

SHAKESPEARE IN AFRIKAANS: A DESCRIPTIVE ANALYSIS OF THE IMAGERY IN "THE TEMPEST"

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ABSTRACT

This research project aims to establish an historical overview of all the Shakespeare translations into Afrikaans, by analysing all these texts in terms of preliminary data and the macro-level based on the Descriptive Translation Studies model of Lambert and Van Gorp. Conclusions are made about the nature of these translations as a corpus of texts. Subsequently a micro-level analysis of the imagery in "The Tempest" and its translation "Die Storm" is made. All of the above is discussed with reference to target audience accessibility.

DECLARATION

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

M. Suller

29 day of October, 1973.

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CHAPTER 1

1. INTRODUCTION

In Europe - and in particular Germany, France and Holland - there has been a long tradition of Shakespeare translation. The Lord Chamberlain's Men, Shakespeare's own theatre company, staged Shakespeare plays in Holland and Germany in English and soon thereafter German and Dutch translations appeared (Leek 1988). Consequently a tradition of Shakespeare criticism and theoretical writings on Shakespeare translation developed in those countries.

In Afrikaans, however, there is not such a tradition and there is no literature dealing with the theoretical aspects of Shakespeare translation. There are some non-theoretical articles about certain Afrikaans Shakespeare translations such as Van Heerden's (1965) article on the Krige translation of "Twelfth Night". Newspaper and magazine reviews also give some indication of the reception of the translations in the target culture.

Research has shown that there is no literature on the history and nature of drama translation into Afrikaans and, in particular, Shakespeare translation into Afrikaans. In this respect the project aims to contribute to research in Translation Studies and possibly to the establishment of literature in the history of translation in Afrikaans.

As the title of the project indicates, the aim of the project is twofold. The first part - Shakespeare in Afrikaans - aims to establish a historical overview of all Shakespeare translations into Afrikaans and

will also serve as an introduction and background study to the second part - A Descriptive Analysis of Imagery in "The Tempest" and "Die Storm". It is important to study a single text situating it within the corpus of existing texts.

For the first part of the project, all the translations will be analyzed in terms of certain aspects of preliminary data and the macro-level as adapted from Lambert and Van Gorp's Synthetic Scheme for Translation Description (Hermans, 1985). After the analysis has been completed, descriptive observations will be made about possible trends and developments in the translation of Shakespeare plays into Afrikaans. For example, it will be examined whether the translations are considered to be translations or adaptations.

The latter half of the project will focus on a descriptive analysis on the micro-level of the translation of imagery in "The Tempest" and "Die Storm" (version 1)(Potgieter, 1988). Potgieter did two translations of "The Tempest": version 1 is a more literal version whereas version 2 is an adaptation. The researcher selected version 1 for this study in order to examine the concept of target audience accessibility in a literal translation.

Although this micro-level analysis will not be an in-depth linguistic analysis, it aims to describe the shifts that occur in the translation of the source text (ST) into the target language (TL). These shifts will be described in terms of categories adapted from Van Leuven-Zwart's model for the description and comparison of the translation and its original

(1989, 1991). This analysis will then enable the researcher to come to some conclusions about the translation of imagery in the text in question. The two principal concepts which are to be dealt with in the discussion of the micro-level analysis are target audience accessibility and the transposition of imagery.

Linguistic and conceptual accessibility (La, 1984) are two extremely important concepts in the translation of drama texts, because the audience does not have the time to process and interpret unfamiliar linguistic patterns and conceptual allusions (Link in Zuber, 1980:31) such as references to Roman gods and elements specific to the Elizabethan world. As the translation in question was intended to function as a drama text and not as a literary text, the notion of accessibility has to be considered. For the purpose of this project, accessibility will be defined in purely pragmatic terms, i.e. if the text has been performed successfully, it will be taken as being accessible to the target audience.

In translation studies, the notion of faithfulness or fidelity is still problematic as it nearly always implies an evaluative approach to a translation. Descriptive Translation Studies does not aim to evaluate a translation in terms of its original, but rather to describe the translation itself. In order to avoid "evaluation", a general term had to be found for the description of the translated image and to which other sub-categories could be added. The researcher opted for the term "transposition", i.e. whether or not the image was transposed from the source text (ST) and the target text (TT).

Various factors influenced the choice of a single text for the micro-level analysis. As has been mentioned, the researcher chose Tjaart Potgieter's translation of "The Tempest" - "Die Storm" (version 1) (1988)- as it is one of the most recent Shakespeare translations into Afrikaans, which is an important factor especially in terms of the linguistic accessibility of the translated text. "Die Storm" was translated for a modern Afrikaans audience and thus the language used in the text is modern Afrikaans. "Die Storm" was also performed and successfully so, and this was an important factor in the choice of a text. A drama text must be "actable and speakable" (Zuber-Skerritt, 1984:8) and the successful performance or staging of a play implies that it is. Not only is this extremely relevant in terms of the linguistic accessibility of the translated play, but also in terms of the conceptual accessibility of the translated text.

2. METHODOLOGY

In the 1970s, a new discipline of translation theory was founded which is based on 'an approach to literary translation which is descriptive, target-oriented, functional and systemic' (Hermans, 1985:10).

In contrast to the prescriptive approach, Descriptive Translation Studies (DTS), as this new approach is called, is target-oriented and 'takes the translated text as it is and tries to determine the various factors that may account for its particular nature (Hermans, 1985:13). Whereas prescriptive studies is evaluative in nature, that is whether a translation is 'good' or bad', DTS aims to describe translations as they are and not as they should be.

DTS starts from the notion that any research into translation, whether it is confined to the product itself or intends to proceed to the reconstruction of the process which yielded it (and on from there), should start from the hypothesis that *translations are facts of one system only: the target system*. Not only have they left the source system behind, but they are in no position to affect its linguistic and textual rules and norms, its textual history, or the source text as such.

(Toury in Hermans 1985:19)

This systemic approach allows for functional and pragmatic explanations (Hermans 1985:13) of a corpus of texts which, in turn, enables the researcher to discover "large-scale and long-term patterns and trends" (Hermans 1985:14) present in such a corpus of texts. Toury (Hermans, 1985:18) also emphasizes that any research should start with "observational facts", i.e. the translations themselves.

2.1 The *Tertium Comparationis*

Toury suggests the use of a *tertium comparationis*, or the "invariant of the comparison" (Toury in Hermans, 1985:32), for a comparative analysis of the ST (source text) and the TT (target text) as well as for the establishment of shifts. Delabastita expands on the concept of a *tertium comparationis* in the analysis and comparison of a ST and a TT, which was found to be of particular relevance for this project.

The images, which have been identified in the ST, will have to be accounted for in the *tertium comparationis* and also have to be verified in the TT (Delabastita, 1985:116). There is, however, more to be done in terms of establishing a *tertium comparationis* and here it is evident that Delabastita's concept differs from Toury's concept of a *tertium comparationis*. According to Delabastita, the *tertium comparationis* must be based on the ST as well as the TT, whereas Toury suggests that the *tertium comparationis* should be based on the ST only:

A TT is not necessarily covered completely by an analytic frame that adequately describes its ST, because the receiving literary system will often impose its norms on the TT, leading the translator to insert new elements or to use textual patterns that may be utterly foreign to the ST and the source literature ... it is imperative that we should somehow make allowance for the peculiarities of the TT when drawing up the invariant of the comparison. The *tertium* is no longer to be modelled on the ST exclusively: even on the strictly methodological plane the ST will have to share its place with the TT.

(Delabastita, 1985:117, 118)

In the establishment of the TC (*tertium comparationis*), it was indeed necessary to take the TT into account. In the following case, for

example, there was no image in the ST whereas there was an image in the

TT:

[Alonso] Thou dost talk nothing to me.
[Gonzalo] I do well believe your highness, and did it to
minister occasion to these gentlemen, who are of such
sensible and nimble lungs that they always used to laugh
at nothing.

[...]
[Gonzalo] Who, in this kind of merry fooling, am nothing
to you; so you may continue, and laugh at nothing still.
II.1.176-182

[Alonso] Jou woorde is net wind vir my.
[Gonzalo] Dit kan ek wel glo, u majesteit, - ek het maar net
so aangegaan om hierdie menere te plesier, want
hulle longe is so sensitief-aktief dat hulle vir
wind ook lag.

[...]
[Gonzalo] Wat, met al die belaglike gebabbel, teen die wind
in praat - so gaan maar voort om vir die wind te
lag.
(my underlining)

As can be seen in the above example, the image of "wind" was added in the translation and would have been overlooked if the TC had been based on the ST only. The *tertium comparationis* will be used in the micro-level analysis of the imagery.

The methodology of this project is based primarily on the theorists Lambert and Van Gorp's Synthetic Scheme for Translation Description (Hermans, 1985: 52,53), and Van Leuven-Zwart's model for the comparison and description of a translation and its original (Target: 1989, 1990).

2.2 The Lambert and Van Gorp Model (Hermans, 1985:52,53)

The scheme is divided into four points, namely:

1. Preliminary Data , for example:

- 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?)

2. Macro-level, for example:

- divisions of the text
- titles of chapters, presentation of acts and scenes

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

- selection of words
- dominant grammatical patterns and formal literary structures (metre, rhyme...)

4. Systemic context, for example:

- oppositions between micro- and macro-levels and between text and theory (norms, models...)

This scheme will be used primarily for the first part of the project - the historical overview - and will consist of an analysis of the preliminary data and the macro-level. These two categories have been adapted for the purposes of this research project and are now as follows:

1. Preliminary data:

- title
- translator's name

- date of publication
- published and/or performed translations
- metatexts

2. Macro-level:

- names of dramatis personae :
 - (a) retained;
 - (b) Afrikaansified; or
 - (c) changed.

After the abovementioned analysis has been completed, general observations will be made about the nature of the corpus of Shakespeare translations in Afrikaans.

2.3 The Van Leuven-Zwart model

Although the concept of a micro level analysis was taken from the Lambert and Van Gorp model, the categories were found to be unsuitable for a descriptive analysis of the imagery in "The Tempest" and "Die Storm".

The Van Leuven-Zwart model is specifically aimed at dealing with narrative texts (1989:154) as well as the comparison of the ST and TT, and a description of shifts on the various linguistic levels.

Van Leuven-Zwart also uses the concept of an architranseme (1989:157) as a common denominator in her model. The ATR then "functions as the basis for a further comparison" (1989:157). A further step is to establish the nature of the relationship between the transeme - the sections into which she divides a sentence - and the ATR. The differences or shifts are then

described in terms of detailed linguistic categories and sub-categories (1989:170).

For the purposes of this project, which differs substantially from Van Leuven-Zwart's project, the following adaptations have been made. Firstly, it is not a narrative text and its translation which are being compared and described, but a drama text and its translation. Secondly, the images will not be divided into transeemes, but each image will be dealt with as a unit. Thirdly, the concept of an ATR has been replaced with a *tertium comparationis*. Fourthly, the categories and sub-categories for the comparative analysis and description are linguistically based and very detailed. They did, however, serve as a basis for the establishment of categories for this project even though this project does not aim to analyze the imagery in such linguistic depth.

In the establishment of the categories, provision was made for one encompassing category - transposition - and all the other categories provide more details about the nature of the transposition of an image. The categories as adapted are:

Transposition

- generalization
- specification: intensification
cultural adaptation
explication
- mutation: deletion
addition
change in image.

After the micro-level analysis was completed, the researcher chose to establish a set of codes for the above categories. This was done primarily for the sake of clarity and to facilitate an easy understanding of the nature of the shifts or, rather, of exactly what happened to the image as it was transposed from the ST to the TT. The codes are as follows:

- transposition: =
- generalization: GEN []
- specification:
- intensification: INT []
- cultural adaptation: CUL.ADAPT []
- explication: EXPL []
- mutation:
- deletion: #DEL []
- addition: #ADD []
- change in image: #CGE.IM []

Explanation of how the codes or symbols function in the analysis is set out in Chapter 3.

CHAPTER 2

SHAKESPEARE IN AFRIKAANS

2.1.1 Drama Translation

Drama Translation is "the transposition of the original text on to the stage of the target language and culture" (Zuber-Skerritt, 1984:9) and is a specific area of study in translation studies.

Drama Translation poses problems which are entirely unique, for example the questions concerning the translation of the verbal and non-verbal text (and in Zuber, 1980:1). By non-verbal communication or non-verbal text the following is meant:

the music (and all the vocal, mechanical, electrical or natural sound effects), the silences, the action, movement or immobility (including gesture, stage-business, mime, dance), the characterisation, the grouping, the costuming and make-up, the setting, props, lighting and use of colour, the use of contrasts or juxtaposition, tension and pace.

(Zuber, 1980: 2)

It is important to point out at this stage that although the non-verbal text is obviously an integral and important part of the play (and should therefore be translated), this project focuses only on the verbal text in the analysis of imagery in "The Tempest" and "Die Storm". Many Drama Translation theorists, such as Franz H. Link, do point out that when there have been losses in terms of imagery in the verbal text, compensation is made by means of the set design and props (Zuber, 1980:24-50). A video recording of the stage production of "Die Storm" does exist, but it is not within the scope of this project to study the

recording.

Robert-H Leek distinguishes between "published and/or performed texts" (Leek in Westerweel and D'haen, 1990:156). This is a very important distinction as it bears a direct influence on the translator's approach to the text. The translator of a drama texts which functions as a literary text instead of a script is able to insert explanations of unidentifiable allusions (Link in Zuber, 1980:31) - i.e. an allusion with which the target audience does not identify - by means of metatexts. The translator of a playscript has to make these allusions accessible to the target audience.

Unidentifiable allusions, as defined and explained by Link (Zuber, 1980:31), pose particular problems for the translators of Shakespeare plays. Usually the author of a play and his audience have a common knowledge "of a society, of its history, its myths, and its customs. Though this knowledge is a matter of tradition, tradition changes. The further the audience moves away from particular events of its own history, for example, the less it is informed about the details of these events" (Zuber, 1980:31). Unidentifiable allusions in Shakespeare plays can be the following: historical references, such as those in the history plays with numerous details of the wars with France and the War of the Roses; references to Roman gods; and the implicit references to the Elizabethan World Order with which a modern audience or an audience of a different culture is no longer familiar. The latter has particular bearing on the imagery in "The Tempest" as nature imagery is important in this play and nature occupies a specific place and plays a special

role in the Elizabethan World Order.

The production of an indigenous play functions on what is familiar to its audience, both linguistically and conceptually, in order to enrich it with the new the playwright has to offer. The production of a translated play has to overcome the unfamiliar assumptions, both linguistic and conceptual, in the original, in order to draw on what is common and universal between the original text and the experience of the audience before it can involve the audience and so enrich it with new elements that the playwright has to offer. The task of overcoming the unfamiliar is generally not so daunting for translators translating from a text to a target language both of which lie within a broadly based cultural and linguistic system [...] The task is most difficult where a play has to be transposed from a different culture and a different age.

(Lai in Zuber-Skerritt, 1984: 145,146)

Unidentifiable allusions cover most conceptual assumptions that are made in Shakespeare plays. It is, however, extremely important not to overlook the linguistic assumptions and difficulties which translators of Shakespeare plays face. Zuber-Skerritt points out that plays written for performance must be "actable and speakable" (1984: 8) and in the case of some Shakespeare translations into Afrikaans, these plays are simply not speakable. This could account for the fact that these plays were not performed successfully or performed at all. Accessibility to the target audience is a key issue in Drama Translation and therefore the linguistic accessibility of a translation is important.

The language and poetry of Shakespeare do indeed pose problems for the translator, especially as the translator has to be sensitive to speech rhythm and pace, because "in a performance, the aural experience occurs at too fast a pace for audiences to take in material not organized in familiar linguistic patterns, and there is no time to reorganize the

material after a process of cogitation" (Lai in Zuber-Skerritt, 1984: 149). Moreover, "the rendition has to be linguistically familiar to the audience aurally, and the prosodic patterns have to serve a similar purpose as in the original" (Lai in Zuber-Skerritt, 1984: 146).

2.1.2. The problematic notion of performability

The concept of performability has been used extensively when discussing drama translation. The concept per se is relevant if it is taken into account that there is a definite distinction between performable and unperformable drama texts. Some Afrikaans Shakespeare translations have never been performed or performed unsuccessfully because they are not performable.

Upon closer examination, it becomes evident that the term "performability" is vague and has never been adequately defined:

The term "performability" appears frequently in translator's prefaces, used to suggest that the translated text is more congenial to eventual performance than other translations which do not have this criterion in mind. Reviewers often note with enthusiasm that a translation may be "performable", but attempts to ascertain precisely what this means run into stony ground.

Bassnett (1990:76)

Yet the term "performability" cannot be disregarded, because there is most definitely a difference between a play text which is performable and one which is not.

Bassnett points out that the term performability fills a "void" in terms of the theory of the "relationship between the written and the performance texts" (1990:77). She furthermore points out that

performability is then linked to another "imaginary, meaningless but over-used term" faithfulness:

For whilst the translator constantly grapples with the problem of what faithfulness means, the translator of a theatre text is also grappling with the problem of what the relationship between the written and the performed may mean. "Performability" fills the gap; and it also serves as a way of enabling the translator to take greater liberties with the source text than many might deem acceptable in the interests of the mythical "performability" of the end product.

(1990:77)

Whatever the case may be, it is very important that the translator should never lose sight of performability as most of the translated drama texts are performed first and are sometimes never published. What is needed, is a clear, well-defined definition of performability which is a fundamental term in drama translation theory and therefore cannot be discarded merely for reasons of ambiguity.

The emphasis on the performability of a translated drama text and the interdependence between the drama text and its performance give rise to a problem, namely that some Shakespeare texts which were translated into Afrikaans in the past, have become "museum" texts. These texts are no longer or have never been performable or playable nor are they accessible to the modern Afrikaans theatre audience. But why?

It is obvious that the so-called historical translations are no longer dramatically accessible to modern Afrikaans theatre audiences, because the translators, in accordance with the conventions of language usage in Afrikaans literature during that time, deliberately strived for a poetization of language usage. It is precisely this type of archaic

Language usage - in translations such as L.I. Coertze's "Macbeth" (1948) and D.F. Malherbe's "Die Koopman van Venesië" (1949) - which has implications in terms of the performability of these texts today as well as the reception of the translated text by the modern audience.

In the preliminary data and macro-level analysis of all the Shakespeare translations in Afrikaans which follows in 2.3 and 2.4 of this chapter, the translations will also be discussed in the above terms, i.e. whether they have been performed or not and if they have been performed, the date of the performance. The latter point is important as it will give some indication as to the reasons for various translations of one Shakespeare play at different times (Haag, 1984).

2.2 Shakespeare in Translation

Shakespeare's theatre company, The Chamberlain's Men, performed Shakespeare plays in Holland and Germany in the early seventeenth century, and Dutch and German translations appeared (Leek, 1988) soon afterwards. This was but the beginning of a trend which is still very much in evidence today.

Shakespeare plays have been extremely widely translated - from Czech to Sotho - and are still being translated, for example the translation of "Cymbeline" (1992) into Afrikaans by Tjaart Potgieter. Shakespeare translations and the performance of Shakespeare plays often constitute an integral part of a culture's literary and theatrical tradition as is the case with Shakespeare translation into German.

Shakespeare has been translated into Afrikaans since the 1940s. However, little is known about most of the translations. It is the aim of this preliminary data and macro-level analysis to obtain more information about the Afrikaans Shakespeare translations.

To date, there are thirty-two Shakespeare translations into Afrikaans. Only two of these translations have not been obtained as they are unpublished and are not lodged with DALRO, i.e. "’n Somernagdroom" (1975) translated by Roelf Laubscher and Gildenhuys' adaptation of "Macbeth" (1972) translated by Eitema. DALRO (Dramatic Arts and Literary Rights Organization) is an organization which, amongst other things, acts as a library or archive of unpublished theatre texts. Most of these plays have been performed but not necessarily published by a publishing house.

Due to the large number of texts which will be analyzed in terms of preliminary data and the macro-level, the texts will be grouped according to translators and the translators will, in turn, be grouped alphabetically. The detailed analyses are contained in Appendix B as only the conclusion about the research will form the body of this chapter.

2.2.1 The rise and the establishment of the Afrikaans professional theatre

It is important to take a brief look at the rise and establishment of the Afrikaans professional theatre as these developments have direct bearing on the production of Shakespeare translations.

Before 1925 Afrikaans theatre was entirely in the hands of amateurs

(Kannemeyer, 1984: 97) and it was only after the arrival of Dutch director Paul de Groot in 1924 that the first professional theatre company was established in 1926. Some of the members were Wena Naudé, Hendrik and Mathilde Hanekom and André Huguenet (Kannemeyer, 1984:98). They were responsible for the production of plays such as "Huistoe" (a translation of Sudermann's "Heimat") and "Poppehuis" (a translation of Ibsen's "Doll's House"). The majority of Afrikaans plays performed at that time were translations. Other theatre companies were formed and they not only performed in cities, but also toured the platteland.

In 1938 the "Federasie van Amateurtoneelvereniginge in Suidelike Afrika" (F.A.T.S.A.) was founded by different amateur groups and in 1945 F.A.T.S.A. proposed the establishment of a state supported theatre. This finally resulted in the establishment of the "Nasionale Toneelorganisasie" (National Theatre Organisation) or N.T.O. in 1947 (Kannemeyer, 1984: 284).

The establishment of the N.T.O. in 1947 led to improved standards and professionalism of theatre productions. However, the N.T.O was faced with various problems such as the lack of funds and especially the vast distances the theatre company had to travel to stage productions on the platteland. Problems such as the above eventually led to the establishment of regional performing arts councils, namely CAPAD, PACT, NAPAC and SUCOVS, in 1962 (Kannemeyer II, 1984: 254).

New theatres were built, such as the Nico Malan in Cape Town, and drama departments were established at the following Afrikaans universities:

Stellenbosch, Pretoria and the Orange Free State. Actors were able to receive professional training and many talented new actors such as Marius Weyers and Carl Trichardt came to the fore (Kannemeyer II, 1984: 254).

The regional councils acted as a stimulus for the development of Afrikaans drama by commissioning works from authors such as D.J. Opperman ("Voëlvy") and N.P. van Wyk Louw ("Germanicus") (Kannemeyer II, 1984: 254). Translations of classical and contemporary plays by, for example, Sophocles, Shakespeare, Ibsen and Brecht were also commissioned.

It was during this period - from 1965 to 1975 - that the most Shakespeare translations were performed and published. The majority of these translations were commissioned by CAPAB and PACT in particular and especially for the four hundredth anniversary of Shakespeare's birth.

2.3 The Afrikaans Shakespeare Translations

There are three periods into which the translations can be divided: 1945-1959; 1965-1976 and 1982-92.

2.3.1 The first Shakespeare translations in Afrikaans: 1945-1959

The first Afrikaans Shakespeare translation was published in 1945 and it is a translation of "Hamlet" by L.I. Coertze. Coertze subsequently translated "Macbeth" which was published in 1948. D.F. Malherbe translated and published "Die Koopman van Venesië" in 1949.

A characteristic of the above translations is the type of Afrikaans used. It is an "archaic", poeticized Afrikaans. The result is an unnatural

Afrikaans which seems strange to most contemporary audiences and is no longer accessible to a contemporary audience. Target audience accessibility could also be a reason for the subsequent retranslation of these texts.

After an interval of nine years another Shakespeare translation was published in 1958 (by DALRO) - "Somernagdroom" translated by Joan Brink. This text was performed by Pro Arte at the University of Pretoria. In 1959 D.P. de Klerk's "Hamlet" was published.

2.3.2 1965-1976

As has already been mentioned, this period saw a virtual "boom" in the production of Shakespeare translations. A.S Pohl, for example, translated six Shakespeare plays and Eitema four.

All four of the plays translated during the period 1945-1959 were subsequently retranslated during the period 1965-1976. It is interesting to note that "The Winter's Tale", which was first translated in 1970 by Pohl, was retranslated by Eitema in 1975.

Apart from the Roman tragedies - which are "Antonius en Cleopatra" (1969), "Coriolanus" (1970), and "Julius Caesar" (1966) - and the early tragedies - "Titus Andronicus" (1970) and "Romeo en Juliet/Julia" (both 1975), four major tragedies were translated. "Hamlet" was first translated in 1945 and then again in 1959. Eitema retranslated "Hamlet" in 1973. Krige's translation "Koning Lear" (1971) and Pohl's translation of "Othello" (1976) are the only translations of those two tragedies.

"Macbeth" was first translated by L.I. Coertze in 1945 and was retranslated by Eitemal in 1965. Eitemal's translation was subsequently adapted by Jannie Geldenhuys in 1972.

It becomes clear from the preliminary data and the macro-level analysis of the translations that the comedies are translated more often than the other Shakespeare genres. There are, for example, four translations of "Midsummer Night's Dream" and three of these were translated during the period 1965-1976. It was also during this time that "The Winter's Tale" was translated by Pohl (1970) and Eitemal (1975). Two of the most successful productions of comedies were Brink's "Kinkels innie kabel" (1971) and Krige's "Twaalfde Nag" (1967).

2.3.3 The revival of Shakespeare translation in Afrikaans

Apart from Nerina Ferreira's translation of "The Taming of the Shrew" - "Vasvat van 'n Feeks" - which was performed and published (by DALRO) in 1982, no further Shakespeare translations were published or performed until 1988.

The revival of Shakespeare translation in Afrikaans occurred when Tjaart Potgieter was commissioned by PACT to translate "The Tempest" in 1988. There are two versions of Potgieter's translation "Die Storm". The first is a more literal, complete translation and although it was not staged by PACT, drama students from the Pretoria Technicon produced and staged this version. It is also this version which was used for the micro-level analysis of the imagery. The second version of "Die Storm" has been adapted in cooperation with the director, Dieter Reible, for the PACT

production. An example of an adaptation, or change made to the second version, is the omission of the masque and the dramatis personae who feature in it. In this version a tree spirit has been added to the dramatis personae and could be seen as compensation for the omission of the masque.

"Die Sakeman van Venesië" ("The Merchant of Venice") was translated by Potgieter in 1991 and was also staged by PACT. The play was adapted to a modern setting. It is also interesting to note the change in the title from that of the earlier translations by Malherbe and Pohl: koopman has now become sakeman (businessman).

The last Shakespeare translation to date was also done by Potgieter. He translated "Cymbeline" (1992) for PACT. Once again Dieter Reible was the director. Some of the dramatis personae have been omitted. A reason for these omissions could be that funds were limited and an extensive cast could not be used.

2.4 Details about the Translations

All the translations are indicated as translations and this is important as research within a DTS framework always starts with observational facts (Toury in Hermans, 1985: 18).

2.4.1 Published and unpublished texts

As Leek (1990) points out, it is very important to distinguish between translations which have been translated to function as playscripts and those which function as literary texts. This distinction is important

because it will immediately have bearing on the existence and nature of metatexts.

Consider first of all the distinction between unpublished and published texts. Many of the translations have been published by DALRO in the form of playscripts. Some texts are only lodged with DALRO, for example "Cymbeline", and have not been published by DALRO. "Antonius en Cleopatra" (Pohl:1969) and "Vasvat van 'n feeks" (Ferreira:1982) have been published by DALRO. Other texts, such as A.N.-Pohl's Othello, were first published by DALRO and then by other publishing houses - in this case Human & Rousseau. This is probably due to the success of the stage production and the subsequent interest in the playscript as a written text (but not as a literary text).

Most of the texts have, however, been published by publishing houses and it is these text which are referred to as published texts. The majority of published texts have been performed and were published subsequently. In such a case, the names of the cast and the date of performance are usually indicated. As far as could be determined, only two of the published have never been performed. "Titus Andronicus" (1970), translated by Breyten Breytenbach, was never intended to function as a playscript and has never been performed. Kroeze's translation "Romeo en Julia" (1975) was not performed either, but it is not clear whether or not his intention was to produce a literary text or a playscript.

2.4.2 Metatexts

The majority of the texts do not contain metatexts apart from the occasional dedication. Only three of the translated texts are indicated as being adaptations: "Kinkels innie Kabel" (André P. Brink), "Die Storm" (version 2) (Tjaart Potgieter) and "Cymbeline" (Tjaart Potgieter).

There are explanatory notes at the end of Eitemal's translation of "Hamlet" (1973). D.P. de Klerk's "Hamlet, Prins van Denemarke" (1959) contains explanatory notes and an introduction by H.A. Fagan. The rest of the metatexts, however, are in the form of prefaces or introductions. Uys Krige's preface to "Twaalfde Nag" (1967) is the longest and most detailed preface in which he also addresses some of the translational difficulties he encountered. Brink added prefaces or introductions to all three the translations - "Richard III" (1969), "Kinkels innie Kabel" (1971) and "Romeo and Juliet" (1975). L.I. Coertze also added a short preface to his translation of "Macbeth" (1948). The Kroeze translation of "Romeo en Julia" (1975) is the only text which features a short biographical sketch of the translator.

The lack of metatexts in general could be explained in terms of the function of the translations. When these texts function as playscripts, any metatexts in the form of explanatory notes and introductions would be of very little or no use to the target audience, and would make no contribution in terms of target audience accessibility. From the preliminary data and macro-level analysis, it can be seen, however, that some translators added introductions or notes to the text before publication.

2.4.3 Names of the Dramatis Personae

As a general rule, the names of the dramatis personae have not been changed or Afrikaansified. There are, however, exceptions to this rule.

Minor changes are, for example, the change from Gertrude to the Afrikaans Gertruida in D.P. de Klerk's "Hamlet, Prins van Denemarke" (1959) and Old Gobbo to Ou Gobbo in D.F. Malherbe's "Die Koopman van Venesië" (1949). A.N.-Pohl changed and Afrikaansified the names of Launcelot Gobbo and Old Gobbo to Langeraad Gopse and Ou Gopse in "Die Koopman van Venesië" (1969). A.N.-Pohl translated "Anthony" as "Antonius" in "Antonius en Cleopatra" (1969). It is also in "Antonius en Cleopatra" that the spelling of Charmian is changed to Kcharmian. Eitemal makes a similar change in "Die Wintersprokie" (1975) by changing the spelling of Florizel to Florisiel which could be for pronunciation reasons.

It is also Eitemal who changed and Afrikaansified the names of some dramatis personae in "Midsomernagdroom" (1974), for example, Quince became Piet Plank; Bottom became Buks Bolle; Fluit became Bertus Blaas and Starveling became Manus Maerman. In "'n Somernagdroom" (1958) Joan Brink also changed the names of some dramatis personae, but instead of inventing original Afrikaans for the personae, she only translated the names into Afrikaans, for example: Quince became Kweper; Bottom became Bodem; Flute became Fluit and Starveling became Sterweling.

André P. Brink Afrikaansified the names of the dramatis personae in "Kinkels in die Kabel" ("Comedy of Errors") completely as he had also changed the location or setting of the play from Ephesus to a Coloured

community in a fishing village near Cape Town. All the names have been changed and Afrikaansified in such a way that it reflects the way in which the Coloured community speaks a specific type of Afrikaans. Some examples are Solinus who became Sollie; Egeon became Aikona; Antipholus became Apools and Dromio became Drommel. (For a complete list of all dramatis personae in "Kinkeis innie Kabel", see Appendix B).

The most famous and most spoken about changes to the names of dramatis personae appear in Uys Krige's "Twaalfde Nag" (1967). Krige Afrikaansified the names of two dramatis personae: Tony Belch became Tobie Wynvat and Andrew Ague-cheek became Andries Bibberbakkies.

It is clear, from the macro-level analysis of the translations, that the changes to the names of dramatis personae usually occur in the comedies such as "Kinkeis innie kabel" (1971), "Twaalfde nag" (1967) and "Midsomernagdroom" (1974). In the case of the comedies, the names of the dramatis personae often mean something and if the original name is retained, such meaning is lost to the target audience. This would have some implications in terms of target audience accessibility. When changed, these names become conceptually accessible to the target audience. Very often the humorous implications of these names are then conceptually accessible and are no longer lost to the target audience.

2.5 General Observations

The information which this descriptive analysis of all the Shakespeare translations has yielded, is indeed very interesting. Shakespeare is

very much "alive and well" in Afrikaans and particularly in Afrikaans theatre as can be seen from the recent revival of Afrikaans Shakespeare productions. Although the most recent Shakespeare translations for the theatre can probably be considered as adaptations (for example, setting the play in a modern context or omitting some of the *dramatis personae*), it is a trend which is becoming increasingly evident in all Shakespeare productions, and not only those produced in translation (Leek 1990).

This trend is closely linked with the notion of target audience accessibility and, in terms of the evidence at hand, does not detract from Shakespeare's original text. It must always be kept in mind that Shakespeare texts are the products of the theatre and were in fact amended, augmented and adapted with the help of the actors. If, for example, changing the setting and Afrikaansifying the names of the *dramatis personae* means that the text becomes more accessible to the target audience, such changes would be justified in the eyes of Shakespeare the theatre man. There is no point, after all, in producing a play which is conceptually and linguistically inaccessible to the target audience.

It was mentioned in the introduction (Chapter 1) that European countries such as Germany and Holland have a tradition of Shakespeare translation and criticism. South Africa, or rather Afrikaans, also has a tradition of Shakespeare translation: thirty-two Shakespeare translations cannot be dismissed or brushed aside. Shakespeare translations also form the largest corpus of translated texts in Afrikaans. Although there are the "museum texts" (texts which are not performed or used), there are and

there have been a number of texts which have fulfilled the function of playtexts. Once again it is important to point out that, with the exception of Breytenbach's "Titus Andronicus" (1970), none of the texts were translated to fulfil a literary function: they were and are all intended to function as playtexts. Of course the success of such a text depends largely on its performability and accessibility.

During the course of this research project, many people remarked that Shakespeare must be "untranslatable" into Afrikaans. The number of existing Shakespeare translations into Afrikaans could certainly be considered as proof to the contrary.

CHAPTER 3

MICRO-LEVEL ANALYSIS OF THE IMAGERY IN "THE TEMPEST" AND "DIE STORM"

3.1 The Imagery in "The Tempest"

The translation of Shakespeare imagery poses some particular problems for the translator which are the result of, for example, the historical distance between the Elizabethan meaning system and the translator's meaning system; and the complexity of the Shakespeare original (Delabastita 1992:7).

"The Tempest" is one of Shakespeare's last plays and is in many ways one of the more complex plays, for example in terms of imagery. The imagery cannot be as easily categorized as in some of the other plays, as the categories overlap more often than not. In broad terms, the imagery in "The Tempest" can be described as sea and storm imagery, earth and nature imagery, sound imagery and domestic imagery. Sound imagery, as Spurgeon (1952:300) points out, is an underlying presence in most of the other types of imagery. Clemen, (1953:191) goes even further. He suggests that

All these passages of imagery have one feature in common: they continually act upon our senses; our hearing, smelling, tasting and feeling are being appealed to.

(1953:191)

In "The Tempest" imagery has an additional role, that is, to include the elements in the action and thus allowing the supernatural to play a

considerable role (Clemen, 1953:182).

The storm and the sea are reflected in a different way in the speech of the various characters (Clemen, 1953:183) and this obviously is very important as regards the characterisation. In Trinculo's speech, for example, the tempest or storm is reflected in terms of his own drunkenness when he refers to a black cloud as a "foul bombard"; a bombard being a leather jug in which wine was stored. It is also noteworthy that the language of the courtiers, such as Ferdinand, 'contains very little imagery compared to Caliban and his mates and to Prospero and Ariel' (Clemen, 1953:193). This aspect will be mentioned and described in the micro-level analysis of the imagery in "The Tempest".

The imagery in the language of the characters also reflects different types of nature imagery. Ariel's language contains images of wind, fire and air, whereas Caliban's language constantly refers to images from the plant and animal world. In a sense, Caliban acts as a link between that world and our world just as Ariel acts as a link between our world and the supernatural.

3.2 The micro-level analysis of the imagery in "The Tempest"

In an article to be published in De Eerste Lezing Kwartaalblad voor Bijbelvertaling en Liturgie (1992), Dirk Delabastita points out that

omvattende analysemodellen, die moeten toelaten particuliere gegevens in een ruimere context te begrijpen. De omstandigheid in kwestie is dat het vertalend herschrijven van Shakespeare gekenmerkt wordt door een reeks ernstige moeilijkheden van vertaaltechnische aard. Die zijn het gevolg van de grote historische afstand tussen de Elizabethaanse

betekenissystemen en die van de latere herschrijver, en daarnaast ook van de grote tekstuele complexiteit van Shakespeares originelen.

(p 7)

Delabastita then continues to summarize some of the areas in which translational problems may be encountered, such as "Shakespeares befaamde beeldspraak. met zijn soms huiselijke, on-poetische metaforen, zijn 'iterative imagery' (onderling verbonden beelden doorheen de text), en zijn 'mixed metaphors' (gedrongen metaforische woekeringen) (p 7: Een brede kijk op vertaling: het geval van Shakespeare in De Eerste Lezing Kwartaalblad voor Bijbelvertaling en Liturgie, jaargang 1/8 nummer 31, April 1992).

The micro-level analysis concentrates on the imagery in "The Tempest" and its translation "Die Storm". Imagery is a dramatic and stylistic "tool" which the dramatist uses to convey certain messages to the audience. The imagery may allude to a central theme of the play or could have an effect on characterisation in terms of a character's use of a specific type of imagery. Shakespeare uses imagery with great effect in his plays and the development of his use of imagery can be traced throughout his works. As Shakespeare's last completed play, "The Tempest" is especially important in terms of imagery because it plays a "considerable role" (Clemen, 1953: 182). The imagery is used as a means to express the supernatural in the play, for example.

In this micro-level analysis, the imagery is not isolated but rather examined within the context of the play as

an isolated image, an image viewed outside of its context, is only half the image. Every image, every metaphor gains full life and significance only from its context. In Shakespeare, an image often points beyond the scene in which it stands to preceding or following acts; it almost always has reference to the whole of the play. It appears as a cell in the organism of the play, linked with it in many ways.

(Clemen, 1953: p 3)

It is indeed so that the imagery in "The Tempest" points to a preceding scene. The tempest occurs at the beginning of the play and the corresponding images, such as those of the sea, constantly refer back to the storm and act as a reminder or an echo of what happened at the beginning of the play. From the second scene onwards, these images "flow through the play" (Clemen, 1953: p 183). Images do occur in different forms, such as similes, metaphors and personification:

and the sea mocks our
frustrate search on land.
(III.3.10-11)

The micro-level analysis will thus commence with the sea and storm imagery. The development of the sea and storm imagery will be traced chronologically through the course of the play and observations will be made about the manner in which different characters describe the sea and the tempest. Subsequently the imagery of earth and nature, which includes plant and animal life, will be analysed. Imagery pertaining to the senses, such as sound, will also be analysed. Shakespeare also uses imagery that is of a distinctly prosaic nature and which, for the purposes of this analysis, will be referred to as domestic imagery and will be analyzed last:

porridge. He receives comfort like cold
(II.1.10-11)

The imagery or images are not exclusive and do overlap most of the time. What is meant by this is that a sound image could contain other elements such as nature and, in this case, animals:

we heard a hollow burst of bellowing
Like bulls, or rather lions. Did't not wake you?
It struck mine ear most terribly.
(II.I.315-317)

Evidently such an overlap poses some problems for the classification of the imagery. Thus to avoid the unnecessary repetition of analyses, the dominant element in the image will be used as the basis for classification and mention will be made of the secondary elements.

It has been mentioned that the imagery forms a part of the text as a whole and should therefore not be examined in isolation. The imagery will be discussed in terms of each category and the images will also be discussed in chronological order. In this manner, it will be possible to include some observations about Shakespeare's dramatic art and the position of a particular type of image in terms of the play as a whole. It is not feasible to organize the analysis of imagery on the basis of character as this implies a "mixing" or "intermingling" of images which would render the discussion of imagery themes extremely difficult.

3.3 Methodology

The methodology of the micro-level analysis is based on two models for descriptive translation analysis, namely the Lambert and Van Gorp model (in Hermans: 1985) and the Van Leuven-Zwart model (in Target: 1989, 1991).

The concept of the micro-level itself was taken from the Lambert and Van Gorp model. The details provided for in this model were found to be inadequate and unsuitable for the analysis of imagery. The Van Leuven-Zwart model contains detailed categories and sub-categories for the description and comparison of the translation and its original.

The details of this project do, however, differ from those of Van Leuven-Zwart's model. For example Van Leuven-Zwart focuses on narrative texts and the micro-level analysis precedes the macro-level analysis in her model. One of the most important adaptations made to the model is the use of a *tertium comparationis* instead of an architranseme (ATR). The importance of the process of establishing a *tertium comparationis* has already been discussed and the *tertium comparationis* has been established (see Chapter 1). The categories and sub-categories of the Van Leuven-Zwart model are very detailed and are linguistically-based. As this project does not aim to analyse the imagery to such an extent and on such a linguistic basis, it was necessary to adapt these categories substantially. It was also necessary to establish a category for those images in which no substantial shifts in terms of the other categories occurred. It is, however, very important to point out that the categories are not always absolute as will be shown in the micro-level analysis.

The categories as adapted are:

- transposition
- generalization
- specification: intensification
 cultural adaptation
 explication

- mutation: deletion
addition
change in image

For the sake of clarity, symbols will be used for the analysis. A specific symbol will be assigned to each category and these symbols are as follows:

- transposition: =
- generalization: GEN[]
- specification:
intensification: INT[]
- cultural adaptation: CUL.ADAPT[]
- explication: EXPL[]
- mutation:
deletion: #DEL
- addition: #ADD
- change in image: #CGE.IM

An example of such an analysis is:

[Prospero] now he was
The ivy which had hid my princely trunk,
And sucked my verdure out on't.

I.2. 85-87

 hy was 'n klimop wat
My toegerank het, en soos 'n parasiet
het hy die lewe uit my uit gesuig.

Analysis: = + GEN [ivy → klimop] + INT [parasiet]

The symbolic analysis can be explained as follows:
The = indicates that the image was transposed from the ST to the TT. The + indicates that an element has been added to the image or provides more details about the transposition. In the case of the above example, intensification took place with the addition of the word "parasiet". Thus the GEN indicates generalization with the details set out in the brackets [ivy → klimop]. INT indicates intensification and the details are set out in brackets [parasiet].

3.4.1 Sea and Storm Imagery

The tempest or storm takes place in the first scene of Act I "and everything derives or develops from this beginning" (Clemen, 1953: p 182). This is a very unusual phenomena as the catastrophe usually occurs in the middle or at the end of the play. In such a case, the imagery is used as a method of preparing the audience for what is to come or can even act as a premonition. In "The Tempest" it is a different matter. The imagery acts as an echo or reminder of what has already happened. Shakespeare also uses imagery in I.2. to link the storm which washed Prospero and Miranda onto this island with the storm that has just been witnessed in I.1.

1. [Miranda]

Put the wild waters in this roar, allay them.
The sky it seems would pour down stinking pitch,
But that the sea, mounting to th'welkin's cheek,
Dashes the fire out.

I.2. 2-5

Wat die golwe so oproerig wild maak breek,
Laat dit bedaar! Dit lyk asof die lug
Stinkende klotse pik laat neerstort in die
see,
Maar dan klim die water weer die hemel in
En blus die vlamme wat daar brand.

Analysis: * + EXPL [welkin's cheek + hemel]

2. [Prospero]

To cry to th'sea that roared to us, to sigh
To th'winds, whose pity sighing back again
Did us but loving wrong.

I.2.156-158

Om vir die see te huil wat teen ons woed; om
te sug

Vir die winde, wat in bejammering vir ons
teruggesug het
En ons net liefderik skade berokken het

Analysis: =

3. [Ariel]

Al! but mariners
Plunged in the foaming brine and quit the vessel,
Then al! afire with r-

I.2.211-212

Alma!

behalwe die matrose
Het in die skuimende sout see gespring, en
die skip verlaat
Toe oral-oor aan die brand met my:

Analysis: * + EXPL [brine → sout see]

4. [Prospero]

and think'st it is much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o'th'earth
When it is baked with frost.

I.2.252-255

en jy dink dis moeite
Om die sout welling uit die dieptes te
betree,
Om op die skerp kant van die noordewind te
hardloop,
Om my werk te doen in die are van die aarde
As dit met ryp deurtrek is.

Analysis: = + #ADD [skerp kant] + #CGE.IM [baked → deurtrek]

5. [Ariel]

Full fathom five thy father lies,
Of his bones are coral made;
Those pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change

Into something rich and strange.
Sea-nymphs hourly ring his knell:
I.2.397-403

Vyf vadem diep het jou vader gesink;
Sy beendre word verander in koraal;
Waar sy oë was sal përeïs blink;
Niks van hom sal ooit verskraal,
Maar deur die see se wisselkrag
Verander word tot 'n vreemde prag.
Dis meerminne wat sy doodsklok lui:

Analysis: *

6. [Ferdinand]
Who with mine eyes, never since at ebb, beheld
The King my father wracked.
I.2.436-437

Wat met my eie oë, sedertdien in volle vloed,
Die Koning my vader sien verdrink het.

Analysis: *

7. [Francisco]
I saw him beat the surges under him,
And ride upon their backs. He trod the water,
Whose enmity he flung aside, and breasted
The surge most swoll'n that met him. His bold head
'Bove the contentious waves he kept, and oared
Himself with his good arms in lusty stroke
To th'shore, that o'er his wave-worn basis bowed,
As stooping to relieve him.
II.1.116-123

Ek het gesien hoe hy die golwe onderkry
En op hulle rûe ry. Hy het water getrap,
Die vyandskap daarvan opsy geslinger, en teen die
Grootste golwe in sy borskas groot gemaak. Sy
brawe kop
Het hy bo die bakleiende golwe gehou, en met sy
kragtige arms
Die water deur geroei met energieke hale
Tot by die strand, wat oor die golfgevreëte rotse
Afgebuig het asof dit hom wil red.

Analysis: *

8. [Alonso]

Thou dost talk nothing to me.
Jou woorde is net wind vir my.

[Gonzalo]

I do well believe your highness, and did it to
minister occasion to these gentlemen, who are of such
sensible and nimble lungs that they always use to laugh
at nothing.

Dit kan ek wel glo, u majesteit, - ek het maar net
so aangegaan om hierdie menere te plesier, want
hulle longe is so sensitief-aktief dat hulle vir
wind ook lag.

[...]

[Gonzalo]

Who, in this kind of merry fooling, am nothing
to you; so you may continue, and laugh at nothing still.

II.1.176-179, 181-182

Wat, met al die belaglike gebabbel, teen die wind
in praat - so gaan maar voort om vir die wind te
lag.

Analysis: #ADD [nothing → wind]

9. [Antonio]

They fell together all, as by consent.
They dropped, as by a thunderstroke.

II.1.206-208

Hulle het almal omgeval, asof dit afgespreek is.
Omgekap, asof die weerlig hulle geslaan het.

Analysis: =

10. [Antonio]

We all were sea-swallowed, though some cast again.

II.1.255

Is ons almal deur die see ingesluk, al is party nou
wel
Weer uitgespoeg

Analysis: = EXPL [sea-swallowed → deur die see ingesluk]

11. [Sebastian]

Well, I am standing water.

Wel, ek is soos onberoerde water.

Analysis: =

[Antonio]
I'll teach you how to flow.

En ek sal jou leer vloei.

Analysis: =

[Sebastian] Do so. To ebb
Hereditary sloth instructs me.

 Nou goed. My ingebore
traagheid
Is wat my stilhou.
 [...]

Analysis: #DEL [ebb → stilhou]

[Antonio] Ebbing men, indeed,
Most often do so near the bottom run
By their own fear, or sloth.
 II.1.325-329; 332-33

Dis traagheid of vrees wat 'n mens dikwels so
belas
Dat jou skip van voorspoed laag in die water lê.

Analysis: #CGE.IM [most often do so near the bottom run → dat jou skip
van voorspoed laag in die water lê] + #DEL [ebbing men → mens]

12. [Alonso] and the sea mocks
our frustrate search on land III.3.10-11

 en die see spot
Ons nuttelose soektog hier op land.

Analysis: =

13. [Ariel]

the never-surfeited sea
 Hath caused to belch up you,
 III.3.56-57

die
 Nimmerversadigde see gebruik om julle hier op die
 eiland
 Uit te spoeg,

Analysis: = + GEN [belch up → uitspoeg]

14. [Prospero]

called forth the mutinous winds,
 V.1.42

die winde laat muit,

Analysis: =

15. [Prospero]

Their understanding
 Begins to swell, and the approaching tide
 Will shortly fill the reasonable shore
 That now lies foul and muddy.
 V.1.79-82

Hulle verstand was
 aan,
 En die inkomende gety sal binnekort
 Die strand van rede oopspeel wat nou so moddervuil
 daar lê.

Analysis: = + INT [fill → oopspoel]

16. [Ferdinand]

Though the sea threaten, they are merciful.
 V.1.177

Al dreig die see, is hy genadig.

Analysis: =

3.4.2 Earth and Nature Imagery

Fruits, plants and animals appear in the imagery in "The Tempest" with more abundance than in most of Shakespeare's other plays. Clemen (1953:187) points out that the plant and animal world in "The Tempest" is not as poetic, lovely and "Elizabethan" as in "A Midsummer Night's Dream". In the plant world, for example, there are more roots, weeds and fruits than flowers.

It is also important to note that Caliban speaks mostly in terms of earth and nature imagery. When cursing Prospero, his use of earth and nature imagery is especially vivid (I.2.321-323). Prospero also refers to Caliban in terms of earth and nature imagery and even addresses Caliban as "Thou earth" (I.2.314). The masque, featuring Ceres, Juno and Iris, consists almost entirely of nature and earth imagery.

1. [Prospero]

now he was

The ivy which had hid my princely trunk,
And sucked my verdure out on't.

I.2. 85-87

hy was 'n klimop wat

My toegerank het, en soos 'n parasiet
het hy die lewe uit my uit gesuig.

Analysis: = + GEN [ivy → klimop] + INT [parasiet]

2. [Ariel]

The King's son Ferdinand

With hair up-staring - then like reeds, not hair -

I.2.212-213

die koning

se seun Ferdinand

Met hare penorent - toe meer soos riete as
soos hare -

Analysis: *

3. [Prospero]

Slave! Caliban!
Thou earth, thou, speak!
I.2.313-314

Slaaf! Caliban!
Klipsteen jy, jy daar! Praat!

Analysis: #CGE.IM [earth → klipsteen]

4. [Caliban]

As wicked dew as e'er my mother brushed
With raven's feather from unwholesome fen
Drop on you both. A south-west blow on ye
And blister you all o'er.
I.2. 321-324

So bese dou as wat my moeder ooit
Met kraaiveer afgeborsel het van ongesonde
moeras groeisels
Kom neer op julle albei! 'n Suidwestewind
waai oor julle
En laat julle in bese swere uitbars!

Analysis: *

5. [Prospero]

Thou shalt be pinched
As thick as honey-comb, each pinch more stinging
Than bees that made'em.
I.2. 328-330

jy sal so dik
soos heuningkoek geknyp word, elke pyn
skerper as die by
wat die angel gemaak het.

Analysis: *

6. [Adrian]

The air breathes upon us here most sweetly.

[Sebastian]
As if it had lungs, and rotten ones.

[Antonio]
Or, as t'were perfumed by a fen.
II.1.49-51

Die lug is soos 'n soete asem -
Asof die eiland longe het, en vrot daarby.
Met moerasgras geparfumeer.

Analysis: =

7. [Gonzalo]
How lush and lusty the grass looks! How
green!

[Antonio]
The ground, indeed, is tawny.

[Sebastian]
With an eye of green in't.
II.1.55-57

Hoe geil en wild lyk die gras! Hoe groen!
Die grond is inderdaad so effens gelerig.
Met hier en daar 'n tikkie groen.

Analysis: = + GEN [eye of green → tikkie groen]

8. [Sebastian]
I think he will carry this island home in his
pocket and give it his son for an apple.

[Antonio]
And sowing the kernels of it in the sea, bring
forth more islands.

II.1.91-94

Ek dink hy dra die eiland huis toe in sy sak en
gee dit vir sy seun vir 'n appel.

En as hy die sade daarvan in die see saai, groei
daar weer nuwe eilande uit.

Analysis: =

9. [Gonzalo]
it is foul weather in us all, good sir,
When you are cloudy.

II.1.143-144

Ons ly almal aan die bitter weer, my
heer,
As u gemoed bewolk is.

Analysis: = + INT [ly]

10. [Caliban]

But

For every trifle are they set upon me;
Sometimes like apes, that mow and chatter at me,
And after bite me; then like hedgehogs, which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall. Sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness.

II.2.7-14

Maar

Hulle word vir elke kleinigheidjie teen my
aangehits;
Partykeer soos ape, wat my terg en babbelend
uitlag,
En my dan kom byt; dan weer soos krimpvarkies
Wat voor my voete rol, en hulle siekels uitsprei
As ek aankom. Partykeer draai daar adders om my,
wat met
Hulle gesplete tonge my mal sis.

Analysis: =

11. [Prospero]

but barren hate,

Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both.

IV.1.19-22

maar dorre

haat,
Versuurde minagting en tweespalt sal die eenheid

Van jul bed met sulke walglieke onkruid laat
vergroei,
Dat julle dit albei sal haat.

Analysis: =

12. [Ariel]

Then I beat my tabor,
At which, like unbacked colts, they pricked their ears
Advanced their eyelids, lifted up their noses
As they smelt the music. So I charmed their ears
That calf-like they my lowing followed,

IV.1.175-179

Toe het ek my drom geslaan;
En hulle het soos ongetemde vullens hulle ore
staan gemaak,
Hulle oë oopgeriek, en hulle neuse in die lug
Want hulle het musiek geruik. Toe betower ek hulle
ore,
Sodat hulle soos kalwers agter my gebulk aanloop,

Analysis: =

13. [Caliban]

Pray you, tread softly, that the blind mole may not
Hear a foot fall.

IV.1.194-195

Asseblief, loop sagter, dat die ou blindemol
Nie 'n tree kan hoor nie:

Analysis: =

14. The Masque

IV.1.60-133

[Iris]

Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, fetches, oats, and pease;
Thy turf mountains, where live nibbling sheep,
And flat meads thatched with stover, them to keep;
Thy banks with pionèd and twillèd brims,
Which spongy April at thy hest betrimms,
To make cold nymphs chaste crowns; and thy broom-groves,
Whose shadow the dismissed bachelor loves,

Being lass-lorn: thy pole-clipt vineyard,
And thy sea-marge, sterile and rocky-hard,
Where thou thyself dost air - the queen o'th'sky,
Whose wat'ry arch and messenger am I,
Bids thee leave these, and with her sovereign grace
Here on this grass-plot, in this very place,
To come and sport. Her peacocks fly amain.
Approach, rich Ceres, her to entertain.

Ceres, oorfloedskenker, met u ryke vrag
Van hooi, en gort, hawer, en rog, en koringvag;
Ryk turfgrondland, waar skape rustig wei;
Digte grasveld, waterdeurdrenkte vlei;
Rivier met boombeskutte walle, blombelaaï
Wat klan April op u bevel daar saai:
Bloeisels wat koele nimfe rein bekroon;
Skaduryke besembosbosse waar oujongkêrels woon
En oor verlore liefdes treur; u trosse druiwe aan die wingerdrank;
Die strand waar see en land ontmoet, bar, met rotse vasgebank;
Ora! waar u rustig stap - kom, weg van daar, kom hier:
Die lug se heerseres, met my druppelboog versier
En dien ek haar, sy het beveel dat u u ryk verlaat,
En saam met soewereine majesteit kom dans op maat
Van vrolike musiek. Ek hoor die vlerkslag van haar pouewa.
Kom ryke Ceres, kom as my meesteres u vra.

analysis: =

[Ceres]

Hail, many-coloured messenger, that ne'er
Dost disobey the wife of Jupiter;
Who, with thy saffron wings, upon my flowers
Diffusest honey-drops, refreshing showers;
And with each end of thy blue bow dost crown
My bosky acres and my unshrubbed down,
Rich scarf to my proud earth. Why hath thy queen
Summoned me hither to this short-grassed green?

Gegroet, kleurerykdom, boodskapper van ons godin,
Voorloper van ons meesteres, alom bemin,
Jy wat met goudgeel vlerke heuning oor my bomme dou,
Met reën verfris, jou boog span deur die blou
As kroonbrug oor my bosryke grond, blomryke veld,
Banier van die trotse skepping. Watter vreugde kom jy meld,
Wat ons hier op die sagte gras kom vier?

Analysis: = + #DEL [wife of Jupiter]

[Iris]

A contact of true love to celebrate,

And some donation freely to estate
On the blest lovers.

Ons kom hier saam
In liefde se naam
Om 'n verlowing te seën
Met 'n geskenke-reën.

Analysis: = + #ADD [lovers → verlowing]

[Ceres]

Tell me, heavenly bow,
If Venus or her son, as thou dost know,
Do now attend the queen? Since they did plot
The means that dusky Dis my daughter got,
Her and her blind boy's scandal'd company
I have forsworn.

Sê my, Iris,
Of Venus of haar seun daik hier is,
Om ook ons meesteres te dien? Hulle't 'n komplot gevoer
En saam met Dis beplan dat hy my dogter moet ontvoer
En sedertdien vermy ek haar en haar blinde kind
Se agterbakse samesyn waar ek dit moontlik vind.

Analysis: = + GEN [boy → kind]

[Iris]

Of her society
Be not afraid. I met her diety
Cutting the clouds towards Paphos, and her son
Dove-drawn with her. Here thought they to have done
Some wanton charm upon this man and maid,
Whose vows are, that no bed-right shall be paid
Till Hymen's torch be lighted: but in vain.
Mars's hot minion is returned again;
Her waspish-headed son has broke his arrows,
Swears he will shoot no more, but play with sparrows,
And be a boy right out.

Haar geselskap hoef u nie te vrees nie.
Sy of haar kind sal nie hier wees nie,
want ek het haar goddelike hoogheid teëgekóm
Op pad na Paphos deur die wolke, haar en hom,
Die blinde kind, met duiwe wat sy kom onring.
Hulle wou met wulpsse streke hierdie paartjie dwing
Om hulle kuis beloftes te verbreek dat 'n bed hul sien
Voordat hulle dié vreugde met plegtige ritueel verdien.
Maar Venus se slinkse streke was vergeefs; Mars se ligkop-flerrie
is hier weg,

Haar seun het sy pyle in woede gebreek, gesê sy boog is sleg,
En toe gesweer hy speel voortaan met mossies, hy keer na sy
kinderjare terug.

Analysis: =

[Ceres]

Highest queen of state,
Great Juno comes; I know her by her gait.

Stil, ek hoor 'n ruising in die lug:
Juno kom, ons hoogste koningin is hier.

Analysis: =

[Juno]

How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be,
And honoured in their issue.

Hoe gaan dit, suster, meesteres van oorvloed? Kom, laat ons dié
verlowing vier,
En die jong paar seën met oorvloed,
En hoop dat die toekoms hulle met geluk begroet.

Analysis: = + #DEL [issue]

[Juno]

Honour, riches, marriage blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

Ere, rykdom, huweliksgeluk,
Lewenslange vrug en vreugde,
Alle seën rus op jul deugde,
Juno bring in elke uur geluk.

Analysis: =

[Ceres]

Earth's increase, foison plenty,
Barns and garner's never empty,
Vines with clust'ring bunches growing,
Plants with goodly burden bowing;
Spring come to you at the farthest
In the very end of harvest.
Scarcity and want shall shun you,
Ceres' blessing so is on you.

Die vrugbaarheid van Moeder Aarde,
Skure vol en vrugte in die boord,
Trosse druiwe bring jul wingerd voort,
Koring rype en wol in duisendvag;
Lente sal in julle lewens lag,
Oes na oes uit Moeder Aarde.
Honger en dors sal julle altyd vermy
As Ceres julle toekoms laat gedy.

Analysis: =

[Iris]

You nymphs, called Naiades, of the windring brooks,
With your sedged crowns and ever-harmless looks,
Leave your crisp channels, and on this green land
Answer your summons; Juno does command.
Come temperate nymphs, and help to celebrate
A contract of true love. Be not too late.
You sunburned sicklemen, of August weary,
Come hither from the furrow, and be merry.
Make holiday; your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.

Nimfe, Najade van die babelende strome,
Met julle onskuldige gesigte en rietblaarkrone,
Verlaat julle helder kanale om hier op die groen gras
Ons bevele te gehoorsaam: Juno is ons geëerde gas.
Kom, rustig nife, kom dans hier en vier fees;
Dans ons seën op die verlowing, laat ons almal vrolik wees.
Bruingebrande sekelswaaiers, manne van die oes,
Kom op uit die koringlande, om in vrolike roes
Hier fees te vier. Sit op julle hoedens van gars gewef
Laat ons almal saam in vreugde leef,
In landelike feestelikheid.

Analysis: =

15. [Prospero]

and more pinch-spotted make them
Than pard or cat o'mountain.

IV.1.261-262

laat hulle bloukolle knyp
Meer kolle as 'n luiperd ooit gehad het.

Analysis: = + #DEL [cat o'mountain]

3.4.3 Sound Imagery

According to Spurgeon (1952: 300), sound is one of the dominant images in "The Tempest", but it is

more subtle than we have yet encountered, in that it is not expressed through any one single group of images which fall easily under one heading, but rather through ... a number of images taken from many groups, all illustrating or emphasising one single sensation.

(Spurgeon, 1952: 300)

It is for this reason that some images which also contain "sound" images have been analyzed under the other headings.

1. [Boatswain]

What cares these
roarers for the name of king?

I.1.16-17

Die wolwe steur
hulle nie aan konings ni.

Analysis: #DEL [roarers → wolwe]

2. [Prospero]

Thy groans
Did make wolves howl, and penetrate the breasts
Of ever angry bears.

I.2.287-289

jou gekerm
Het die wolwe aan die huil gesit, en in die
harte ingedring
Van grimmige bere;

Analysis: =

3. [Prospero]

I will rend an oak,
And peg thee in his knotty entrails, till
Thou hast howled away twelve winters.

I.2.294-296

sal ek 'n eikeboom

oopruk

En jou in sy knotterige binnegoed vaspen, dat
Jy nog twaalf meer winters deur bly skreeu.

Analysis: =

4. [Prospero]

I'll rack thee with old cramps,
Fill thy bones with aches, make thee roar,
That beasts shall tremble at thy din.

I.2.369-371

sal ek jou laat vertrek van
krampe,
Al jou bene vul met pyn, jou laat brul,
Dat die diere bewe wat jou hoor.

Analysis: =

5. [Ferdinand]

This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air.

I.2.392-394

Toe die musiek oor water heen by my
verbykruip
En hul woede en my smart gestil het
Met 'n soete melodie:

Analysis: =

6. [Sebastian]

we heard a hollow burst of bellowing
Like bulls, or rather lions. Did't not wake you?
It struck mine ear most terribly.

II.1.316-318

net ons 'n hol gebrul hoor uitbars,
Soos van bulle, of eerder leeus. Het dit julle nie
wakker gemaak nie?
Dit het verskriklik in my ore weerklink.

Analysis: =

7. [Antonio]

O, 'twas a din to fright a monster's ear,
To make an earthquake! Sure it was the roar
Of a whole herd of lions.

II.1.319-321

Wel, dit was geraas genoeg om 'n monster te
verskrik,
Genoeg om 'n aardbewing aan die gang te sit! Dit
was beslis
Die brul van 'n hele trop leeus.

Analysis: =

8. [Caliban]

Be not afeard; the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices
That, if then I had waked after long sleep,
Will make me sleep again;

III.2.136-141

Moenie bang wees nie, die eiland is vol geluide,
Klanke, en strelende musiek, wat gelukkig maak,
nie seer nie.
Soms dwarrel daar 'n duisend snare se musiek
Al om my kop; en soms kom daar stemme
Wat selfs as ek wakker was na ure se slaap
My dan weer aan die slaap sou sus;

Analysis: = + #CGE.IM [twangling instruments → snare se musiek]

9. [Alonso]

Methought the billows spoke, and told me of it;
The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper: it did my bass trespass.

III.3.98-101

Ek het gedink die golwe praat, en hulle praat
daarvan.
Die wind het dit vir my gesing; en in die
donderweer
Se diep en donker orrelklank het ek die naam
Van Prospero gehoor: die ewigdurende ondertoon van
alles was my oortreding.

Analysis: = + EXPL [it did my bass trespass → die ewigdurende ondertoon van alles was my oortreding]

10. [Prospero]

Even to roaring.

I will plague them all

IV.1.192-193

Tot brullens toe.

Ek sal hulle aïmal teister

Analysis: =

3.4.4 The Elements

The elements are actually found in many of the other imagery categories, precisely because those images contain more aspects of those categories. Therefore, only two images have been isolated for this category.

1. [Prospero]

As mountain winds;

Thou shalt be as free

I.2.499-500

soos winde in die berge;
Jy sal vry wees

Analysis: =

2. [Ariel]

The elements,
Of whom your swords are tempered, may as well
Wound the loud winds, or with bemocked-at stabs
Kill the closing waters, as diminish
One dowle that's in my plume.

III.3.52-66

Die elemente, wat selfs
Julle swaarde temper, kan netsomin
Die huilende winde stuit, of met verspote hou
Die water doodmaak wat altyd weer daaroor sal
sluit,
As wat dit een klein veertjie in my veredos kan
skaad.

Analysis: = + #DEL [wound → stuit]

3.4.5 Domestic Imagery

Shakespeare's imagery is often very prosaic and refers to domestic matters such as "cold porridge" (....) or even, for example to clouds in terms of a leather jug (II.2.20-21). It is often difficult to classify an image as it may not fall into any of the above categories. For the purpose of this project these images will be analyzed under the heading of domestic imagery.

1. [Prospero]

With colours fairer painted their foul ends
I.2.143

Met mooi kleurtjies het hulle hul vieslike
voornemens ingekleur.

Analysis: =

2. [Prospero]

where thou didst vent thy groans
As fast as millwheels strike.
I.2.280-281

en jy het
gekreun
So vinnig soos die watermeulwiel die water slaan.

Analysis: =

3. [Prospero]
The fringed curtains of thine eye advance,
And say what thou seest yond.
I.2.408-409

Lig op die fraaiings voor jou oë,
en sê my wat jy daar sien.

Analysis: = + #D [fringed curtains → fraaiings]

4. [Sebastian] He receives comfort like
cold porridge. II.1.10-11

Hy ontvang die troos soos
koue pap.

Analysis: =

5. [Sebastian] Look, he's winding up the
watch of his wit. By and by it will strike.
II.1.12-13

Kyk, hy wen sy slimmigheid
soos 'n horlosie op. Die wekker gaan nou enige
oomblik lui.

Analysis: = + #CGE.IM [wekker]

6. [Antonio]
Which, of he or Adrian, for a good wager;
first begins to crow?

[Sebastian]
The old cock.

[Antonio]
The cockerel.

II.1.30-32

Wie van hom of Adrian - ons kan hoog wed- begin
die eerste kerkel?

Die ou hen.

Die opgekote haantjie.

Analysis: = + #CGE.IN [crow → kekkel; old cock → ou hen]

7. [Gonzalo]

You rub the sore,
when you should bring the plaster.

II.1.140-141

U krap die wond
oop,
Waar u 'n pleister behoort op te sit.

Analysis: = + INT [rub → oopkrap]

8. [Antonio]

- till newborn chins
Be rough and razorable;

II.1.253-254

- tot nuutgebore

kennetjies
Gereed is vir die skeerlem

Analysis: = + #DEL [rough]

9. [Antonio]

If 'twere a kibe,
'twould put me to my sl^{ee}per;

II.1.281-282

As dit 'n liddoring was,
Het ek pantoffels aangetrek.

Analysis: =

10. [Antonio]

Twenty consciences
That stand 'twixt me and Milan, candied be they
And melt ere they molest.

II.1.283-285

Twintig gewetes,
As hulle tussen my en Milan gestaan het,
Wel dan't ek hulle in stroop gedoop en opgeëet
Soos lekkergoed voor hulle my sou pla.

Analysis: = + #ADD [hulle in stroop gedoop en opgeëet soos lekkergoed
voor hulle my sou p[ia]

11. [Antonio]
They'll take suggestion as a cat laps milk.
II.1.293

Hulle slurp wat ons voorsê op soos 'n kat sy melk.

Analysis: =

12. [Antonio]
They'll tell the clock to any business that
We say befits the hour.

II.1.294-295

Hulle sal die horlosie lees om elke ding te pas
As ons sê dis nou die uur daarvoor.

Analysis: =

13. [Trinculo]
Yond same black cloud, yond huge one,
looks like a foul bombard that would shed his liquor.
[...]
Yond same cloud cannot choose but fall
by pailfulls.
[...]

will here shroud till the dregs of the storm be past.
II.2.20-21; 23-24;
39-40

Net daai swart wolk, net
hy, daai selle een, hy lyk soos 'n vieslike ou
sak wat enige oomblik sy voggies deur die nate
gaan laat bars.

[...]

Daai d[em] wolk gaan emmersvol oor ons uitgooi.
[...]

Ek draai my hier toe tot die storm
sy laaste drek uitstort.

Analysis: = + #DEL [bombard (leather jug) → sak] + #ADD [dēm] + #CGE.IM
[dregs → drek]

14. [Trinculo]

He smells like a fish; a very ancient and
fishlike smell; a kind of not-of-the-newest poor-John.
II.2.25-26

Hy stink soos 'n vis; 'n baie ou
vrot ou vis, 'n soort eergister se snoek.

Analysis: = + CUL.ADAPT [poor-John → snoek]

15. [Stephano]

Here
is that which will give language to you, cat. Open your
mouth. This will shake your shaking, I can tell you, and
that soundly.

II.7.81-84

Hier's
iets om jou tong los te maak, kêrel. Maak oop jou
mond. Dit sal die ritteltits uit jou uit rittel,
ek sê jou, wragtag.

Analysis: = + #CUL.ADAPT [here is that which will give language to you,
cat → hier's iets om jou tong los te maak, kêrel] (cat refers to the
proverb "Aie will make a cat speak") + INT [wragtag]

16. [Trinculo]

Swum ashore, man, like a duck. I can swim
like a duck, I'll be sworn.

[Stephano] ...

Though thou canst swim like a duck, thou art made like a goose.
II.2.126-127; 128-129

Aan land geswem, man, soos 'n eend. Ek kan soos 'n
eend swem, ek sweer.

Al swem jy
soos 'n eend, jy kan drink soos 'n vis.

Analysis: = + #CGE.IM [thou art made like a goose → jy kan drink soos 'n vis]

17. [Stephano] and make a stockfish of
thee. III.2.70-71

en ek
slaan jou dat jy soos 'n bokkem lyk.

Analysis: = + CUL.ADAPT [stockfish → bokkem]

18. [Gonzalo] Their great guilt,
Like poison given to work a great time after,
Now 'gins to bite the spirits. III.3.106-108

Hulle bitter
skuld,
Soos gif wat langsaam tyd neem om sy werk te doen,
Begin nou aan hulle geeste vreet.

Analysis: =

19. [Ferdinand] shall never melt
Mine honour into lust, IV.1.27-28

Nooit my eer tot wellus sal versmelt nie,

Analysis: =

20. [Prospero] The strongest oaths are straw
To th'fire i'th'blood. IV.1.52-53

Die plegtigste beloftes
Is strooi voor liefdesvuur.

Analysis: =

21. [Ariel]

His tears runs down his beard like winter's drops
From eaves of reeds.

V.1.16-17

Sy trane loop oor sy baard soos winterreën.
Oor 'n rietdak drup.

Analysis: =

22. [Prospero]

And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason.

V.1.65-68

En soos die oggend wat die nag besluip,
Donkerde weg laat smelt, so verrys hul sinne,
En verjaag die newels van onkunde wat hulle
Helder rede bewolk.

Analysis: = + EXPL [ignorant fumes → newels van onkunde]

3.5.1 Distribution of imagery

The sea and storm imagery is very intense and almost violent at the beginning of the play and remains so throughout most of the play. It is only once the discord between Prospero and Alonso, Sebastian and Antonio has been put to an end that the sea imagery changes, becoming peaceful and harmonious:

I'll deliver all,
And promise you calm seas, auspicious gales
V.1.314-315

The concept that harmony or discord amongst people is reflected by and in nature, is closely related to the Elizabethan World Picture. It is for this reason that the sea or sea imagery becomes calmer and friendlier once the conflict between Prospero and the Dukes has been dissolved.

As has already been mentioned, earth and nature imagery is essential, the language of Caliban. Yet earth and nature imagery is not exclusive to Caliban's speech. The masque, which contains symbolic references to Ferdinand and Miranda's impending nuptials, is the culmination of nature and earth imagery. Thereafter, there are no more earth and nature images.

With regard to sound imagery, the same occurs as with earth and nature imagery. The "roaring" and "bellowing" abates after Act IV.

Domestic imagery is a constant feature throughout the play and is present in the dramatis personae's speech up to the end of Act V.

Examining the distribution of imagery in the whole play we may notice that, compared to the tragedies, we find a greater number of lengthy passages which consist exclusively of images. The atmosphere which permeates the whole drama again and again concentrates and is focused into densely woven clusters of images. Several times these rich and cumulative imagery-passages occur close to the end of a scene. Towards the end of the play such passages as are saturated in imagery grow even more frequent, especially in the valedictory speeches of Prospero and in the masque. When the play has ended there remains in our imagination not only the remembrance of the characters which we saw on the stage, but also - and perhaps equally enduring - the vision of that strange nature world.

(Clem 959:194)

3.5.2 Imagery and characterisation

Shakespeare uses imagery as a dramatic "tool" in the characterisation of the dramatis personae. Some dramatis personae are characterized by the way in which they speak. Prospero's speech, for example, is very rich in imagery and as has become evident, he is by far the one who speaks in images the most. The imagery in Prospero's speech is not restricted to one category only as is sometimes the case with other characters, but includes images from all categories.

Caliban's speech, as has been indicated, consists mostly of earth and nature imagery. Prospero, too, makes use of earth and nature imagery when cursing or threatening Ariel, for example (I.2.294-296). The masque is the culmination of all earth and nature imagery as has already been indicated in 3.5.1. Here nature is depicted as a symbol of fertility and the imagery is very lush bounteous.

Domestic imagery is found throughout the play, and is used extensively in the speech of Stephano and Trinculo. Trinculo, for example, refers to the storm in terms of domestic imagery (which also serves to reflect his drunkenness). He refers to a black cloud as a "foul bombard", a bombard being a leather jug in which wine was kept.

It is, however, noticeable that the courtiers - Alonso, Sebastian, Antonio and Ferdinand - "speak in a language which contains very little imagery" (Clemen, 1959:193) in comparison to the other characters.

3.6 The translated imagery and the translation

From the micro-level analysis it can be seen that the imagery has indeed been transposed from the ST to the TT without substantial shifts occurring on the micro-level.

"Die Storm" (version 1) is known as the more literal translation of "The Tempest" and it is indeed a literal translation. However, the micro-level analysis clearly shows that a literal translation of a Shakespeare text is possible and that it is accessible to the target audience. In the majority of the images, there has been transposition without any changes to the translated image.

Shifts in terms of generalization and intensification do occur. These shifts do not seem to increase conceptual or linguistic accessibility. Intensification in particular is used as a dramatic tool. By intensifying the images, the images become more vivid and graphic. An example of this can be found in point 7 of (3.4.5): rub becomes oorkrap.

Explication occurs when it is necessary to make the image or part of the image more accessible. An example would be welkin's cheek which becomes hemel in the Afrikaans text.

Shifts in terms of cultural adaptation only occur when it is necessary to make the image accessible to the target audience, for example when stockfish becomes bokkem and poor-John becomes snoek in the TT.

With proverbs, there is often an overlap between cultural adaptation and

a change in the image. Cultural adaptation may necessitate a change in the image in order to make the proverb accessible to the target audience by using an equivalent Afrikaans expression: thou art made like a goose becomes iv kan drink soos 'n vis (point 16 of 3.4.5). In other instances, changes in the imagery occur when it is not necessary to make the image accessible to the target audience. An example would be the change from dregs to drek.

In conclusion it can therefore be said that the translation "Die Storm" remains very close or faithful to "The Tempest". However, this does not imply that target audience accessibility has been sacrificed. Where and when necessary, the translator has made changes - both conceptually and linguistically - to increase target audience accessibility.

CHAPTER 4

CONCLUSION

The methodology of this research project has been based on Descriptive Translation Studies. DTS, in contrast to the prescriptive approach, is target-oriented and

takes the translated text as it is and tries to determine the various factors that may account for its particular nature.

Hermans (1985:13)

A corpus of texts, namely all the Shakespeare translations in Afrikaans, has been examined and studied. Hermans points out that this allows the researcher to discover "large-scale and long-term patterns and trends" (1985:14) present in the corpus of texts. This has indeed been the case.

The methodology was furthermore based on two models. Lambert and Van Gorp's Synthetic Scheme for Translation Description (Hermans 1985:52,53) was adapted and used for the first part of the project, namely the preliminary data and macro-level analysis of all the Shakespeare translations in Afrikaans. In the second part of the project, Van Leuven-Zwart's model for the comparison and description of a translation and its original (Target: 1989,1990) was adapted for the micro-level analysis of the imagery in "The Tempest".

In Chapter 1, it was mentioned that the aim of this project was twofold. Firstly, it was to establish an historical overview of all the

Shakespeare translations in Afrikaans as research had shown that there was no literature which dealt with the entire corpus of Shakespeare translations as such. Secondly, a single text and its translation was selected from this corpus of texts. The translation was studied on the micro-level in terms of one aspect, the imagery, to illustrate and describe the shifts which occurred.

In both parts of the project, the central point of reference was the notion of target audience accessibility. It has been shown that target audience accessibility is just as valid a concept as performability, and that these two concepts are, in fact, interrelated and even interdependent.

Although some critics such as Bassnett (1990) wish to discard the notion of performability because it may be vague, it cannot be disposed of quite so easily. As Zuber-Skerritt justly points out, plays written for performance must be "actable and speakable" (1984:8), and the same criteria should be applied to plays in translation. The preliminary data and macro-level analysis showed that some of the Shakespeare translations were not performed successfully or performed at all, because they are simply not speakable.

It is at this point where the concept of target audience accessibility comes into play. If a play or a play in translation is not actable and speakable, it will not be accessible to the target audience. The "speakable" refers to the linguistic accessibility of the play or the play in translation. Linguistic accessibility is of the utmost importance

in a play which is being performed, because

in a performance, the aural experience occurs at too fast a pace for audiences to take in material not organized in familiar linguistic patterns, and there is no time to reorganize the material after a process of cogitation.

(Lai in Zuber-Skerritt 1984:149)

In other words, what is being said on stage, must be immediately or instantaneously accessible to the target audience.

Although conceptual accessibility is not covered by Zuber-Skerritt's definition of a play being "actable and speakable", it is especially important when dealing with plays in translation. If there are elements in the play which are not conceptually accessible to the target audience and which the target audience may not comprehend, there will be loss of meaning. The micro-level analysis of the imagery in "The Tempest" and "Die Storm" (version 1) showed that where a proverb, concept or word would be inaccessible to a modern Afrikaans audience, the translator changed them to make them accessible to this specific target audience. An excellent example is "thou art made like a goose" which was changed to "jy kan drink soos 'n vis".

In fact, it could be said that if a play or a play in translation is accessible to the target audience, it will be performable; and if a play or play in translation is performable, it will be accessible to the target audience. It is here where the pragmatic definition of accessibility, which was referred to in Chapter 1, ties in: if the text has been performed successfully, it will be taken as being accessible to the target audience.

Consider now the historical overview of all the Shakespeare translations. The important distinction between published and unpublished texts was made and the relevance of this distinction was shown because it has bearing on the existence and nature of metatexts.

None of the unpublished texts contain metatexts in the form of an introduction, notes or preface. The research has shown that very few texts contain metatexts in the form of an introduction, notes or preface. It must be pointed out that none of the translations contain verse or line numbering. As was mentioned in Chapter 2, the lack of metatexts in general could be explained in terms of the function of the translation. When the texts function purely as playscripts, any metatexts would be of no use to the target audience and will make no contribution to target audience accessibility. It must, however, be pointed out that some translators added introductions or notes to the translation before publication.

As a general rule, the names of the dramatis personae have only been changed or Afrikaansified when it served to increase target audience accessibility. It is particularly in the comedies that such changes took place. Who can forget Krige's Andries Bibberbakkies and Tobie Wynvat? Obviously the target audience will find these names far more accessible and therefore amusing than Andrew Ague-cheek and Toby Belch.

The preliminary data and macro-level analysis of the Shakespeare translations has shown that only three of these texts are indicated as

being adaptations. They are "Kinkels innie Kabel" (A.P. Brink), "Die Storm" (version2) (Potgieter) and "Cymbeline" (Potgieter). A further study could be made of the nature of these adaptations and, in the case of Potgieter's two versions of "Die Storm", a descriptive analysis and comparison could be made of the two texts. This would be interesting, because it will provide more insight as to the nature of an adaptation and the differences between an adaptation and a literal translation done by the same translator of the same text.

The micro-level analysis of the imagery in "The Tempest" and "Die Storm" serves as an example of the type of study that can be done of any aspect, for example the songs in Shakespeare plays, of any single play.

Imagery was chosen as it usually contains culture-bound elements which always present problems for the translator (Delabastita:1992). In order to analyse the imagery, the Van Leuven-Zwart model was adapted for this purpose. Symbols were then allocated to each category which facilitated the analysis and presented the results of the analysis in a clear manner. Due to the restrictions in terms of the scope of this project, the categories were limited and were not extensively linguistically based. This method of analysis could be used in future projects. The categories could also be augmented and could be more linguistically based for a much more in-depth analysis (this would imply a project of much greater length).

What has emerged from this micro-level analysis of the imagery is that whilst a translation can be literal, it can still be accessible to the

target audience. As has been illustrated in Chapter 3, images are changed and cultural adaptation only takes place when the image would otherwise be inaccessible to the target audience. In the majority of cases, the images were transposed without any additions, changes or deletions.

From this study, it has become clear that Shakespeare can be translated into Afrikaans. There would not be thirty-two translations in existence if this were not the case. If translated literally as "The Tempest" ("Die Storm", version 1) was, it does not necessarily imply that the text will be un-Afrikaans, i.e. that it will not sound nor read like an Afrikaans text. Potgieter has succeeded in producing an Afrikaans text without disregarding the original. Without being an adaptation, the text is accessible to the target audience. Potgieter made changes to the imagery only when necessary in terms of linguistic and conceptual target audience accessibility.

APPENDICES

APPENDIX A

SHAKESPEARE TRANSLATIONS IN AFRIKAANS

Anthony and Cleopatra

1969: *Antonius en Cleopatra* — AS Pohl (Dalro)

Comedy of Errors

1971: *Kinkels in die kabel* — AP Brink (Buren)

Coriolanus

1970: *Die tragedie van Coriolanus* — AS Pohl (Dalro)

Cymbeline

1992: *Cymbeline* — Tjaart Potgieter (Dalro)

Hamlet

1945: *Hamlet, Prins van Denemarke* — LI Coertze (Stewart)

1959: *Hamlet* — DP de Klerk (Tafelberg)

1973: *Hamlet* — Eitemal (Tafelberg)

Julius Caesar

1966: *Julius Caesar* — AS Pohl (Van Schaik)

King Lear

1971: *Koning Lear* — Uys Krige (Haum)

Macbeth

- 1948: *Macbeth* — LI Coertze
1965: *Macbeth* — Eitema (Human & Rousseau)
1972: *Die tragedie van Macbeth* — Eitema (Verwerk deur Jannie
Gildenhuis) (Dalro)

Merchant of Venice

- 1949: *Die koopman van Venesië* — DF Malherbe (APB)
1969: *Die koopman van Venesië* — AS Pohl (Dalro)
1991: *Sakeman van Venesië* — Tjaart Potgieter (Dalro)

Midsummer night's dream

- 1956: *Somernagdroom* — Joan Brink (Pro Arte UP) (Dalro)
1974: *Midsomernagdroom* — Eitema (Human & Rousseau)
1973: *Somernagsdroom* — AFH van Dijk (Dalro)
1975: *'n Somernagdroom* — Roelf Laubscher (Ongepubliseer)

Othello

- 1976: *Othello* — AS Pohl (Human & Rousseau)

Richard III

- 1969: *Richard III* — AP Brink (Human & Rousseau)

Romeo and Juliet

- 1975: *Romeo en Juliet* — AP Brink (Human & Rousseau)
1975: *Romeo en Julia* — JH Kroeze (Boekhandel De Jong)

Taming of the Shrew

- 1969: *Die temning van 'n rissie* — J van Elders (Pseud.) (Dalro)
1982: *Vasvat van 'n feeks* — Nerina Ferreira (Dalro)

The Tempest

- 1973: *Die Toweriland* — Barry van Rooyen (Dalro)
1988: *Die Storm (1)* — Tjaart Potgieter (Dalro)
1988: *Die Storm (2)* — Tjaart Potgieter (Dalro)

The Winter's Tale

- 1970: *Die wintersprokie* — AS Pohl (Dalro)
1975: *Die wintersprokie* — Eitemal (Tafelberg)

Titus Andronicus

- 1970: *Titus Andronicus* — Breyten Breytenbach (Buren)

Twelfth Night

- 1967: *Twaalfde nag* — Uys Krige (Haum)

APPENDIX B

PRELIMINARY DATA AND MACRO-LEVEL ANALYSIS OF THE SHAKESPEARE TRANSLATIONS IN AFRIKAANS

(i) Breyten Breytenbach:

Titus Andronicus

1. The title of the translated text remains the same as in the original text. "Titus Andronicus" is one of the Roman plays and is the Latin name of a character.

The translator's name appears on the cover and the title page.

The text was published in 1970 and has never been performed.

The text is a metatext.

2. The names of the dramatis personae remain the same as in the original.

(ii) André P. Brink

Richard III

1. The title of the original text is King Richard III. In the translation Brink omitted "king" and the title is simply Richard III.

The translator's name appears on the cover as well as on the title page.

The text was published in 1969 and was staged by Capab.

A metatext does appear in the form of a preface.

2. The names of the dramatis personae remain the same. Brink does, however, indicate which personae were omitted from the staged version of the translation.

Kinkels innie Kabel

1. The full title of this translation of The Comedy of Errors is: Kinkels innie Kabel, 'n Verhoogstuk in elf episodes deur Andre P.Brink (met apologie aan William Shakespeare). The title of the TT has been changed or adapted completely. It has been rendered in an informal Afrikaans and particularly in the Afrikaans as spoken by Coloured people in the Cape. The translator's name appears on both the cover and the title page.

The text was published in 1971 and has also been performed.

There is a metatext in the form of an introduction.

2. The names of the dramatis personae have been changed and Afrikaansified. The roles of the different characters have also been adapted to those relevant to a fishing village near Cape Town as opposed to the original setting in Ephesus. The names have been changed and Afrikaansified as follows:

Solinus, Duke of Ephesus - Sollie, groepleier van die Klopse
Egeon, Merchant of Syracuse - Aikona, roomysverkoper van Johannesburg
Antipholus of Ephesus - Apools-van-die-Pêrel, besoeker in die Kaap
Antipholus of Syracuse, twin brother of Antipholus of Ephesus, and sons of Egeon and Emilia - Apools-van-die-Kaap, klopdanser, tweelingbroer van die ander Apools
Dromio of Ephesus - twin brothers and servants to the Dromio of Syracuse - Antipholus twins
Drommel-van-die-Pêrel - boesemvriend van Apools-van-die-Pêrel
Drommel-van-die-Kaap - boesemvriend van Apools-van-die-Kaap, en tweelingbroer van die ander Drommel
Balthasar, a merchant, and Angelo, a goldsmith do not appear. In their place there is Magiel, 'n hippie-klops
Dr Pinch, a schoolmaster - Knippie, 'n Slams
Emilia, abbess at Ephesus and Egeon's wife - Emily, 'n sekteleidster en Aikona se verlore vrou
Adriana, wife of Antipholus of Ephesus - Adriana, vrou van Apools-van-die-Kaap
Luciana, her sister - Lucy, haar suster
Luce, her maid, and the Courtesan have been omitted. Jessie, 'n loslyf girl, has been added.
The jailor, officers, headsman and other attendants - Lede van die Klopsegroep.

Romeo en Juliet

1. The title remains the same as in the original except, of course, that "and" becomes "en" in translation.

The translator's name appears on the cover and the title page.

The text was published in 1975 and was also performed.

A short introduction is the only metatext.

2. The names of the dramatis personae remain the same and there are no omissions.

(iii) Joan Brink

"'n Somernagdroom"

1. The "mid" has been omitted from the Afrikaans translation of "A Midsummer-Night's Dream".

The only available copy of the text was found at DALRO and it is an old copy with some pages missing. There is no cover, title page or list of dramatis personae.

The text was published by DALRO in 1958 and was performed by Pro Arte, UP.

There is no metatext.

2. As has already been mentioned, no list of dramatis personae as such could be found. The names have been retained as in the original with the exception of:

Quince - Kweper
Snug - Snoesig
Bottom - Bodem
Flute - Fluit
Snout - Snoet
Starveling - Sterweling

The above are literal translations of the English names.

(iv) L.I. Coertze

"Hamlet, Prins van Denemarke"

1. The title is a literal translation of the English "Hamlet, Prince of Denmark".

The translator's name appears on the cover as well as the title page.

The text was published in 1945.

There is no metatext. This edition of "Hamlet, Prins van Denemarke" is an illustrated version with sketches by Maud Sumner.

2. The names of the dramatis personae remain the same and there are no omissions.

"Macbeth"

1. The title remains the same as in the English.

The translator's name is on the cover and on the title page.

The text was published in 1948.

Metatext: a short preface.

2. The names of the dramatis personae have been retained and there are no omissions. The term "lady" is retained in translation.

(v) D.P. de Klerk

"Hamlet, Prins van Denemarke"

1. The title is a literal translation of the English title.

The name of the translator is on the cover as well as the title page.

The text was published in 1959.

Metatext: There is an introduction by H.A. Fagan as well as notes at the end of the text.

2. All the dramatis personae are present as in the original. In

translation, however, the name "Gertrude" has been changed to the more Afrikaans "Gertruida".

(vi) Eitema 1

"Macbeth"

1. The title remains the same as in the English.

The translator's name appears on the cover and the title page.

The text was published in 1965.

Metatext: an note stating that " hierdie vertaling van "Macbeth" is by geleentheid van die vierhonderdjarige herdenking van Shakespeare se geboorte deur Prof. W.J. du P. Erlank [...] gemaak...".

2. The names of the dramatis personae have been retained. The word "lady" as in Lady Macbeth has been changed to the Afrikaans "vrou": Vrou Macbeth.

"Hamlet"

1. The Afrikaans title is "Hamlet" and "the prince of Denmark" has been omitted in the translation.

The translator's name appears on the cover and the title page.

The text was published in 1973.

Metatext: explanatory notes.

2. The names of the dramatis personae have been retained and there are no omissions.

"Midsomernagdroom"

1. The full title of the translation is: Midsomernagdroom, Shakespeare se Midsummer-night's dream.

The translator's name is on the cover and the title page.

The text was published in 1974.

Metatext: none.

2. The names of some dramatis personae have been changed and

Afrikaansified:

Philostrate - Filostraat

Quince - Piet Plank

Bottom - Buks Bolle

Flute - Bertus Blaas

Snout - Snoet

Starveling - Manus Maerman

Pease-Blossom - Ertjieblom

Cobweb - Spinrag

Moth - Mot

Mustard-Seed - Mosterdsaad

Snug has been omitted from the translation.

"Die Wintersprokie"

1. The title is a translation of the English "The Winter's Tale".

The name of the translator appears on the cover and title page.

The text was published in 1975.

Metatext: none.

2. There are no omissions of dramatis personae and no name changes. Only the spelling of Florizel has been changed to Florisel.

(vii) Nerina Ferreira

"Die Vasvat van 'n Feeks"

1. The title is a creative translation of "The Taming of the Shrew".

The translator's name appears on the cover and the title page.

The text was published in 1982 by DALRO and was performed.

Metatext: none.

2. The names of the dramatis personae have been retained as in the original and there are no omissions.

(vii) Uys Krige

"Twaalfde Nag"

1. The title is a translation of the English "Twelfth Night".

The translator's name appears on the cover and the title page.

The text was published in 1967 and was performed.

Metatext: a preface.

2. None of the dramatis personae have been omitted. Two of the names have been changed and Afrikaansified:

Tony Belch - Tobie Wynvat

Andrew Ague-cheek - Andries Bibberbakkies.

"Koning Lear"

1. The title is a translation of "King Lear".

The translator's name is on the cover and the title page.

The text was published in 1971 and was performed.

Metatext: none.

2. There are no changes to the names of the dramatis personae and personae have been omitted.

(ix) J.H. Kroeze

"Romeo en Julia"

1. The title differs from the English in so far as Juliet has been changed to Julia.

The translator's name appears on the cover and the title page. The text

was published in 1975.

Metatext: a brief biographical sketch of the translator.

2. There are no omissions of dramatis personae. Juliet has been changed to Julia. Further changes are:

Montague and Lady Montague - Graaf en Gravin Montague

Capulet and Lady Capulet - Graaf en Gravin Capulet.

(x) DF Malherbe

"Die Koopman van Venesië"

1. The title is a literal translation of the English "The Merchant of Venice".

The translator's name appears on the cover and the title page.

The text was published in 1949.

Metatext: none.

2. No dramatis personae have been omitted and no names have been changed.

The only changes are from "Duke" to "Doge" and "Old Gobbo" to "Ou Gobbo".

(xi) AS Pohl

"Julius Caesar"

1. The title remains the same in translation.

The translator's name appears on the cover and the title page.

The translation was published in 1966. Prior to publication, it was broadcast twice on the radio.

Metatext: a dedication.

2. The names of the dramatis personae appear in full without any changes.

"Antonius en Cleopatra"

1. The Afrikaans title differs from the English title as the name "Anthony" is translated in its Latin form "Antonius".

The translator's name appears on the cover and the title page. The text was published by DALRO in 1969 and was performed.

Metatext: none.

2. Apart from the abovementioned difference between Anthony and Antonius, there is only one difference in the spelling of Charmian. In the translation it is spelt Kharman. None of the dramatis personae have been omitted.

"Die Koopman van Venesië"

1. The title is a translation of the English.

The translator's name appears on the cover and the title page.

The text was published by DALRO in 1969 and was performed.

Metatext: none.

2. All the dramatis personae are present. Two changes have been made : Launcelot Gobbo becomes Langeraad Gopse and Old Gobbo becomes Ou Gopse.

"Die Tragedie van Coriolanus"

1. The original title is "Coriolanus". The translator added "the tragedy of/ die tragedie van" to the title.

The translator's name appears on the cover and the title page.

The text was published in 1970 by DALRO and was also performed.

Metatext: none.

2. The names of the dramatis personae remain the same and there are no

omissions.

"Die Wintersprokie"

1. The title is a translation of the English title.

The translator's name appears on the cover and the title page.

The text was published in 1970 by DALRO and was performed.

Metatext: none.

2. The names of the dramatis personae have not been changed and none have been omitted.

"Othello"

1. The title remains the same as in the English.

The translator's name does not appear on the cover but does appear on the title page.

The text was published in 1976 and was also performed.

Metatext: none.

2. None of the dramatis personae have been omitted. The only change to the names is the spelling of Iago which has been changed to Jago.

(vii) Tjaart Potgieter

"Die Storm" (1) en (2)

Note: There are two versions of Potgieter's translation: (1) is a more literal, complete translation and (2) has been adapted in cooperation with Dieter Reible for a specific production.

1. The title of the text is a translation of the English "The Tempest".

The translator's name appears on the title page of both (1) and (2).

The text was translated in 1988 and is lodged with DALRO, but has not

been published. (1) was performed by the Drama Department of the Pretoria Technicon and (2) was performed by Pact.

Metatext: none for (1). (2) has a short note stating that the text has been adapted in cooperation with Pieter Reible for a specific production.

2. The names of the dramatis personae have not been changed. All the dramatis personae appear in (1). In (2), however, the following personae have been omitted: Francisco, Master of a ship, the boatswain, the mariners, Iris, Ceres, Juno, nymphs and reapers. A tree spirit has been added.

"Die Sakeman van Venesië"

1. "Merchant" is usually translated as "koopman". The use of the modern word "sakeman" (businessman) is indicative of the modern approach to the text which was also staged in a modern setting.

The translator's name appears on the title page.

The text was translated in 1991 and is lodged with DALRO, but it has not been published. It has been performed by Pact.

Metatext: "Hierdie teks is gesny en aangepas vir die 1991-produksie van TRUK TONEEL. Regie: Ilse van Hemert.

2. There are no changes to the names of the dramatis personae and no personae have been omitted.

"Cymbeline"

1. The title remains the same as in the English.

The translator's name appears on the title page.

The text was translated in 1992 and is lodged with DALRO. It has not been published. It was performed by Pact in 1992.

Metatext: none.

2. The names of the dramatis personae have not been changed, but the following personae have been omitted: Guiderius, Arviragus and Helen

(xiii) AFH van Dijk

"Somernagsdroom"

1. "Mid" has been omitted from the title.

The translator's name appears on the title page.

The text was translated in 1973 and is lodged with DALRO.

Metatext: none.

2. The names of the dramatis personae have not been changed nor omitted.

(xiv) J van Elders

"Die temming van 'n rissie"

1. The title is a close translation of "The Taming of the Shrew".

The translator's name appears on the title page.

The text was published in 1969 by DALRO and was performed.

Metatext: none.

2. Christopher Sly has been omitted. The names of the dramatis personae have been retained.

(xv) Barry van Rooyen

"Die Towereiland"

1. The title is not a literal translation of the original.

The translator's name does not appear on the title page as there is no

title page. It has been handwritten on another page.

The text was translated in 1975 and is lodged with DALRO.

Metatexts: none.

2. The names of the dramatis personae have been retained and there are no omissions.

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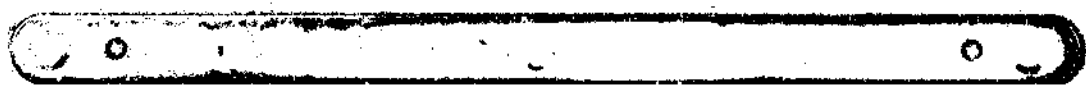
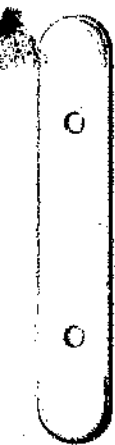
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