extract have a more universal meaning.

The references to tribal life are translated very closely to the original, but the loss of cultural connotation is almost inevitable following such an approach: the words "xhosa" [1.39] and "zoulou" [1.41] will not necessarily connote the black tribal system to a French audience, as they would to a South African audience. It should be remembered, however, that in the context of the novel, and with regard to the extract concerning Gordon's attempt to return "home" to the Transkei in particular, the French audience will have an idea of the existence - if not the implications - of the rural sociocultural context of the black characters in the novel. Since the French translation follows the English, the reference to "straw hut wife" in the Afrikaans source text is once again lost.

On a micro-structural level, therefore, the approach of the French translator would appear to be to remain close to the English text in his translation, attempting to retain words from black languages and Afrikaans, in order to keep the sociocultural context close to that of the original. Given that the original is the English text A Dry White Season, it may be said that the French translator envisaged the same, or a similar, model reader to that envisaged by Brink when writing the English text, namely a non-South African audience with little background knowledge of "black culture". Once again, the French translator propagates the simplistic image of the sociocultural context of the black characters in the novel in his translation, which is in keeping with the expectations of his target audience, for as Alvarez-Péreyre has noted, one reason for Brink's popularity in France is that his works are believed to be easier to read [1990:383] than those of Nadine Gordimer, for example, demanding less reader participation since they present the target audience with a complete picture, requiring little or no interpretative effort.

SOCIOCULTURAL CONTEXT II: AFRIKAANS

EXTRACT TWO

Onder in die saal die koor aan die oefen. Die Stem.
 Vir die administrasie se besoek oor 'n week of so.
 [...] *Ons sal lewe ons sal sterwe, ons vir jou Suid-*
Afrika. Weer 'n keer asseblief. *Ons sal lewe ons sal*
 5 *sterwe.* Nee, dis nie goed genoeg nie. Toe, kom nou.
Ons sal lewe, ons sal sterwe. So ja, nou weer van
 voor af. *Uit die blou van onse hemel.* Kan julle nie
 julle monde oopmaak nie? Ons sal lewe ons sal lewe
 ons sal sterwe ons sal sterwe ons sal sterwe. Die
 10 hele lot van ons sal sterwe..... En netnou sit julle
 weer in my klas en ons gaan voort asof niks gebeur
 het nie.[.....] En ek vertel julle waar julle vandaan
 kom, van die drie skippies van Jan van Riebeeck en
 die eerste tuin en die eerste ruilery met Hêrrie se
 15 Hottentotte, en die eerste wyn, godlof heden
 morghen, en die eerste Vryburgers langs die
 Liesbeek. Van Hugenote, en die tweesprong van Van
 der Stels: Simon wat sy mense tot die Kaap wil
 beperk om 'n sterk gekonsolideerde groep te vorm
 20 waarbinne normale standverskille kan ontwikkel, en
 Willem Adriaan wat wil uitbrei, die veeboere
 binneland toe aanmoedig; yl gesaai tussen die
 inboorlinge; rassekontak, dispute, oorloë. Brittanje
 wat die beweging wil stuit, die historiese prosesse
 25 probeer omkeer; Voortrekkers wat hul heenkome elders
 gaan soek. Vryheid! Massamoord, anneksasie;
 uiteindelik konvensies en 'n wankelmoedige
 soewereintiteit. En dan diamante en goud wat die
 wêreld van buite af binnebring en Britse belang laat
 30 seevier, in die naam van Waterboer en kie.
 Vryheidsoorloë, konsentrasiekampe, Milner; Engels,
 Engels, alles Engels, Engels wat jy sien en hoor.
 Unifikasie. 'n nuwe begin onder 'n kameeldoring,
 Suid-Afrika eerste, Rebelle, mynopstande van Boere
 35 en Bolsjewiste, taalerkenning, die Bybel in Drie-en-
 dertig, Samesmelting en Oorlog, Ossewabrandwag en
 die onuitroeibare ideaal van 'n Republiek. 1948.
 Julle sien self kinders, dis 'n ver pad wat ons
 gekom het. Dis wat die Afrikaner Afrikaner gemaak
 40 het. Onthou wat die jong seun Bibault in die opstand
 van 1706 gesê het; "Ik wil niet loopen, 'k ben een
 Afrikaander al slaat die landrost mijn dood, of al
 setten hij mijn in den tronk, ik sal, nog wil niet
 swygen." Ons hele geskiedenis, seuns en dogters, kan
 45 mens vertolk as 'n volgehoue soektog na vryheid,
 teen Europa, en uitgedruk in die terme van hierdie

50 nuwe vasteland. Ons is Afrika se eerste
 vryheidsvegters. Ons het die pad gewys. En noudat
 ons in ons eie land baasgeword het, nou gun ons al
 55 die volkere wat saam met ons hier woon dieselfde
 beskikkingsreg in hul eiegebiede, vreedsame
 naasbestaan, plurale ontwikkeling. Want ons mense is
 nie selfsugtig of oneerbaar nie. Ons het ook nie 'n
 keuse nie. Buite dié tamaai land is daar nie vir ons
 55 heenkome nie. Ons kan nêrens heen wegtrek nie. Ons
 lot is hier. Ik wil niet lopen. Ons sal sterwe ons
 sal sterwe, ons vir jou Suid-Afrika. Nee, dis nie
 goed genoeg nie. Probeer weer. [ST1: 129-131].

This extract has been chosen as representative of Afrikaans culture in ST1, despite the fact that it may appear to have nothing to do with the main plot of the novel, because it does form a vital - indeed the central - reference point for Afrikaans culture in the novel. This passage explains who Afrikaners are, why they are as they are, and provides reasons for the actions of many of the characters in the novel; reasons indeed for the very existence of the apartheid system. This passage comes at a crucial point in the novel: Ben's house has just been searched by the Security Police - Afrikaners like himself - he has turned to religion, as personified by Dominee Bester, and found no answer, and his family is on the whole turned against him in the matter of Gordon Ngubene's death. He is led to question his actions and the reactions of others in the light of his identity as an Afrikaner, which questioning is prompted by hearing *Die Stem* practised in the school hall. This questioning takes the form of reconsidering the history which he teaches his pupils, to see what indeed makes the Afrikaner an Afrikaner. As becomes apparent in the extract, however, the history he teaches is not only about the identity

of the Afrikaner, but is also about the way Afrikaners are taught - or even indoctrinated at school level - to perceive themselves and others. It is not only Afrikaner history, but the whole ideology underlying Afrikaans culture in the novel which is portrayed in this extract. By examining the connotations of the culturally-bound terms in the passage this ideology and culture can be identified, and a hypothesis regarding the cultural code of the extract may be formed.

The first culturally-linked term appears in line one: *Die Stem*, South Africa's national anthem. A national anthem is particularly bound to the culture to which it belongs since for every person the sound of his/her national anthem will give rise to images of his/her home and people - whilst the sound of another nation's anthem may give rise to fear or merely indifference. In South Africa, *Die Stem* has all these connotations. For the Afrikaans nation it is a source of pride and patriotic sentiments. English-speaking South Africans tend to regard the national anthem with indifference, however; for although there is an official English version of the song, it is usually the Afrikaans version which is sung on official occasions, and even English-speaking South Africans will refer to *Die Stem*, as opposed to *The Call*. English-speaking South Africans indeed often refer to the national anthems of the European countries from which they originate as "their" national anthems. For black people, *Die Stem* is a symbol of oppression, and is viewed as part of the apartheid system ,

since it is in Afrikaans, the language of the ruling minority, and it is therefore felt not to be representative of the majority of South Africans. It has been suggested, for example, that *N'Kosi Sikele i'Afrika* would be a more appropriate national anthem. *Die Stem* thus carries, as a culturally-bound term, the weight of apartheid.

The extracts quoted from *Die Stem* in lines 2-3 and 6-7 have similar cultural connotations. On the one hand, the words convey the idea of selfless patriotism, and of dying for one's country, but on the other, they also connote a certain aggressive possessiveness on the part of Afrikaners with regard to their homeland. It may be said that all national anthems contain this element, but in the case of *Die Stem* this takes on particular emphasis, since, as explained above, it is viewed as the national anthem of the Afrikaans nation, excluding the rest of South Africa. The words thus have the connotation that the Afrikaans nation will fight even other South Africans for their heritage. This is also conveyed by the use of "ons" which refers exclusively to the Afrikaans nation: "Uit die blou van onse hemel" [1.7] - the irony being that the sky should belong to everyone, but that the Afrikaans rulers have indeed made the sky and everything in South Africa theirs - theirs to withhold or to grant. Everything is theirs to give or take, including freedom, and life itself, as is illustrated by the case of Gordon Ngubene.

Having opened the paragraph with these lines, which have the connotation of power and domination by the Afrikaans nation, Brink logically turns to show the reader how the Afrikaner arrived in such a position - but to understand the connection the connotations of the opening lines of the extract as explained above must be understood.

History for the Afrikaner, as is made apparent in line 12 of this extract, begins with Jan van Riebeeck, and beginning with the first white people to arrive at the Cape is in itself an ideological ploy: there is no mention of any civilisation which may have existed before, and it is therefore as if life in South Africa began with the white people, who are regarded as having brought culture to the country. This is shown by the words "die eerste tuin" (l.13) and "die eerste wyn" (l.15), considered to be the marks of civilisation, and which were (supposedly) absent before Jan van Riebeeck arrived. The Dutch words in line 15 "godlof heden morghen" also emphasise the positive attributes of the settlers: they brought religion to the country. The Dutch also serves to emphasise the European descent of the Afrikaners, and thus their superiority over the natives. All these words have specific cultural implications for a South African context, therefore, indicating the superiority of European culture, and its beneficial influence, whilst omitting any reference to the (potentially valuable) cultures of the existing inhabitants and the harm done to them. Already it is clear that words are used to connote a certain

cultural code, a certain ideological viewpoint which is encountered elsewhere in the novel: that the whites know best. History in this extract is thus subverted to present the Afrikaner in the most favourable way possible.

The staccato nature of the narrative itself in this extract, with nouns such as "Vryheid! Massamoord, anneksasie" [1.25] strung together without any linking or explanatory words, indicates that the cultural connotations of the terms used require no explanation since the author knows that his audience is familiar with the social, cultural and ideological implications. It is not necessary, for example, to explain the use of terms such as "Vryburgers" [1.16] to an Afrikaans audience, or to make the underlying connotation of the importance of freedom to the Dutch immigrants explicit in the text. Such a connotation, moreover, explains in part why the Afrikaners fought so fiercely and for so long against Britain, and why they are so determined in the novel to retain their position of power. The view of history provided in this extract thus explains the attitudes of the police in the novel, for example, for as Captain Stolz says to Ben : "People don't seem to realise we're right in the middle of a war already.... They don't realise how clever these Communists are. Take it from me, Mr du Toit: if we were to lay off for one week this country would be right down the drain." [ST2:207]. As shown in this extract, the Afrikaners have had to fight for their position and are therefore determined not to relinquish it.

The use of the terms "Huguenote" [1.16] and "Voortrekkers" [1.24] also has connotations of freedom: the Huguenots fled religious persecution in France, whilst the Voortrekkers wanted to be free of the British in the Cape. The following culturally-linked term: "Vryheid" [1.25] is juxtaposed with "Massamoord, anneksasie" [1.24], which once again indicates the dark side of the Afrikaans nation; namely that the Afrikaners destroyed others so that they themselves could be free. The connotation of Afrikaners as the oppressed nation returns in the following sentence, however, with the words: "Vryheidsoorloë, konsentrasiekampe, Milner: Engels, Engels, alles Engels, Engels wat jy sien en hoor." [1.30-1]. For an Afrikaans-speaking reader this sentence connotes the desperate struggle against the British, the terrible plight of those who died in the camps, the scorched earth policy, hatred for everything British, and the indignation felt at being forced to use English for everything, together with the feeling of being denied an identity. It is not even necessary for the author to give dates: these events form part of the cultural heritage of Afrikaners, reinforced by school history lessons.

Once again, the staccato pattern of lines 32-36 brings together culturally-bound terms which have specific connotations for the Afrikaans reader. "Rebellie" [1.33] and "mynopstande" [1.33] both bring to mind further freedom struggles, whilst "taalerkenning" [1.34] and "die Bybel in Drie-en-dertig" [1.34] mark the beginning of recognition for Afrikaans as a language.

Similarly, the phrase "Samesmelting en Oorlog" [l.35] has the connotation of the betrayal of this new recognition by Smuts who sided with the British government. This sentiment is echoed by Ben's father-in-law, who says at one point : "Noem jy Smuts 'n Afrikaner?" [ST1:176]. "Ossewabrandwag" [l.35] also connotes freedom fighting against the British, and indeed against "traitorous" Afrikaners. The date "1948" [l.36], which forms a sentence on its own, also connotes freedom and recognition for the Afrikaner - a nationalist government, the beginning of Afrikaner rule and of the legal system of apartheid: the country finally being run the way the Afrikaners wanted it. The following sentence sums everything up: "Dis wat die Afrikaner Afrikaner gemaak het" [l.38], that is, the word Afrikaner in itself becomes a culturally-bound term connoting everything determined in the preceding lines; Afrikaner becomes the heading for a specific cultural code in the novel, and it is in this extract that this code is clearly defined.

This code is, however, a dual one, as suggested by lines 42-47. For the Afrikaner, "Afrikaner" is meant to stand for freedom: "Ons is Afrika se eerste vryheidsvegters" [l.46], whereas what it means to others - and black South Africans in particular - is shown by the use of the word "baas" in "En nou dat ons in ons eie land baasgeword het" [l.47], since the word "baas" has the connotation of power and domination, of subjugating others, of master and servant. The next few lines ostensibly show the Afrikaner as the bringer of peace and

privileges, referring to the Afrikaner's wish to give "die volkere ... dieselfde beskikkingsreg in hul eie gebiede, vreedsame naasbestaan, plurale ontwikkeling"[1.47]. These phrases carry all the ideological weight of the apartheid policy - clothed in the pleasant-sounding phrases used by the architects of the apartheid system. Afrikaners prefer to perceive themselves as givers of rights, peace and civilised development - but the terms used have other connotations in the South African context, opposite to the ones they are supposed to have, since they remind the reader of the apartheid system and all its failures, and of the role of the Afrikaner as a taker of rights and the cause of great suffering.

The final sentences [11.50ff] in this extract return to the theme of the beginning: the Afrikaners will fight for South Africa against whomsoever may oppose them, because they have nowhere else to go. They cannot afford to lose their position of power: "Ons vir jou Suid-Afrika." [1.55]. Even the last two, apparently innocent, sentences derive cultural connotations in the light of the extract: "Nee, dis nie goed genoeg nie. Probeer weer." [11.55-6], that is, the Afrikaners have not succeeded in bringing peace and prosperity to South Africa, as was their stated intention.

On the basis of this analysis of the culturally-bound elements in this extract, two cultural codes may be identified. The first may be viewed as the ideal and the second as the reality. The first consists of the myth of the Afrikaner as the bringer

of civilisation, as the freedom fighter, and the fair and just paternal ruler. The Afrikaner is seen as triumphant against the British oppressors, as courageous and strong. The second code is the reality: Afrikaners are to a certain extent seen as usurpers and oppressors, who have learnt nothing from their own oppression, no compassion or fairness, who are religious but not really Christian, and who will use everything in their power to become "baas".

These codes can be seen in operation throughout the novel. The first code can be seen particularly in Ben's conversations with government officials and with his father-in-law. The second code is apparent throughout the novel, which shows the reality of the oppression caused by the Afrikaner, including the suffering undergone by the Ngubenes as well as by the other black people who come to Ben for help; the persecution indeed of all those who oppose them, including English-speaking South Africans such as Melanie and her father, and eventually even fellow Afrikaners such as Ben and his family. Shortly after the extract analysed here appears in the novel, Ben sums up the dualism of Afrikaans culture in the novel by saying : "Hoe kan ek teen my eie mense ingaan?" [ST1:132]. He identifies with his Afrikaans heritage but at the same time knows that things have gone wrong and that something must be done : "Nee, dis nie goed genoeg nie. Probeer weer." [ST1:131].

SOURCE TEXT 2

In the hall the choir singing. The anthem. For the administrator's visit in a week or two. [.....] At thy will to live or perish, o South Africa, dear land. Once more please. At thy will to live or perish. No, that's not good enough. Come on. At thy will to live or perish. That's better. Now right from the beginning. Ringing out from our blue heavens. Open your mouths. At thy will to live at thy will to live at thy will to live or perish or perish or perish. The whole lot of us will perish. [.....]. And in a few minutes we'll all be back in the class room resuming our work as if nothing had happened. [...] I'll teach you where you came from: the three small ships which brought the first white men, and the first wine, bartering with Harry's Hottentots, and the first wine, and the first Free Burghers settling on the banks of the Liesbeek in 1657. The arrival of the Huguenots. The dynasty of the Van der Stel governors, and the options open to them: Simon aiming at a concentration of whites at the Cape, allowing natural class differences to develop; his son Willem Adriaan opting for expansion, encouraging the stock farmers to explore the interior and settle among the natives, racial friction, disputes, frontier wars, 1836; Boer immigrants in a mass exodus in search of liberty and independence elsewhere. Massacres, annexations of the newly conquered land; temporary victory for the Boer republics. Followed by the discovery of diamonds at Kimberley and gold at the Witwatersrand; the influx of foreigners and the triumph of British imperialist interests. Anglo-Boer war, concentration camps, Lord Milner, anglicisation in the schools. 1910: Unification and a new beginning, "South Africa first." Boers rebelling against the decision of their own government to support Britain in 1914. Impoverished farmers flocking to the cities. The mine revolts of '22, Boers and Bolsheviks against the Imperialists. Official recognition of the Afrikaans language. Translation of the Bible, 1933. Coalition government. War. Afrikaners moving underground in the Ossewa-Brandwag. The indestructible dream of a Republic. And at last, a Nationalist Government in power. So you can see for yourselves, boys and girls, we've come a long way. Remember the words of young Bibault in the revolt against Van der Stel in 1706; "I shall not go. I am an Afrikaner and even if the landrost kills me or puts me in jail I refuse to hold my tongue." Our entire history, children, can be interpreted as a persistent search for freedom, against the dictates of successive conquerors from Europe. Freedom expressed in terms of this new land, this continent. We Afrikaners were the first freedom fighters of Africa, showing the way to others. And now that we have finally come to power in our own land, we wish to grant the same right of selfdetermination to all the other nations around us.

55 They must have their own separate territories. Peaceful coexistence. Plural development. It is an expression of our own sense of honour and dignity and altruism. After all, we have no choice. Outside this vast land we have nowhere to go. This is our fate. *At thy will to live or perish, O South Africa, our land.* No, I'm afraid it's not good enough. Try again. [ST2:159-160].

From a general point of view the English extract chosen fulfils a different function to that of the Afrikaans extract. For Afrikaans readers the information in the passage is part of their history and culture and therefore requires little decoding, whereas the English text has a dual audience: an English-speaking South African audience and an English-speaking foreign audience. For both, the history and culture being described is not their own, and the implications may for this reason be somewhat unclear. They will however be clearer to the South African English audience than to the foreign one. The English text has therefore to present the history and ideological basis of Afrikaans culture to a foreign audience, which results in several shifts, as seen below.

The first culturally-bound term in the ST1, *Die Stem*, is translated by "The anthem" [1.1] in the English text, and not by an English translation of the anthem's title. As suggested in the analysis of the source text extract, this could be because the English version is rarely used and would therefore be unfamiliar to the target audience, and particularly to a foreign audience. The use of "anthem" connotes elements of patriotism and therefore does not have the same cultural connotations as the use of *Die Stem* since a foreign target

audience can have no way of knowing that it is usually sung in Afrikaans and that it is a symbol of oppression. The translation does nothing to make such connotations explicit. The English verses of the anthem are also of a higher register than the Afrikaans equivalents and lines such as: "At thy will to live or perish, o South Africa, dear land"[1.2-3], lack the forthright contrast between life and death present in the Afrikaans. This is of course not Brink's doing, for he is using the official translation of the anthem, but it does affect the cultural code of the English text, since the English reader does not experience the more forthright and powerful Afrikaans words. This distancing effect may be seen as a reflection of the attitude of English-speakers in South Africa, who feel that it is not really their anthem and that they are not as closely bound to the country as the Afrikaners feel themselves to be - there is a much stronger link between the English-speaking population and Europe than between the Afrikaners and Holland or France. To a certain extent this means that the underlying menace is lost in the English.

The link between the anthem and the review of Afrikaans history is not as clear in the English text as it is in the Afrikaans as the Afrikaans identity of the anthem is not made explicit - it could even be said that the reader is not reminded until much later in the passage [1.48 to be exact] indeed that it is specifically the history of the Afrikaner which is being taught. It is also interesting to note that the line "Dis wat

die Afrikaner *Afrikaner* gemaak het" [ST1:130, 11.34-5] is completely omitted in the English text. The reference to Jan van Riebeeck in ST1 is changed to "white men" [1.13] in ST2, which may have been because it was felt that Jan van Riebeeck would mean nothing to a non-South African audience, but which affects the connotative level: Jan van Riebeeck is a reference to a specifically Afrikaans heritage, whilst "white men" would appear to be applicable to the ancestors of all white South Africans. The English text omits the reference to the first garden and "godlof heden morghen", thereby removing part of the connotation of the civilising influence of the Dutch settlers. Unlike the Afrikaans, the English flows more easily, and is not as staccato as a result of the addition of explanatory phrases at many points. For example, Brink expands "Van Hugenote" to "The arrival of the Huguenots" [1.16], and "die tweesprong van Van der Stels" to "The dynasty of the Van der Stel governors and the options open to them." [11.16-17]. Part of what was implicit in the Afrikaans text is therefore made explicit in the English text to aid the reader's comprehension of the referents of the cultural terms used, thereby making the English text more accessible. On the level of connotation, however, such explanations do not really help the reader: the terms cannot mean the same to non-Afrikaans readers since they are approaching such terms from a different cultural background.

In line 24 there is a rather interesting omission of a phrase

which appears in line 21 of ST1: "Brittanje wat die beweging wil stuit, die historiese proses probeer omkeer." This phrase may have been omitted to make the cultural connotations of the text more acceptable to a British audience by removing anti-British sentiments. Other similar tendencies are apparent in the translation of "Vryheidsoorloë" as "Anglo-Boer War" [1.29], which, although the most common translation, changes the connotation to one more acceptable to a British audience, which would not necessarily regard the Afrikaners in the Anglo-Boer War as justified freedom fighters. The word "Lord" is added in front of "Milner" [1.30], making the form of expression more polite, and the original "Engels, Engels, alles Engels, Engels wat jy sien en hoor", which suggests disgust and hatred for the language of the oppressor, is replaced with the much milder "anglicisation in the schools" [1.30]. The single word "Rebellie" is expanded to "Boers rebelling against the decision of their own government to support Britain in 1914." [11.32-33], an expansion necessary to enable readers to understand what is referred to, but which also suggests unreasonableness on the part of the Boers, which once again coincides with the British point of view. These changes appear to make the text more pro-British - suppressing much of the underlying hatred for the imperialists and their language which forms part of the cultural codes of ST1.

Further changes include the translation of "Voortrekkers" as "Boer immigrants" in lines 23-24, which, while apparently

necessary as a non-South African audience would not know who or what the Voortrekkers were, leads to a connotative loss. Similarly, the one-word interjection "Vryheid!" is incorporated into the preceding sentence as "liberty and independence" [l.24] thus losing its force, and its role in constituting part of the first cultural code of ST1, that is, the Afrikaner's drive towards freedom. Other references to Afrikaans cultural terms are made more explicit: in line 25 the words "of the newly conquered land" are added to "annexations"; the dates 1910 and '22 are added in lines 30 and 34 respectively; the sentence "Impoverished farmers flocking to the cities" is added in lines 33-34; "die Bybel in drie-en-dertig" is expanded to "the translation of the Bible, 1933" [l.36], "Ossewabrandwag" to "Afrikaners moving underground in the Ossewa-brandwag" [l.38]; and the single date "1948" to "And at last, a nationalist Government in power" [ll.39-40]. Whilst, as explained above, these serve to make the text and its referents clearer to the reader, it is doubtful whether the connotations remain the same.

There is also a shift in connotation in the final few sentences of the extract. Where the Afrikaans refers to "baasgeword", the English uses "come to power" [l.50] and "volkere" becomes "nations" [l.52]. In both cases the Afrikaans term has a very specific connotation within South African culture, that is, the notion of "volk" is very closely linked to the apartheid policy and the idea of separate development, and "baas" has

connotations of the master and servant relationship found between whites and blacks in the South African context. Further, whilst such terms as "selfdetermination", "peaceful coexistence" and "plural development" may have similar connotations to an English South African reader as the Afrikaans term to an Afrikaans reader, a foreign reader may not follow all the implications.

The English extract therefore clearly moves towards the foreign English-speaking target audience, as is shown by the omission of anti-British sentiments and the provision of explanations to make the implicit cultural connotations in ST1 explicit in ST2, as far as possible. In the process, the extract also becomes more accessible to an English-speaking South African audience. Other terms linked very specifically to Afrikaans history and culture, such as "Jan van Riebeeck", are translated by more general descriptions, such as "the first white men". This once again makes the text both more accessible and acceptable (in the everyday sense) to a British audience. As Brink stated in a letter to this researcher: "knowledge about South African circumstances, and particularly about Afrikaner culture, history, etc, which can be assumed in the Afrikaans reader, often has to be fleshed out more consciously for the foreign reader in order to facilitate processes of reader identification with characters." [Letter 1992]. The shifts in cultural connotation therefore reflect the writer's attempts to adapt the English text for a model reader who has different

background knowledge to that of the model reader envisaged for the Afrikaans text.

It is interesting to note, however, that the cultural context of the "model readers" of the English text will inevitably affect their reading of the cultural connotations of the text. This happens independently of any shifts in cultural connotation caused deliberately by the translator and indeed cannot be controlled by him. As a result of differences in historical background and culture, English-speaking readers will view the events described in the extract from an opposing viewpoint to that of an Afrikaans reader. For example, with regard to the Anglo-Boer War, the readers of ST1 and those of ST2 will take opposing sides. Many British readers could be said to be predisposed to regard the Afrikaners as the "guilty party" as a result of the latter's dealings with Britain in the era described by the extract (as described by the history lessons received by British children, where the Boers are often referred to as "rebels"), and their opposition to everything British. It would therefore be easy for British - and even English-speaking South African - readers to approach the novel with the view that the Afrikaners are once again the guilty party - this time in respect of the suffering of the black population.

The writer's attempts to make the text more accessible and acceptable to an English target audience, together with the

Le chœur qui chante dans le couloir. L'hymne national. Pour la visite de l'administrateur, dans une semaine ou deux. [...] Mourir ou vivre, selon ta volonté, O Afrique du Sud, mon pays bien-aimé! Encore une fois, s'il vous plaît. Mourir ou vivre, selon ta volonté. C'est mieux. Maintenant, depuis le début. Carillonnant de nos cieux bleus. Ouvrez la bouche. Vivre selon ta volonté, vivre selon ta volonté, vivre selon ta volonté ou mourir ou mourir ou mourir. Nous mourrons tous.[...] Dans quelques minutes, nous serons tous de retour en classe; nous reprendrons notre travail comme si rien n'était. Je vous apprendrai d'où vous venez: je vous parlerai des trois petits bateaux qui ont amenés les premiers hommes blancs, des premiers trocs avec les Hottentots de Harry, de la première vigne et des premiers citoyens libres qui se sont installés sur les rives de la Liesbeek en 1657. Je vous parlerai de l'arrivée des huguenots, de la dynastie des gouverneurs Van der Stel et des options qui s'ouvraient à eux: Simon voulaient une concentration blanche au Cap, permettant ainsi le développement des différences de classe. Son fils, Willem Adriaan, optait pour l'expansion, encourageant les fermiers à explorer

l'intérieur et à s'installer parmi les autochtones.
 Frictions raciales, disputes, guerres de frontière. 1836:
 25 les émigrants boers partent en exode massif, à la
 recherche de la liberté et de l'indépendance. Quelque
 part ailleurs. Massacres, annexions de terrains
 nouvellement conquis. Victoire provisoire de la
 République boer. Suivie par la découverte de diamants à
 30 Kimberley, d'or dans le Witwatersrand. Afflux des
 étrangers et triomphe des intérêts impérialistes
 britanniques. Guerre anglo-boer, camps de concentration,
 Lord Milner, anglicisation dans les écoles. 1910;
 unification et nouveau commencement. "Afrique du Sud
 35 d'abord". Les Boers se rebellent contre la décision de
 leur gouvernement de soutenir la Grande-Bretagne en 1914.
 Les fermiers ruinés affluent vers les villes. Révolte des
 mines en 22; Boers et bolcheviks contre impérialistes.
 Reconnaissance officielle de la langue afrikaans.
 40 Traduction de la Bible, 1933. Gouvernement de coalition.
 Guerre. Action clandestine des Afrikaners au sein de la
 Ossewa Brandwag. Rêve indestructible d'une république.
 Et, enfin, un gouvernement nationaliste au pouvoir. Vous
 pouvez donc voir pour vous-mêmes, jeunes gens, jeunes
 45 filles, que nous avons fait du chemin. Souvenez-vous des
 paroles du jeune Bibault dans sa révolte contre Van der
 Stel en 1706: "Je n'irai pas - je suis un Afrikaner et
 même si le Landrost me fait mettre en prison ou me tue,
 je refuserai de me tenir ma langue." Notre histoire toute
 50 entière, mes enfants, peut être interprétée comme une
 recherche constante de la liberté, comme une révolte
 contre les diktats des conquérants successifs venus
 d'Europe. Liberté exprimée en termes de ce nouveau pays,
 de ce continent. Nous les Afrikaners, nous avons été les
 55 premiers combattants de la liberté, en Afrique. Nous
 avons montré le chemin aux autres. Et maintenant que nous
 avons enfin pris le pouvoir, dans notre pays, nous
 voulons offrir le même droit d'autodétermination à toutes
 les autres nations autour de nous. Elles doivent avoir
 60 leurs propres territoires, bien définis. Coexistence
 pacifique. Développement pluriel. C'est l'expression de
 notre sens de l'humour, de notre dignité, de notre
 altruisme. Après tout, nous n'avons pas le choix. En
 dehors de ce vaste pays, nous ne savons pas où aller. Tel
 65 est notre destin. Mourir ou vivre selon ta volonté, O
 Afrique du Sud, mon pays bien-aimé! Non, j'ai peur que ça
 ne soit pas très bon. Essayons encore une fois. [TT:190-
 192]

The French translation of the extract follows the English text
 very closely, probably because it is intended to fulfil a
 similar role to that of the English translation (namely

presenting Afrikaans culture and ideology to a non-Afrikaans audience). Whereas the English translation has a dual audience, however, the French is intended for a non-South African French-speaking audience only. Cultural terms are translated as directly as possible, for example, "Harry's Hottentots" [ST2:1.15] becomes "les Hottentots de Harry" [TT:1.14]; "plural development" becomes "developpement pluriel" [TT:1.61] and "Anglo-Boer War" becomes "Guerre anglo-boer" [TT:1.32]. Interestingly, the line "At thy will to live or perish, o South Africa, dear land" is translated as "Mourir ou vivre selon ta volonté, ô Afrique du Sud, mon pays bien-aimé" [1.3-4], which not only introduces an element of rhyme absent in ST2, but will remind the French audience of the translation of Alan Paton's Cry the beloved Country as Pleure ô pays bien-aimé. This translation, as Alvarez-Péreyre states, was regarded as the definitive book about South Africa until Brink's novels became known to French readers [1990:381]. Since the French translator could have used "cher" as a translation for "dear" in this context, it may be supposed that he was calling on the knowledge of his envisaged "model readers" in order to make the text more accessible to them by situating it within the tradition of South African protest literature translated into French. Explanations provided in the English text are provided, in translation, in the French, but no additional explanations are provided.

Whilst the French translation may be as close as possible to

the English text, the connotations cannot remain the same, however, simply because another culture is involved. For example the discovery of gold and the growth of the reef will not have the same connotations for a French audience as they will have for an English audience, since the British were much more closely involved in South Africa and its development than the French. South Africa thus forms part of British culture and history in a way it does not in France. For example, as explained in the analysis of the extract from ST2, the Anglo-Boer war will have specific connotations for an English audience, and different specific connotations for an Afrikaans audience, neither of which will be identified by the French audience. However, since the French reader will be less involved with the events described in the text than an English reader, it may be possible for him or her to see the two cultural codes identified in the Afrikaans source text more clearly than an English reader. The French reader should be able to see the Afrikaner's fight for freedom as well as identify the hypocrisy of sentences such as: "C'est l'expression de notre humour, de notre dignité, de notre altruisme" [11.61-63]. It could therefore be said that the French translator is source text oriented, and by remaining close to the English text, he manages to preserve as much of the underlying cultural connotation as possible given the transfer from a South African audience to a French one. The French text, using the English as its source text, cannot of course capture the cultural codes of the Afrikaans since Brink

has changed these in the English text. This approach of remaining close to the source text (in this case the English text) and providing explanation only where Brink has felt it necessary to provide explanation in the English is adopted throughout the text with regard to Afrikaans culture, except in respect of the description of Christmas dinner at Ben's house, which is omitted altogether, as noted in the macro-analysis. It may therefore be concluded that the French translator felt that all moves necessary to make the text accessible to a non-South African audience had already been made by Brink in the English text, which was, after all, written with a foreign model reader in mind. Remaining close to the English source text therefore does not mean a loss of accessibility in the French translation.

TEXTUAL NORMS

ST1 - ST2 : 1. BLACK CULTURE

The lack of explanatory phrases in ST1 would appear to indicate that the cultural connotations underlying the text are to be interpreted by a reader with a reasonable amount of background knowledge of the South African situation and the urban context of black people in particular. At the same time, however, the view depicted is a simplistic one, which does not take into account the complexities of such a context. The connotations underlying the text thereby serve to create such a simplistic view of township life by drawing on the expectations and background knowledge of the target reader with regard to black culture. The text is therefore aimed at a specific Afrikaans target reader who will be able to reconstruct the cultural "reality" behind the text by interpreting the cultural connotations on the basis of stereotypical perceptions of township life. Some indication of cultural complexity is retained in the complex language usage of Stanley, in particular.

Many of the tsotsi words used without explanation in ST1 are expanded by means of explanatory phrases in ST2. Similarly, words such as "straw hut wife", which would be unclear to a foreign audience, are omitted, whilst "dompas" is changed to

"domboek", which might, as explained above, be somewhat clearer to a non-South African audience. The language complexity is diminished by the absence of most of the Afrikaans usage of ST1. Whilst it might be argued that this is an obligatory shift, given the change from one language to another, several words could have been left in Afrikaans - with explanations - to show the cultural complexity of Stanley's character. The changes made in ST2, in comparison to ST1, indicate therefore that Brink's textual norms in ST2 with regard to black culture in the novel were to retain as much of the cultural connotation of ST1 as possible by making such connotations - which were implicit in the Afrikaans - explicit in the English text by means of explanatory phrases. These additions are clearly intended to connote the same township lifestyle in ST2 as an Afrikaans reader would have identified in ST1 - namely once again a very simplistic view of township life as perceived by most white people, with no attempt to address the complexities behind it. It may be noted, however, that not all the implicit cultural connotations may be rendered explicit by means of additions and there is therefore some cultural loss in the picture of "reality" as depicted in ST2, in comparison with ST1. Brink's attempt to explain problematic cultural terms, whilst retaining only a couple of Afrikaans terms, indicates that his textual norm for ST2 was to make the text clear and accessible to a foreign audience, even if that meant losing some of the cultural connotations of ST1.

ST1 - ST2 : 2. AFRIKAANS CULTURE

The picture of "reality" for Afrikaans culture as depicted in ST1 indicates that Brink is addressing an audience with a reasonable amount of prior knowledge of Afrikaans history and culture. The cultural codes identified in the text may be reconstructed only by a reader possessing enough background knowledge to know, for example, what "1948" means in such a context. In ST2, however, such oblique references are expanded by means of added explanatory phrases, whilst at the same time, anti-British sentiments present in the Afrikaans are omitted. As in the case of black culture, Brink's textual norms for ST2 with regard to Afrikaans culture would appear to be to make the text more accessible and understandable to a foreign audience. The connotations, and thereby the cultural codes, are changed, however: whereas in ST1, an Afrikaans reader would discover both the pride and shame of his or her heritage (cultural codes one and two), in ST2, an English reader would discover more shame and less pride, partially as a result of a change in historical perspective. It could be said that such a reader's view of Afrikaners would indeed be biased as a result of the omission of anti-British sentiments: the target reader is not in this case getting a true picture of the Afrikaner, but a more acceptable one. As with black culture, the textual norms

operative in ST2 are aimed at simplifying cultural connotations in order to make the text more accessible (and in the case of Afrikaans culture, more acceptable) to the foreign reader, even at the expense of accuracy. As a result, some of the cultural connotations of ST1 are lost.

The strategies adopted by Brink in ST2, in comparison with ST1, indicate that his overall textual norm on the micro-structural level was to make the English text as acceptable and accessible to a foreign audience as the Afrikaans text was to an Afrikaans audience. This necessitated certain changes in cultural connotation, the addition of explanations, and a loss of cultural complexity. Brink therefore appears to be prepared to sacrifice complexity for the sake of clarity.

ST2 - TT : 1. BLACK CULTURE

Given that the French translator attempts to remain as close to ST2 as possible, retaining words in black languages and Afrikaans, whilst translating the less culture-bound English words, and retaining the explanations provided in the English, it may be said that his textual norms are to remain faithful to his source text - namely, the English text, A Dry White Season. Although not all the cultural connotations present in the English can be retained in the French - at least not without additional explanation, which the French translator does not provide - as a result of a transfer in language and

culture, the majority can be and are preserved, since Brink had in any case simplified such connotations in the English (as compared with ST1). Since in any case a French audience would approach black culture from a similar perspective to that of a British audience, few of the connotations retained in the English text would be lost in the transfer into French. Once again the simplistic approach to black culture is preserved, however.

ST2 - TT : 2. AFRIKAANS CULTURE

The translator's approach to Afrikaans culture is once again to remain as close as possible to the English source text, and there is therefore little change in the denotative level of the text. The cultural connotations are however affected by the textual norms, simply because a French audience will view Afrikaans culture from a different historical perspective to that of a British audience (since the French were not involved in the Anglo-Boer War, for example). Whilst such perspectives may however be said to be beyond the control of the translator, it may be noted that no attempt is made by the translator to make any cultural connotations which may have remained implicit in ST2 explicit in TT, by means of additions, for example.

The strategies adopted by the French translator on the micro-structural level of the text with regard to culture indicate that his overall textual norm was to translate the English text

as directly as possible, without deviation, with no view to making the text more or less accessible or more or less complex. In this case the translator acted merely as a medium to move the text from one language to another, with as little change as possible.

CHAPTER FOUR - CONCLUSION

The fourth and final part of the Lambert and Van Gorp model for the systemic description of translations consists of an analysis of the systemic context. This analysis takes place in three stages: firstly, the oppositions between the macro and micro levels and between text and theory are examined; secondly, the intertextual relations (other translations and "creative works") are investigated; and thirdly, the intersystemic relations are established [in Hermans 1985:52-3]. Such an analysis should explain why the text described has been translated in such a way. In this way, Descriptive Translation Studies "attempts to account in functional terms for the translation strategies observed in the comparative (descriptive) analysis of TT and ST" [Meintjes 1989:8]. Toury calls this part of the descriptive activity the process of "explanation", which necessarily follows the process of "discovery", for he states: It should be emphasised [...] that the establishment of translational shifts is never an end in itself, but merely a step on the way to the formulation of explanatory hypotheses." [in Hermans: 1985:32]. Once the descriptive analysis has established what kind of norms are operative, therefore, and what the translator's overall concept of translation is, the researcher may then seek to account for the translator's norms in terms of the systemic context. Often it is, however, difficult to separate the two processes clearly, and so in the preceding chapter - which covers the

process of discovery - several preliminary conclusions have been drawn which may be said to be part of the process of explanation, and which will further be expanded in this chapter.

On a semiotic level, it may be said that "A text allows a reader/analyst to reconstruct the empirical and cultural reality lying behind the text; reality is in effect a text that has to be decoded" [Lotman & Uspenskiĭ 1984:x]. In the previous chapter, the cultural realities (as shown by the cultural codes and shifts in cultural connotation identified) of the three texts analysed were decoded on the basis of the extracts chosen. What remains to be done is to compare these realities and account for any differences between them. This chapter therefore aims to "study changes in signifiante, to assess what such changes mean in terms of the characteristics of the texts and to explain such changes in terms of the underlying genre, cultural and ideological systems" [Meintjes 1989:17]. The fourth part of the Lambert and Van Gorp model, as outlined above, will provide the basic framework for this analysis. Firstly, then, the conclusions reached with regard to the macro and micro level analysis of the texts will be summarised and compared, so that an overall picture of the translation strategies adopted with regard to culture may be obtained; and secondly, the reasons for these overall pictures and any differences between them will be sought by looking at translation theory, norms, and the cultural and literary

backgrounds (that is, the intertextual and intersystemic relations) as established in Chapter Two.

SUMMARY OF CONCLUSIONS REACHED FOR PRELIMINARY DATA, MACRO AND MICRO LEVELS FOR ST1 - ST2

Very little preliminary data was found for ST1, that is, the text has no metatexts concerning its author, plot or publishers. ST2, however, contains a number of metatexts relating to Brink, the plot of the novel and other novels by Brink, as well as to the South African situation. The initial norm for ST2 therefore appeared to be to make the English text more accessible and attractive to its audiences than the Afrikaans text.

On the macro-level, ST2 omits certain references to Afrikaans culture and there is a shift in language usage from Afrikaans to English. References to South African English or "black" culture are expanded by the addition of explanatory phrases. The matricial norms for ST2 therefore appeared once again to be to make the text more accessible and acceptable (in the everyday sense of the word) to an English-speaking audience by omitting references to Afrikaans culture and by making other cultural references clearer to the reader.

These hypotheses with regard to the translation strategies adopted by Brink were borne out by the micro-level analysis.

As far as Afrikaans culture was concerned, optional shifts were carried out which make the text less offensive and more acceptable to a British reader, toning down any anti-British sentiments where possible, and explaining certain concepts where necessary. With regard to black culture, certain cultural terms were explained, whilst others, which were fairly clear in the context, were left in the same form as in the Afrikaans. Once again, the textual norms operative in ST2 seemed to be aimed at making the text more accessible to the writer's chosen audience.

It is therefore evident that the writer adopted a consistent approach to translating cultural elements throughout the English text: his overall concept of translation being to omit or underplay elements related to Afrikaans culture whilst expanding or explaining the majority of the elements related to South African "black" culture.

The above summary indicates the importance of the concept of "audience" for translational norms, since the changes in the English text all suggest a desire to make the text accessible to a non-South African English-speaking audience. This view is supported by the translation theorists Susan Bassnet and André Lef  vere in Translation, History and Culture when they note that "translations are made to respond to the demands of a culture, and of various groups within that culture [...]. The way translations are supposed to function depends both on the

audience they are intended for ... and on the status of the source text" [1990:7-8].

In the case of 'n Droë Wit Seisoen/A Dry White Season, the audience, or model reader, rather than the status of the ST determines the translational policy. Each text becomes a separate creation directly related to its model reader. As Eco notes:

To make his text communicative, the author has to assume that the ensemble of codes he relies on is the same as that shared by his possible reader. The author has thus to foresee a model of the possible reader [...] supposedly able to deal interpretively with the expressions in the same way as the author deals generatively with them." [1979:7].

The model reader thus has a part to play not only in the interpretation of the final product, but also in the creation of the work of fiction. Brink himself acknowledges this aspect by noting that "the use of Afrikaans imposes an awareness of an Afrikaans reader, whereas the use of English makes me more conscious of a foreign reader." [Letter 1992].

Once the descriptive analysis of the textual extracts as carried out in Chapter Three has established the importance of the model reader for translational policy, the notion of the participation of the model reader in text generation can be used to explain the shifts observed in the English and Afrikaans texts. The lack of metatexts can be explained by

English publishing house would appear to indicate that the main audience was to be a foreign English-speaking audience. This is confirmed by looking at the systemic context: Brink has stated that he translated his novels and published them overseas to assure himself of a public since publishing in South Africa would have been too risky [in Malan 1989:235]. The presence of metatexts dealing with the author, the plot and other novels by Brink can therefore be explained by a different publishing policy, aimed at a different (foreign) model reader. Since Brink's audience for ST2 consists of an unlimited English-speaking public, it becomes necessary to make the novel attractive to potential readers by extracts from favourable reviews. The metatexts on the front and back covers of ST2 are all aimed at selling the novel, praising its achievements both on a literary and journalistic level, and awakening interest by noting that it is now a "major film". Given that the largest potential audience would be the British/American one, references to Afrikaners would naturally be omitted to avoid creating negative impressions on potential readers picking up the novel in shops. The danger of creating negative impressions is once again explained by the historical background. The history of the Boer War, and of racial conflict between Afrikaners and blacks as a result of the apartheid policy would have been instrumental in turning British public opinion against the Afrikaans nation as a whole. The audience envisaged for ST2 also explains the appearance of the metatext regarding the validity of the story: whereas an Afrikaans

audience would (or should) realise, as a result of Brink's reputation and their own awareness, that such events could in South Africa, foreign audiences might not be aware of the situation and might dismiss the story as improbable.

The differences perceived on the macro-levels of ST1 and ST2 may also be explained in terms of the cultural backgrounds of the two model readers envisaged for ST1 and ST2. Whilst the basic plot and themes remain the same, there are differences in the treatment of cultural elements. The references to Afrikaans culture would of course be clear to an Afrikaans audience, but not necessarily to a foreign English-speaking reader. The model reader theory also explains why Brink chose to omit terms related to Afrikaans culture, instead of adding explanations, as was the case with terms linked to black culture. Brink wanted to tone down Afrikaans elements in ST2 to make the text more acceptable to British and North American readers.

The findings outlined above are substantiated by the findings on the micro-level: it may be assumed that the anti-British references in the Afrikaans culture extract are omitted in ST2 for the same reasons as the references to Afrikaans culture are omitted on the macro-level - because Brink's concept of his model reader for ST2 precludes such references. Explanations added on the macro and micro levels for elements of Afrikaans culture retained in ST2 are also dictated by the concept of

a foreign model reader: a foreign English-speaking audience would not understand them without some form of explanation. The same reason lies behind the additional explanations provided for concepts linked to black culture: European audiences, having no experience of the South African way(s) of life, would require additional explanations to understand the events taking place. Once again, however, only the barest explanations are provided, and some of the cultural implications, particularly with regard to the black way of life, are irretrievably lost. The tendency to add as little as possible may be explained by looking at the genre and publishers of the novel. A Dry White Season functions as a popular political novel (i.e. that is how it is perceived by its model readers, as personified by the reviewers quoted in Chapter Two of this study) and since it is aimed at as large an audience as possible, it must be easy to read, and therefore not burdened with cumbersome footnotes or appendices.

Whereas the inclusion of terms related to Afrikaans culture and the lack of explanation of such terms in ST1 is explained by the concept of an Afrikaans model reader, it is interesting that in the Afrikaans extract dealing with "black" culture, Brink appears to expect his audience to understand a large proportion of tsotsi terms, as well as the black township way of life. Many of the Afrikaans people approached by this researcher did not understand a number of the terms used, even given the context, however, and it may be possible that Brink

expected too much of his audience as a result of his own background knowledge. Umberto Eco recognises this dichotomy in his diagram of communication given in A Theory of Semiotics [1977:142], where on the one side, he shows the "knowledge that the addressee should supposedly share with the sender" and on the other, the "real patrimony of addressee's knowledge" [142]. Eventually there is a discrepancy between the "circumstances orienting the presuppositions" and the "actual circumstances deviating the presuppositions" [142], which may also be the result of differences between the private codes of the addressee and those of the sender. In contrast, however, if the historical context of 'n Droë Wit Seisoen is considered and the idea, previously suggested, that the Afrikaans novel was aimed at a fairly select audience of people interested in politics is accepted, it would seem fair to assume that they would have a greater knowledge of "black" culture as Brink portrays it than many other Afrikaners. Brink's model reader for ST1, it may therefore be said, is actually a reflection of himself as a writer: someone with a reasonable knowledge of the history and culture of various South African cultural groups.

SUMMARY OF CONCLUSIONS FOR PRELIMINARY DATA, MACRO AND MICRO LEVELS ST2 - TT

There are a number of metatexts present in the French translation, dealing with the plot of the novel, Brink's

position as a South African writer, and the validity of the story. It was concluded that the translator's initial norm was to remain as close to the English source text as possible, since it was clearly stated that the text was a translation, and that it was based in South Africa. On the macro-level, very few additions but a number of omissions were noted. The lack of additions was felt to be indicative of the translator's wish to remain close to the English text, whilst the only theory formulated concerning the omissions was that the translator may have been pressed for time. On the micro-level, the above findings were on the whole borne out, that is, very few alterations were made to the extracts, and no optional shifts were made concerning the cultural codes.

The above conclusions may be explained in terms of the model reader envisaged by the French translator, taking into account the background provided in Chapter Two of this study. At the time when Brink was translated into French, French audiences were already well aware of South African literature, and Brink in particular as the result of the translation of Kennis van die Aand in particular. It was also pointed out that Brink's novels conformed to the French genres of detective fiction and humanistic literature, and were furthermore "reputé facile de lecture" [Alvarez-Péreyre 1990:387]. It would therefore be in the interests of the translator to conform to the expectations of his French audience, who would not be interested in long prefaces or clumsy footnotes, knowing enough of the background

to enjoy and understand the basic plot. Furthermore, the similarities in the model readers envisaged for ST2 and TT (both are European, with the majority of their information on South Africa coming through the media, and both belong to ex-colonial powers) would mean that little further change would have to be made to the text to accommodate the French model reader. Since Brink's novel, by conforming to the genre of detective fiction in France, is once again perceived as popular fiction, the translator may have felt it justified (in view of his envisaged model reader) to omit what may have been viewed as gratuitous descriptive passages in the interests of completing the translation as quickly as possible, since such passages did not affect the basic plot of the novel. The French model reader thus also plays a decisive role in the generation of the target text.

Since the model reader envisaged by the author/translator affects the creation of a text/translation on all levels, as shown by the descriptive analysis in Chapter Three, it can be argued that the French target text is no longer a translation, but a creative work in its own right. The French translator thus becomes an author in terms of his model reader. As the model reader differs, so does the text. It is at this point that we must return to the distinction made in Chapter One between readerly and writerly texts. The creation of closed, or readerly, texts - such as 'n Droë Wit Seisoen - may be said to be governed by the writer or translator's perception of his

model reader; the text is therefore written for a certain reader, catering to that reader's expectations, and requires little interpretive effort on the part of such a model reader. Open, or writerly, texts, in contrast, create their own model readers, as Eco maintains [1979:4], by creating certain expectations within the work that only a certain type of reader may fulfil. In the first case, the writer is governed by his perceptions of the model reader; in the second, s/he determines the model reader.

For readerly texts, the role of the model reader is in text generation: the author is at all times aware of his/her audience and this affects the creation process. The model reader can be said to exist before the text, since the text is, in effect, created for the model reader. In the case of writerly texts, the role of the model reader is in the interpretation of the text: the text demands a certain type of model reader for its interpretation. Here, the text exists before the model reader, and indeed creates its own model reader [Eco 1979:7].

The presence of envisaged model readers is clear at every stage in the development of Brink's texts, and this marks 'n Droë Wit Seisoen/A Dry White Season as readerly texts. The French translation follows a similar, if not as obvious, pattern. In the case of the French text, therefore, the overall concept of translation, identified as being to remain close to the English

source text, may have been misleading, since similarities in the model readers of ST2 and TT may simply have made further changes unnecessary. Since the few changes made in the French translation do appear to be to accommodate the French model reader, it may be said that the translator is acting as a creator/author in respect of this model reader. His parameters, like Brink's, are determined by the model reader, rather than simply by the source text used. In the case of writerly texts, however, the translator is subject to the author of the source text, or to the source text itself, since it is the source text which determines its own model reader.

The final part of this study was to consist of a brief analysis of the approaches of André Brink and Robert Fouques Duparc according to the framework for translation criticism set out by Raymond van den Broeck. This framework is somewhat limited, however, as once the shifts in the texts described have been explained in terms of the model reader envisaged for each text, any criticism of the approach would appear to involve criticism of the author's choice of model reader, which is tantamount to criticising his/her personal choice of reading public. What can be briefly discussed, however, is the notion of responsibility which comes with the concept of the translator as author/creator of a work of fiction. As authors, both André Brink and Robert Fouques Duparc are responsible for presenting and/or propagating a certain image of South African culture. It has been pointed out in Chapter Three of this study that the

image of black culture presented in the novel is a somewhat simplistic one, and both authors must bear full responsibility for this image. However, a detailed consideration of authorial responsibility unfortunately lies beyond the scope of this project.

It may be stated, in conclusion, that the translation of culture in a readerly text cannot take place in a vacuum, but is determined by the writer's perception of his/her model reader, and in turn, by this model reader's own culture. The unit of translation for such a text is therefore no longer the sociocultural context of the source text alone, but must include some perception of the sociocultural context of the target audience, and of the role of such a context in the generation of the text.

APPENDIX A

THE LAMBERT AND VAN GORP MODEL : A SYNTHETIC SCHEME FOR TRANSLATION DESCRIPTION

1. Preliminary Data

- title and title page (e.g. presence or absence of genre indication, author's name, translator's name ...)
- metatexts (on title page; in preface; in footnotes - in the text or separate?)
- general strategy (partial or complete translation?)

These preliminary data should lead to hypotheses for further analysis on both the macro-structural and the micro-structural level.

2. Macro-level

- division of the text (in chapters, acts and scenes, stanzas)
- title of chapters, presentation of acts and scenes,...
- relation between types of narrative, dialogue, description; between dialogue and monologue, solo voice and chorus,...
- internal narrative structure (episodic plot?, open ending?...); dramatic intrigue (prologue, exposition, climax, conclusion, epilogue); poetic structure (e.g. contrast between quatrains and tercets in a sonnet)
- authorial comment; stage directions;...

These macro-structural data should lead to hypotheses about micro-structural strategies.

3. Micro-level (i.e. shifts on phonic, graphic, micro-syntactic, lexico-semantic, stylistic, elocutionary and modal levels):

- selection of words
- dominant grammatical patterns and formal literary structures (metre, rhyme,...)
- forms of speech reproduction (direct, indirect, free indirect speech)
- narrative, perspective and point of view
- modality (passive or active, expression of uncertainty, ambiguity,...)
- language levels (sociolect; archaic/popular/dialect; jargon...)

These data on micro-structural strategies should lead to a renewed confrontation with macro-structural strategies, and hence to their consideration in terms of the broader systemic context.

4. Systemic context

- oppositions between micro- and macro-levels and between text and theory (norms, models,...)
- intertextual relations (other translations and "creative" works)
- intersystemic relations (e.g. genre structures, stylistic codes...)

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