

**TRANSFERRING CULTURE: ALAN PATON'S  
*CRY, THE BELOVED COUNTRY* IN ZULU**

by

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## SUMMARY

The aim of this study was to investigate the strategies used to transfer aspects of culture in the translation of an English novel into Zulu. For this purpose, C.L.S. Nyembezi's Zulu translation, *Lafa Elihle Kakhulu* ([1957] 1983), and Alan Paton's *Cry, the Beloved Country* ([1948] 1966) were used. In the study a cultural model for translation, used within the descriptive translation studies paradigm, was adopted in order to conduct a comparative analysis of proper names, terms of address, idiomatic expressions, figurative speech and aspects of contemporary life. It was found that Nyembezi mainly used cultural substitution, transference, domestication, addition and omission as translation strategies. The findings also showed that in resorting to these strategies certain microtextual shifts resulted in macrotextual modifications of the translated novel as a whole. The macrotextual elements of the translated text most affected by microtextual shifts are characterisation and focalisation which, in turn, influence style and theme.

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## CHAPTER 1

### INTRODUCTION

#### 1.1 Statement of the problem

An awareness of cultural differences and similarities of all socially conditioned aspects of human life is essential to the interpretation of meaning. **Culture** is used here in its socio-linguistic and anthropological sense to mean the way of life of a society. To quote the *Encyclopedic Dictionary of Semiotics* (Ulrych 1992: 71):

Culture is the totality of the signifying systems by means of which...a particular group maintains its cohesiveness (its values and its interaction with the world). These signifying systems...comprise not only all the arts (literature, cinema, theatre, painting, music, etc.), the various social activities and behaviour patterns prevalent in the given community (including gesture, dress, manners, ritual, etc.), but also the established methods by which the community preserves its memory and its sense of identity (myths, history, legal systems, religious beliefs, etc.).

Culture conditions people's behaviour and is reflected in the language they speak and write. Language therefore is an integral part of culture. One way of 'opening up' a foreign culture is through interlingual translation. In fact, translation is viewed as the (re)production of culture because the act of translating literary texts in particular involves transferring aspects of the culture of one group to that of another. Over the centuries translation has played an important role of enrichment, so much so that it can be said that the beginnings of modern national literatures, and that of minority languages in particular, can often be traced back to translations of originals from 'prestigious' literary systems. Complex and dynamic interaction between translated texts and the receiving culture's own literary production takes place. When the minority literature is still young it is open to foreign influences and translated literature can then actively contribute to the development of its language and culture.

This is what happened in Zulu literature when the first translation of Bunyan's *The Pilgrim's Progress* appeared in 1883 as *Ukuhamba Kwesihambi* (Ntuli 1993: 140). A second translation of *The Pilgrim's Progress* appeared in 1895, followed by historical accounts and sketches before the first novel in Zulu, *Insila KaShaka* by Dube, appeared in 1930 (Ntuli 1993: 141). By accepting *The Pilgrim's Progress* in translated form the Zulu people indicated that they were ready to introduce a new model into their literary system which up to then had consisted of mainly orature and translated religious material.

Translating a novel can be quite problematic because the translator not only has to transfer the 'content' or story, but also its 'form' or structure. And, if translation takes place between two such diverse cultures as English and Zulu not all features of the original text are acceptable to readers in the receiving culture. In particular, cultural aspects such as proper names, terms of address, customs, idiomatic expressions and figurative speech cause problems because equivalents are not readily available and their non-translation is bound to have an effect on macrotextual aspects of the novel, such as setting, characterisation and point of view which are meaningful to that particular novel. How then, does the Zulu translator overcome cultural problems in the translation of a novel? Which translation strategies are used for transferring aspects of culture in novels translated from English into Zulu?

## 1.2 Aim and rationale of the study

The aim of this study is to investigate different translation strategies used to transfer aspects of culture in novels translated from English into Zulu. For this purpose, Alan Paton's ([1948]1966) novel *Cry, the Beloved Country* and its Zulu translation, *Lafa Elihle Kakhulu* by C.L.S. Nyembezi ([1957]1983) will be used.

No comparative analysis and description of translation strategies used to transfer culture in novels translated from English into Zulu has yet been made in South Africa. This study will therefore make an important contribution in this regard and serve as a model for the description of narrative fiction translated into Zulu. The systemic approach followed in this study (and which is explained below) aims to fill a particular gap in the research on culture and translation in the African languages.

## 1.3 Research methodology

To achieve the above-mentioned aim, it is important to explain the kind of research method that will be followed in this study.

After the Second World War many linguistic theories of translation came into being. All of them were based on the concept of equivalence, in other words, the idea that a 'correct' translation should be 'faithful' to its original or source text. The concept of equivalence, however, has been controversial since it was first introduced. In the case of literary translations in particular it is impossible to obtain this ideal because no literary text can ever be a mirror-image of its original. It is for this reason that a group of translation scholars decided to follow a new approach, known as descriptive translation studies, to literary translation (cf. Chapter 2). This meant that they did not have to investigate whether translations are equivalent to their

source texts, but they could rather describe the nature of equivalence between literary translations and their originals in terms of shifts or manipulations that have occurred. For them all translation implies a degree of manipulation for a certain purpose and any text is a translation if it is regarded as such by the receiving culture. These scholars no longer regard the source text as the norm; in other words, translation is not regarded as a secondary or derivative activity because it came about as the result of some 'original'. Consequently, labels like 'faithful' or 'free', 'good' or 'bad' are frowned upon in descriptive translation criticism.

In short, in the first place this new descriptive approach to translation studies is target-oriented because it examines the role played by translations in the target culture. Secondly, it is historical and cultural, implying that the point of departure is that specific texts at a specific moment in time are regarded as translations because they function as translations in the target culture. Thirdly, it is descriptive, in other words the specific characteristics of one or more translations are described and **explained** in terms of norms and constraints governing the production and reception of translations in the target culture.

Within the framework of descriptive translation research, translation scholars can choose between a number of options when describing a translation or multiple translations (cf. Toury 1995: 74-75; also Kruger & Wallmach, 1996). For the purpose of this study it was decided to compare one source text and its translation. Although this option represents the smallest corpus, it lends itself to describing certain very specific features of a translated text, such as the transfer of culture from English into Zulu in a novel.

The question is, how does one set about comparing anything? According to James (1980: 169):

The first thing we do is make sure that we are comparing like with like: this means that the two (or more) entities to be compared, while differing in some respect, must share certain attributes. This requirement is especially strong when we are contrasting, i.e. looking for differences, since it is only against a background of sameness that differences are significant. We shall call this sameness the constant, and the differences variables. In the theory of CA [contrastive analysis], the constant has traditionally been known as the *tertium comparationis* or TC for short.

In other words, as Toury (1995: 80) reminds us:

- 1) every comparison is *partial* only: it is not really performed on the objects as such, only certain aspects thereof;
- 2) a comparison is also *indirect* in its very essence; it can proceed only by means of some intermediary concepts, which should be relatable to the compared aspect(s) of *both*

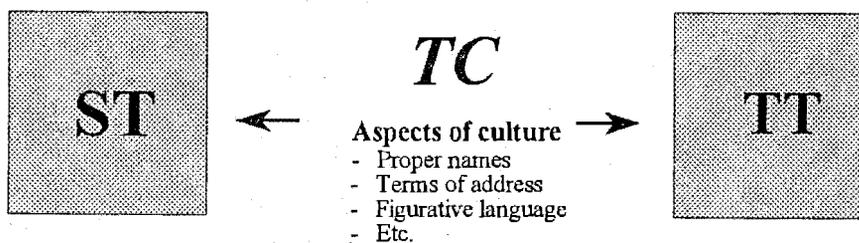
texts.

In light of the above, a *tertium comparationis* will therefore comprise an independent, constant (invariable) set of dimensions in terms of which segments of the target text(s) (TT) and source text (ST) can be compared or 'mapped' on to each other.<sup>1</sup>

As mentioned above (par. 1.2), the aim of this study is to investigate the different translation strategies used to transfer aspects of culture that appear in an English novel into Zulu. The source text, i.e. *Cry, the Beloved Country* by Paton (1966), will be compared to its Zulu translation, i.e. *Lafa Elihle Kakhulu* by Nyembezi (1983), in terms of the following cultural dimensions:

- personal and place names
- terms of address
- idiomatic expressions
- figurative speech, and
- aspects of contemporary life.

Aspects of culture such as the above dimensions would then constitute the *tertium comparationis*:



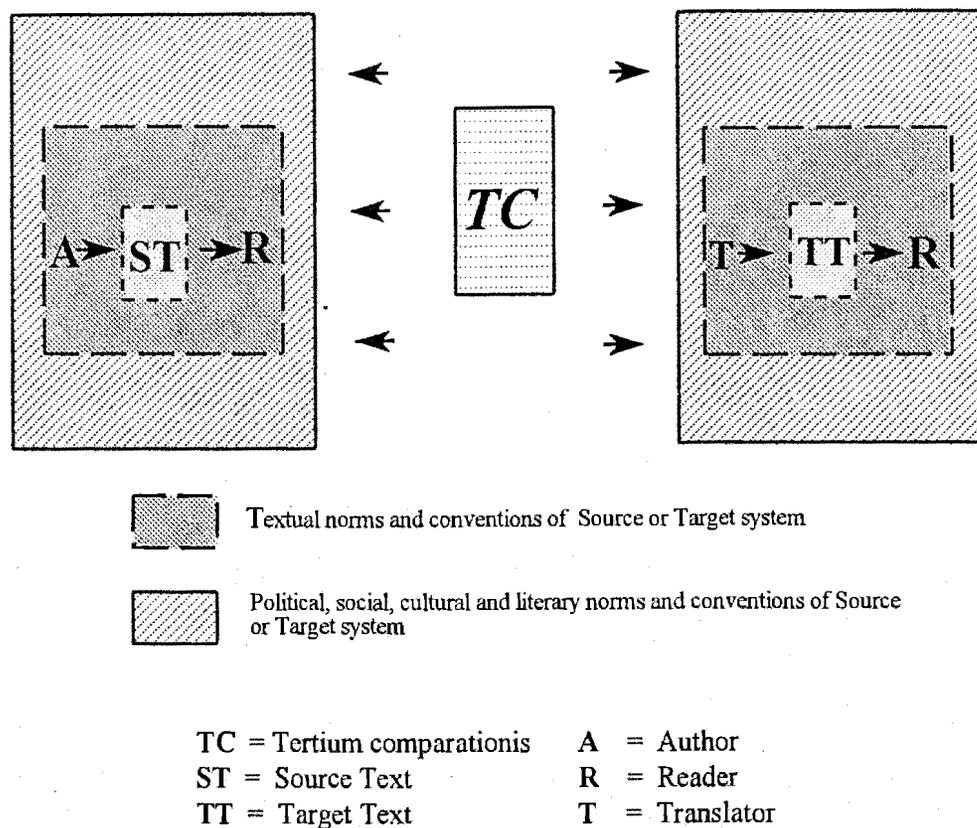
ST = Source Text    TC = Tertium Comparationis    TT = Target Text

*Figure 1: The tertium comparationis*

In a comparative analysis between two texts, the translation critic has to take into account a complex network of relations between, on the one hand, the source text and the political,

<sup>1</sup> The abbreviations ST for Source Text, SL for Source Language, TT for Target Text and TL for Target Language will be used from now on in this study.

social, cultural, literary and textual norms and conventions of the source system, and, on the other hand, the target text(s) and the political, social, cultural, literary and textual norms and conventions of the target system. This network and the process of comparison can be represented diagrammatically as follows (Kruger & Wallmach, 1996):



*Figure 2: Networks of relations in comparative analysis*

According to Kruger and Wallmach (1996), analysing the broader cultural context implies that the researcher examines political, social, cultural, literary and textual norms and conventions in both the source and target systems, as well as:

- contrasts/ shifts between macro- and micro-levels and between text and theory (norms, models, etc.);
- intertextual relations (with other originals and translations); and
- intersystemic relations with other genres and styles.

This approach assists the researcher in gaining systematic insight into text rules and conventions and translation rules and conventions, leading to questions such as the following posed by

Lambert and Van Gorp (1985: 50):

- Does the translator conform to the same rules as his/her fellow translators?
- Does the translator show a conscious awareness of rules, norms, models? Does s/he theorise about them? If so, is there a discrepancy between theory and practice? On which points?
- Is the translator's work innovative, or does it conform to existing translation conventions?
- Is there any conflict between the translator's norms and the expectations of the target readership?

Lambert (1985: 38) states that the following questions may also provide insight into the source and target systems:

- Are the literary norms and models imported or not? Are they traditional or not?
- Which is the dominating literary centre? For how long has this been the case?
- What are the (dominating) genre rules?
- With which centres does it have links? (Are these from abroad or not? Are there dominating/ dominated relationships?)
- From which literary systems do they import texts? Are these translated texts? Who is translating them? According to which selection and translation rules does this happen?
- Are there positive/ negative links with literary traditions? (From which traditions and when have there been shifts in these literary traditions? Are these shifts parallel in all literary systems, from the chronological point of view, and from the point of view of norms and models?)
- To what extent does the attitude towards tradition influence the attitude towards import? Are there any historical revolutions in this respect?

These questions form part of the whole open-ended approach taken by descriptive translation studies, and in the subsequent chapters of this study some of these questions will be answered, where applicable.

In general, descriptive translation theorists recommend that the researcher analyse the TT first. However, in order to carry out a meaningful comparative analysis between the ST and the TT, it makes sense to describe the ST in the source system first, the reason being that the translation has derived from the ST and not vice versa (cf. Van den Broeck 1985 in this regard). Another reason for this is that the translation critic needs a thorough knowledge of the ST and the source system in which it is embedded. The researcher therefore takes into account constraints

imposed upon the text by relevant political, social, cultural, literary and/or textual norms and conventions and then concentrates on a category (or categories) that will serve as the *tertium comparationis*.

Therefore, in order to execute the comparative analysis of cultural aspects between *Cry, the Beloved Country* and its Zulu translation in this study, the source system and the ST are examined first. This is followed by a description of the Zulu narrative system and the TT. In doing so socio-cultural constraints imposed upon both texts can be taken into account.

#### 1.4 Organisation of the study

In Chapter 1 (**Introduction**) the research problem is stated and contextualised, the aim of the study is given and the method of research to be followed, is outlined.

As the present study deals with the translation of culture in a literary text theoretical views on the translation of culture and literary texts are discussed in Chapter 2 (**A cultural model for the description of translated Zulu novels**). In doing so background information is supplied on the development of descriptive translation research, which, in turn, provides the theoretical framework within which the cultural model for translation, adopted for the present investigation of translation strategies used to transfer culture in the Zulu translation of Paton's (1966) novel, was developed. The model itself is outlined in this chapter.

In Chapter 3 (**The source system and Paton's novel as a 'translation classic'**) aspects of Alan Paton's life and times are discussed so as to show how socio-political events in the source system influenced the production of *Cry, the Beloved Country*. Then, because the translation critic needs a thorough knowledge of the source text, it is analysed in detail in terms of structuralist narratological principles. This approach was chosen because different levels constituting the structure of this particular novel can be taken into account.

In Chapter 4 (**The Zulu narrative system: a socio-cultural perspective**) an overview is given of Zulu narrative fiction and the role played by translation in the development of Zulu novels. The reason for this is to provide a socio-cultural perspective of the norms and conventions of the target system that influenced the production and reception of Nyembezi's (1983) *Lafa Elihle Kakhulu*. Some translated Zulu novels are also examined in terms of the cultural model adopted for this study. Some biographical information is then supplied on Sibusiso Nyembezi.

In Chapter 5 a comparative analysis is conducted of cultural aspects in *Cry, the Beloved Country* and *Lafa Elihle Kakhulu* in order to determine which translation strategies were used

to transfer culture in the translated novel.

Chapter 6 provides the findings of the investigation as well as some concluding statements.

This is followed by a list of sources and the addendum which provides a systematic account of all the examples of aspects of culture that were recorded in the comparative analysis between *Cry, the Beloved Country* and *Lafa Elihle Kakhulu*.

## CHAPTER 2

### A CULTURAL MODEL FOR THE DESCRIPTION OF NOVELS TRANSLATED INTO ZULU

#### 2.1 Introduction

A translation is usually made to fulfil a particular function in a particular speech community with particular cultural values. If such a translation is a fictional work of art such as a novel it can play an important role in enriching the receiving culture, in particular if the literature of the receiving culture is still being developed. However, translating a novel is problematic because it is a product of the author's culture and time and culture-specific elements are difficult to transfer from one society to another.

The aim of this study is to investigate the different translation strategies used to transfer aspects of culture in the Zulu translation of Paton's (1966) novel, *Cry, the Beloved Country*. In order to do so, a model of translation which takes culture into account has been adopted. The aim of this chapter is therefore twofold: first, to provide information on contemporary translation theories, concentrating on a key concept in translation studies, namely equivalence, and the manner in which this concept influenced theoretical thinking on the translation of culture and literary texts, and secondly, to outline the model itself. An excursion into descriptive translation research, which is the theoretical framework within which this particular model was developed, is necessary to understand how this particular cultural model for translation came into being.

The following section deals with culture in literary texts so as to show how cultural elements affect their translatability.

#### 2.2 Culture in literary texts

As mentioned above, culture is used in this study in its sociolinguistic and anthropological sense to refer to the way of life and its manifestations that are peculiar to a society. Culture conditions the behaviour of the people of that society and is reflected in the language they speak and write. Although culture is a general phenomenon and not specific to English and Zulu, it is important to mention some culture-specific categories which should be taken note of when translating English into Zulu. Newmark (1988: 103) lists the following:

- (1) *Ecology*: animals, plants, local winds, mountains, plains, ice, etc.
- (2) *Material culture* (artefacts): food, clothes, housing, transport and

communications

- (3) *Social culture*: work and leisure
- (4) *Organisations, customs, ideas*: political, social, legal, religious, artistic
- (5) *Gestures and habits* (often described in 'non-cultural' language).

Zulu people have their own cultural values which differ from those of the English because they conceptualise reality differently. They name objects differently, they have different customs, rituals and ceremonies than the English, they address and greet one another differently. For example, it is taboo for a Zulu youngster to call an elderly person by name. The English, on the contrary, have no problem with this. This means that a Zulu translator will not find replacements for the English segments; he<sup>2</sup> will have to make use of special translation strategies in order to overcome the cultural barrier.

The literary translator has to deal with many problems that could affect the interpretation of a novel. In a novel the characters, place names, events and so on, are usually fictitious. This implies that the problems encountered by the translator do not only stem from the semantic content of words. For example, if an author decides to locate his characters in a place that does not exist in the world, should the translator retain the place name as it is in the original or should the phonemes of the word be changed so as to make it acceptable to the target reader? The translator should therefore have a good knowledge of the grammar of both the source language (SL) and the target language (TL). In the case of Zulu and English, the translator has the added problem that the level of development of these languages is not the same. This means that the Zulu translator has to employ creative translation strategies in order to overcome this problem.

In the case of literary texts the SL author can also use words artistically in such a way that one word can have polysemous meanings. The title given to a novel is a good example. A title can consist of one word, a phrase or a full sentence which can be interpreted in different ways by different readers, sometimes only after the whole text has been read. This means that the translator, as reader, is free to interpret the ST according to the effect it has on him. Different translations of the same title by different translators clearly show their different interpretations.

Literary texts of necessity reflect the distinctive ideas, customs, achievements, outlook, etc. of a given society or group in a given period (Guralnik 1976:345; Brown 1993 : 568). The translator will be forced to make decisions on culture-bound elements like forms of greeting, terms of address and figurative language because the translator is writing for his target

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<sup>2</sup>

In this study the generic pronoun he will be used to denote both male and female.

community and if the translation sounds too 'foreign' and 'strange' it might not be read at all. The following expressions, which may be uttered by different characters in a novel, show that the literary translator does not only deal with the semantic meaning of words:

<b>English</b>	<b>Zulu</b>
Good night	<i>Ulale kahle</i> (lit. Sleep well)
Keep well	<i>Sala kahle</i> (lit. Remain well)

Every Zulu speaker will agree that the Zulu translations of the above expressions are acceptable, though they are not literal translations. The reason for accepting these expressions as 'correct' is that in Zulu they are used in the same circumstances where the English expressions are used, not because of semantic equivalence.

Naming characters should also receive attention in the translation of novels. In Zulu people's names are not only a means of identification because names are usually meaningful. The name *Sipho* (lit. a gift) may mean that the family members were thanking the Lord for the son that He gave to them. The following names also carry meaning in a particular context:

*Ntombizodwa* (lit. Only girls)  
*Bafana* (lit. Boys (only))  
*Sibongile* (lit. We say thank you).

Translating names in a novel therefore would mean that the translator either retains the English names (whose meaning has become lost in time) or replaces them by meaningful Zulu names. If the latter approach is adopted the translated text will be more acceptable to the new readers. The translation of proper names in *Cry, the Beloved Country* is discussed in detail in Chapter 5, par. 5.3.1.

A novelist may also use figurative language so as to clarify concepts that cannot be described by ordinary everyday language. In such cases there may be a Zulu idiom which is similar to the one used in English and then the translator could simply substitute the English expression by a Zulu idiom or proverb. For example, the Zulu expression (*Inkomo*) *Ikhaba eyikhabayo; ikhotha eyikhothayo* (lit. The beast or cow kicks the one that kicks it; it licks the one that licks it) is similar to the English expression *Tit for tat*. But the translator will have a problem if there is no similar figurative expression in the TL. For example, the expression *Ayingangamlomo* (lit. The matter is not as big as the mouth) has no equivalent in English. The translator could then explain that the proverb means that a person does not always carry out one's boasts with a resultant loss of local 'colour'. The translation of figurative language in *Cry, the Beloved*

*Country* is discussed in detail in Chapter 5, par. 5.3.4.

It is clear from the above that the literary translator has to consider all cultural elements in a novel. These are isolated examples and the matter of course becomes more complex in a novel where culture-specific elements have an impact on macrotextual aspects such as setting, theme and character portrayal. Small wonder then that literary translators are accused of failing to translate 'faithfully'. Apart from having to contend with great cultural differences between two languages such as English and Zulu, how can they translate 'faithfully' if the socio-cultural conditions under which translations are produced are different to those prevailing when the original was produced; when the readership of the original differs from the readership of the translation?

Over the centuries, translation scholars have tried to solve translation problems in different ways. An overview of contemporary translation theories will show that they have concentrated on one central concept, namely equivalence, but this concept has proven to be particularly problematic in the case of literary translation. The purpose of the following section is to indicate problems encountered as a result of the adoption of the concept of equivalence in translation studies. This will be illustrated by looking at some of the contrasting views on equivalence, which made some translation scholars abandon the concept altogether.

### 2.3 Equivalence-based theories of translation

Translation has traditionally been considered to be a secondary or derivative activity whose very existence depended on other primary or 'original' text production. The following list is a parody of the "rules" given to translators to adhere to since classical times (Wilss 1982: 134):

- 1 A translation must reproduce the words of the original
- 2 A translation must reproduce the ideas (meaning) of the original
- 3 A translation should read like an original
- 4 A translation should read like a translation
- 5 A translation should retain the style of the original
- 6 A translation should mirror the style of the translator
- 7 A translation should retain the historical stylistic dimension of the original
- 8 A translation should read as a contemporary piece of literature
- 9 In a translation, a translator must never add or leave out anything
- 10 In a translation, a translator may, if need be, add or leave out something.

It is obvious that rule 3 is a contradiction of rule 4; rule 5 is a contradiction of rule 6; and, rule 9 is a contradiction of rule 10. As a result, criticising translations has been mainly in terms of 'right' or 'wrong', 'faithful' or 'free' and other rigid categories. When literary translations were

compared to their originals, they were inevitably found to be lacking because the translation failed to be a mirror-image of its original.

Around the 1930s and especially after World War II with the advent of machine translation, the focus of thinking about translation began to shift away from literary texts, but "the thinking itself, interestingly, remained normative" (Lefevere 1992: 7). When translation thinking began to shift away from literary texts, it looked toward linguistics for answers. In the first phase of linguistics-based translation thinking, it was linguists such as Catford in England, Nida in the USA, Mounin in France, Wilss, Reiss and Koller in West Germany and Kade, Jäger and Neubert in East Germany in particular who, under the influence of structuralist and/ or transformational-generative linguistics were responsible for the adoption of the notion of equivalence (i.e. similarity, analogy, or correspondence), which was thought to ensure accuracy and resultant 'good' translations, and which came to dominate translation theory for almost forty years. As pointed out above, the collection of translation rules clearly illustrates the complexity and elusiveness of the concept of equivalence. 'Right' or 'faithful' translations are therefore those that follow the prescribed rules and obtain equivalence.

It is not hard to see that any approach to translation dominated by equivalence is likely to focus on the word as the unit of translation, since words can be pronounced equivalent to other words more easily than sentences can be pronounced equivalent to other sentences, paragraphs to other paragraphs, or texts to other texts (Lefevere 1992: 7). Although the concept of equivalence has been controversial since it was adopted in the 1940s, of necessity it influenced the formulation of many early theories of translation, for example, Catford (1965: 27) defines a translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language". By "textual material" is meant the grammar, lexis, graphology and phonology of isolated and simplistic sentences. The problem, however, is that a linguistic theory of translation such as Catford's (1965) in reality neglects the context in which words are used, even though he does do lip-service to context. Translation decisions are not only concerned with the semantic meaning of words but are also influenced by sociolinguistic and cultural factors. To look up a Zulu word, for instance, which is equivalent to a particular English word, appears simple, for a translator only needs to consult a bilingual dictionary. But when the context in which such a word is used is taken into consideration, problems emerge. For example, the Zulu word *indoda* is equivalent to the English word *man*. But the Zulu sentence *Indoda yakhe ishonile* (lit. Her man is dead) indicates that formal equivalence or correspondence between English and Zulu is not possible. The use of the word *indoda* in the above sentence shows that in context a shift of meaning has occurred. *Indoda* now acquires the meaning of the English word *husband*. Furthermore, what does the Zulu translator do when encountering an English word such as *banquet* because this type of feast is absent in Zulu

culture? Catford (1965: 99) refers to this kind of problem as "cultural untranslatability". Cultural untranslatability arises if "a situational feature, functionally relevant for the SL text, is completely *absent* from the culture of which the TL is a part". A linguistic approach could not solve this problem because the translator will fail to find a TL item which will be linguistically equivalent to that of the SL. The translator will then have to resort to a creative translation strategy in order to solve the problem (cf. Chapter 5).

More and more translation theorists became aware of the controversy surrounding the concept of equivalence. But instead of abandoning this concept, some tried to redefine it. For example, the renowned Bible translator, Eugene Nida, made a distinction between two types of equivalence, namely formal correspondence and dynamic equivalence, which emanate from the problem of style versus content. Nida and Taber (1969: 13) state:

Though style is secondary to content, it is nevertheless important. One should not translate poetry as though it were prose, nor expository material as though it were straight narrative.

The view expressed therefore is that the style of the original should be retained if it is meaningful. This, however, depends upon the structure of both the ST and the TT. If, for example, the structure of the ST has no equivalent in the TL, as often happens in Bible translation (which in many cases initiates a written tradition in a language), the content or message receives priority over style. In such a case the translator should aim for dynamic equivalence, defined as follows:

Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose (Nida & Taber 1969: 24).

The underlying rule for dynamic equivalence is that the readers of the target text must receive a similar message as those of the source text. This is not surprising because in Bible translation the principal aim is spreading the Gospel. It is clear that Nida and Taber's (1969) work in Bible translation has highlighted problems in the transfer of culture between languages. A classical example of cultural untranslatability is the phrase *Lamb of God*, where *Lamb* symbolizes innocence. Trying to translate *Lamb* according to what it means would create problems to Eskimos, who previously had no knowledge of sheep. Dynamic equivalence should therefore have priority over formal correspondence. *Lamb of God* could be translated by *Seal of God* because in the Eskimo culture the seal is associated with innocence. In this case the Eskimos

will get the same message as the readers of the English Bible but whether their response to the message will be similar, is to be questioned because it cannot be empirically verified. However, although dynamic equivalence seems to solve cultural problems in Bible translation, literary translators have the added problem of structure that has to be taken into account. In a novel, structural elements such as setting, character portrayal and speech are also meaningful, not only the 'content'.

The fact that the cultural context within which a text is embedded has to be taken into account led to the next phase of linguistics-based thinking about translation which focused on text-linguistics in the late 1970s. Proponents of the text-linguistic approach to translation observed that considering a contextless sentence as a unit of study in translation does not make provision for diversity in culture. They realised that concentrating on the sentence is a futile exercise because certain sentence constructions of a language do not "work" in another situation or culture. For example, the utterance *Sikhulekile ekhaya* (lit. We greet you all at home) is pronounced by a Zulu stranger when paying a visit to a Zulu home or when asking for accommodation at a particular home before being welcomed by the owner. On the contrary, this greeting custom does not exist in Western culture, and an Englishman who visits that particular home, would knock on the door, say *Hi!* and enter the house. This would never be accepted in Zulu culture. Only a Zulu would know that the above expression has to be made when paying someone a visit.

The unit of translation in the text-linguistic approach became the text as a whole. Followers of this approach start with the text; and then go to the paragraphs, to the sentences and end up with the word. Textlinguists see the text not as an isolated verbal construct but as an attempt at communication that functions in a certain way in a certain situation or culture and may not work with the same degree of success in another situation or culture. Textlinguistics therefore adds a much-needed functional dimension to the analysis of the translation process and the analysis of translated texts (Lefevere 1992: 9).

House (1981), for example, wants a translation to function as the equivalent of its source text in a different culture or situation, but she also wants the translation to use equivalent pragmatic means to achieve this functional equivalence. In her definition of translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language" (House 1981: 29-30), the key concept is still equivalence.

In House's model for assessing translation quality, the ST is the norm. The translation critic starts by analysing the ST by means of a set of dimensions (which in comparative text analysis functions as the *tertium comparationis*), on the basis of which a textual profile of the ST is

obtained. These dimensions are divided into two categories, namely language user (which includes geographic origin, social class and time) as well as the language usage (which includes the type of medium used by the language user, participation between addresser and addressee, social role relationship between addresser and addressee, the style of the text as well as the subject of the text).

The textual profile which is obtained by analysing the ST in terms of these dimensions is then used as the yardstick or norm against which the profile and function of the TT can be measured and assessed for quality. Then

a given translation text is analyzed using the same dimensional scheme, and in the same detail, and the degree to which its textual profile does not match the source text's profile is the degree to which that translation text is inadequate in quality (House 1981: 50). *fails to consider the broader of the wider socio-cultural context*

The underlying rule is that the TT must match the function of the ST in order to be regarded as adequate. Any mismatches will surface in the comparison between the ST and the TT. According to House, a mismatch between the source text and the target text results from two types of errors: covert and overt errors. The idea that a mismatch on a particular dimension constitutes a covert error, presupposes

- (1) that the socio-cultural norms, or more specifically, the norm-conditioned expectations generated by the text, are essentially comparable...
- (2) that the differences between the two languages, ... are such that they can largely be overcome in translation ...
- (3) that no special secondary function is added to TT, i.e., translations for special addressees (e.g., classical works 'translated' for children) and translations for special purposes (e.g., 'interlinear translations' which are designed for a clarification of the structural differences between the two languages) are excluded from [the] scheme (House 1981: 58).

These presuppositions indicate that differences between the source culture and the target culture as well as the linguistic differences between the SL and the TL can be overcome by the translator. The resultant translation will therefore read like a "second original" (House 1981: 190). Alternatively, according to House (1981: 56-57) overt errors

result either from a mismatch of the denotative meanings of ST and TT elements, or from a breach of the target language system, and which do not involve dimensional mismatching... Cases where the denotative meaning of elements in ST have been changed by the translator will be further subdivided

into: (a) omissions, (b) additions, (c) substitutions consisting of either wrong selections or wrong combinations of elements.

Overt breaches of the target language system are further subdivided into: (a) cases of ungrammaticality, i.e., clear breaches of the language system, and (b) cases of dubious acceptability, i.e., breaches of the "norm of usage".

Thus, House uses the categories covert and overt errors in order to declare a particular translation 'faithful' or 'correct' in terms of the ST.

It is clear that House seems to be uncomfortable with culture. Given the fact that her model is source-oriented and therefore equivalence-based, the model is not equipped to deal with literary translation. In order to overcome this shortcoming, she added a distinction between two translation types, namely covert and overt translation (House 1981: 188). According to House (1981: 194), a covert translation is one which enjoys "the status of an original ST in the target culture". This type of translation is suitable for texts which are not tied to a specific SL culture or community, as is usually the case with non-fiction. As its name suggests, overt translation is overtly a translation in that it does not pretend to be a "second original" (House 1981: 190). The ST of such a translation is usually linked to a particular culture but at the same time is of universal interest such as a fictional work of art. Functional equivalence is not possible for overt texts, either since the ST is linked to a non-repeatable event or because of its unique status as a work of art in the SL culture (House 1981: 190). Therefore a "second-level" functional equivalence must be found which holds not only for the ST readership but also for that of the TT (House 1981: 191). Equivalence thus obtained will always be only "to some extent" due to the "uniqueness of cultural-historical context, and their non-transferability from the source language to the target language" (Catford in House 1981: 193). House's model therefore is not regarded as suitable for dealing with the transfer of culture in a novel, the topic of the present study.

A slightly different view of this concept is held by Newmark (1988). Although he states that the concept of equivalence is a "dead duck" (Newmark in Snell-Hornby 1988: 21), he upholds this concept by using another pair of concepts, namely semantic and communicative translation. These concepts correspond more or less to Nida's concepts of formal and dynamic equivalence and House's concepts of overt and covert translation.

Newmark (1988: 46) explains semantic translation by comparing it with faithful translation:

Semantic translation differs from 'faithful translation' only in as far as it must

take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text ...

In semantic translation the translator concentrates on trying to supply equivalents of the ST meaning. It is directed towards the ST author and the expression of his thoughts, striving to preserve his individual style. It is thus "semantic and syntactic-orientated" (Newmark 1991: 11), i.e. it attempts to preserve, as far as the TL structure will allow, the semantics and syntax of the original, and thereby the related aesthetic value of the text.

In contrast, communicative translation entails a more or less cultural adaptation of the ST so the target readership finds it easier to read. According to Newmark (1991: 1), by means of communicative translation the translator aims at producing an equivalent effect, hence it is similar to Nida's dynamic equivalence and therefore subject to the same criticism of the impossibility of empirically verifying the reader's response.

Newmark (1988: 47) claims that semantic translation is used for expressive texts and communicative translation for informative and vocative texts. In terms of this distinction, it seems that he has three procedures or strategies for dealing with cultural items in translation, namely loan word (transference), loan word plus explanation and "cultural equivalent":

Cultural components tend to be transferred intact in expressive texts;  
transferred and explained with cultural neutral terms in informative texts;  
replaced by cultural equivalents in vocative texts.

Thus, in semantic translations the 'strangeness' of the ST cultural items is retained; but in communicative translations the cultural items are adapted for the target readers by means of loan words plus explanations, a TL "cultural equivalent" (or even a "functional equivalent", i.e. a culture-free word) (Newmark 1988: 82-83; cf. Chapter 5). However according to Newmark (1991: 10), semantic and communicative translation methods are not mutually exclusive and can even be simultaneously applied. This is an improvement on the previous theorists' tendency to regard the one method as inferior to or competing with the other. Secondly, this means that in a literary text, both methods can be applied to transfer the 'content' and the 'form' (structure) of such a text.

Right up to the end of the 1970s, definitions of translation can be described as variations on the theme of equivalence (Snell-Hornby 1988: 15). Though the concept of equivalence dominated the minds of translation theorists for so many years, gradually, however, theorists became aware of the fact that the wider cultural context in which a text was produced has to be taken into consideration. Some translation scholars rejected and even abandoned the concept of

equivalence altogether.

According to Nord (1993: 59), the concept of equivalence is illusionary because it makes unrealistic demands. "Translation proper", as Nord (1993: 59) defines equivalence-based translation, requires pragmatic equivalents in that the TT has to fulfil the same function or produce the same communicative effect as the ST; linguistic equivalents in that the TT must imitate the stylistic features of the ST, and semantic equivalents in that the TT must convey the same meaning or message as the ST (Nord 1993: 60).

As an alternative to equivalence, Reiss and Vermeer (1984) argue that texts should be translated according to the predominant function or *scopos*, the Greek word for intent (goal/function) (Gentzler 1993: 71). According to Nord (1992: 39):

the overall frame of reference for the translator should not be the original and its function...but the function...the target text is to achieve in the target culture. The intended target function or 'translation scopos' is primarily determined by the addressees of the translation...and sets the standard for any decision the translator is to take in the course of the translation process.

This is a radical position because the recipients of the translation expect it to resemble the original, and, because they do not know the SL, they must trust the translator. This approach implies the solution to all cultural problems because the function of the TT requires cultural adaptation for the target readership. According to this approach, the ST is no longer the norm, what matters is not faithfulness or equivalence, but whether or not the translation has fulfilled the initiator's needs and can function as an independent text in the target culture. It is for this reason that Nord (1992: 40) adapted Reiss and Vermeer's (1984) functionalist translation theory by introducing the concept of loyalty. On the one hand the translator should consider what the initiator of the translation expects from him; on the other the TT readership expects the TT to be related to the ST, and this expected relationship is culturally governed (Nord 1992: 39). In other words, each language community has its own definition or convention of what constitutes a translation. It is clear that according to Nord's (1992) theory the translator is not expected to follow strict rules. He is there primarily to satisfy the needs of the interested parties: the initiator (who may require a TT which is completely different to the ST), the TL readership, as well as the SL author (because apart from the initiator who might have a knowledge of the SL, the translator knows both languages):

Functionality + loyalty means, then, that the translator should aim at producing a functional target text which conforms to the requirements of the translation scopos fixed by the initiator, respecting, at the same time, if necessary, the legitimate interest of both the author of the original and the readers of the

translation (Nord 1992: 40).

According to Nord (1992), the advantage of her theory is that it can be applied to the translation of all types of text, including literary texts. However, it has been found that her model, which is based on the New Rhetoric Formula of questions (Nord 1992: 43), i.e.:

Who transmits to whom, what for, by which medium, where, when, why, a text with which function? On what subject matter does he say what (what not), in what order, using which non-verbal elements, in which words, in which kind of sentences, in which tone, to what effect?

is still too limiting for the criticism of literary translations as it does not make provision for structural elements. It is assumed in this study that the elements of a literary text such as the theme, character portrayal, setting and point of view of a novel, constitute what Van den Broeck (1978: 41) calls the "invariant" of the text. These are the structural elements that the translator must preserve in translation. Nord's (1992) functional translation model is therefore deemed unsuitable for the examination of translation strategies used to transfer culture in the Zulu translation of Paton's (1966) *Cry, the Beloved Country*.

However, theorists conducting linguistics-based translation research were not the only ones who had problems with the concept of equivalence. In accepting the fact that a linguistic-oriented approach to equivalence has its limitations, many other translation theorists have confirmed their view that translation as mirror-image of the original is unattainable - it always involves a degree of subjectivity and reformulation because of the number of variables involved in the process. According to Heylen (1993: 4), the main shortcoming of prescriptive translation theories is the fact that they completely ignore the socio-cultural conditions under which translations are produced so that they may function in the receiving culture as acts of communication. The conditions required to produce equivalence differ from period to period, and from language culture to language culture so that a text which functions as a translation today may not be called a translation tomorrow and may be named a 'version' instead, or a translation strategy (e.g. turning prose into verse) which was valid in the past may be completely unacceptable today. Furthermore, what was regarded as 'good' translation at one moment was rejected as 'bad', or inadequate, at another and considered either unfaithful or unacceptable by later generations (Van den Broeck in Nord 1991: 92). This is particularly true of literary translations. Because such translations are produced at different times and under different conditions they inevitably turn out differently,

not because they are good or bad, but because they have been produced to satisfy different demands. It cannot be stressed enough that the production of

different translations at different times does not point to any 'betrayal' of absolute standards (Bassnett & Lefevere 1990: 5).

The realisation that translations are never produced in a vacuum, unaffected by time and culture, and the desire to explain the time- and culture-bound criteria which are at play have led certain translation theorists working from a literary-theoretical perspective to criticise the notion of the ST as the ideal, and as a direct result, also a source-oriented notion of equivalence - in short, to reject prescriptive theories and adopt a descriptive reception-oriented approach towards the study of translated literature (cf. Toury 1985: 16-41). It is this approach which helped to establish translation studies as a discipline in its own right in the early eighties. An excursion is now made of descriptive translation research so as to show how the cultural model for translation came into being.

#### 2.4 Descriptive translation research

After the publication of *The Manipulation of Literature: Studies in Literary Translation* (Hermans 1985), a certain group of translation scholars (André Lefevere, José Lambert, Susan Bassnett, Theo Hermans, Raymond van den Broeck, Gideon Toury) earned themselves the nickname of the Manipulation School, because they believe that all translation implies a degree of manipulation of the ST for a certain purpose. They started describing (and explaining) literary texts and their translations in terms of shifts or manipulations that have taken place. Hermans (1985: 10) explains the origin of the Manipulation School as follows:

Since about the mid-1970s, a loosely-knit international group of scholars has been attempting to break the deadlock in which the study of literary translation found itself. Their approach differs in some fundamental respects from most traditional work in the field. Their aim is, quite simply, to establish a new paradigm for the study of literary translation, on the basis of a comprehensive theory and ongoing practical research.

The new paradigm that Hermans refers to is Descriptive Translation Studies (DTS) which was initially based on the concept of the literary polysystem (cf. par. 2.4.1 below). According to Hermans (1985: 10-11), these theorists have the following in common:

a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures.

Unlike the normative theorists such as Juliane House discussed above, DTS theorists do not prescribe how translation ought to be done. Their approach is functional and target-oriented: they accept any text as a translation if it functions as such in the receiving cultural system. This means that they do not have to investigate whether translations are equivalent to their originals; instead, they concentrate on the nature of equivalence between translations and their originals (Toury 1980: 43). They then describe the specific characteristics of a translated text (or multiple translations of the same original) in an attempt to determine and **explain** the various factors that may account for its particular nature - in terms of constraints or norms reigning in the target culture at a particular time that may have influenced the method of translating and the ensuing product (Hermans 1985: 13). In short, in DTS translated texts are studied with the purpose of finding out **how they have been translated within a specific culture and at a specific historical moment**. Such a view of necessity involves a radically different view of equivalence - even more radical than that of Reiss and Vermeer (1984) referred to above. In this way the concept of norms (dealt with in more detail in par. 2.4.2 below) replaces that of equivalence as the researcher's focus of attention. This is the reason why prescriptive models of translation have been replaced by models that are generally descriptive, historical and socio-cultural and why one of these models was adopted for the examination of culture in a novel translated into Zulu (cf. par. 2.4.3 below).

Because DTS was initially based on the concept of the literary polysystem, some background information on this concept is necessary at this point and this is the aim of the next section.

#### 2.4.1 The polysystem theory

The systemic approach to literature and translated literature was developed by Itamar Even-Zohar in the early 1970s while working on a model for Israeli Hebrew literature. It was complemented by André Lefevere in the early 1980s and expanded in the 1990s. Even-Zohar (1990: 12) uses the term **polysystem** to refer to "the entire network of correlated systems - literary and extraliterary - within society..." (Gentzler 1993: 114). Lefevere (1992: 12) prefers the shorter term **system**.

With this theory Even-Zohar is able to explain the function of different kinds of literature within a given culture - from the central canonical texts (so-called major literature, e.g. poetic texts) to the most marginal non-canonical texts (e.g. children's literature and popular fiction). Only canonized texts can occupy a central position in the polysystem (Even-Zohar 1990: 17). The reason why translated texts, for a long time, have been regarded as non-canonical and why they could not belong to the centre of the system, is that they were regarded as secondary or

derivative. However, one of the main features of the polysystem is that there is constant struggle among its various systems, with individual systems either being driven from the centre to the periphery or pushing their way towards the centre. Even-Zohar (1990: 45-51) distinguishes three major socio-historical moments in which translated literature may acquire a central position in the literary system of a minority language and could provide canonised models for the whole system:

- (a) when a polysystem is 'young' and is still being established;
- (b) when a literature is either peripheral or 'weak' or both; and
- (c) when there are turning points (i.e. when established models are no longer tenable and writers turn elsewhere for ideas) in a literature.

As mentioned above (cf. Chapter 1, par. 1.1), translated literature has played an important role in the development of Zulu literature which is still young. An overview of Zulu narrative fiction and the role played by translation in the development of Zulu novels are provided in Chapter 4.

The integration of 'foreign' or imported texts into a receiving culture is determined by the culture itself. Therefore Even-Zohar's (1990: 50-51) views on (a) how texts to be translated are selected by the receiving culture, and (b) how translated texts adopt certain norms and functions as a result of their relation to other target language systems, should be taken note of in the present study. In the first instance, he found that the socio-literary and socio-economic conditions of the receiving culture in part determine the texts which are selected for translation (cf. Chapter 4, par 4.2.3 on institutionalised interference by the previous South African government in the form of an educational policy of mother-tongue instruction which widened the market for vernacular writing and translation that were used as prescribed texts in African schools). In the second instance, according to Even-Zohar (1990: 50), when translated literature assumes a central position in a polysystem, chances are greater than otherwise that translations will tend to more closely reproduce (i.e. be more 'faithful' to) the original text's structure because the receiving literary system has not yet developed its own models (cf. Chapter 4, par 4.2.3). For example, if there are no detective novels in Zulu, translations of this genre can occupy a central position in the Zulu literary system and will probably initiate indigenous detective fiction. } MB

It has been said above that in descriptive translation studies, norms have replaced equivalence as the researcher's focus of attention: but what exactly do norms in translation entail? This concept receives attention in the next section.

#### 2.4.2 Translation norms

According to Delabastita (1993: 47-48) a norm is both a sort of performance instruction and a criterion for evaluating the performance afterwards - it acts as a constraint on the members of a community whenever they want to carry out the kind of behavioural activities that the norm bears on.

Translation is such a behavioural activity where different lines of action are possible, so that translation norms can be considered as constraints guiding translators in their selection of 'suitable' and 'appropriate' translation methods. Thus, from the translator's point of view, every instance of decision-making in the translation process is governed by certain norms. In contrast, from the researcher's or critic's point of view, norms are "*a category for descriptive analysis of translation phenomena*" (Toury 1980: 57), for they determine "what type of translational relation, at what textual level, there will be between a source and a target text" (Hermans 1991: 158). According to Gentzler (1993: 136), "norms determine the way foreign material is 'imported' and 'domesticated' [into the target culture]. Thus, the very definition of translation becomes dependent upon norms and how they work in any given system/ society."

Toury (1980: 53-56) distinguishes between three kinds of translation norms, *viz.* preliminary, operational and initial norms. **Preliminary norms** involve factors determining the selection of texts for translation and the overall translation strategy. Because the definition of translation varies historically, certain preliminary questions need to be answered in order to establish the cultural context which frames the translation process, e.g. What is the translation policy of the target culture? What authors, period, genres, etc. are preferred by the target culture?

**Operational norms** concern actual decisions made in the translation process: additions, omissions and textual norms revealing linguistic and stylistic preferences.

According to Toury (1980: 55) the third translation norm, i.e. the initial norm, governs the basic choice a translator makes between adherence to the source text's structure and the source culture's norms, and striving to meet the linguistic, literary and cultural norms of the prospective new readership in the target culture. In practice, however, a translation is generally a compromise between these two extremes and will be primarily (not totally) source-oriented or primarily (not totally) target-oriented (cf. Heylen's 1993 model below).

Gentzler (1993: 128) points out that historically,

translation criticism has been characterised by its tendency to find fault with the

translator because the actual text can never meet the ideal standards of the two abstract poles: from a linguistic point of view, errors can always be pointed out and better solutions proposed; from a literary point of view, the functional elements can invariably be judged as less dynamic or innovative than the source text's features.

In summarising this issue, Baker (1993: 240) says that the concept of norms

tips the balance not only in favour of the target text (as opposed to the traditional obsession with the source text), but, more important, it assumes that the primary object of analysis in translation studies is not an individual translation but a coherent corpus of translated texts. Norms do not emerge from a source text or a body of source texts. Equally, they do not emerge from the target system nor from a general collection of target texts. They are a product of a tradition of translating in specific ways, a tradition which can only be observed and elaborated through the analysis of a representative body of translated texts in a given language or culture.

According to Baker (1993: 238) recognising translated literature as a system in its own right was quite a valuable step because systemists "shifted the attention away from individual literary translations as the object of literary studies to the study of a large body of translated literature in order to establish its systemic features". As explained in Chapter 1 (par. 1.3 above), the present study deals with a small corpus, i.e. only one text and its translation. However, this study aims to make an important first contribution to the description of translated Zulu novels and the Zulu narrative system. More future research into the translation tradition of Zulu novels is necessary before more global conclusions can be made on the norms which determined the way foreign material has been imported into the Zulu narrative system.

So much for the theoretical background on descriptive translation studies, polysystem theory and norms. Recently, however, translation scholars such as André Lefevere, Susan Bassnett and Romy Heylen have been distancing themselves from polysystem theory, which they find to be "too formalist and too restrictive", to adopt more of a cultural studies model in which they focus both on "institutions of prestige and power within any given culture and patterns in literary translation" (Gentzler 1993: 13). This reorientation of perspectives has taken place gradually over the years and is the logical consequence of their having conducted descriptive translation research in which literary translations are approached from the perspective of the target culture and described in terms of norms and constraints operating in a specific culture and at a specific historical moment. What then does such a cultural model for translation entail?

### 2.4.3 A cultural model for translation

As we have seen from the discursion through equivalence-based translation models, they are ill-equipped to open up the necessary number of perspectives needed to describe the effect translation has on the development of literature within a given receiving culture (Heylen 1993: 137), and consequently, to describe the transfer of culture in a translated Zulu novel. This view stems from the claim made by Lefevere and Bassnett (1990: Preface) that translation is a rewriting of an original text. According to them,

all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society.

In other words, from the point of view of the target literature, all translation implies a degree of manipulation of the ST for a certain purpose. What becomes important therefore, is the function of the translation in the target culture. All translations should be goal- and audience-oriented, since they are not produced in a cultural vacuum: "rewriting takes place in a very clearly inscribed cultural and historical context" (Bassnett-McGuire 1991[1980]: xvii).

According to Heylen (1993: 10), despite the objections levelled against the polysystem theory, this theory remains useful for the development of a historical-relative, socio-cultural translation model in that "it rejects normative approaches on the basis of their *a priori* and ahistorical conception of translation". Translation is not a derivative or secondary activity. In fact, it is depicted as a negotiation process between two (or more) sets of cultural codes and systems; it is the product of 'transcoding' different cultures and not solely the result of a crossing of linguistic barriers (Heylen 1993: 20). Normative approaches do not examine specific translations at a specific moment in time; they are source-oriented because they use the ST as yardstick against which the translation is measured. In contrast, systems theory allows translations to be studied within a broader cultural framework so that the effect of social, economic and political circumstances on the production and reception of both the ST and the TT can be taken into account.

Literary translation in particular is regarded as "a creatively controlled process of acculturation" (Heylen 1993: 21) in that, guided by an initial norm (i.e. an initial choice between source-oriented or target-oriented translation), translators can take an original text and either import it with little attempt to acculturate its unfamiliarities or adapt it to a certain dominant poetics or ideology in the receiving culture; furthermore, they can devise some sort of compromise between the two different sets of poetics or ideologies of the source and target cultures. It

should not be overlooked that it is the target literary system which initiates the "contact" between the two systems and which accepts or rejects the translation (Heylen 1993: 22).

Heylen (1993: 23-24) then proposes a historical, socio-cultural model which allows the translation critic to identify at least three kinds of translations. And even though she developed this model for the description of five translations of *Hamlet* into French, it can also be used by the critic for the description of translated Zulu narratives. The three kinds of translations in this model are as follows:

- (1) Translations that make no attempt at acculturating the original work because the translators retain as many of the foreign cultural codes as possible. Translations in this category would be source-oriented texts which will most likely stay on the periphery of the receiving culture.
- (2) Translations that negotiate and introduce a cultural compromise by choosing those characteristics common to both source and receiving culture. Here, translators would be effecting changes to the codes of the receiving culture while at the same time recognising effected changes. Such translations may occupy a canonized position in the receiving culture.
- (3) Translations that completely acculturate the original work. The aim of the translators would be to adhere to the codes of the receiving culture. Translations in this category may occupy a canonized position or stay on the periphery of the receiving culture.

By examining the translation and comparing it with its ST, the critic should be able to categorise a particular translation according to this typology. The critic should also be able to establish which particular translation method, in Newmark's (1988) terms "communicative" or "semantic" translation (or a combination of these methods) (see par. 2.3 above), the translator has employed for the whole text. At a lower level, the critic should also be able to establish exactly which translation procedures or strategies have been used for transferring sentences and smaller units of language from original to translation. These procedures or strategies will receive detailed attention in Chapter 5 in order to establish how aspects of culture were transferred in Nyembezi's translation of Paton's *Cry, the Beloved Country* (1966).

## 2.5 Summary

As is evident from the above chapter, the concept of equivalence has dominated translation theory for a long time. At first this definition was based on linguistic grounds, but as the theory

developed, the inadequacy of this concept was soon noticed. This was especially true as far as sociolinguistic and cultural aspects of translation are concerned. Moreover, the establishment of the ST as norm meant that the translation was always regarded as inferior to its original. This was compounded by the inability to find or define equivalents.

Catford's (1965) definition of equivalence as that which replaces SL textual material in a TL text was furthered by Nida and Taber (1969) who perceived the importance of transferring content or message rather than merely a meaningless (in the TL culture) form or sign. Their concept of dynamic translation which takes the cultural and social background of the target readership into account, is an important contribution to translation theory and in this sense Nida is precursor to the later functional approach, which moved away from semantic or formal equivalence to the requirement that the TT fulfil the same function for its readers as did the ST for the SL readers.

House (1981) and Newmark (1988) represent a shift in the notion of equivalence in that equivalence became defined in terms of the function of language, i.e. it became a property of communication rather than of an isolated linguistic utterance. Whereas Newmark (1988) still adhered to the concept of a translation unit, House (1981) raised the definition of equivalence to the level of text. However, the definition of equivalence was still central to their definition of translation and the ST still acted as the norm for the process and evaluation of translation. By this stage, the cultural aspects of language were accepted without debate. House's (1981) translation typology of overt and covert translation and Newmark's (1988) semantic and communicative translation methods can be seen as attempts to provide models which could deal explicitly with culture.

Finally, the functional approach to translation, which started with Nida's concept of dynamic equivalence, dominated definitions of translation. Equivalence at subtextual level was rejected outright as was the notion of the source text as norm and therefore also the prescriptive nature inherent in definitions of translation based on equivalence. What matters for Nord (1991) is that the translator has to satisfy the needs of all the interested parties: the initiator, the SL author, and the TL readership, even if it entails reformulating the text completely.

Thus, the concept of equivalence moved from occupying a central position in definitions of translation to being rejected in favour of a functional approach. Coupled with this was a gradual shift from a normative approach to translation to a descriptive one, even to the extent that any text may be called a translation if it is declared to be such. This meant that descriptive translation researchers do not have to investigate whether translations are equivalent to their originals; instead, they concentrate on the nature of equivalence between translations and their

originals and describe this in terms of norms or constraints reigning in the target culture at a particular time that may have influenced the production of the translation.

Because descriptive translation research was initially based on the concept of the literary polysystem, this theory allows translations to be studied within a broader cultural and historical framework so that social, economic and political factors can be taken into account. Literary translation in particular is regarded as "a creatively controlled process of acculturation" (Heylen 1993: 21) in that translators can take an original text and either import it with little attempt to acculturate its unfamiliarities or adapt it to a certain dominant poetics or ideology in the receiving culture; furthermore, they can devise some sort of compromise between the two different sets of poetics or ideologies of the source and target cultures.

In a nutshell, these are the three kinds of translations comprising the historical and socio-cultural model for translation that was adopted for the present study so that the influence of translation on the development of Zulu literature, and the different translation strategies used by Nyembezi to translate culture in *Lafa Elihle Kakhulu* (1983), can be described and explained.

The next chapter provides a socio-cultural perspective on the source cultural system and Paton's novel as a 'translation classic'.

## CHAPTER 3

### THE SOURCE SYSTEM AND PATON'S NOVEL AS A 'TRANSLATION CLASSIC'

#### 3.1 Introduction

As mentioned in the section research methodology (cf. Chapter 1, par. 1.3 above), descriptive translation theorists usually start off with a description of the translated text and the target system. However, in order to conduct a comparative text analysis of cultural aspects between the source text and target text chosen as the corpus to be examined in this study, the source text and the source system are examined first; the reason being that the target text was derived from the source text and not vice versa and therefore a critic needs to be acquainted with the source text and the source system in which it is embedded.

A description of the Zulu literary system, and in particular, the role played by translation in the development of the Zulu novel, as well as information on C.L.S. Nyembezi, the translator of *Lafa Elihle Kakhulu*, are given in Chapter 4.

The primary aim of this chapter is to describe *Cry, the Beloved Country* (Paton 1966) as a novel. Henceforth the title of the novel will be abbreviated as *Beloved Country*. The chapter commences with a description of the life and times of Alan Paton so as to show how socio-political and other events influenced the writing of *Cry, the Beloved Country*. The description of Paton's life will largely be based on his autobiography, entitled *Towards the Mountain* (Paton 1980).

WB } Following this broad background of the source system is a structural analysis of the novel. Such an analysis is essential because the translation critic needs a thorough understanding of the source text in order to do a comparative analysis between the ST and the Zulu translation. The analysis of *Cry, the Beloved Country* is conducted in terms of structural narratology because the different levels constituting the structure of this particular novel can be taken into account.

### 3.2. Alan Paton: a product of South African society

#### 3.2.1 Birth

Alan Stewart Paton was born on January 11, 1903, at 19 Pine Street in Pietermaritzburg, Natal. He died in 1988, at the age of 85.

The time of his birth is very important because his novel can only be understood if the South African socio-political circumstances of his life and times are taken into consideration. His father, James, was a Scot from the Glasgow area who came to South Africa in 1901 during the Anglo-Boer war. He did not come to fight, however, being a Christadelphian and therefore a conscientious objector. He was a shorthand writer to the Supreme Court and died when Alan was only fourteen. Paton's mother, who was a few years younger than his father, was a school teacher.

#### 3.2.2 Religious background

Paton was brought up in a deeply religious home. The Christadelphians, who are known as the brothers of Christ, and who address each other as "brother" and "sister," were founded by John Thomas in 1848. They believe that Christ was raised from the dead and will come again at the time of the last war of Armageddon, and rule the world for a thousand years. After this millennium God himself will reign and there will be peace forever. All who are judged accountable will be raised from the dead, and those who are worthy will enter the kingdom of heaven; those who are judged unworthy will enter the state of eternal death. This was foretold by the prophets, notably Ezekiel and Daniel, and again by John of Patmos, in the book of Revelation. Though Christ was human, He has been made the Lord, and He is remembered at every 'meeting' of the brothers and sisters in the 'breaking of bread'. The 'meeting' is simple; it consists of prayer, reading, the singing of hymns, the breaking of bread, and the preaching of the Word (Paton 1980: 11).

Paton's brothers and sisters were simple in life, abstemious in habit, upright in conduct. They kept themselves away from the world, except in such measures as was necessary for keeping themselves alive. This withdrawal from real life, as one may put it, could be the reason why Paton took a long time before he could see things as he expresses them in *Beloved Country*. Paton (1990) admits that it took him a long time to change, meaning that change had to be brought about through education. This is true if we consider the withdrawal of his family from the affairs of the country. Paton therefore took a long time to understand life outside his home.

As described by Paton himself (1980: 11-12) his brothers and sisters did not gamble, or go to the theatre. Pleasure was not forbidden, Paton holds that it was most soberly enjoyed. They did not take each other or anyone else to court. They did not marry unbelievers. Their sexual codes were strict. They were faithful in their religious observance. His withdrawal from real life is emphasized by the following description by Paton in his autobiography (1980: 12)

They were less prone than many Christians to interpret the Scriptures to suit their worldly desires. They were real and earnest students of the Bible ... No commandment of God could be set aside by man; therefore because God had forbidden man to kill, and because Jesus had implicitly condemned the use of the sword, no Christadelphian might become a soldier.

This view emphasizes the foundation of faith of the Christadelphians. It is only in the world of the Christadelphians that things like war and worldly desires are not pursued. But the fact of the matter was that Paton himself, though his life portrays the direct influence by the Christadelphians, found himself, later, directly involved in the affairs of those who were the victims of wars and worldly desires. Undoubtedly the Biblical teachings had a great influence on Paton's life.

His autobiography also indicates that Paton was a good listener. It is important to note that he realised that the teachings that were presented to him as a child were teachings about erring human beings. This is important because, later on, Paton had to accept that the world consisted of errant human beings. But he was also emotionally taken by some of the teachings, which had a great impact on his life:

Although I was young, the great utterances **enthralled** me, and their visions of that world where the wolf lies down with the lamb, and they do not hurt or destroy in all that holy mountain ... The visions are ineffaceable, of a world that will never be seen, but towards which we journey nevertheless (Paton 1980:12).

At that time, one may argue, Paton was only thinking of the spiritual world; not this world that is full of erring people. In short, given his religious background, he was not concerned with what was happening in the world, let alone South Africa. But *Beloved Country* shows us that he was able to translate his religious beliefs into beliefs about the real world and its problems, and that he had hope for South Africa and her problems. Paton (1980: 12) himself explains his experiences as follows:

The stories of the New Testament also enthralled me, of the Last Supper, Gethsemane, the trial, the crucifixion, the resurrection. So did the parables of

the Good Samaritan and the Prodigal Son, and the story of the Washing of the Disciples' feet. The teaching of the parable of the sheep and the goats I took seriously, that in doing something unto the least of men, one did it unto Christ...

This statement gives us Paton's view on the most important qualities of a Christian, i.e. that a Christian devotes his life to serving other people. The crucifixion of Jesus Christ showed Paton someone who suffered on account of others, only to be eventually killed by these very same people. Both these qualities, i.e. endurance and serving others, are expressed in his novel, *Beloved Country*. Duncan (1987), who was aware of these qualities, wrote an article entitled "The Suffering Servant in Novels by Paton, Bernanos, and Schwarz-Bert", which emphasizes the far-reaching influence religious teachings had on Paton and his work.

It is important to note that Paton did not believe in violence as a means of achieving political goals. This also stems from his religious convictions. Paton states (1980:32):

I have no doubt that I was strongly influenced by the words of Jesus to one of his followers, 'Put up your sword. All who take the sword die by the sword.' Although attempts are made today - and particularly in Africa - to prove that Jesus believed in 'sanctified violence,' and although he drove the money changers out of the temple, it seemed to me that the whole meaning of the Gospel was that creative love had a greater power - and a truer and sweeter power - than force.

His belief that love has more power than force is illustrated as follows in his novel:

But it is only one thing that has power completely, and that is love. Because when a man loves, he seeks no power, and therefore he has power. I see only one hope for our country, and that is when white men and black men, desiring neither power nor money, but desiring only the good of their country, come together to work for it (Paton 1966: 34).

The above view clearly indicates that Paton's religious background had a great influence on his life and his work, specifically on his novel, *Beloved Country*. But Paton's life bears testimony to the fact that he did not withdraw from the practical problems of his country. The following section will examine how education and educational institutions influenced his life and work.

### 3.2.3 Education

When Paton was six, he went to school at Berg Street Girls' School, which took small boys in the early classes. He was put into class 1, but after a day or two he was put in Standard 1. He finished his Standard 1 and pleased his parents by becoming top of the class and winning a first

prize. In 1909 he went to school at a newly-built school, called Havelock Road Boys - not far from his home.

When he turned ten he reached the top class at Havelock Road Boys, and was eligible for the Natal Bursary Examination. He won a bursary and went to Maritzburg College (a high school) in February 1914, having just turned eleven. He then spent his twelfth year in Form IIA, and was promoted with the brightest boys of IIA to Form IVA. This shows that Paton was a bright student. The fact that his *Beloved Country* also includes aspects of history indicates that he liked it as a subject because he even won the history prize in the matriculation examination.

He entered the Natal University College in March 1919. It should be emphasized that by then Paton was not yet involved in the political activities of his country. It was still the religious background that was guiding his way of life. He even agrees with this when he says:

Of these political events that were happening around me, I knew almost nothing. I did not know that I was watching the first scene of a drama that was in the end to determine the course of my life (Paton 1980: 55).

He then decided to become a teacher. At the teachers' college he was lucky to find somebody who, like his religious background, had a great influence on his life. This influence is acknowledged by Paton (1980:59) in the following lines:

[Railton] Dent was ... a committed Christian. Committed Christians have faults just as commonly as other people, but I could see no fault in him. He was, I think, the most upright person I was to know, and his influence on me was profound. He did not make me into a good man, that would have been too much. But he taught me one thing, the theme ... that life must be used in the service of a cause greater than oneself.

The lesson that Railton Dent taught Paton is similar to that of the washing of the disciples' feet, i.e. if one claims to be a Christian, one must be committed and prepared to serve others. Urged by Dent, Paton joined the Students' Christian Association. Here Paton discovered that their codes were almost similar to the ones he met at home. The greatest of the greater moralities of this association was not chastity or purity but obedience, according to Paton. It was to have a purpose for one's life, and this purpose was to serve others (Paton 1980: 62).

According to Paton (1980), Dent was also committed to serving black people and, of course, black children. His dedication was without racial prejudice and discrimination. This observation by Paton is essential because he also, later on, decided to fight racial discrimination. It is clear that Dent had a great influence on Alan Paton, and that this influence was reinforcing the

religious beliefs that Paton had acquired when he was still young. These beliefs are expressed in his novel, *Beloved Country*.

The aim of the next section is to discuss *Beloved Country* as a protest novel. This will be done by considering Alan Paton as one of the creative writers who were involved in protest writing in South Africa.

### 3.3 *Cry, the Beloved Country* as protest novel

#### 3.3.1 Theme

Shipley (1968: 309) defines theme as “the subject of discourse; the underlying action or movement; or the general topic of which the particular story is an illustration”. This definition implies that, in order to ascertain the theme of a narrative text, the reader has to discover what topic is being illustrated. In this regard the definition that Wales (1990) supplies in *A Dictionary of Stylistics*, is more apt: “Theme is the ‘point’ of a literary work, its central idea, which we infer from our interpretation of the plot, imagery and symbolism, etc.” In a novel the different elements constituting the structure of the narrative text all collaborate to convey a particular theme that the author has in mind. A number of secondary themes can also be intertwined to convey a main theme. This means that all the elements of the narrative text should be taken into consideration in analysing such a text and this is what will be done in the rest of this chapter.

*Beloved Country* was first published in 1948, a watershed year in South African politics. This was the year in which Smuts’s South African Party was defeated by Malan’s National Party which then became the ruling party until the first democratic elections in 1994. This was also the year in which the National Party instituted their dreaded policy of ‘apartheid’, or racial segregation; a policy that would cause more than forty years of intense racial conflict in this country. Racial conflict therefore has deep roots and surfaced in all spheres of South African society, least of which were the country’s different literary systems. In this field, too, apartheid has made “its evil influence” felt (cf. Gérard 1993: 60).

Paton was not the first creative writer to be involved in protest writing in South Africa. The first protest writers were the oppressed people - the Africans themselves who were reacting against the deplorable situation in which they found themselves. By means of their writing they protested against what they felt were the constricting laws of the country. In doing so many black writers and journalists suffered because of the Censorship Act. For example, one of them was Ingoapele Madingoane who was one of the poets of the Black Consciousness Movement

TT. Lit. system

the literary systems were different & constricted

in the 1970s and a founder in 1976 of the Medupe Writers' Association, which was banned a year later.

One of the consequences of the policy of apartheid was the breaking up of the African tribes in the reserves; people migrating from the reserves to the cities caused endless social problems. As noted by Clarke (Paton 1966: 255):

The African population had already been segregated in reserves ... but as a result of the overcrowding and low standards of living there, it was found (1946) that half of them were working outside the reserves. Although most of these workers left their families in the reserves while they worked outside, more and more of them came to live with their families in or near the cities, where they were responsible for some of the social problems described in *Cry, the Beloved Country*.

According to Gérard (1993: 54):

The social upheaval and its moral consequences was a central theme in Bantu language writing between the wars. It materialised in the Jim-goes-to-Jo'burg motif, which was adumbrated in two early Xhosa novels: *U-Nomalizo* (1918) by Enoch S. Guma (1896-1918) and *U-Nolishwa* (1931) by Henry M. Ndawo (1883-1949). It was the basic theme of R.R.R. Dhlomo's *An African Tragedy, A novel in English by a Zulu writer* (1928).

Black writers were, however, not alone, as white Afrikaans and English authors also started protesting against the injustice and brutality of the National Party's regime. For example, novels by well-known Afrikaans author, André Brink, were banned, thus practically silencing him and forcing him to publish in English. He also had to suffer because of the Censorship Act, but in a different way: NB

But once the authorities were driven to a point where they had to take the step of banning the first Afrikaans book - which unfortunately happened to be mine - once they had crossed this psychological barrier, it seemed to become much easier for them to act against Afrikaans writers than against English writers, so that in the course of the seventies several Afrikaans books were banned which, had they been written in English, most probably would not have been banned. Because the authorities then adopted the attitude that we expect criticism and attacks and hostility from English writers, because they are different from us anyway... (Brink in Welz 1987: 58).

Paton was the first white English writer to protest against the ruthlessness of the regime in his *Beloved Country*. Before this novel was written, the English-speaking community were, as

explained by Gérard (1993: 54),

subjected to the linguistic and literary supremacy of the mother country...they regarded themselves as tiny twiglets far from the trunk of English literature...they remained meekly loyal to the standard form of the language: they failed to claim any degree of cultural autonomy...

This observation gives a clear picture of the apathy experienced by South African English writers prior to the publication of *Beloved Country*. It could be said that this novel encouraged English-speaking writers such as Dan Jacobson, Nadine Gordimer and Athol Fugard to become involved in the affairs of the country through the medium of their creative writing.

Paton shows his protest against racial discrimination in many ways in *Beloved Country*. Not only does the novel illustrate racial tension between black and white - the result of confining the blacks to the reserves which were hopelessly inadequate to sustain large numbers of people - but its theme can be regarded as a reshaping of the Jim-goes-to-Jo'burg motif, so popular in many of the early novels written in the African languages. It is regarded as a reformulation of the Jim-goes-to-Jo'burg motif because in this particular case it also features elements of the parable of the Prodigal Son. Like Gertrude's husband, young men and women move to the cities in search of work. These cities then become home for the young and unemployed. Like Absalom and his cousin they resort to crime, with terrible consequences for all involved. Unlike the young man in the biblical parable, however, Absalom does not return home, but he is forgiven for what he had done by his own father as well as his victim's father.

These events and the carefully depicted characterisation therefore assist in sustaining the novel's overriding universal theme of compassion, forgiveness, tolerance and acceptance so that it indeed becomes "a story of comfort in desolation" as the subtitle indicates. Inside Arthur Jarvis's house are many objects that symbolise Paton's protest against injustice. Two of the pictures are of Christ crucified and Abraham Lincoln. The picture of Jesus Christ is, without doubt, a symbol of the ultimate sacrifice - the Son who suffered and died so as to liberate others. Similarly, as 16th president of the United States, Abraham Lincoln preserved the Union during the Civil War and brought about the emancipation of the slaves. Parallels can be drawn between Christ, Lincoln and Arthur Jarvis because, similarly to Lincoln, Arthur is also committed to the liberation of the Africans, and similarly to Jesus Christ, Arthur becomes a symbol of the innocent man whose untimely death evokes a cathartic process of compassion and tolerance ("comfort in desolation") in those remaining behind.

It is because of these Christian strands in its theme that *Beloved Country* has achieved world-wide acclaim. It is small wonder then that it has already been translated into many different

languages (Danish, Dutch, Finnish, Flemish, French, German, Greek, Hebrew, Indian, Icelandic, Italian, Japanese, Malay, Norwegian, Polish, Spanish, Swedish, Swiss, Yugoslavian and Zulu). In 1994, the renowned American actors, James Earl Jones and Richard Harris, played the leading roles in a film version of *Beloved Country*.

The following section deals with the style used in *Beloved Country*.

### 3.3.2 Style

According to the *Dictionary of Stylistics* (Wales 1990: 435) **style** “refers to the manner of expression in writing or speaking, just as there is a manner of doing things, like playing squash or painting”. In essence, **style** is seen as distinctive: “the set or sum of linguistic features that seem to be characteristic” of a certain register, genre or period. Wales (1990: 436) points out that style may vary, i.e. “style can be seen as variation in language use, whether literary or non-literary”. In the case of literary style, the definition by Barnett et al. (1960: 82) is appropriate. They define **style** as “the mode of expression, the devices an author employs in his writing”. According to Wales (1990: 436), “stylistic features are basically features of language, so style in one sense is synonymous with language...what is implied...is that the language is in some way distinctive, significant for the design or theme, for example”. Therefore, the type of language used by an author, the grammatical constructions, the figurative language, alliteration and other sound patterns all comprise the style of that particular author.

According to Clarke (Paton 1966: 259), “the style of *Cry, the Beloved Country* is based on that of the Authorised Version of the English Bible”. The date given to the Authorised Version is 1611, i.e. the time when “poetry and drama flourished in England adding more grace and elegance to the age of Queen Elizabeth 1, producing such masters of the English style as Marlowe and Shakespeare” (Lulua 1988: 62). In other words, Paton’s style, in *Beloved Country*, was inspired by seventeenth century Elizabethan English which formed the background of the Authorised Version.

Furthermore, the style is used

first, to suggest the symbolic, poetic quality of the Zulu language, and secondly to differentiate the English of the black from that of the white characters. Lastly, by a kind of extension of these principles it is used also for descriptive passages in which black characters or their interests are central. The second use is particularly effective: it reminds us not only that the Bible was almost the only book they knew in English, but also that their English had been learnt from Christian missionaries who were themselves steeped in the language of the

Authorised Version (Clarke in Paton 1966: 259-260).

The characters created by a novelist are not real people. This means that their speech forms are also contrived and not presented as phonetically true or correct. For this reason a novelist will usually simply use an “eye dialect” (Leech and Short 1983: 168), i.e. a few marked or non-standard forms, to create the illusion of a dialect, sociolect or idiolect. The novelist presents such speech forms in the novel at three levels: the grammatical-syntactic (sentence construction), the phonological (spelling) and the lexical (vocabulary). For example, in *Beloved Country*, through the use of marked forms (lexis and grammar) a very distinctive style is produced to create the illusion that the Zulu characters are actually speaking (and thinking) in Zulu.

‘Transfer’ is the term coined by Coetzee (1988: 117) to refer to the particular process that novelists use to render “(imagined) foreign speech in an English stylistically marked to remind the reader of the (imagined) foreign original”. And, as is evident from the following example in which a fellow Zulu explains gold mining to the Reverend Kumalo, quoted by Coetzee, Paton creates “the *impression* that a transfer from Zulu has taken place” (Coetzee 1988: 127):

We go down and dig it [the ore] out, *umfundisi* [sir]. And when it is hard to dig, we go away, and the white men blow it out with the fire-sticks. Then...we load it on to the trucks, and it goes up in a cage, up a long chimney so long that I cannot say it for you (Paton 1966:17).

According to Coetzee (1988: 127),

the speech of Kumalo’s informant here is marked for Zulu origin, not only by the transcription of Zulu words like *umfundisi* but by words like *fire-sticks* (i.e. dynamite), *chimney* (the shaft), and *go away* (take cover), as well as by an ungrammatical use of the English definite article (“the fire-sticks”). The reader cannot be blamed for concluding that Zulu lacks words for the concepts *dynamite*, *shaft*, *take cover*, that the speaker is using the best approximations his language provides, and that Paton has given literal translations of these approximations, in accord with the practice of transfer.

In fact this conclusion is false. The Zulu for mine shaft is *umgodi*, a word quite distinct from *ushimula*, (chimney), whose English origin is clear. The word for dynamite, again of English origin, is *udalimede*, which has nothing to do with fire-sticks. *Banda* (to take cover) is clearly distinguished from *suka* (to go away).

It is necessary to point out here that in Chapter 5 (par. 5.2), the term **transference** will be used in its narrow sense to denote a translation strategy whereby the translator transfers an SL word

to a TL text unchanged, i.e. the SL word is retained in the translation as a loan word. This can almost be regarded as a 'fine-tuning' of Coetzee's (1988: 127, 129) use of the term **transfer** where the reader has to imagine that the "phantom Zulu" which is used by the black characters (and James Jarvis) has been transferred (i.e. retained) from real Zulu into English.

Coetzee (1988: 127) points out that the "artificial literalism" of passages such as the above conveys "a certain naiveté, even childishness, which reflects on the quality of mind of its speaker and of Zulu speakers in general". The "phantom Zulu" represented in the novel is both syntactically simple and lexically archaic; "this archaism makes for a certain ceremoniousness in the verbal exchanges, whose effect it is to hold any unseemly display of emotion at bay" (Coetzee 1988: 128). However,

the archaism of the English implies something else too: an archaic quality to the Zulu behind it, as if the Zulu language, Zulu culture, the Zulu frame of mind, belonged to a bygone and heroic age (Coetzee 1988: 128).

In the following dialogue the Rev. Kumalo meets James Jarvis, who does not yet know that it was the reverend's son who had killed Arthur Jarvis:

- You are in fear of me, but I do not know what it is. You need not be in fear of me.
  - It is true, umnumzana. You do not know what it is.
  - I do not know but I desire to know.
  - I doubt if I could tell it, umnumzana.
  - You must tell it, umfundisi. Is it heavy?
  - It is very heavy, umnumzana. It is the heaviest thing of all my years.
- (Paton 1966: 155)

By means of marked forms such as the above, e.g. *be in fear of* (instead of *be afraid of*), *desire* (instead of *would like*), *heavy* (instead of *serious*), the impression is created that Paton's Zulu belongs to "an earlier and more innocent era in human culture" - the "symbolic language of parable" (Coetzee 1988: 129). This observation ties in with Clarke's (Paton 1966: 259) claim mentioned above that the style of *Beloved Country* is based on that of the Authorised Version of the English Bible. And it plays an important role in conveying the theme of the novel, which, as explained above (cf. par. 3.3.1), is an adaptation of the parable of the Prodigal Son. Speech is used by the novelist as an important characterisation technique in narrative fiction. The reader has to deduce character traits from what the character says and thinks in order to interpret what kind of character is being represented. What a character says is therefore just as important as the way in which it is said. The speech used by Paton's Zulu characters "tells us that they belong in an old-fashioned context of direct (i.e. unmediated) personal relations based on

respect, obedience, and fidelity” (Coetzee 1988: 129). It will, however, be pointed out in Chapter 5 that some of the black characters’ expressions in ‘phantom Zulu’ are not acceptable to Zulu readers, though Paton views them to be of Zulu origin.

According to Nida and Taber (1969: 13), the style of a source text should be retained if it is meaningful. As mentioned above, the Biblical style in Paton’s novel is used to suggest the poetic quality of the Zulu language and to differentiate the broken and stilted English of the black characters from that of the white English speaking characters. It will therefore be necessary in Chapter 5 to examine how the translator dealt with these aspects when he translated the text into Zulu.

The next section comprises a structural analysis of *Beloved Country*.

### 3.4 The structure of *Cry, the Beloved Country*

The analysis of *Beloved Country* takes place within the framework of Rimmon-Kenan's (1983) semio-structuralist approach to narratology, which is a synthesis of contemporary literary approaches to literature and narrative texts, such as Russian Formalism, New Criticism, Prague and French Structuralism, and semiotics. To illustrate theoretical aspects, all examples will be taken from Paton's novel, *Beloved Country*.

Rimmon-Kenan (1983: 2) classifies novels, short stories and detective stories as examples of narrative fiction which she defines as "the narration of a succession of fictional events". She explains

that the term 'narration' suggests (1) a communication process in which the narrative as message is transmitted by addresser to addressee and (2) the verbal nature of the medium used to transmit the message (1983:2).

By this definition of the term **narration** Rimmon-Kenan (1983: 2) gives a clear distinction between narrative fiction and fictional stories which are transmitted through other media, viz. film, dance, and so on. She also explains that narrative fiction differs from other literary texts such as poetry because, unlike the latter, narrative fiction represents **a succession of events**. An event here means something that occurs. An example of an event in our novel is the murder of Jarvis’s son, Arthur.

Rimmon-Kenan (1983:3) also emphasizes the fact that the events that are referred to here are fictional, which differentiates narrative fictional texts from other texts such as history books,

news reports, etc. which also have events as their content. In other words, the imaginative events of narrative fiction are created by a creative artist.

The above definition of narrative fiction implies that it has a structure, i.e. that it consists of some basic elements. The events represent a **story** which can be abstracted from the fictive text. The novelist makes use of his artistic skills to organise those events into a story that gets told. The result is the text that is available to the reader. The novelist does not only organise the events; he also employs different ways of narrating the story.

The Russian Formalists first distinguished between the story and its artistic structure. They used the term **fabula** for the basic story material, and **sjuzet** or plot for the artistic structuring of the underlying events of the story. These two levels were further developed by Genette (1972) into three levels for narrative fiction: **histoire**, **récit** and **narration**. Bal (1978) translated the terms into Dutch as **geschiedenis**, **verhaal** and **tekst** respectively but in this study I prefer to use Rimmon-Kenan's (1983: 3) terms for the above levels, namely **story**, **text** and **narration**. This choice was not made because Rimmon-Kenan wrote in English; instead, it is because of theoretical developments which are all covered by her translations of Genette's terms.

According to Rimmon-Kenan (1983: 3) the term **story** indicates "narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events"; the term **text** is a spoken or written discourse narrating the events in the story; and the term **narration** refers to the act of telling the story (**the act of narration**), that is, the way the narrative text is produced by a narrator.

It is important to note that although different levels for analytical purposes have been isolated in this study, these levels are interdependent: the **story** forms the content of the **text**; **narration** refers to the way the **text** is produced. This interdependence can be shown diagrammatically as follows (Gräbe 1984: 83):

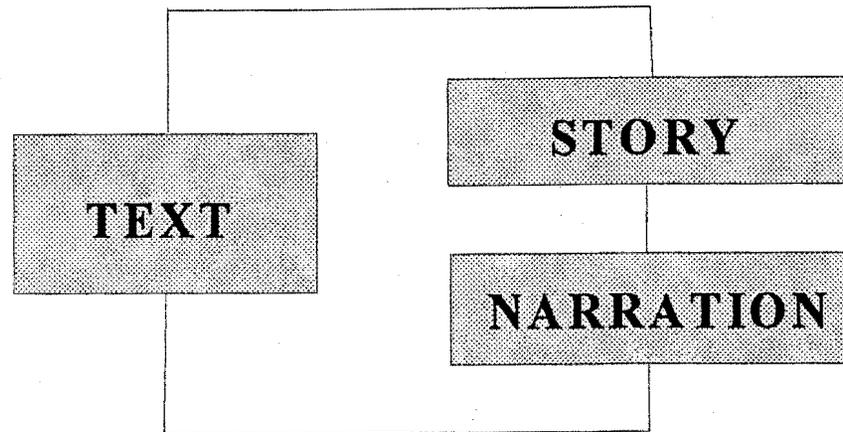


Figure 3: The interdependence of the levels of the narrative text

### 3.4.1 The story

Every reader of narrative fiction knows that what is available to him is the concrete text, not the chronological order of the events (the story) - that is still hidden. The reader who has not yet finished reading the story cannot tell what the whole story is about or where it is set.

#### 3.4.1.1 Events

What then is the story of a work of narrative fiction? It is the events that occur in the story - but abstracted and placed in their chronological order. Such events can be numbered 1, 2, 3, 4, and so on; but in the text for example, 2 does not appear before 1. Usually events in novels are not always arranged chronologically by novelists; each novel has its own uniquely structured 'plot'. This phenomenon emphasizes the fact that what is available to the reader is the artistic structure, i.e. the text of that particular narrative fiction.

Before looking at how the events of *Beloved Country* have been artistically arranged into three books in the novel, it is important to look at their chronological arrangement on the abstract story level.

In Book I an African Anglican priest, Stephen Kumalo, is searching for his son, Absalom. In his search he is helped by various people, especially Theophilus Msimangu, a young black priest. In Book II James Jarvis is seeking to understand why his son wanted social justice for the South African natives. Book III is the book of reconciliation because Jarvis has come to

terms with his son's commitment. He then commits himself to alleviating the sufferings of the blacks at Ndotsheni. This commitment is also brought about by the mutual suffering and compassion of Jarvis and Kumalo, both of whom have lost their sons.

The events can be chronologically arranged as follows:

Book I:

- 1) The Rev. Stephen Kumalo's brother in law (Gertrude's husband) goes to Johannesburg; he was recruited for the mines.
- 2) He does not return to Ndotsheni.
- 3) Gertrude and her son go to Johannesburg to look for him.
- 4) She does not find her husband.
- 5) She starts making and selling liquor - she turns to prostitution.
- 6) Stephen Kumalo's son, Absalom, goes to Johannesburg to look for his aunt.
- 7) He meets bad friends and turns into a criminal.
- 8) He too does not return to Ndotsheni.
- 9) Msimangu writes a letter to Stephen Kumalo about Gertrude being 'sick'.
- 10) Kumalo goes to Johannesburg to save his sister and her son, and to look for his own son.
- 11) Absalom, his cousin and another young man (Johannes Mphafuri) are involved in the murder of Arthur Jarvis.
- 12) They are arrested.

Book II:

- 1) Absalom, his cousin and Johannes Mphafuri are involved in murdering Arthur Jarvis.
- 2) The police inform Arthur's father (James) about the murder.
- 3) James Jarvis seeks to understand his son by reading articles, papers, etc. in Arthur's study.
- 4) Absalom is sentenced to death.
- 5) James contributes money to a club for the achievement of Arthur's objectives.

Book III:

- 1) Stephen Kumalo goes back to Ndotsheni.
- 2) He tries to restore Ndotsheni so as to prevent people from leaving the place.

- 3) James Jarvis helps Stephen to restore Ndotsheni: he sends milk for the children; he prepares for the construction of the dam; he gets a young demonstrator to teach people farming.
- 4) Jarvis' wife dies and Jarvis decides to leave Ndotsheni.
- 5) Jarvis starts building a church for the Ndotsheni people.
- 6) Absalom is hanged.

The above events, which have been arranged chronologically here, form the story. One can now ask how these events were selected and arranged by the author to tell the story, i.e. to form the plot. Rimmon-Kenan (1983: 16) classifies two different kinds of events - "those that advance the action by opening an alternative ('kernels') and those that expand, amplify, maintain or delay the former ('catalysts')". If one receives a letter, depending on its content, one can either decide to ignore it or to respond. Such an event which opens an alternative, is called a kernel. Kernels therefore advance the action because characters are compelled to make a choice.

The above events are kernels in Paton's novel. When Stephen Kumalo receives a letter from Theophilus Msimangu, he has two alternatives to choose from - whether to go to Johannesburg, as requested by Msimangu, or just ignore the letter. He decides to go to Johannesburg so as to save his sister. Therefore, the action that has been triggered by Msimangu's letter is advanced. But there are other events which do not advance the action, e.g. the death of James Jarvis's wife.

If other selected events are examined, it is obvious that characters have to choose between alternatives. Gertrude, after failing to find her husband, has two alternatives to choose from. Instead of returning to Ndotsheni with her brother and her son she decides to stay in Johannesburg. The young man who is responsible for Arthur's death, Absalom, compels the court to choose suitable punishment - his hanging, etc.

#### 3.4.1.2 Actors

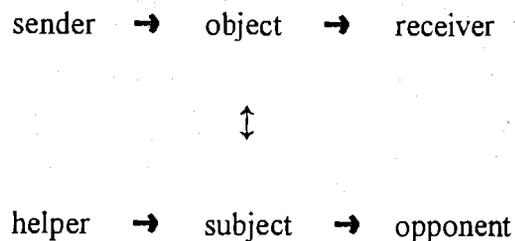
Another important element which forms part of the abstracted story level is the actors or participants who are involved in the events. The term **actor** shows that characters or personages who participate in the events are seen in certain roles or 'functions' in which their individual characteristics are irrelevant. The question now arises as to whether such characters exist as characters at all or whether they should be subordinated to the events. Theorists who believe that characters should be subordinated to events hold that events are the more important element of the whole work.

Mudrick, as cited by Rimmon-Kenan (1983: 31) writes:

One of the recurring anxieties of literary critics concerns the way in which a character in drama or fiction may be said to exist. The 'purist' argument - in the ascendancy nowadays among critics - points out that characters do not exist at all except in so far as they are a part of the images and events which bear and move them, that any effort to extract them from their context and to discuss them as if they are real human beings is a sentimental misunderstanding of the nature of literature. The 'realistic' argument - on the defensive nowadays - insists that characters acquire, in the course of an action, a kind of independence from the events in which they live, and that they can be usefully discussed at some distance from their context.

The two views expressed in this paragraph are, on the one hand that characters do not exist - the names of participants mentioned in the narrative text are just images which merely advance the action. On the other hand, characters are viewed as independent and as actors they can be abstracted from the story and analysed. The first view is followed by structuralists such as Greimas (1966) who believe characters should be subordinated to events. He suggested a model for the division of actors into categories which is based on the assumption that human thought and action are purposive. The participants in a literary work strive towards a specific aim; this goal can be the achievement of something favourable or the avoidance of something unfavourable.

Greimas (1966) then differentiates between different categories of characters which he calls 'actants'. An actant is a group of characters with a common attribute. Such a group is in a specific relationship to the events and other groups of actors in the story. In this model the number of actants is reduced to six:



According to Greimas' actantial model, Arthur Jarvis in *Beloved Country*, together with those who bear the suffering when he is murdered, are regarded as senders. What Arthur dies for, that is, justice for the natives, is the object; and, the natives are the receivers. While the subject, in this case Arthur Jarvis, is trying to achieve his object (justice for the natives), he experiences opposition but at the same time also receives help. The oppressors are the opponents; but those who support Arthur by encouraging him to come and talk at their meetings and by other ways,

are his helpers.

Propp (1958: 20), after analysing folk tales, also holds that what is important in folk tales is the events:

The names of the dramatis personae change (as well as the attributes of each), but neither their actions nor functions change. From this we draw the inference that a tale often attributes identical actions to various personages. This makes possible the study of the tale according to the **functions** of its dramatis personae.

The functions that Propp refers to here should be interpreted as the **events** of the story. The narrative fiction should then be analysed according to the events the characters are involved in because the characters change; and if they change, there is no point in analysing the narrative text to study them. Propp is therefore one of the structuralists who believe in what is termed 'the death of character', i.e. the study of characters in narrative fiction is not important as characters do not exist.

Contrary to these views by Greimas and Propp that characters do not exist, Chatman, as cited by Rimmon-Kenan (1983: 33) believes that characters do exist:

The question of characters with 'mere words' is wrong on other grounds. Too many mimes, too many captionless silent films, too many ballets have shown the folly of such a restriction. Too often do we recall fictional characters vividly, yet not a single word of the text in which they came alive; indeed, I venture to say that readers generally remember characters that way.

Which of these contrastive views is an acceptable model with regard to characters in narrative fiction or drama? Rimmon-Kenan (1983 : 35) holds that they should be reconciled. She writes:

First, instead of subordinating character to action or the other way round, it may be possible to consider the two as interdependent ... Depending on the element on which the reader focuses his attention, he may at various points subsume the available information under different hierarchies. Thus characters may be subordinated to action when action is the centre of attention, but action can become subordinate to character as soon as the reader's interest shifts to the latter.

This view has been adopted in this study because it offers a practical solution to the problem. The reader's interest in the work of art will always determine his centre of attention. If the reader is only interested in the characters of the work, he will concentrate on abstracting and

understanding them in that particular work of art. But if the reader is interested in what happens to the characters or what they do, the centre of attention then becomes the events. This is why these views can be reconciled.

The setting of a narrative text also forms part of the macro-structure of the text. An examination of the setting helps in the interpretation of the text.

### 3.4.1.3 Setting

Abrams (1981: 175) defines the setting of a narrative or dramatic work as "the general locale, historical time and social circumstances in which it occurs..." It is important to note that setting is meaningful in a particular narrative text. Characters cause or experience events at a particular place; at a particular historical time; and, under specific social circumstances, for a specific reason.

In *Beloved Country* the first two books show how setting contributes towards conveying the theme of the novel. In the first book we are introduced to Ndotsheni, a rural area in Natal (now KwaZulu-Natal), which, under the previous government, was reserved mainly for Zulu-speaking black people. The reader is given the impression that the inhabitants of this tribal society has been largely unspoilt by westernisation. Although converted to Christianity, these people still adhere to their particular customs and traditions. And even though the *umfundisi* or reverend plays a very prominent role in their society, they are still ruled by a chief. However, the chief is powerless against the discrimination meted out to them by whites and a white government; even he cannot prevent his tribesmen and women from leaving Ndotsheni, where they cannot make a living, to go to Johannesburg. Once in the city, the rural blacks neglect their culture and customs and drift into a world between African and Western culture. Because of low wages and bad living conditions, some, especially the youth, turn to crime and prostitution and are of course too ashamed to return to their place of birth. This vicious circle of moral decay into which some of the characters in the novel get trapped, illustrates the cruelty of the apartheid system.

In book two, on the other hand, readers are given a glimpse of the social circumstances of white communities in rural and urban areas. James Jarvis' productive farm towers above Ndotsheni. Jarvis is depicted as a successful farmer who draws some of his labour from the Ndotsheni reserve. The contrast between the way in which blacks and whites view the land is striking. Whereas the white farmer views his land with a feeling of satisfaction as beautiful and productive, the blacks see their small reserve as a curse, unproductive and a place to run away from.

Urban whites, too, do not have the problems that are experienced by blacks. The Johannesburg residents in the novel are depicted as enjoying high wages and good living conditions. Consequently their perception of the problems of the country is affected and they cannot find solutions to these problems. In contrast, Arthur Jarvis is the only white character who is depicted as being able to perceive the social circumstances of all South Africans objectively. His murder by young black criminals is therefore the axis around which the plot evolves. When James Jarvis discovers that he is able to understand and share the humanitarian views held by his son, his attitude towards the less fortunate blacks change, hence the assistance that he offers to the people of Ndotsheni, and, ultimately, his ability to forgive his son's murderers.

In this novel, therefore, setting actively assists in developing the themes of racial tension and forgiveness which feature so prominently.

In the previous section it was shown that 'story' means the abstraction and restructuring of events in their chronological order from the concrete text. The story is therefore one element constituting the structure of the narrative text. In the following section the concrete text, as an element of narrative fiction, is examined.

### 3.4.2 The text

It has already been mentioned above that **text** refers to the concrete text which the reader has to read so as to understand the story presented in it. This implies that the novelist skilfully manipulates other macro-elements such as time, characterisation and point of view to achieve certain objectives in the novel. The following sections will deal with how Paton uses these elements in his novel. The author's manipulation of time will receive attention first.

#### 3.4.2.1 Time

If the term **story** means that the events are reconstructed and arranged chronologically at an abstract level, time entails that events are arranged according to what happened first - and from there which events followed. But the writer is not bound to follow this chronological order. He may start with any event in order to achieve artistic effect such as creating suspense. Time as explained by Rimmon-Kenan (1983: 46), may be viewed in three respects - order, duration and frequency:

Statements about **order** would answer the question 'when?' in terms like: first, second, last; before, after, etc. Statements about **duration** would answer the question 'how long?' in terms like: an hour, a year; long, short; from x till y, etc.

Statements about **frequency** would answer the question 'how often?' in terms like: x times a minute, a month, a page.

Usually, the writer rearranges events in a particular **order** to achieve a certain effect. In *Beloved Country*, Paton does not start with the event which occurred first in the story, namely the departure of Gertrude's husband from Ndotsheni. Instead, the novel starts with the eighth event; Stephen Kumalo receiving a letter from Theophilus Msimangu:

This young woman is very sick, and therefore I ask you to come quickly to Johannesburg. Come to the Rev. Theophilus Msimangu, the Mission House, Sophia-town, and there I shall give you some advices (Paton 1966: 6).

This letter has an impact, not only on Stephen Kumalo, but, also on the reader, because by means of the letter Paton succeeds in inviting the reader to read his story. Had Paton started with the event that occurred first in the story, that of Gertrude's husband going to Johannesburg, the effect would have not been the same. The arrangement of events in the text leads to two types of method of indicating time in a narrative text, namely flashback and foreshadowing. Genette (1972) calls these methods 'analepsis' and 'prolepsis' respectively and these are defined by Rimmon-Kenan (1983: 46) as follows:

An **analepsis** is a narration of a story-event at a point in the text after later events have been told. Conversely, a **prolepsis** is a narration of a story-event at a point before earlier events have been mentioned. The narration, as it were, takes an excursion into the future of the story.

In this study little can be said with regard to prolepsis, the only example being at the beginning of the text:

The great red hills stand desolate, and the earth has torn away like flesh. The lightning flashes over them, the clouds pour down upon them, the dead streams come to life, full of the red blood of the earth. Down in the valleys women scratch the soil that is left, and the maize hardly reaches the height of a man. They are valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away. The soil cannot keep them any more (Paton 1966: 4).

The author starts by talking about the beauty of the land; and then foreshadows the desolation that is going to play a role in the novel: he tells us about the young men and the women who have left the land. The reader now starts to wonder why these people have left the land. But, as indicated above, a flashback has been used to trigger off the action in this novel.

The time that the events are supposed to have taken to occur and the amount of text devoted to their narration (**duration**), is also important in analysing a narrative text. An example of duration in Paton's novel is that of the prosecution of Absalom and the other young men. It took Absalom a short time to murder Arthur Jarvis, but many pages are devoted to this event in the text; we also find that the court proceedings are given ample time in terms of pages (Paton 1966: 138-147; 171-178; 238-245). The author did not summarise the court proceedings; so he must have regarded these as important events in the novel. They are indeed important because the person who was murdered plays a major role in this novel. Arthur Jarvis is killed by one of those he is trying to help - the blacks, and this event symbolises the fact that those who suffer cannot identify the "servant" that has come to their rescue.

As defined above, **frequency** means that an event that occurs once only on the abstract story level may be narrated more than once in the text. On the other hand, an event that occurs several times in the story may be narrated only once in the text. But a problem arises as to whether two or more events are the same. According to Rimmon-Kenan (1983: 57)

strictly speaking, no event is repeatable in all respects, nor is a repeated segment of the text quite the same, since its new location puts it in a different context which necessarily changes its meaning.

For the sake of this study it can be assumed that events that have almost the same qualities are the same. When the narrator refers repeatedly to an event that occurs only once, such an event plays an important role in that narrative text. In contrast, when an event that occurs more than once is narrated only once, the degree of importance is reduced.

Arthur Jarvis' murder can again be taken as an example. It occurred once, but it is cited more than five times in the story. Thus, it is an event that has been foregrounded in this novel.

The following section deals with characterisation, another macro-element in the novel.

### 3.4.2.2 Characterisation

It has been explained above (par. 3.4.1.2) that, based on Greimas' (1966) actantial model, the term 'actor' (not 'character' or 'personage') is reserved for the abstract story level to show that the participants in the events are seen in certain 'roles' or 'functions' to which their distinctive characteristics are irrelevant. However, when the actors' individual differences are relevant, the traditional term **character** or **personage** is used because a character or personage has human qualities. Various methods are used for the individualisation of actors to fully fledged

characters in the narrative text.

In order to classify characters, the reader should be able to determine their attributes. Such attributes are presented to the reader either directly or indirectly. These methods help the reader to study the characters when events become subordinate to character - that is, when characters are the centre of attention at the story level. Rimmon-Kenan (1983: 58-59) explains the two types of textual indicator of character (direct definition and indirect presentation), as follows:

- **direct definition** ... names the trait by an adjective (e.g. 'he was good-hearted'), an abstract noun ('his goodness knew no bounds'), or possibly some other kind of noun ('she was a real bitch') or part of speech ('he loves only himself').
- **indirect presentation**...on the other hand, does not mention the trait but displays and exemplifies it in various ways, leaving to the reader the task of inferring the quality they imply.

The two ways of communicating character traits to the reader are also known as telling method and showing method respectively. In the case of direct qualification the character traits are communicated explicitly to the reader by the characters themselves, the narrator or other characters as shown by Rimmon-Kenan (1983: 58) above. Another way of presenting character traits directly is by means of naming. Names of characters, especially in Zulu culture, are very often meaningful. In the case of indirect presentation the reader infers character traits from the speech of the characters, their actions, their external appearance and the environment in which they are found.

These two methods are now examined and applied to *Beloved Country*.

a) *Direct definition*

In Paton's novel most of the characters' names are meaningful.

**Stephen:** This name reminds us of Stephen in the Bible. He was stoned to death because of his faith (Acts 7). It seems as though Stephen Kumalo's name in *Beloved Country*, is suitable and appropriate. He is one of those Christians, in this novel, who suffers because of his faith.

**Absalom:** This character was named after the third son of King David. David's son revolted against his father but, while fleeing after the defeat of his army, he was caught by his hair in a tree and killed by Joab, to the great sorrow of the king (II Samuel 18). Absalom Kumalo leaves

his home and goes to Johannesburg, and, after having murdered Arthur Jarvis, he is executed, to the great sorrow of his father.

**Theophilus** (cf. Acts 1): This name means 'lover of God'. It is Theophilus Msimangu who, because of his caring nature, decides to write a letter to Kumalo so as to save Gertrude.

The author has also used other ways of presenting character traits directly. In describing **Gertrude** we find the following:

This young woman is very **sick**... (Paton 1966: 6),

referring to both physical and psychological illness and,

These women **sleep with any man for their price**... (Paton 1966: 20),

referring to Gertrude being a prostitute.

**Mrs Lithebe** is described as "an old woman,...but she **speaks Zulu well**. She will think it an honour to have a priest in the house" (Paton 1966: 17), referring to her God-fearing and kind nature.

**Stephen Kumalo** is described thus by Mrs Lithebe:

... about his **goodness** she has no doubt at all. He is **kind and gentle, and treats her with courtesy and respect**, and uses the house as if it were his (Paton 1966: 102).

Mrs Lithebe immediately notices Stephen's kind heart and is pleased by the fact that he is courteous and respectful towards her.

b) *Indirect presentation*

**Stephen Kumalo**: Kumalo is simple and humble, preserving the rural life of his people. He is disturbed by the fact that many people have already left Ndotsheni for Johannesburg where they turn into criminals and lead aberrant lives. Although he is educated, he has spent most of his life at Ndotsheni and has little knowledge of urban areas like Johannesburg:

After seeing Johannesburg he would return with a deeper understanding to

Ndotsheni. Yes, and with a greater humility, for had his own sister not been a prostitute? And his own son a thief? And might not he himself be the grandfather to a child that would have no name? (Paton 1966: 76).

All these thoughts come to him after visiting Johannesburg. This different environment, where Kumalo is like a fish out of water, helps the reader to understand him much better. Kumalo is a good man to whom crime and prostitution are a disgrace. He is also a man of faith who believes that God will help him restore Ndotsheni. This is revealed by his reaction to the help he receives from James Jarvis:

Kumalo stood up, and he said in a voice that astonished the Bishop, This is from God. It was a voice in which there was relief from anxiety and laughter and weeping, and he said again, looking round the walls of the room. This is from God (Paton 1966: 231).

**Theophilus Msimangu:** Msimangu is a compassionate man. The fact that Gertrude makes her living as a prostitute disturbs him deeply. He then decides to write Kumalo a letter so as to save the poor woman. This kindness is also shown by his willingness to help Kumalo with accommodation and by the assistance that he gives Kumalo while he is in Johannesburg. In his letter to Kumalo he writes:

Come to the Rev. Theophilus Msimangu ... and I shall give you some advices. I shall also find accommodation for you, where the expenditure will not be very serious (Paton 1966: 6).

When Kumalo goes back to Ndotsheni, he gets all that Msimangu possesses: the money in his Post Office book. To show that he is truly God-fearing, he turns into a monk - a life of complete self-sacrifice. Msimangu's new life that he has chosen and the money he gives to Kumalo, is summed up by his own words:

I am forsaking the world and all possessions, but I have a little money. I have no father or mother to depend on me, and I have the permission of the Church to give this to you, my friend, to help you with all the money you have spent in Johannesburg, and all the duties you have taken up. This book is in your name (Paton 1966: 187-188).

**Arthur Jarvis:** He is indeed, as noted by Duncan (1987: 126) the Suffering Servant in this story:

Out of the "darkness" of suffering triggered by the murder, therefore, emerges the "light" of reconciliation and restoration in Book III of the novel. And as the

Servant dies vicariously for those who do not understand his mission, so Arthur Jarvis is murdered by the very people to whose welfare he has dedicated his life and talents. Also like the Servant, he offers himself without resistance: the newspaper report of the robbery and murder states that "there were no signs of any struggle".

This interpretation by Duncan is accurate because Paton, as influenced by his religious convictions, believes that a Christian should serve people. Like Christ who was killed by the people He wanted to save, Arthur Jarvis is killed by someone that he is trying to help and uplift.

**John Kumalo:** John Kumalo is introduced to the reader as a politician. He no longer cares about religion, his culture, his people or the place where he grew up. He feels that there is nothing that the Church and the traditional life can do for him:

The Bishop says it is wrong, he said, but he lives in a big house, and his white priests get four, five, six times what you get my brother...That is why I no longer go to Church (Paton 1966: 32).

Down in Ndotsheni I am nobody, even as you are nobody, my brother. I am subject to the chief, who is an ignorant man. I must salute him and bow to him, but he is an uneducated man. Here in Johannesburg I am a man of importance, of some influence. I have my own business, and when it is good, I can make ten, twelve pounds a week (Paton 1966: 30).

What John says implies that he does not worry about his tribe that was broken up by the white man (Paton 1966: 22). Instead, he thinks that the new order has brought hope for him. He is now an important person in the city. This shows him to be the direct opposite of his brother, Rev. Stephen Kumalo, who believes that he has to dedicate his life to the restoration of his people. What matters to John is his possessions. He does not even care about his brother's son who is to be executed, as long as his own son gets acquitted:

- Yes, yes, John Kumalo interrupts him, and smiles at him.
- Who will believe your son? he asks.

He says it with meaning, with cruel and pitiless meaning (Paton 1966: 89).

Paton also presents John as being morally corrupt, because in Johannesburg he lives with a woman who is not his wife. This shows that he has abandoned his culture because in Zulu culture such behaviour is not allowed. But it is important to note that John is involved in the practical problems of his country. This is what can be labelled as the good side of this character. He is aware of the injustice of apartheid and the recruitment system the bosses use for securing labour for the mines:

We live in the compounds, we must leave our wives and families behind. And when the new gold is found, it is not we who will get more for our labour. It is the white man's shares that will rise, you will read it in all the papers (Paton 1966: 31).

**James Jarvis:** James Jarvis plays an important role in the novel because he contributes to the process of restoring Ndotsheni. Although his son is killed by a black, he is able to forgive and does not bear hatred. As a result, he assists the reverend in his attempts to restore Ndotsheni. What helps him bear the pain of losing a son is understanding what his son was aiming to achieve - justice and better lives for black people. In his letter to Kumalo he writes:

Umfundisi: I thank you for your message of sympathy, and for the promise of the prayers of your church. You are right, my wife knew of the things that are being done, and had the greatest part in it. These things we did in memory of our beloved son. It was one of her last wishes that a new church be built at Ndotsheni ... (Paton 1966: 231).

It is clear from this letter that Jarvis, together with his late wife, is not only encouraged by his understanding of his son's aims in life, but also by Kumalo's commitment to restoring Ndotsheni.

**Mrs Lithebe:** Mrs Lithebe shows that although she stays in Johannesburg, she is not influenced by the evils of the city. In her home she welcomes and treats Kumalo with respect:

Her husband was a builder, a good and honest man ... He built her this fine big house, it has a room to eat and live in, and three rooms to sleep in. And one she has for herself, and one for the priest that she is glad to have, for it is good to have a priest, it is good to have prayers in the house (Paton 1966: 102).

**Jarvis' grandson:** In the novel this young boy is the symbol of the post-apartheid generation. For him all South African citizens, black and white, are equal. This, he shows spontaneously. Kumalo sees a 'brightness' in this young man - similar to his father, Arthur Jarvis (Paton 1966: 240). In the novel the boy becomes the 'light' of South Africa - a symbol of hope and reconciliation.

Both methods of presenting the qualities of characters have been employed effectively by Paton in his *Beloved Country*. Some of the characters' attributes are presented to the reader through their biblical names given to them by the author. Such characters truly represent the biblical characters. Theophilus Msimangu, whose first name denotes him as a God-fearing man, truly shows that he loves God by the sacrifices he makes. Paton is also able to present the traits of characters indirectly. John Kumalo's actions, for example, show that he is a selfish man who

only thinks of himself and his possessions.

The following section examines focalisation as one of the elements constituting the structure of the concrete text.

### 3.4.2.3 Focalisation

The term **focalisation** was first used by Genette (1972) who made an important distinction between narrator and focaliser. In the text there is a difference between the way in which the elements (the focalised objects) of the story are presented and the way in which they are perceived. The elements of the story we refer to here include space in which the events occur, time and the events. A narrator may present a character who perceives a particular object. In this case the narrator is not the observer. Schematically this can be shown as follows (Gräbe 1984):

A tells	what B sees	what C does
(narrator)	(focaliser)	(actor)

The agent that perceives the elements is therefore called the focaliser - it may be the narrator or a character in the fictitious world. This distinction between narration and focalisation is important because a narrator, as indicated by the above scheme, may not be the focaliser at a particular point in time. Genette (1972) was therefore able to show that the Anglo-American theorists were confusing two different activities, viz. narration (who speaks?) and focalisation (who sees?). In Anglo-American theories these two activities are studied under a single term - point of view.

Rimmon-Kenan (1983: 72) bases her view of focalisation on Genette's (1972). In this study Rimmon-Kenan's (1983) approach of treating narration and focalisation as two distinct concepts, will be followed.

It is interesting to note that there are different types of focalisation. Rimmon-Kenan (1983: 74) differentiates between two types of focalisation which she classifies as external and internal focalisation. These types of focalisation will now be examined.

a) *External and internal focalisation*

The focaliser can observe the focalised object either from outside or inside the fictitious world. The focaliser who observes from inside is a participant in the events of the fictitious world. It is obvious that the one who observes from outside the fictitious world is not a participant in the story events. He has an overall view of all the events of the fictitious world and is called the narrator-focaliser - a term which constitutes a combination of 'narrator' and 'focaliser'. The narrator-focaliser knows what will eventually happen to the characters - his perception is not confined to their experiences. Because of his position in relation to the fictitious world, he is known as the external focaliser.

In contrast, the focaliser, who is also an actor, is called an internal focaliser. This term means that the focaliser perceives the elements of the story from within the fictitious world. Internal focalisers are characters who cause or experience the events of the story. It is therefore proper to talk of character-focalisers.

It is interesting to note that one person may become the external as well as the internal focaliser. How can this be? This can happen if an adult narrator is presenting a story about his childhood experiences. The narrating "I" then becomes the external focaliser and the experiencing "I" becomes the internal focaliser.

By examining *Beloved Country*, we find that the narrator is situated outside the fictitious world - he is therefore a narrator-focaliser, i.e. an external focaliser, throughout the story. But characters like Stephen Kumalo, John Kumalo, Theophilus Msimangu, Arthur Jarvis and James Jarvis become internal focalisers when they cause or perceive the events of the story.

We can now turn to the perceived objects (i.e. the focalised). Rimmon-Kenan (1983: 75) explains:

Just as the focaliser can be external or internal to the represented events, so the focalised can be seen either from without or from within. However, the two parallel classifications do not necessarily coincide (which is why I choose 'external/internal' for one and 'without/within' for the other)

This statement means that, on the one hand, we differentiate between external and internal focalisers, and, on the other hand, between focalising story elements from without or from within.

Now that the difference between external and internal focalisers has been explained, we can

examine the difference between perceiving the focalised objects from without or from within.

Both the external and the internal focalisers may perceive the focalised object either from without or from within. Perceiving the focalised from without entails concentrating on its outward manifestations, and, perceiving it from within entails concentrating on its inner manifestations (feelings and thoughts if it is a person) (Rimmon-Kenan 1983: 76).

It is important to note that it is the external focaliser who is able to penetrate the thoughts and feelings of the characters. This is due to the fact that he has an overall knowledge of the events of the story and knows what will eventually happen to the characters. This does not mean that the internal focaliser cannot perceive a focalised object from within. Rimmon-Kenan (1983: 76) explains:

an internal focaliser may perceive the object from within, especially when she herself is both focaliser and focalised, ... but his or her perception may also be confined to the outward manifestations of the focalised ...

This observation may be interpreted as follows: Since the character-focaliser knows his own thoughts and feelings, it is easier to penetrate his own thoughts and feelings. But, given the fact that his perceptions are based on his experiences in the fictitious world, such perceptions are usually confined to the outward manifestations of the focalised. We shall now illustrate the two ways of perceiving the focalised object by means of examples:

He had heard that they could eat what they wished on a morning like this. Strange that a man should ask for food at such time. Did the body hunger, driven by some deep dark power that did not know it must die? Is the boy quiet, and does he dress quickly, and does he think of Ndotsheni now? Do tears come into his eyes, and does he wipe them away, and stand up like a man? Does he say, I will not eat any food, I will pray? Is Msimangu there with him, or Father Vincent, or some other priest whose duty it is, to comfort and strengthen him, for he is afraid of the hanging? Does he repent him, or is there only room for his fear? Is there nothing that can be done now, is there not an angel that comes there and cries, This is for God not for man, come child, come with me? (Paton 1966: 244).

This is an example of how the external focaliser (the narrator) penetrates the feelings and thoughts of Stephen Kumalo. Kumalo thinks of his son who is about to be hanged. He was told that a person who is about to be hanged is allowed to eat anything he likes, but he wonders whether it is possible for such a person to feel hungry on the day of the execution. He also wonders what his son is doing on this day and who is with him to support him. In this example the focalised object (Kumalo) is perceived from within.

The following is an example of a focalised object perceived from the outside:

His brother John, who was a carpenter, had gone there, and had a business of his own in Sophiatown, Johannesburg. His sister Gertrude, twenty-five years younger than he, and the child of his parents' age, had gone there with her small son to look for the husband who had never come back from the mines. His only child Absalom had gone there, to look for his aunt Gertrude, and he had never returned. And indeed many other relatives were there, though none so near as these (Paton 1966: 5).

Here the external focaliser (the narrator) does not penetrate the thoughts and feelings of the character, i.e. Kumalo. Instead, he tells us (from Kumalo's perspective), how his brother, his sister and also his son had left Ndotsheni to go to Johannesburg.

To explain the concept focalisation further we shall now look at its different facets.

#### b) *Facets of focalisation*

##### *The perceptual facet*

Rimmon-Kenan (1983: 77) holds that "perception (sight, hearing, smell, etc.) is determined by two main coordinates: space and time". To explain what Rimmon-Kenan means by this statement we shall first look at space. The events as presented in the text occur at specific places. Only the narrator-focaliser is able to perceive what happens at point A, B, C, etc. at the same time. He is able to see what all the characters do at the same time, unlike the characters themselves who cause or experience the events. Their observations are limited to the places in which they find themselves. For example, in the extract quoted above, the narrator-focaliser penetrates the thoughts and feelings of Stephen Kumalo and so illustrates the perceptual facet clearly.

In this extract only the narrator-focaliser knows what is happening to Rev. Kumalo's son in Johannesburg. Because the reverend can only see what is happening at Ndotsheni, he is a limited observer.

Time is also important in studying focalisation. The narrator-focaliser is again at an advantage: he knows what happened in the past, what is happening to the characters at a particular point of the presentation of the story, and, also, what will happen to the characters in future. The temporal knowledge of the character-focalisers is limited to what they experience at a particular point in time. For instance, Kumalo's son (Absalom) did not know that by killing Jarvis he

would be hanged. On the other hand, the narrator-focaliser knew beforehand what would happen to him.

### *The psychological facet*

Rimmon-Kenan (1983: 79) states that the psychological facet concerns the mind and emotions of the focaliser. A focaliser may possess a certain degree of knowledge about the fictitious world, he/she may believe in something, remember something and be emotionally involved in something in the fictitious world. Only the narrator-focaliser possesses unlimited knowledge of the fictitious world, he can be trusted and his emotions are regarded as being objective by the reader. A character-focaliser, on the other hand, has limited knowledge of the fictitious world, he cannot be trusted and his emotions are regarded as being subjective.

John Kumalo is an interesting character if examined from the psychological facet of focalisation. He is deeply involved in politics and is concerned about the manipulation of blacks by whites:

There was a change in his voice, it became like the voice of a bull or a lion. Go to our hospital, he said, and see our people lying on the floors. They lie so close you cannot step over them. But it is they who dig the gold. For three shillings a day ... And when the new gold is found, it is not we who will get more for our labour. It is the white man's shares that will rise, ... (Paton 1966: 31)

John feels that blacks are treated unjustly, and that whites are immoral, but he himself lives with a woman who is neither legally nor customarily his wife. John's emotional involvement in the affairs of his country is subjective since what he preaches is contrary to what he practises. He cannot therefore be believed to be honest.

### *The ideological facet*

According to Uspensky, as cited by Rimmon-Kenan (1983: 81), "this facet, often referred to as 'the norms of the text', consists of 'a general system of viewing the world conceptually', in accordance with which the events and characters of the story are evaluated". The norms referred to here are those of the fictitious world. The norms or opinions of the narrator-focaliser are usually regarded as authoritative by the reader. The norms or opinions of the character-focalisers, on the other hand, are always subordinate to those of the narrator-focaliser.

The views of whites on native crime can be used to illustrate this facet (Paton 1966: 65-69).

Some of the whites think that, in order to combat native crime, they are entitled to more policemen; some think that there should be more facilities to keep the natives occupied; some think that pass-laws should be enforced, etc. All these views are evaluated from the position of the narrator-focaliser, whose views are expressed in the following lines:

Cry, the beloved country, for the unborn child that is the inheritor of our fear. Let him not love the earth too deeply. Let him not laugh too gladly when the water runs through his fingers, nor stand too silent when the setting sun makes red the veld with fire. Let him not be too moved when the birds of his land are singing, nor give too much of his heart to a mountain or valley. For fear will rob him of all if he gives too much (Paton 1966: 69-70).

This statement by the narrator-focaliser reveals his view that fear is the cause (“the unborn child”) of the racial tension and strife between black and white. Whites regard the land (the country) as theirs and therefore the presence of blacks is a threat which they have to keep under control with more police. They cannot objectively address social problems such as black crime because they are ruled by fear. Unless whites become more tolerant, bloodshed is bound to follow and the “beloved country” will weep for the loss of life.

There are many examples in the text which can be used to illustrate the different facets of focalisation. It is not the purpose of this study to digest them all. The following section deals with narration as macrostructural element of the novel.

### 3.4.3 Narration

The narrator either tells the reader about the events and characters of the fictitious world or allows the characters to talk and act themselves. Rimmon-Kenan (1983: 107) summarises these two ways of presenting speech in the narrative text as follows:

The polarisation of diegesis and mimesis reappears under the names of ‘telling’ and ‘showing’ or ‘summary’ and ‘scene’ in Anglo-American criticism of the end of the last century and the beginning of this. ‘Showing’ is the supposedly direct presentation of events and conversations, the narrator seeming to disappear (as in drama) and the reader being left to draw his own conclusions from what he ‘sees’ and ‘hears’. ‘Telling’, on the other hand, is a presentation mediated by the narrator who, instead of directly and dramatically exhibiting events and conversations, talks about them, sums them up, etc.

In Paton’s novel a number of examples can be mentioned to illustrate both methods. The speech by the judge (Paton 1966: 174-175) is a good example of the showing method, i.e. direct presentation:

But even if it be true that we have, out of fear and selfishness and thoughtlessness, wrought a destruction that we have done little to repair, even if it be true that we should be ashamed of it and do something more courageous and forthright than we are doing, there is nevertheless a Law, and it is one of the most monumental achievements of this defective society that it has made a Law, and has set judges to administer it, and has freed those judges from any obligation whatsoever but to administer the Law. But a judge may not trifle with the Law because the society is defective.

The judge's speech reveals that the narrator uses him to inform the reader of the state of the South African society and its justice system. The judge admits that whites are responsible for the breaking up of the tribal societies of the blacks and, rightly, for their social upheaval and the crime. He also admits that the justice system, which is a product of this society, is unjust; but then excuses the judges from blame by saying that they are only administering the law. This is why he eventually sentences Absalom to death, even though he apparently sympathises with him.

In the following example the narrator tells the reader about certain events and therefore acts as mediator between character and reader:

They are holding a meeting in Parkwold tonight, as they held one last night in Turffontein, and will hold one tomorrow night in Mayfair. And the people will ask for more police, and for heavier sentences for native housebreakers, and for the death penalty for all who carry weapons when they break in. And some will ask for a new native policy, that will show the natives who is the master, and for a curb on the activities of Kafferboeties and Communists (Paton 1966 :69).

By summarising what transpired in the two meetings, the narrator avoids monotony. He shows that the whites try to impose harsher controls on the blacks, i.e. more police, heavier sentences for native crimes, a new native policy, etc. They cannot see that crime in this country is a result of the economic and social divides created by the unjust system of apartheid, and therefore will fail to find a solution.

Alternatively, the author uses an external narrator who, in turn, allows characters to talk and act themselves. From the discussion of the style of *Beloved Country* above in paragraph 3.3.2, it is noted that by means of an "eye dialect" (Leech & Short 1983: 169) the speech of the black characters in the novel creates the illusion that they are speaking Zulu:

- At lexical level some Zulu words such as *Umfundisi* and *Inkosana* have been retained, archaisms such as "yonder" which are frequently used, there are also some direct (literal) translations of certain Zulu words, e.g. *nzima* means 'heavy' or 'serious' in Zulu

that is why in the quotation below **heavy** can be interpreted to mean serious:

- You must tell it, umfundisi. Is it heavy?
- It is very heavy, umnumzana. It is the heaviest thing of all my years (Paton 1966: 155).

- At grammatical level some stilted and awkward constructions such as the following appear in the text:

“...it goes up in a cage, up a long chimney so long that I cannot say it for you”  
(Paton 1966: 17)

These speech forms clearly show that these characters are not English mother-tongue speakers. The question that will have to be addressed in the comparative analysis between the ST and the TT is how the translator managed to “back-translate” the phantom Zulu of the source text into “real” Zulu as supposedly used by “real” characters. And furthermore, whether the speech forms used in the translation are acceptable to the target readership.

### 3.5 Summary

The above discussion shows that Alan Paton’s religious background, his education and the socio-political situation of the time had a major role in the production of his *Beloved Country*. It is because of his religious background that he portrays Arthur Jarvis as a kind of “suffering servant”. Like Jesus Christ, Arthur is portrayed as committing the ultimate sacrifice.

The archaic, biblical style that Paton uses in *Beloved Country* effectively differentiates the English used by the black characters from that of the white characters and helps to convey the novel’s main theme of forgiveness and compassion. The macrostructural elements of *Beloved Country* all assist in conveying this theme and the secondary theme of racial conflict between black and white: at the abstract story level it is shown how the Reverend Kumalo’s family members leave the reserve because the soil is “sick” and barren. They go to big cities like Johannesburg in search of job opportunities. Some of the blacks do away with their culture, like John Kumalo. Some, especially the youth, resort to crime and prostitution. This unacceptable social behaviour is the result of the breaking up of the tribes by the white government. The fact that Absalom leaves his home at Ndotsheni, goes to Johannesburg and never returns home, indicates that Paton is basing his plot on the parable of the Prodigal Son.

At the level of the text, it was shown how Paton makes use of both direct definition and indirect presentation to portray the characters of *Beloved Country*. It was also shown that the characters, as internal focalisers, do not perceive things as objectively as the narrator-focaliser

because they are inside the fictitious world and can therefore not be believed and trusted by the reader. In contrast, the narrator-focaliser is an external focaliser who is able to point out the characters' shortcomings.

Furthermore, it was pointed out that at the level of the narration itself, Paton either allowed the narrator to let the characters (speak) to the reader themselves, or to act as mediator between the characters and the reader. Those cases where the black characters (speak) for themselves are particularly revealing because they are made to converse in a so-called "phantom Zulu" to create the impression that they are actually speaking (and thinking) in Zulu.

The next chapter provides a socio-cultural perspective on the Zulu narrative system so that the researcher can take into account the constraints imposed upon the target text, i.e. *Lafa Elihle Kakhulu*, by the relevant political, social, cultural, literary and/or textual norms and conventions of the target system in which it is embedded.

## CHAPTER 4

### THE ZULU NARRATIVE SYSTEM: A SOCIO-CULTURAL PERSPECTIVE

#### 4.1 Introduction

In the previous chapter the life and times of Alan Paton were examined so as to show how the source system and culture had influenced the production of *Beloved Country*. Thereafter a detailed analysis was made of the different elements constituting *Beloved Country* in terms of structuralist narratological principles. Such an analysis is essential because in a literary text the translator transfers far more than mere words, phrases and sentences at microtextual level. When describing a translated novel the translation critic should have a thorough understanding of both the microtextual elements of the novel and the macrotextual elements, such as characterisation, focalisation, setting and theme as well. NB

As mentioned above, the systemic approach to literature and literary translation which forms the theoretical backdrop of the cultural model for translation that is used in this study (cf. Chapter 2, par. 2.4.1 above) has shown that the development of a literary genre is better understood if cognizance is taken of the broader cultural context in which it is embedded. The aim of this chapter is therefore to examine the target system and culture, that is, the Zulu narrative system and, in particular, the influence of translated texts on the development of the Zulu novel. In doing so socio-cultural as well as literary and intertextual norms and conventions that influenced the development of the Zulu literary system are taken into account.

The first section of this chapter looks at the role translation played in the development of Zulu literature, and thereafter some translated Zulu novels are classified and discussed in terms of the cultural model in order to determine the norms (and conventions) of the target system that influenced the production of Nyembezi's (1983) *Lafa Elihle Kakhulu*. Lastly, information is supplied on the birth, early years and literary achievements of the translator, Sibusiso Nyembezi, himself.

#### 4.2 The influence of translation on the development of Zulu literature

##### 4.2.1 Early beginnings: orature

Before the arrival of white missionaries in South Africa, blacks were illiterate. But they had no difficulty in communicating with one another in their own distinct ways. Zulu girls, for example,

could send messages to their lovers by means of beads of different colours. Similar to other indigenous peoples in Africa, the Zulu people resorted to different forms of oral literature (or orature) so as to ensure that their cultural heritage was preserved. Orature involves the oral transfer of a people's origin and history from generation to generation by means of proverbs, riddles, poems, lyrics and stories.

As a result of its oral beginnings the Zulu language has a wealth of figurative expressions in the form of proverbs, idioms and metaphors. Like all proverbs, Zulu proverbs are also constructed in terms of their own unique cultural objects and concepts. As proverbs illustrate the wisdom of the people in their observation of nature and human behaviour they are used to teach, guide and reprimand.

The reason proverbs and idioms receive attention in this study is that such expressions frequently occur in literary texts such as the novel. The translator who intends to acculturate a translated novel resorts to these expressions in an attempt to make the 'foreign' more familiar and acceptable to the target readership. As demonstrated below by means of some examples, the translation critic also has to be thoroughly acquainted with Zulu culture.

- 1) *Isanusi sibonwa ngezinyongo ekhanda.*  
(Lit. The diviner is recognised by the gall-bladders she wears on her head.)  
(Fig. A person is recognised by his actions.)

This proverb was formulated around the diviner, a well-known person in the Zulu community. Diviners differ from other members of the society because it is believed that they are in contact with the departed spirits and act as mediators between the Creator and man. Diviners are therefore very important to the Zulus and are recognised by their distinctive dress. Likewise, actions identify a person.

- 2) *Ukhamba lufuza imbiza.*  
(Lit. The water-pot (earthenware pot) resembles the cooking pot.)  
(Fig. The child resembles his parents, whether by good or bad behaviour.)

Before the advent of modern pots Zulus used earthenware pots for cooking and drinking. The shape of the water-pot is similar to that of the cooking pot, the latter being bigger. The expression that the water-pot resembles the cooking-pot is therefore accurate. In the same way it can be said a child resembles his parents and reflects his upbringing.

Idioms, like proverbs, reflect a society's culture. Proverbs usually are in the form of full

sentences which can be used independently while idioms are in the form of phrases. Below are some examples of Zulu idioms:

- 1) *Ukubonwa ngabaphansi*  
(Lit. To be seen by the ancestors)  
(Fig. To be lucky)
  
- 2) *Ukudla ngalukhezo lunye*  
(Lit. To eat with one (wooden) spoon)  
(Fig. To be friendly with each other)

In order to understand the first idiom, the reader must have a knowledge of the Zulus' belief in ancestors. Zulu communal life is reflected by the second idiom. People who live together harmoniously can share the spoon used for eating.

Riddles also form part of Zulu oral literature. But for the purpose of this study no riddles will be discussed since they are not relevant here. It can just be mentioned that riddles, like proverbs and idioms, are rich in imagery. It is because of the abundant use of figurative language that the Zulu language is said to be poetic. This quality is particularly evident in the praise poem.

Zulu praise poems (*izibongo*), composed by praise poets (*izimbongi*), were not only for praising the king or chief of a particular clan. A praise poem was also the means by which the history of a given clan was recorded. Everything that the king or chief endured in his lifetime was meticulously worked into the poem by the poet. Such a poem would therefore not only supply genealogical information on the king, but would also relate all the many historical events that had an influence on the king and his people. If the main figure is a famous person such as Shaka, the praise poem can be quite lengthy. The well-known Shaka's *izibongo* is long because it does not only narrate Shaka's personal history but also that of the Zulu nation under his leadership.

Another literary form used extensively in orature is the prose narrative, presented in the form of folktales (*izinganekwane*). These were used by families at home to teach moral lessons to their children. Even today *izinganekwane* are told for amusement and are enjoyed by young and old. The folktale naturally has had a direct influence on the emergence of the Zulu novel. In his analysis of some Zulu novels by well-known writers, Msimang (1983) shows that influences of the folktale are manifest in all the structural elements of the novel (i.e. plot, characterisation, theme, style and setting). This is not surprising

since it constitutes the only indigenous background against which the Zulu novelist composes his production, it being the only genre that resembles the novel (Msimang (1983: 1).

According to Msimang (1983), a folktale (*inganekwane*), like the modern short story, has few characters and a relatively simple plot structure. The characters are usually 'flat' and show no development, e.g. the hare is always cunning and a cannibal always becomes a fool at the end of the story.

#### 4.2.2 Devotional literature and translation

As explained above (cf. Chapter 2, par. 2.4.1), the beginnings of modern national literary systems, and that of a developing language such as Zulu in particular, can often be traced back to translations of originals from so-called 'prestigious' literary systems. According to Even-Zohar (1990), complex and dynamic interaction between translated texts and the receiving culture's own literary production takes place. When the developing literature is still young it is open to foreign influences and translated literature can then occupy a central position in the literary system and could provide models for the whole system. This is why it can be said that translations of the Bible, of semi-religious and didactic works and of the so-called 'classics' from world literature, initiated creative secular writing in Zulu and the other indigenous languages of South Africa.

The arrival of the Christian missionaries brought major changes to the mainly oral nature of the existing Zulu literary system. The missionaries' major aim was to spread the gospel. They realised that this aim could be achieved more successfully by teaching Africans to read and write. This is why the first written Zulu texts were translations of portions of the Bible, the catechisms and some hymns. One of the most eminent translators of devotional literature into Zulu was Bishop John W. Colenso from the Church of England. The first Zulu translation of the whole Bible was published in 1883.

In addition to their spiritual message, the Bible translations represented an important step in the emergence of a written literature for the Zulu people. Although they had been undertaken for religious purposes, the translations

unlocked a considerable portion of world literature...The Bible enabled South African peoples to share experiences with other nations of the world and introduced them to almost all the contemporary forms of literature, giving prospective writers numerous models - fantasy, novellas, hymns, laudations and other forms of poetry, fragments of the dramatic, etc. There were also examples

of literature in which readers could recognise their own oral art, such as the formulatory patterns in the Book of Psalms and the Proverbs (Ntuli & Swanepoel 1993: 20).

As can be expected, translated scriptural texts have always had a far-reaching effect on creative writing and biblical rewritings also appeared in Zulu. For example, the theme of the prodigal son is featured in K. Bhengu's *Baba Ngonile* (Father I have sinned) (1972), B.J. Dube's *Ukufa Kuyosihlanganisa Ekugcineni* (Death will unite us at the end) (1971) and C.L.S. Nyembezi's *Mntanami Mntanami!* (My child, my child!) (1950). The theme of Jim going to Johannesburg, which became so popular with black writers later on and which is a secondary theme of *Beloved Country* (Paton 1966), can be regarded as a reworking of the biblical parable: Absalom goes away, sins and is forgiven by his father, but does not return to his father's house.

As regards semi-religious and didactic works, research shows that Bunyan's *The Pilgrim's Progress* was a key text in the transition to secular literature in the African languages because quite a number of rewritings have appeared over the years (Ntuli & Swanepoel 1993: 20-21). The missionaries probably regarded the theme of *The Pilgrim's Progress* as a useful vehicle by means of which to 'civilise' the Africans. The first translation by Colenso (*Ukuhamba Kwesihambi*) appeared in 1883. Another translation appeared in 1895 by J.K. Lorimer and B. Executa. These translations were easily imported into the Zulu literary system as the Zulu narrative system was still young and no model for narrative prose yet existed. According to Ntuli and Swanepoel (1993: 21-22) both the "rambling character" and moralistic orientation of later novels can be ascribed to the influence of these translations.

The missionaries also established the first schools to educate the Africans. In order to provide reading material, they started recording and publishing oral literature and so paved the way for the emergence of secular literature in the indigenous languages.

#### 4.2.3 Secular literature and translation

Canon Callaway, one of the missionaries working amongst the Zulu people, produced his *Izinganekwane Nensumansumane Nezindaba Zabantu* (Tales and stories of the people) already in 1868. This collection represents the first Zulu narrative texts in writing (Ntuli 1993: 140). Influenced by Callaway's collection of tales the Zulus who had learnt to read and write at the missionary schools wanted to record some of their oral art themselves. But they needed a forum in which to do so. This was provided by J.L. Dube who established the first Zulu newspaper, *Ilanga LaseNatal* (later the *Ilanga*), in 1903. In this paper the Zulus not only published their own folktales, poems, historical accounts, sketches, idioms, proverbs and riddles, but also

political writings because for the first time they could express their frustration with the British political system forced upon them at the time. For example, during the Bhambatha rebellion of 1906 Dube made use of this forum to point out the problems that faced the African people. He wrote an article entitled "Vukani Bantu" (Arise, O people) which was published in *Ilanga LaseNatal* on May 4, 1906. In this article Dube argued that his people had to collect money to send representatives to England to demonstrate against the unfair Poll Tax, the pass laws, and the oppressive labour system. The response of the British authorities was to call Dube before Governor McCallum and force him to make a public apology.

As a political activist, Dube was also a founder of the South African Native Council (later known as the African National Congress or ANC) in Bloemfontein in 1912 and served as its President until 1917. This organisation, Dube believed, would allow the Africans social opportunities within the colonial system. Dube's ultimate aim was "Africa for the Africans" (Marable 1976: *Abstract*). Dube was the first black person to establish and direct an African school, the Ohlange Institute, in 1900. Himself a product of the mission schools, he showed that blacks were capable of running their own affairs. In Natal the teaching of Zulu was from 1885 onwards prescribed for all black pupils although at this stage English and Dutch were the only official languages. Afrikaans replaced Dutch in 1925 as the official language next to English. This state of affairs was to prevail until 1948, the year in which the National Party took over and the African languages came to be regarded as the 'official' languages in the so-called homelands only.

In the period between 1920 and 1929 pioneering work on non-religious themes emerged in Zulu narrative fiction (Ntuli 1993: 140). The first novel to be written by a Zulu, *An African Tragedy* by R.R.R. Dhlomo, was written in English in 1928 and is testimony to the strong influence that the English language and literature had on the developing African languages.

The year 1930 is generally regarded as "heralding the birth of modern literature in Zulu" (Ntuli & Swanepoel 1993: 44). J.L. Dube made history by producing the first Zulu novel, *Insila KaShaka* (Shaka's personal servant), in 1930. This is a historical novel with a traditional setting, modelled along the lines of the one introduced by the translation of Bunyan's *The Pilgrim's Progress*.

The success of Dube's pioneering work became apparent when other Zulu writers also produced novels. B.W. Vilakazi followed with *Noma Nini* (Any time) in 1935 and *UDingiswayo KaJobe* (Dingiswayo, son of Jobe), which was produced in 1939. Vilakazi's third novel, *Nje Nempela* (Verily so) followed in 1943. This is based on the Bambatha rebellion of 1906. Dhlomo produced several works on famous Zulu kings, thereby establishing the trend

of the “national novel” started by Dube and Vilakazi (Ntuli & Swanepoel 1993: 44). Undoubtedly, these first novels paved the way for other Zulu novelists to write and publish their work.

The role of the mission schools diminished after the passing of the Bantu Education Act in 1953 by Verwoerd’s National Party Government. The Act stated that all schools for Africans had to be registered with the government. For this reason many independent mission schools closed down. The system of apartheid, which forced blacks to go to blacks-only schools and whites to whites-only schools, had begun. One of the consequences of apartheid was the National Party’s implementation of an inferior education policy especially for blacks. As a result, few Africans achieved high levels of education; most of them received virtually no schooling at all. Contrary to this, there was a system of free, compulsory education for whites. Almost all white children could complete their secondary schooling, and many could receive tertiary education.

During these years few novels were translated into Zulu not only because Zulu writers came into their own but also because of institutionalised interference by the National Party government. Admittedly, their educational policy of mother-tongue instruction widened the market for vernacular or indigenous writing and also for translations of certain “classics” to be used as prescribed texts in African schools. However, for the majority of African-language writers, the systematic downgrading of their education and competency in English was “not conducive to literary excellence” and some writers stopped writing altogether (Gérard et al. 1993: 56). Firstly, “because reading matter suitable for schoolchildren is seldom thought of in terms of artistic value”; and secondly, “because few native speakers have received the type of education that could enable them to assess poems, novel and plays critically...and to organise their findings in historical accounts in a world language” (Gérard et al. 1993: 61).

According to Ntuli and Swanepoel (1993: 24) the translations of narrative texts from English literature that were imported into the African literary systems can be grouped into two source fields: works showing an understanding of the predicament of underprivileged societies, and adventure stories, especially those with an African background. This seems to be the case also in Zulu. *Cry, the Beloved Country* (Paton 1966) is one of the novels on the predicament of underprivileged South Africans that was translated into Zulu by C.L.S. Nyembezi (1983). As regards adventure stories, some of H. Rider Haggard's most popular stories were translated into Zulu, e.g. *Nada the Lily* was translated by F.L. Ntuli as *Umbuso KaShaka* in 1954; *Imigodi Yenkosi USolomoni* is J.L. Cele's translation of *King Solomon's Mines*, which was first published in 1958. O.L.S. Shange's translation of A. Hope's *The Prisoner of Zenda*, namely *Isithunjwa SaseZenda*, appeared in 1961. Owing to the fact that at that stage there were only a few Zulu novels, these translations were used to supplement the domestic repertoire. There

is no doubt that the translations of these novels served as models for prospective Zulu novelists. However, not only English novels were translated into the African languages. Novels by the Nigerian author, Chinua Achebe, proved very popular. *Things Fall Apart* has been translated into over 30 languages - also recently into Zulu. *No Longer at Ease*, *Arrow of God* (which won the first new Statesmen Jock Campbell Prize), as well as *A Man of the People* (a novel on the post-independence Nigeria) have all been translated into many languages.

In the next section some translated Zulu novels are examined in terms of the cultural model for translation that was outlined in Chapter 2 (par. 2.4.3 above). The reason for doing so is to determine whether Nyembezi, in his translation of *Beloved Country*, shows an awareness of existing translation norms and conventions in Zulu literature.

### 4.3 An examination of some translated Zulu novels

Zulu novels have been criticised for being episodic in nature and having vague characterisation, but according to Msimang (1983), these so-called 'shortcomings' should rather be ascribed to the influence of folktales on Zulu narrative fiction and not to the influence of translations. As mentioned above (cf. Chapter 2, par. 2.4.1), the integration of 'foreign' or imported texts into a receiving cultural system is determined by the culture itself. The socio-literary conditions of the receiving culture in part determine which texts are selected for translation, which is why the early translations of Bunyan's *The Pilgrim's Progress* facilitated the transition from devotional to secular literature in the developing Zulu literary system, and why translations of adventure stories or underprivileged societies appealed to the target readership.

As pointed out above (cf. Chapter 2, par. 2.3) translation is not a derivative activity. By its very nature a translation always stems from an existing text. It is therefore not easy to classify translations strictly according to the three categories of the cultural model outlined in Chapter 2 (par. 2.4.3), i.e. translations that

- a) acculturate the original work completely,
- b) those that make no attempt to acculturate the 'foreign', or
- c) those that attempt a cultural compromise by reflecting characteristics common to both the source and the receiving culture.

In this section some of the techniques used by Zulu translators to effect a particular kind of translation will be examined. In terms of the cultural model, extra-literary factors which probably influenced the translation process and the resulting translation are also taken into account. Only then is an attempt made to categorise a particular translation according to this

model.

As explained above, according to Even-Zohar (1990: 50) translations will tend to be more 'faithful' to the original text's structure if the receiving literary system has not yet developed its own models. F.L. Ntuli's translation of Rider Haggard's *Nada the Lily* in 1954 as *Umbuso KaShaka* (The reign of Shaka) is such a translation because the translation seems to have retained the macrostructure of the original text. It consists of almost the same number of pages as the original. Both texts consist of 36 chapters. A study of the headings given to the chapters of the translation indicates that most of them have been translated literally. At microtextual level there are several instances where the translator seems to have retained the figurative language used in the original:

- 1) ST: ... his chest was big as the chest of two...his eye flashed like a smitten brand (Haggard 1949: 44)  
 TT: ...isifuba sakhe singangesabantu ababili...amehlo akhe afana nesikhuni somlilo esivuthayo (Ntuli 1979: 33).  
 (Lit. His chest is like that of two people...his eyes are like a burning piece of wood.)
- 2) ST: ...his justice is bright and terrible like the sun (Haggard 1949: 45)  
 TT: ...isinqumo sakhe siyakhanya siyesabeka njengelanga (Ntuli 1979: 33).  
 (Lit. His ruling is bright and terrible like the sun.)
- 3) ST: ...his voice was like the voice of a bull (Haggard 1949: 50)  
 TT: ... ngezwi elifana nelenkunzi (Ntuli 1979: 39).  
 (Lit. ...with a voice like that of a bull.)

The examples above indicate that the translator was trying to negotiate a cultural compromise between what is accepted in both the Zulu and the English cultures. However, the result is a translation which only partially acculturates the original work.

The translation of Rider Haggard's *King Solomon's Mines* by J.F. Cele (s.a. but supplied as 1958 by Ntuli & Swanepoel 1993) as *Imigodi Yenkosi USolomoni* is an interesting example. Contrary to the above-mentioned translation (*Umbuso KaShaka*), this particular translation shows that the original work was condensed from 320 pages to 88 pages. The translation only has seventeen chapters whereas the original has twenty chapters. It is therefore marked by extensive omission as translation technique. Furthermore, the translator also made use of paraphrasing (i.e. amplification or explanation - see Chapter 5, par. 5.2 below) to a large extent.

This shows that Cele only translated those sections of the novel that he deemed important for an interpretation of the story. Although he retains many of the original headings given to the different chapters, stylistic factors were largely ignored.

The phenomenon of extensive omission may be characterised in several ways. In recent research, Milton (1995) classifies condensations of novels as covert and overt. Covert translations are usually indicated euphemistically on the title page as being "special translations". They are usually produced by publishing houses for book clubs and, because of production costs, texts have to fit into a certain number of pages. In contrast, in the case of overt condensations it is usually stated on the title page that the original has been abridged or adapted. Therefore, owing to the fact that there is no indication on the title page that Cele has abridged, condensed or adapted the original, his translation of *King Solomon's Mines* could be classified as a covert translation.

It can further be said that Cele attempted to acculturate the original by means of excessive omission and paraphrasing as translation techniques. A tentative explanation for Cele's neglect of the structure in favour of content (the story) should perhaps be sought in extra-literary factors. Like the translation of Rider Haggard's *She* by A.V. Nyembezi (s.a.), Cele's translation of *King Solomon's Mines* was published by APB (i.e. Afrikaans Press Booksellers) in The Bantu's Publishing Home series, which would lead the critic to assume that both translations, i.e. 'simplified' translations of classics in condensed format, were meant as setworks for school pupils. Publishing houses naturally gained financially from the publication of setworks and therefore these translations appeared to supplement the domestic repertoire. It goes without saying that this kind of economic straitjacket constrained creative activity on the part of literary translators.

M.N. Makhambeni's (1992) translation of Achebe's *No Longer at Ease*, as *Kwakwenzenjani* (What had really happened?) is another interesting case. The translator does not seem to have used the original English text but rather a retold version (a guided reader at intermediate level) by Heinemann Publishers meant for English learners, as source text. In other words, Makhambeni's translation is a translation of a condensation of Achebe's original novel. The translation is almost similar in length to that of the retold version. The number of chapters are equal but the prologue is longer than that of the original. It is interesting to note that in many instances the translator added certain segments to the original to 'explain' and simplify the original, e.g.:

ST: In the courtroom.

Everyone in Lagos was talking about the trial. On the last day of the trial, the courtroom was full. (Achebe 1960: 5)

TT: Endlini yokuthetha amacala.

**Kusenkantolo lapha kuthethwa khona amacala** (lit. In the courtroom where cases are tried). Bonke abantu bakule ndawo bakhuluma ngale nsambatheka yecala. Leli yilanga lokugcina lecala. Leli gumbi okuthethwa kulo icala ligcwele ngokuphindiwe namhlanje. **Abanye abantu balunguze ngamafasitela imbala** (lit. Some people are even peeping through the windows). (Makhambeni 1992: 1)

Additions such as these show a definite attempt by the translator to acculturate the original text by bringing in the cultural codes of the target language. A study of the headings given to the different chapters also indicates an attempt to acculturate the original text, e.g. she substitutes the title of Chapter 9, *I Cannot Marry You*, by the Zulu proverb *Inkomo ingazala umuntu* (lit. A cow can give birth to a human being). Although not explicitly stated, it can therefore be assumed that the simplified translation of Achebe's text was also aimed at (Zulu) school children.

C.T. Msimang's translation of Achebe's *Things Fall Apart*, namely *Kwafa Gula Linamasi* (The calabash with sour-milk broke) (1996), provides yet another interesting example. The story is set in Igboland in Eastern Nigeria in the nineteenth century, before and after the arrival of the white man with his culture and Christian religion. It depicts the clash between the cultures of the Igbo society and that of the Europeans which was imposed upon the Igbo community in the name of Christianity. The title of Achebe's novel connotes that the intrusion of Christianity and European culture make things fall apart in the Igbo community.

The main character in this novel, Okonkwo, believes that his culture is superior and that the foreign culture has come to destroy the African value system. He is not prepared to become a Christian because he believes that the Europeans' value system is marked by extreme individualism and materialism. By contrast, the Igbo people believe in communal life. Their life is marked by a complex network of relationships which is peculiar to the Europeans. Young couples build their homes within larger homes; extended families form small local communities; the scattered social groups live in peace with no tribal affiliations - until the advent of Christianity and European culture. To him it is clear that the arrival of the white man will cause the disintegration of the Igbo society and he feels that it is his responsibility to resist this foreign intrusion.

According to Msimang (personal communication), the reasons for choosing Achebe's *Things Fall Apart* for translation are easy to find: more than two million copies of this novel have been sold and it has already been translated into about thirty languages. It is therefore an immensely popular novel with a definite thematic appeal to African readers. For the purpose of this study the collision between the culture of the Igbo people and the European (English) culture is of great importance since the same kind of clash is illustrated in *Cry, the Beloved Country* (Paton 1966). It is also important to note that by writing his novel in English, and not in his mother-tongue, Achebe was in fact already translating his own culture into English. It is therefore not surprising to find that he retained those Igbo words which refer to the culture of these people, e.g. *Chukwu, Cukwu* or *Chineke* (God) and *Ali* or *Ani* (the earth goddess).

However, although the Igbo people and the Zulus are both Africans, this does not mean their cultures are the same. It is for this reason, says Msimang (personal communication), that he decided to retain certain Igbo words which refer to cultural elements unfamiliar to the Zulu readership:

- 1) ST: agadi-nwayi (Achebe 1958: 12)  
TT: agadi-nwayi (Msimang 1996: 9)  
(Lit. old woman).
- 2) ST: ekwe, udu and ogene (Achebe 1958: 6)  
TT: ekwe, udu and ogene (Msimang 1996: 4)  
(Lit. they are all kinds of music instruments)
- 3) ST: Umuofia kwenu (Achebe: 1958: 10)  
TT: Umuofia kwenu (Msimang 1996: 8)  
(Lit. We greet you all people of Umoufia).
- 4) ST: Nna ayi (Achebe 1958: 18)  
TT: Nna ayi (Msimang 1996: 16)  
(Lit. Our Father)
- 5) ST: chi (Achebe 1958: 16)  
TT: chi (Msimang 1996: 20)  
(Lit. a personal god)

By retaining expressions such as the above and not acculturating the 'foreign', the translator acknowledges the cultural identity of the Igbo people. The translator therefore has not

completely acculturated the source text, but by changing the title into *Kwafa Gula Linamasi*, he shows that he did consider the target readership. The title literally means that the calabash containing sour milk has broken: Our last hope has been dashed. Furthermore, the translation is marked by Zulu idioms and proverbs which makes it acceptable to the Zulu readership, but as a whole the text has not been completely acculturated.

The foregoing examination of the Zulu narrative system shows that there are definite intersystemic links between Zulu orature and Zulu narrative fiction. This is to be expected because the one developed from the other. There are also definite intertextual links between the Zulu narrative system and the English literary system and translation played an important role in this regard. The developing Zulu literary system imported both religious and non-religious texts from English. Devotional and didactic literary classics, such as the Bible and *The Pilgrim's Progress* were imported to create narrative models in a system characterised by its oral nature.

The examination also shows that the selection of narrative texts that were imported were strongly influenced by extra-literary factors such as the educational policy of the National Party government. Publishing houses naturally gained financially from the publication of translated texts prescribed for schools. This situation created major stumbling blocks to the free choice translators might have had in the selection of texts.

Furthermore, although the examination covered only a small corpus of texts, it is clear from this examination that none of the novels translated into Zulu so far have been completely acculturated as regards Heylen's (1993) model. At most, translators conformed to existing translation norms and conventions and attempted a cultural compromise between the source and target cultures.

Similarly to the manner in which Alan Paton's biographical details were examined in Chapter 3 above, C.L.S. Nyembezi's biographical details and literary achievements will now be examined.

#### **4.4 C.L.S. Nyembezi**

##### **4.4.1 Birth and early years**

Cyril Lincoln Sibusiso Nyembezi was born on 5 December 1919 at Babanango, in KwaZulu-Natal as the son of a minister of the Methodist Church. Similarly therefore to Alan Paton, Nyembezi grew up in a devoutly religious home. It was the custom of the church to transfer

ministers from circuit to circuit every five years; so Nyembezi's father, Reverend I.N. Nyembezi, was transferred at regular intervals which meant that the children had to move from place to place with their parents. This practice naturally caused disruptions to their family life and the children's education.

Reverend Nyembezi and his wife realised that the future of their children lay in a good education. Therefore, in order to solve the problems caused by his transfers from one circuit to another, Rev. Nyembezi and his wife took their children to their mother's family to enable them to attend a school in Driefontein. This decision ensured that the children would have a stable education. From Driefontein the young Sibusiso proceeded to high school at Nuttal Training College at Edendale. Later on, he was trained as a teacher at Adam's College.

Sibusiso Nyembezi started teaching but continued his studies as a private student until he matriculated. He obtained his first degree in 1944 from the South African Native College at Fort Hare. Thereafter, in 1946, he completed an honours degree with the University of the Witwatersrand. He joined the University of the Witwatersrand in 1948 as the Zulu language assistant after the death of B.W. Vilakazi. The University of the Witwatersrand awarded him an MA degree in 1950. In 1954 he joined Fort Hare University College and became the chairperson of Bantu Languages. He was the first Zulu to be appointed to a professorship.

After resigning from his post, he worked as an editor for Shuter and Shooter Publishers in Pietermaritzburg. According to personal communication, Nyembezi's decision to translate *Beloved Country* was preceded by personal communication with Paton himself.

In 1976 the D.Litt. Honoris Causa was conferred on him by the University of Zululand. Similar honorary degrees were conferred on him by the universities of the Witwatersrand, Natal and Rhodes.

During his lifetime, Nyembezi was not only involved in reviewing texts, but also produced his own literary texts.

#### 4.4.2 Nyembezi's literary achievements

Nyembezi can be said to be a novelist, a translator and a producer of educational materials. It is important to note that his literary work shows that his main objective is to preserve Zulu cultural elements. His first novel is entitled *Ubudoda Abukhulelwa* (To do manly deeds does not depend on age). It was only published in 1953, after his second novel, *Mntanami! Mntanami!* (My child! My child!, 1950). In *Ubudoda Abukhulelwa*, the main character, the

young Vusumuzi, shows that he can do a man's deeds when, as an orphan, he solves many problems and becomes a respected member of his society. Nyembezi's second novel, which is regarded as the best, is based on the theme of the prodigal son. Jabulani leaves his home and goes to Johannesburg where he becomes involved in criminal acts, violence and murder. Fortunately, a girl whom he loves, Alice, saves his life.

Nyembezi's third novel is *Inkinsela YaseMgungundlovu* (The tycoon of Pietermaritzburg, 1962). This novel has fraud as its theme, to show how the main character (Ndebenkulu) takes advantage of the simple rural community of Nyanyadu. Ndebenkulu claims to be a tycoon from Pietermaritzburg who wants to save cattle owners from the law that was passed by the white government. According to this law cattle owners had to reduce their livestock so as to solve the problem of overgrazing. Ndebenkulu, the crook, is arrested before he leaves with the cattle of this community. This novel shows Nyembezi's artistic maturity. It has already been translated into Southern Sotho (*Kgabane ya Mokokotlofo*, 1983) by R.C. Bodibe.

Two English novels were translated into Zulu by Nyembezi. *Lafa Elihle Kakhulu* (1958), which is examined in this study, is his translation of *Beloved Country* (Paton 1966). If it is considered that the translation was first published in 1957, four years after the passing of the Bantu Education Act of 1953, it is clear why it made such an important contribution to the teaching of Zulu in black schools. These two texts will be compared in Chapter 5 as regards certain aspects of culture.

Nyembezi's *Nakho Phela* (1981) is a translation and adaptation of the Zulu writer, Senzenjani Lukhele's, English detective story which was never published. Owing to the scarcity of detective novels in Zulu, this translation could be regarded as the first model of this genre for the Zulu literary system.

As a preserver of Zulu cultural elements, Nyembezi produced different works on the culture of the Zulus. His *Zulu Proverbs* appeared in 1954. He then produced *Izibongo Zamakhosi* (The praise poems of chiefs and kings) in 1958, the year after *Lafa Elihle Kakhulu* appeared. *Inqolobane Yesizwe* (The storehouse of the nation, 1960), comprises important aspects of the Zulu culture, definitions of Zulu words and the explanation of idioms and proverbs.

Zulu schools in particular, benefit a lot from Nyembezi's books. His novels are prescribed for secondary schools and universities. The lower classes make use of his of *Igoda* (The rope) as school readers. He also made a valuable contribution as regards Zulu grammars, dictionaries and anthologies of poetry. *Uhlelo LwesiZulu* (1956) is based on C.M. Doke's *Zulu Grammar* (1927). Together with G.R. Dent, their *Compact Zulu Dictionary* (1959) came into being. In

1969 they produced the *Scholar's Zulu Dictionary*.

Nyembezi's contribution to poetry includes a series of anthologies of Zulu poetry, *Imisebe Yelanga* (The rays of the sun, 1959 to 1961). He also edited the following anthologies of Zulu poetry: *Imikhemezelo* (Soft rains, 1963), *Amahlunga Aluhlaza* (Fresh green grass, 1963), *Izimpophoma Zomphefumulo* (Spiritual cascades, 1963) and *Isibuko Senhliziyo* (The mirror of the heart, 1980).

Other contributions include health education books: *Saphela Yingozi Nokuphelwa wubuntu* (We are destroyed by accidents and the lack of humaneness, 1952), *Izincwadi Ezintsha Zempilo* (New books on health, 1971, a series for standard 3 to 6) and *Better health* (in conjunction with G.R. Dent & S.R. Dent, 1973). It is clear that C.L.S. Nyembezi has made an invaluable contribution to the Zulu language and literature.

#### 4.5 Summary

Before the arrival of the white Christian missionaries Zulus could not show their artistic skills (i.e. poetic, narrative and dramatic skills) in writing because they could not read and write. These forms of art were presented orally from one generation to another. The dominating form in the poetic genre is the praise poem. The dominating form in the prose genre was the folktale; but now many novels are being produced.

The main aim of the missionaries working amongst the Africans was spreading the gospel. They realised that their objective would be met with ease if the African people were able to read, and therefore opened missionary schools. This led to the translation of sections of the Bible until the whole Bible was produced in the relevant African language. The missionaries furthermore showed an interest in developing secular literature in the African languages by recording folktales in writing and translating semi-religious texts such as Bunyan's *The Pilgrim Progress*. Once the prose form was introduced, indigenous writers had a model according to which to develop their own work. This is what also happened in the case of Zulu. J.L. Dube's first novel, *Insila KaShaka*, was modelled along the lines of *The Pilgrim's Progress* and appeared in 1930; thereafter Zulu writers started publishing their own work.

After the missionaries had given way to the Bantu Education administration, which came into being as a result of the passing of the Bantu Education Act in 1953, there was a dire need for more literary texts to be prescribed in schools and this led to an abundance of indigenous writing, including novels. English novels such as *Beloved Country* and adventure stories were translated into Zulu to supplement the indigenous repertoire.

It is also clear from the above examination that none of the novels translated into Zulu so far have been completely acculturated as regards Heylen's (1993) model. At most, translators conformed to existing translation norms and conventions and attempted a cultural compromise between the source and target cultures.

This examination of the Zulu cultural system has shown that various extra-literary factors have to be taken into account when the translation critic reviews Zulu translations. The cultural model adopted for the description of novels translated into Zulu allows the critic to do just that, in other words, to point out intersystemic relations with other genres and styles as well as intertextual relations with other originals and translations. In the case of *Beloved Country*, the theme of which is a rewriting of the biblical parable of the prodigal son, combined with the Jim goes to Jo'burg motif, it was shown that because other novels with this theme already existed, this novel was a natural choice to be used as prescribed setwork at school and university in translated form.

The biographical information on Nyembezi shows that, as educator, he must have been aware of the type of book needed as setwork, and this knowledge could have influenced his selection of *Beloved Country* for translation.

In the next chapter, a comparative analysis of cultural aspects (i.e. proper names, terms of address, idiomatic expressions, figurative speech and aspects of contemporary life) in *Cry, the Beloved Country* and *Lafa Elihle Kakhulu*, follows.

## CHAPTER 5

### A COMPARATIVE ANALYSIS OF CULTURAL ASPECTS IN *CRY, THE BELOVED COUNTRY* AND *LAFA ELIHLE KAKHULU*

#### 5.1 Introduction

The aim of this study is to examine the translation strategies Nyembezi used for transferring aspects of culture from Alan Paton's novel *Beloved Country* (Paton 1966) to the Zulu translation. As indicated above, translators cannot merely substitute the semantic meanings of the expressions used in the original, they also have to ensure that the new TL expressions take into account the cultural values of the target community. Therefore, in order to assist the translation critic in analysing the function of the entire translation and to show how Nyembezi made this particular text accessible to his new Zulu readership, the translation will be categorised according to the three-tier cultural model outlined in Chapter 2 (par. 2.4.3 above). As explained, according to this model a more source text-oriented translation shows little attempt at acculturating the 'other'. For this reason it will most likely stay on the periphery of the receiving culture and represent 'imported' and 'exotic' literature. In contrast, a more target text-oriented translation has usually been completely acculturated, i.e. 'domesticated' in terms of linguistic context, literary intertext and socio-cultural situation. Such a translation may attain a canonised position or stay on the periphery of the receiving system. A third category shows that the translator has devised some sort of cultural compromise by selecting and balancing characteristics common to both source and target cultures. Once the critic has established the translator's global approach to the translation, he can establish which particular translation method, in Newmark's (1988) terms, "communicative" or "semantic" translation (or a combination of these methods), the translator has employed for the text as a whole (see Chapter 2, par. 2.3 above). Then, at a lower level, the critic can also establish which translation procedures or strategies have been used for transferring the meaning of sentences and smaller units of language from the original to the translation. And this is exactly the aim of this chapter.

As stated in chapter 1 of this study, given the fact that there is a great difference between the English culture and the Zulu culture, translation problems at word and sentence level are to be expected. While equivalents are not readily available in Zulu, translators have to devise a variety of microtextual procedures or strategies to deal with non-equivalence of cultural items in translation. It is therefore the aim of this chapter to examine which strategies were used by Nyembezi in *Lafa Elihle Kakhulu* (1983) so that the effect of microtextual shifts on macrostructural elements of the translated novel can be determined.

Attention will now be paid to a categorisation of translation strategies, in particular those used to transfer culture.

## 5.2 Translation strategies to transfer culture

Critics have traditionally identified five microtextual transformation procedures or strategies that are used in the translation of a text. These strategies operate at the level of lexis or syntax to deal with various types of non-equivalence, namely substitution, repetition, deletion, addition, permutation (Delabastita 1993: 33-38). In translation direct equivalence occurs only in a very limited number of cases so these procedures involve essentially adding structural or lexical items to those present in the ST or subtracting from them; eliminating items that are obligatory in the ST but unnecessary in the TT or with no counterpart there; replacing ST elements with more or less equivalent TT elements; modifying elements of the ST or even compensating for the lack of such elements by creating a situation analogous to the situation in the original. *Partial substitution*

For Delabastita (1993: 35), **substitution** implies that the relevant ST item is replaced by a relevant TT item as happens in 'normal' translation. The second category, **repetition**, implies that the ST item is not substituted, but repeated or transferred directly from the ST into the translation. Some or all of the formal features of the item are reproduced. Using **deletion** as a translation strategy means that the ST item is not rendered in the TT at all. This is a very frequent phenomenon in actual translation practice and often cannot be avoided (e.g. pun into non-pun). The opposite occurs in the case of **addition**, where the TT turns out to contain linguistic, cultural or textual items which did not occur in the ST. There are various reasons why these items are inserted in the TT. The complex structure of the original text may be an important constraint. Delabastita (1993: 37) comments that deletion and addition often go hand in hand, especially if the translator wants to retain the macrostructural properties of the ST or the same volume of text. Very often, however, additions will be found that have to be explained by other principles. For instance, it is well known that translators show a tendency to expand the TT as compared to the ST. This is partly due to their understandable concern with clarity and coherence, which prompts them to 'explain' complicated passages, provide missing links, lay bare implicit meanings and generally elaborate on the original. In other cases, additions are due to conscious intentional interventions of the translator, who may believe that he can enhance the aesthetic qualities of the translation by adding rhyme, or stronger metaphorical constructions, for instance. The fifth category, **permutation** (also referred to as **compensation**), does not pertain to the actual transfer of individual ST items but rather to the relationship between their respective textual positions within the ST and TT. For Delabastita (1993: 38) compensation refers mainly to metatextual references added to the translation in the

form of prefaces, footnotes, parenthesis, italics.

However, these categories are very broad and therefore unsuitable for dealing with the transfer of aspects of culture in translation. It was therefore decided to consult authors such as Newmark (1988), Williams (1990) and Baker (1992) in order to set up a categorisation of strategies that could be used to describe the transfer of culture-specific terms in a novel. As is evident from Table 1, Williams's (1990) seven categories, aimed specifically at the translation of culture-specific terms, are based on Newmark's (1990: 81-93; also ch. 5).

TABLE 1: TRANSLATION STRATEGIES

Delabastita (1993)	Newmark (1988)	Williams (1990)	Baker (1993)
Substitution ("proper translation")	*Cultural equivalent (SL cultural word translated by a TL cultural word) *Neutralisation/ (also: *functional /or *descriptive equivalent) (neutralises/generalises)  *Descriptive equivalent (to explain an SL term)  *Literal translation (SL grammatical constructions are converted to their nearest TL equivalents)  *Through translation (literal translation of collocations, names of organisations)	*Cultural equivalent  *Functional equivalent (use of a culturally-free/ neutral term)  *Descriptive equivalent  *Literal translation (translation of words + sentences)  *Through translation (names of institutions)	*Cultural substitution  *More general word/ superordinate in TL for ST word *More neutral/ less expressive word in TL for ST word
Repetition (direct transfer)	*Transference (also "loan word" and transliteration) *Naturalisation (adapts SL word to normal pronunciation + morphology of TL)	*Transference (mostly abbreviations)	*Loan word

Deletion	*Deletion (also reduction)		*Omission
Addition	Expansion + reduction *Paraphrase (amplification or explanation e.g. in gloss/ notes)		*Paraphrase - related words - unrelated words
Permutation/ compensation (preface, footnotes, parenthesis)	Compensation (loss of meaning in one part of text is compensated in another) Shifts/ transpositions (change in grammar from SL to TL)		
	*Couplet (combining 2 or more of the above)	*Couplet	*Loan word + explanation
	Modulation (further divided into 11 categories)		
			Illustration

The strategies marked with \* seem to have been regarded as most suitable for transferring aspects of culture.

Newmark's (1988) categorisation was found to be too detailed and fuzzy (cf. his statement that literal translation is "the basic translation procedure, both in communicative and semantic translation", but "above the word level, literal translation becomes increasingly difficult" Newmark (1988: 70)). It was also found that these authors tend to group more than one category together, e.g. Newmark (1988) uses three terms to refer to **neutralisation**, whereas the categories **literal** and **through translation** seem to be mutually inclusive. I also found it strange that, despite her claim that "literal translations are rarely appropriate since they tend to obscure rather than clarify meaning", Williams (1990: 58) actually includes **literal translation** as a category. Furthermore, Baker (1993), whose categorisation was found to be least confusing and most useful, does not provide for **indigenisation** (i.e. naturalisation or domestication).

With the above shortcomings in mind, a tentative list of categories was used in a pilot analysis to check which translation strategies were used to transfer culture in *Lafa Elihle Kakhulu* (Nyembezi 1983). This list was subsequently refined and is given below. (See the Addendum for a systematic categorisation of aspects of culture in the ST and TT in terms of this list of translation strategies.)

### 5.2.1 Categorisation of translation strategies in *Lafa Elihle Kakhulu*

- a) **Transference:** The process of transferring an SL word to a TL text unchanged; the SL word then becomes a loan word in the TL, e.g. Absalom - *Absalom*.
- b) **Indigenisation/ domestication:** This strategy is very similar to **transference** but is used when an item is adopted from the SL with slight modification to remove some of the 'foreignness', e.g. Michael (p. 10) - *uMikhayeli* (p. 19); Baragwanath Hospital (p. 49) - *esibhedlela eBhelekwana* (p. 62).
- c) **Cultural substitution:** This strategy involves replacing a culture-specific item (or expression) with a TL item which does not have the same propositional meaning but is likely to have a similar impact on the target reader: According to Baker (1993: 31), "the main advantage of using this strategy is that it gives the reader a concept with which he can identify, something familiar and appealing", e.g. womb (p. 51): *isisu* (p. 64) (lit. stomach; general word for a specific term).
- d) **Functional equivalent:** The use of a culturally neutral term, a less expressive word or even a more general word to define the SL culture-specific term, e.g. tunnels (p. 14) - *imigodigodi* (lit. a lot of holes) (p. 24)
- e) **Paraphrase:** This strategy tends to be used when the concept expressed by the ST item is not lexicalised in the TL, e.g. purse (p. 15) - *isikhwama semali* (lit. a bag for money) (p. 25). It is either used to amplify or to reduce the meaning of a segment of the text, e.g. Every factory, every theatre, every beautiful house, they are all built by us (p. 31) - *Akukho bhilidi elingakhiwanga yithi* (Lit. There is no building which was not built by us) (p. 33).
- f) **Translation couplet:** In this category two of the above strategies can be combined, e.g. the African Boys' club (p. 62) - *iKilabhu labafana, i-African Boys' club* (p. 75) (explanation plus loan word).
- g) **Transposition:** A translation strategy involving a change in the grammar from SL to TL, e.g. You are kind (p. 21) - *Umusa wakho uyamangalisa* (p. 31) (Lit. Your kindness is wonderful).
- (h) **Negative for positive/positive for negative:** E.g.: It must be done, Stephen (p. 7) - *Awunakwenza ngokunye, Baba* (p. 15) (Lit. You cannot do otherwise, Father).

In addition to the above strategies, depending on the degree of leeway given to the translator, the translator may decide to **omit** certain cultural items. According to Baker (1993: 40), "if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question".

The translator may also decide to **add** a certain cultural item to the target text in order to make his translation more accessible to the new readership.

The sections below will focus on the way in which certain cultural aspects in *Beloved Country* have been translated to the TL context in the Zulu translation. Such an examination will enable the critic to establish which strategies were employed by Nyembezi in his translation. It will also enable the critic to classify *Lafa Elihle Kakhulu* according to the cultural model for translation, referred to above.

### 5.3 Cultural aspects

As stated in Chapter 1 (par. 1.3) the source text and the translation can never be compared to each other directly. Their comparison can only be carried out by means of the *tertium comparationis* (TC). The cultural dimensions which constitute the TC whereby the comparison between *Beloved Country* (1966) and *Lafa Elihle Kakhulu* (1983) will be carried out in this chapter are (as mentioned in chapter 1), proper names, terms of address, idiomatic expressions, figurative speech and aspects of contemporary life. Although this discussion deals with the problem of translating cultural aspects in one particular novel, the same strategies can be used to deal with transferring culture in other text types as well.

#### 5.3.1 Proper names

Proper names include names used for individuals, places, countries, titles, and so on and are usually spelt with a capital letter. The way the translator dealt with the proper names of the ST will show which strategies can be used to deal with the translation of proper names in general.

**Personal names** are important in a text like a novel because they are given to the characters that cause or experience the events forming the plot. Unlike in English or Afrikaans where very few people even know what a personal name means, in Zulu the naming of a person is usually associated with a particular event and therefore such a name has a particular meaning (cf. Chapter 2, par. 2.2 above). In order to make a Zulu translation more accessible to the target readership, the translator can change the English or Afrikaans personal names of characters into Zulu names, and so domesticate the foreign names. This is what Nyembezi did in *Lafa Elihle Kakhulu* (1983) with the following names:

Michael (1966: 10) - uMikhayeli (1983: 19)

Elizabeth (1966: 211) - uLizibethe (1983: 218).

No important events are associated with these characters. The former is introduced right at the beginning of the novel where he is killed in Johannesburg. The name Elizabeth is given to one of the members of Khumalo's church. This girl is mentioned by Khumalo's wife when she reminds him that he must go and see the girl as she was sick. From then on the girl is never mentioned again. These characters are less significant in the development of the plot and it is probably for this reason that Nyembezi decided to domesticate these characters' names so as to acculturate his text.

However, although the spelling of Kumalo and Msimangu's surnames has been indigenised to Khumalo and Msimanga, the following characters' first names have not been changed in the translation:

Stephen Kumalo (1966: 4) = Stephen Khumalo (1983: 12)

Theophilus Msimangu (1966: 6) = Theophilus Msimanga (1983: 14)

Absalom (1966: 7) = Absalom (1983: 15)

They are the main African characters of Paton's novel, *Beloved Country*. In Chapter 3 it was indicated that the first three names (Stephen, Theophilus and Absalom), carry religious connotations. The translator seems to have been aware of this fact and has therefore transferred these names to the translation unchanged. However, had the translator domesticated these names as Stefanu Khumalo, Theyofilu Msimangu and Abisalomu respectively, they would have been more accessible to the Zulu reader. In fact, the domesticated forms appear in the Zulu Bible and it may therefore be valid to assume that the Zulu reader will not associate the names retained in the translation with those of the Bible characters. Consequently, any religious connotations these names might have carried, may be lost in Nyembezi's translation.

In translation, English names given to European people are also retained so as to show that they belong to the English system as in the following cases:

James Jarvis (1966: 7) - James Jarvis (1983: 127)

Arthur Jarvis (1966: 63) - Arthur Jarvis (1983: 76)

An interesting case presents itself where Nyembezi uses a pet-name for one of the female black characters and Gertrude becomes "Gertie". The full form of this name is never given, instead, all the other characters only refer to her as Gertie. One possible explanation could be the fact that this character becomes a prostitute in the city. This could be the translator's motive behind giving her a pet name - the implication being that she would only be known in Ndotsheni by her full name; in Johannesburg, where she now stays and renders her services as a prostitute, she

is called Gertie. This could be an indication of a Zulu translator making use of English names with the intention of making them carry meaning.

The above examples show that a translator can either decide to retain or domesticate European or Christian names given to black characters in a novel. It seems that, in Zulu, the retention of European or Christian names in a translation has to do with a situation where the translator is not concerned with the meaning of the name. It may be necessary to cite an example of what I experienced as a literary translator whilst I was translating children's stories for Knowledge Unlimited Limited. I was told that The Walt Disney Company requires that characters' names be retained, though no reason was given. But the fact that the illustrations of the white characters were retained in the translations made me understand the reason behind the instruction: the characters had to remain white and could therefore not be given Zulu names. But, depending on the leeway given to the translator, personal names may be acculturated, i.e. domesticated, or replaced by Zulu names. European names given to white characters may be retained in their foreign form so as to show that they belong to the English or another European language system.

**Place names** are also important in a novel. The fact that events occur at specific places is significant as these have a direct bearing on the setting (cf. Chapter 3, par. 3.5.3 above). Also, place names chosen by the novelist contribute towards thematic development when studied in intratextual relation with other elements of the novel, such as plot and characterisation. For Zulus, place names usually carry meaning, just like personal names. This entails that the Zulu translator, in an attempt to reconstruct the setting, will, if possible, domesticate place names so as to make the translation more accessible to the new readership. However, such a strategy does not mean that the translator has lost sight of the function of a specific setting in the original.

The research into South African place names conducted by Rosenthal (1961) and Raper (1987) provides the translation critic with some interesting information on the etymology of the place names used in *Beloved Country* and *Lafa Elihle Kakhulu*. The first examples to be considered show that if a translator thought his readers would have difficulty in pronouncing place names, he could resort to the original forms used by the local people who inhabit such a place. In the following case the spelling of the place names in the ST shows how white South Africans have transformed the Zulu names into forms they can pronounce:

Ixopo (1966: 3) - iXobho (1983: 11)

Umsindusi (1966: 12) - uMsunduze (1983: 22)

Umkomaas (1966: 12) - uMkhomazi (1983: 22).

As is, the names which appear in the ST (also on official documents and on road signs), are meaningless. In contrast, the Zulu names used by the translator, are meaningful. IXobho means 'marsh' and denotes the marshlike characteristics of the area. UMsunduze is derived from the Zulu term, *isundu* for a palmetto tree (*Phoenix reclinata*), which grows on the banks of the uMsunduze tributary. The Zulu uMkhomazi takes its name from the Mkhomazi River, which is said to mean 'whale-cow river'.

Examples of place names that were substituted by their African names in the translation are Johannesburg (1966: 4) and Drakensberg (1966: 12). After the discovery of gold in the Witwatersrand, Johannesburg developed as a major city. Especially blacks, who were forced to live in reserves where the soil is described as being "sick" (Paton 1966: 12), and therefore flock in droves to Johannesburg in search of a better living. In the novel, this is the city which also attracted characters like Gertrude's husband and it is therefore important in the development of the plot. However, the name "Johannesburg" has no meaning as such, except that it was named after Johann Rissik, former principal clerk of the office of the Surveyor-General of the Transvaal Republic of the time and Christiaan Johannes Joubert, former Chief of Mining and member of the Volksraad of the Transvaal. Nyembezi used the Zulu form, iGoli (1983: 13), i.e. 'place of gold', for obvious reasons.

Drakensberg, the name of the mountain range dividing the province of Natal (now KwaZulu-Natal) from the Transvaal (now Gauteng) and the Orange Free State (now Free State), is of Dutch origin and means 'dragon mountain'. It is true that this name is meaningless to many Zulu readers and for obvious reasons Nyembezi used the original Zulu name, *uKhahlamba* (1983: 22), meaning 'anything thrown on a heap', which aptly describes the rugged mountains of the Drakensberg.

Some of the places mentioned in the ST were named after the arrival of whites in South Africa. These places are important in Paton's novel because they represent those places which were reserved for whites only during the apartheid era. A good example is Edendale (1966: 12), the land bought by the Wesleyan Methodist minister James Allison, who established a mission settlement and called it Edendale, believed to be after the Biblical Eden. The translator decided to acculturate this name by domesticating it as Yideni (Nyembezi 1983: 22).

Nyembezi did not only domesticate European place names, he also transferred some names unchanged to the translation. Examples of place names transferred to the TT are:

Donnybrook (1966: 12) - Donnybrook (19183: 22)  
Springs (1966: 11) - Springs (1983: 20).

Donnybrook is a village 80km south-west of Pietermaritzburg, in the Polela district, which was named after a suburb of Dublin, Ireland, by Robert Comrie, the owner of the farm on which it was laid out. Springs takes its name from the farm The Springs, surveyed in 1883 and named after springs of water there. The translator's decision not to acculturate some place names is important in understanding the novel's theme of racial conflict. Racial conflict presented by place names can be illustrated by the fact that, to date, Zulus use the locative *esilungwini* to refer to places inhabited by whites. This implies that the use of Zulu place names in the translation is used to indicate on the one hand, the locality of blacks, while, on the other hand, European place names indicated that of the whites. It is therefore not surprising to find that Nyembezi transferred some of the European place names.

From earlier discussions on proper names and setting it became clear that the use of personal and place names in the ST is central to the plot, the characterisation and the conveyance of the theme of the novel. Therefore, in view of the importance of meaning attached to nomenclature in Zulu culture, it is obvious that, despite certain constraints the translator had to deal with, he managed to retain the different functions of the proper names of the original.

The following subsection deals with the translation of certain terms of address in this novel.

### 5.3.2 Terms of address

The terms or forms of address referred to here are "...words and phrases used for addressing" one another in spoken or written communication (Braun 1988: 7). Depending on the structure of the language, such words comprise pronouns, verbs and nouns (Braun 1988: 7).

In Zulu, however, the use of pronouns as forms of address is not obligatory. For example, in the sentence

*Wena Vusi, senga izinkomo -*  
(Lit. You, Vusi, milk the cows)

the word *wena* (you) is not obligatory. In fact, the use of 'you' and 'I' as forms of address is rarely found in Zulu. Usually the subject concord, which is always part of the verb, takes the place of the subject pronouns, for example:

*(Wena) ufike izolo emini -*  
**You** arrived yesterday during the day.

It is therefore interesting to note that in Zulu the main forms of address are nouns. These include personal names, kinship terms (e.g. *Baba* - father; *Mama* - mother), titles, abstract nouns (e.g. *Bayede!* - Hail Your Majesty!), occupational terms (e.g. *weta* - waiter), relationship terms (e.g. *mhlobo wami* - my friend) and forms of address which express the addressee's relation to another person (e.g. *MaZwane* - daughter of Zwane).

The following discussion focuses on a comparison of some of the forms of address that are found in *Beloved Country* and *Lafa Elihle Kakhulu*.

### 5.3.2.1 Reverend Stephen Khumalo and his wife

In *Lafa Elihle Kakhulu* Reverend Khumalo and his wife never address each other by name as sometimes happens in *Beloved Country* because that would be regarded as a transgression of Zulu custom. In fact, Khumalo's wife's name is neither mentioned in the original nor in the translation. In the translation, Khumalo usually addresses her as *Nkosikazi* (a term of courtesy to any married woman) or *Mkami* (my wife). In return, Khumalo's wife never addresses her husband by his first name. This is according to Zulu custom, where women address their husbands either as *Baba* (Father), by their *izithakazelo* (a term of polite or friendly address peculiar to each clan), or by their surnames. The *isithakazelo* (singular) of the Khumalos is *Mtungwa*.

The Zulu translator employs various options in *Lafa Elihle Kakhulu* to avoid the problem of the Reverend and his wife addressing each other by their first names. He either adds a term of address which expresses politeness, omits the first name, or uses *Baba* as a form of address. The following examples will illustrate the different strategies used by the translator:

- a) Has the child gone? (1966: 5).  
"Uthi seyihambile nje leyo ngane, we Nkosikazi?" (1983: 13).  
(Lit. Has the child gone, Nkosikazi?)
- b) About what, my wife? (1966: 7).  
"Mayelana nani Mkami (1983: 15).  
(Lit. About what, my wife?)
- c) Well, my husband (1966: 6).  
"Awu Mntungwa (1983: 15).  
(Lit. Well, Mntungwa.)

- d) This letter, **Stephen**. (1966: 6).  
 "Le ncwadi **Baba**" (1983: 15).  
 (Lit. This letter, Father.)
- e) It was not I who opened it (1966: 7).  
 "Chabo, **Baba**, awukhulumi khona lapho uthi yimina engivule umnyango" (1983: 16).  
 (Lit. No, Father, you are not right when you say I opened the door.)

As explained above (cf. Chapter 3, par. 3.3.2), in the ST, Paton attempted to represent the manner in which Zulu speakers think and converse with one another by means of a stylised imitation of the language of the Authorised Version of the Bible (Clarke in Paton 1966: 259-260). However, although this particular 'eye-dialect' is functional in the original in that to an English reader it creates the impression that a transfer from Zulu has taken place, the fact that the Reverend and his wife are made to address each other by their first names, (to a Zulu-speaking reader) would imply impoliteness. Such forms of address would not be acceptable to Zulu readers and this is why Nyembezi substituted these 'impolite' forms of address of the original with appropriate and polite expressions, as indicated above. These changes at microtextual level play an important role at macrotextual level in the translated text: by using the more appropriate forms of address, Nyembezi ensured credible characters in the translation.

It is interesting to note that there are cases where real and everyday Zulu forms of address correspond with Paton's Biblical formal style of writing. In (b) above, *Mkami* literally means 'my wife'. So, although an English husband would rarely address his wife as 'my wife', the Zulu characters created by the ST author are, to a certain degree, portraying some of the values observed in Zulu culture.

### 5.3.2.2 The Reverend and his wife addressing children

In this subsection attention is paid to the way in which the Reverend and his wife address children who are not part of their family, including strangers, and also the way in which these children address them. In *Beloved Country*, except for the Bishop who addresses the Reverend Kumalo as 'Mr Kumalo' (see par. 5.3.2.4 below), all the adults, all the black children as well as Jarvis' grandson address the Reverend by his title as *umfundisi*. In other words, Paton uses this term uniformly as a sign of respect. This also happens in *Lafa Elihle Kakhulu* where the term *Mfundisi* (reverend) is used. However, as is the custom, sometimes children address the Reverend as *Baba* (father) or as both *Baba* and *Mfundisi*. In turn, the Reverend usually addresses a child as *Mntanami* (my child), but he may address children according to their sex: *Mfana wami* (my boy) or *Ntombazane yami* (my girl). Children address the Reverend's wife as

*mother*. She, in turn, addresses children as *Mntanami* (my child), or *Ntombi* (girl) if it is a girl.  
 The following examples compare the forms of address used in the ST and the TT:

- a) Girl addressing the Reverend:  
 - Not very hungry, **umfundisi** (1966: 4).  
 "Cha, angilambile kakhulu **Baba**" (1983: 12).  
 (Lit. Not very hungry, Father.)
- b) Girl addressing the Reverend:  
 - I bring a letter, **umfundisi** (1966: 4).  
 "Ngilethe incwadi **Baba, Mfundisi**" (1983: 14).  
 (Lit. I bring a letter Father, Mfundisi.)
- c) The Reverend addressing a girl:  
 - Perhaps you might be hungry, **small one** (1966: 4).  
 "Yini **Mntanami**? Ulambile yini?" (1983: 12).  
 (Lit. What is the problem my child? Are you hungry?)
- d) Khumalo's wife addressing a girl:  
 - Go well, **my child** (1966: 7).  
 "Hamba kahle **Ntombi**" (1983: 15).  
 (Lit. Go well, girl.)
- e) Rev. Khumalo and a young man, in Johannesburg, addressing each other:  
 - You are a Xhosa, then, **umfundisi**?  
 - A Zulu, he said.  
 - Where do you want to go to, **umfundisi**?  
 - To Sophiatown, **young man**.  
 - Come with me then and I shall show you the way (1966: 15).
- "Kanti ungumXhosa **Mfundisi**?"  
 "Cha, ngingowakwaZulu."  
 "Pho, uqondephi **Mfundisi**?"  
 "ESofaya **Mntanami**."  
 "Ngilandele-ke **Baba** ngikukhombise indlela" (1983: 24-25).  
 (Lit. "You are a Xhosa, then, mfundisi?"  
 "No, I am from Zululand."  
 "Where do you want to go to, Mfundisi?"

"To Sophiatown, my child."

"Come with me then, Father, and I will show you the way.")

The young man who is addressed by Khumalo here is the one who robs him of his money. The insertion of *Baba* in the translation can be justified because it is an expression of politeness used when addressing an elderly man. The young man is adhering to the custom to win the old man's trust.

f) Rev. Khumalo and his son's girlfriend addressing each other:

- **My child!**

- Umfundisi! (1966: 73).

"**Mntanami!**"

"Mfundisi" (1983: 84).

g) Rev. Khumalo and his son, Absalom, addressing each other:

- Be of courage, **my son** ...

- I shall tell him only the truth, **my father** (1966: 107).

"Yima isibindi **Ndodana** ..."

"Ngiyomtshela iqiniso kuphela **Baba**" (1983: 121).

(Lit. "Be of courage, my son ..."

"I shall tell him only the truth, my father.)

Absalom has no other option but to call his father, 'Father'. Khumalo, in return, either calls his son *Ndodana* (my son) or *Mntanami* (my child).

h) Rev. Khumalo and a young white man, a school official, addressing each other:

- Umfundisi.

- **Sir?** (1966: 90)

"Mfundisi."

"**Mnumzane?**" (1983: 102).

i) Rev. Khumalo and Jarvis's grandson addressing each other:

The small boy smiled at Kumalo and raised his cap ...

- Umfundisi?

- **Inkosana?** (1966: 206,209).

Umfanyana wamamatheka, wethula isigqoko wathi ...

"Mfundisi?"

"Nkosana?" (1983: 213,215).

(Lit. The small boy smiled at Khumalo and raised his hat and said ...

"Reverend?"

"Little master?")

The examples quoted in (h) and (i) are interesting because, in a way, they present forms of address peculiar to South Africa. Both the young white man and the boy politely address Khumalo as 'reverend'. In return, Khumalo addresses the school official as 'sir' (Mnumzane) and Jarvis's young grandson as *Inkosana/ Nkosana*, which can be translated as 'little master'. Admittedly, the young white man holds a fairly high social position at the reformatory and they are strangers, but these forms of address show that blacks had always regarded themselves as inferior to whites who had control of both persons and things. Even a white child was put in a position of superiority. It would therefore have been improper for the old black reverend to address the white child as 'my child' (*Mntanami*), i.e. the way in which he addresses black children, instead, he elevates the young boy to a position of "little" master, just below that of his father, James Jarvis, the master.

Both former official languages (i.e. Afrikaans and English) reflect the master-servant relationship that existed in their terms of address. For example, in Afrikaans, traditionally the language of the oppressor, a diminutive form of the much hated *baas* (master), also exist as *kleinbaas/ kleinbasie* (lit. 'small master' for males). These terms do not exist in English and one could therefore assume that the form of address used in the source text, i.e. "little master" actually derives from the Afrikaans term, *kleinbaas*. Although such terms have now become ideologically repugnant, their continued use in certain sectors of our society show that racial conflict in South Africa has deep roots. Even President Nelson Mandela (1994: 18) deemed it necessary to say in his opening address to Parliament in 1994:

We must end racism in the workplace as part of our common offensive against racism in general. No more should words like Kaffirs, Hottentots, Coolies, Boy, Girl and Baas be part of our vocabulary.<sup>3</sup>

The translation or non-translation of terms such as these present interesting insight into the

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<sup>3</sup> All these racially abusive forms of address were introduced by whites to denote segregation: 'Hottentot' or 'Hotnot' for so-called Coloureds, 'Coolie' for Indians, 'Boy' and 'Girl' for black adult male and female servants.

tension between the translator's loyalty to the source text and adherence to the initiator's brief (in this regard also see Kruger 1996). In his translation of Paton's *Beloved Country*, Nyembezi obviously decided to stay within the constraints imposed upon him by ideology and to reflect the social customs of the time. However, it is surprising to find Jarvis's grandson adding non-verbal behaviour (raising his cap) to express politeness when addressing Rev. Khumalo. Khumalo would have recognised this as an unusual gesture. This is one of the reasons why Jarvis's grandson is regarded as a symbol of reconciliation of the post-apartheid generation (cf. Chapter 3, par. 3.6.2.2 above).

- j) Rev. Khumalo's wife and Absalom's young wife addressing each other:  
 - Hush, hush, do not cry...The girl looks up through her tears and says, **Mother**, ... (1966: 194).

"Thula **Mntanami**, musa ukukhala..." Intombazana yambuka ngezinyembezi yathi, "**Mame**, ..." (1983: 202).

(Lit. "Keep quiet my child, do not cry..." The girl looks up through her tears and said, "Mother, ...")

In Zulu the use of *Mntanami* is not restricted to one's biological children. Similarly, the use of *Baba* (father) and *Mame* (mother) is not restricted to one's biological parents. That is why even a young criminal can address Khumalo as his "father" although he uses this as a term of respect to deceive his victim. It is again noted, as indicated above, that the Biblical style that Paton applies in the original sometimes corresponds with what is accepted in Zulu. Forms of address such as these, which imply intimacy between people who are not related, as used in the ST, are also observed in Zulu culture. In the ST the main character, Reverend Khumalo, is portrayed as the father of his flock, his wife as the mother. The Reverend, therefore, affectionately addresses children who are not biologically his, also as *my child*. In return, in Zulu, children address elderly people as Father, Mother, Grandfather, and so on, even if they are not related.

### 5.3.2.3 Reverend Khumalo and his siblings

In *Lafa Elihle Kakhulu* Khumalo and his siblings do not address one other by their first names. They call one another 'brother' and 'sister' (*Mfowethu* and *Dadewethu*). *Mnewethu* is the form used when addressing an elder brother; a younger brother is addressed as *Mnawami*. Here are some examples:

- a) Stephen and his sister, Gertrude  
 - And now I ask you for help, he said.

- What is it, **my brother**? (1966: 26).

"Manje **Dadewethu** ngizocela ukuba ungelekelele."

"Ngikwelekelele ngani **Mfowethu**?" (1983: 37).

(Lit. "And now, my sister, I ask you for help."

"I should help you in what, my brother?")

b) Stephen and his younger brother, John:

- Good morning, **my brother**.

- Good morning, **sir**.

- Good morning, **my brother**, son of our mother ...

- My **own brother** ... (1966: 29).

"Sawubona **Mfowethu**."

"Yebo sawubona **Mnumzane**."

"Ngithi sawubona **Mnawami**, wena esashiyelana ibele." ...

"Hhawu Madoda! **NguMnewethu** lo! ..." (1983: 40).

(Lit. "Good morning, my brother."

"Yes, good morning sir."

"I say good morning my brother, you who shared a breast with me." ...

"Hey Men! This is my brother! ...")

The reader should not be confused by the use of 'sir' (*Mnumzane*) in (b) above. John initially does not recognise his older brother and is only being polite. What is interesting is the translator's addition of the exclamation "Hhawu Madoda!" by means of which John renders his surprise. In English, Christians (and other believers) usually use 'brother' and 'sister' when addressing one another. In Zulu, however, not only siblings use these forms of address; they are also used by people who are not related. The addition of these Zulu forms of address therefore makes it possible for Nyembezi to portray characters who are not only similar to those that Paton created in his text; but who are acceptable to the Zulu reader.

#### 5.3.2.4 The Reverend, members of the church and other people

It is interesting to observe the constant use of *Mhlobo wami* (my friend) by Reverend Khumalo when he addresses members of the church, particularly males. He uses the same form of address when addressing people who are not members of the church, e.g.

a) Stephen and a preacher addressing each other:

- Stay well, **my friend**.
- Go well, **umfundisi** (1966: 12).

"Usale kahle-ke **Mhlobo wami**."

"Yebo **Mfundisi**, indlela enhle" (1983: 21).

(Lit. "Stay well then, my friend.")

"Yes Reverend, have a nice journey.")

b) Stephen, Rev. Msimangu and Mrs Lithebe addressing one another:

- **Mrs Lithebe**, I bring my friend. The Reverend Stephen Kumalo.
- **Umfundisi**, you are welcome. The room is small, but clean. - I am sure of it.
- Good night, **my brother** ...
- Assuredly.
- And after that I shall take you to eat. Stay well **my friend**. Stay well, **Mrs. Lithebe** (1966: 22).

"**Nkosikazi**, sengilethe umhlobo wami uMfundisi Khumalo."

"Sawubona-ke **Baba**," esho exhawula. "Pho ufikelaphi, endlaleni. Sekuwukuba ufihle ikhanda nje."

"Bengingubani-ke mina **Mame**. Ngidumisa umusa wakho ukuba ungivumele ngizofihla ikhanda ngaphansi kophahla lwendlu yakho."

"Sala kahle-ke Mntungwa ..."

"Kunjalo **Msimanga**."

"Siyosuka esontweni bese siyokudla. Sala kahle nawe **Mame**" (1983: 32,33).

(Lit. "Nkosikazi, I bring my friend, the Reverend Khumalo.")

"Good morning then, Father," she said shaking him by hand. "Hunger is our problem at this place. Yours will be just to hide your head."

"Who I am then, mother? I praise your kindness for allowing me to hide my head under the roof of your house."

"Good night then, Mntungwa ..."

"Assuredly, Msimanga."

"From the church we shall go together to eat. Stay well, mother.")

It is noted that both reverends address Mrs Lithebe either as *Nkosikazi* or *Mame* (Mother). They use *Mhlobo wami* (my friend), their surnames or *isithakazelo* (Mntungwa is used in the above dialogue) when they address each other. Though 'my brother' has been replaced by

*Mntungwa* in the translation, the priests use *Mfowethu* (my brother) when addressing each other. These forms of address show the intimacy and affection between the characters that was observed and commented upon above.

c) The Bishop and Reverend Khumalo addressing each other:

- Mr Kumalo ... I was sorry ... **my friend** ...

- Yes, **my Lord** ...

- Mr Kumalo, says the Bishop gently ...

- **Sir. My Lord** (1966: 229,230).

"Mnu. Khumalo ... Ngidabuka kakhulu ... **Mhlobo wami.**"

"Bekunzima kakhulu **Nkosi yami.**" ...

"Mnu. Khumalo," kusho umBhishophi ...

"**Mnumzane, Nkosi**" (1983: 233,234)

(Lit. "Mr Khumalo ... I am very sorry ... my friend ...")

"It was very difficult, my Lord." ...

"Mr Khumalo," says the Bishop ...

"Sir, my Lord")

There are no cultural problems with regard to the translation of the above forms of address. It is correct to use "My Lord" when addressing a Bishop. The use of *Mnumzane* (Sir) shows that the Bishop and his priests view each other as equals.

d) Reverend Theophilus Msimangu addressing Khumalo:

- We shall try to find him, **my brother** (1966: 20)

"Cha, **Mfowethu**, sizokwenza imigudu simfune" (1983: 30).

(Lit. "No, my brother, we shall create tracks of looking for him.")

e) Reverend Msimangu and a taxi driver addressing each other:

- Are you going to Alexandria, **umfundisi**?

- Yes, **my friend** (1966: 36).

"Niya e-Alexandra yini **Mfundisi**?" (1983: 470).

"Yebo"

(Lit. "Are you going to Alexandria, Reverend?")

"Yes." **Mhlobo wami** has been omitted, maybe to avoid monotony.)

- f) Rev. Msimangu and a white motorist addressing each other:
- Where are you two going? he asked.
  - To Alexandra, **sir**, said Msimangu, taking off his hat (1966: 38).

"Nibangephi?"

"E-Alexandra **Mnumzane**," kuphendula uMsimanga ethula isigqoko (1983: 49).

(Lit. "Where are you going?"

"To Alexandra, **sir**," said Msimangu, taking off his hat.)

A change from "my friend" to "sir" (Mnumzane) is observed when Reverend Msimangu addresses a white man. This is similar to the manner in which Khumalo addresses the white school official and which was discussed in par. 5.3.2.2 above. The Reverend also adds a non-verbal gesture (taking off his hat) to express politeness and the kind of submission that was expected from him in a situation such as this.

In this context it is also important to note the strategies used by the translator to transfer the forms of address used by whites in *Beloved Country*.

### 5.3.2.5 Whites addressing each other

The translator has taken note of the fact that, according to European culture, adults address each other by their first or last names. In the translation, therefore, although it would be considered improper in Zulu culture, James and Margaret Jarvis address each other by their first names and so reflect the social customs of the 'other':

James Jarvis and his wife:

- **Margaret**, do you want me to come up with you?
- No, my dear, stay and have your drink.
- Good night, then, my dear.
- Good night, **James** (1966: 121).

"**Margaret**, ufuna ngize nami siyolala?"

"Cha, Mntakwethu, hlala phansi uziphuzele."

"Ulale kahle Sithandwa."

"Ulale kahle **James**" (1983: 135).

(Lit. "Margaret, do you want me to come up with you?"

"No, my dear, stay and have your drink.

"Good night my dear."

"Good night, James."

SO MUCH TO FOLLOW ORIGINAL  
characters

This examination of forms of address has shown that the translator not only took note of the cultural context within which both the black and the white characters use specific forms of address, but that he also took the prospective Zulu readership into account. Therefore, although in many instances the translation mirrors Paton's biblical style because the translator was able to substitute the original forms of address with Zulu equivalents, in certain cases, terms which denote the politeness inherent in Zulu culture, have been inserted so as to acculturate the 'foreign' and therefore make the characters and the translated novel more acceptable to Zulu readers.

The following section deals with the translation of ideophones and idiomatic expressions.

### 5.3.3 Ideophones and idiomatic expressions

In this section the ideophones and idioms as used in *Lafa Elihle Kakhulu*, are discussed, the purpose being to show that the Zulu language has its own distinct structure. Thus, making use of translation strategies such as cultural substitution imply that the translator will naturally include ideophones in character portrayal and focalisation.

#### 5.3.3.1 Ideophones

Taljaard and Bosch (1988: 162) describe an ideophone as

a part of speech which has no corresponding form in English. The closest one can get in a translation is to make use of onomatopoeic words like "splash". It is a word which describes another verb in respect of manner, colour, sound or action. However, it can also appear as a predicate on its own.

Doke (1955: 142) views the syntactic function of an ideophone as that of "a descriptive complement to a special idiomatic use of the verb -thi", a defective monosyllabic verb which means "say". For example, in *Thula uthi nya* (lit. Be absolutely quiet), *nya* (a descriptive complement) is the ideophone following the verb *uthi* which, in this context, means absolutely.

Examples of ideophones as used in *Lafa Elihle Kakhulu* will now be considered.

- a) He took his son's hands, and this time they were not quite lifeless, but there was some feeling in them, and he held them strongly and comfortably (1966: 107).  
Wabuye wabamba izandla zendodana yakhe. Zase zingcono, zingasafile **nya**.

Wazibamba waziqinisa emduduza (1983: 121).

(Lit. He again held his son's hands. They were now better, no more **absolutely** dead. He held them tightly.)

Here we find Khumalo paying his son (who is in prison) a visit for the second time. During the first visit Khumalo felt that there was a psychological void between himself and his son - which came about as the result of Absalom's criminal activities. Now, however, during the second visit Khumalo has been able to come closer to his son, both mentally and physically. In the translation this closeness is accentuated by the translator by the use of the ideophone *nya* - Absalom's hands, during the second visit, are no more "dead".

- b) The tears came again into her [Jarvis's wife] eyes ... (1966: 121).  
 Zabuya zathi **ngci** emehlweni [enkosikazi kaJarvis] ... (1983: 135).  
 (Lit. Tears came over dense into her (Jarvis's wife) eyes ...)

The use of the ideophone **ngci** in this example is very important in portraying Jarvis's wife. The ideophone literally means in large amounts (densely). For the translator Jarvis's wife shows the pain she feels as a result of the death of her son by the large amounts of tears that come into her eyes. In contrast, these tears are not foregrounded in the ST.

- c) When the last thing had been loaded, and the money paid, and the lorry had gone, he would have played with the small boy, but he saw, with fear catching at him suddenly with a physical pain, Msimangu and the young man ... (1966: 81).  
 Kuthe lapho sezithathiwe zonke izimpahla, nemali isikhokhiwe, neloli selihambile, wacabanga ukudlala nomshana wakhe. Kepha lwamuthi **nke** uvalo lapho ebona uMsimanga naleya nsizwa yomlungu ... (1983: 93).  
 (Lit. When all the goods had been loaded, and the money paid, and the lorry had gone, he thought of playing with his nephew. But fear struck him as if on a hard substance when he saw Msimanga and that young man ...)

Emphasis is achieved by the use of the ideophone **nke** in describing how terrified Khumalo was when he saw Msimangu coming towards him. Whereas the fear catches Khumalo with a physical pain in the ST, in the target text fear strikes Khumalo as if on a hard substance. It can therefore be said that both the ST author and the translator foreground the fear Khumalo had when he saw the people who were bringing him the news of his son that killed Arthur Jarvis.

- d) - tell you we don't go to bed at night without barricading the house (1966: 123).  
 "Asilokothi nje silale singavalanga **ngci, ngci**" (1983: 138).  
 (Lit. We do not take the risk of going to bed without closing tightly.)

In this extract Harrison tells Jarvis that whites in Johannesburg cannot go to sleep at night without barricading their houses. Barricading their houses connotes their fear of black crime. The word "barricade" has no equivalent in Zulu, so the translator explains this state of affairs by duplicating the ideophone *ngci* (tightly), to show that the Johannesburg residents have to ensure that their doors are tightly closed before they go to bed.

- e) Go to our hospital, he [John Khumalo] said, and see our people lying on the floors. They lie so close you cannot step over them. But it is they who dig the gold. For three shillings a day (1966: 31).  
 "Hamba-ke uqonde esibhedlela sethu. Uzofica abantu belele phansi, emhlabathini. Bacinene kangangoba awukwazi nokweqa phezu kwabo. Kodwa yibo abamba leli golide. Bahola osheleni abathathu nje **vo** ngosuku" (1983: 42).  
 (Lit. Go then to our hospital. You will find people lying down on the ground. They lie so close you cannot step over them. But it is they who dig this gold. For **only** three shillings a day.)

The use of the ideophone *vo* (only) accentuates the meagre salary given to blacks by white employers. It can therefore be said that the target text foregrounds the plight of black employees more than the source text because the latter does not show that the three shillings they earned were considered little. The use of *vo* is enough to show this state of affairs.

- f) The black people - yes, the black people also - it was the first time he had ever shaken hands with black people (1966: 131).  
 Kweza kuye nabantu abansundu. Wayeqala **ngqa** ukuxhawula umuntu onsundu (1983: 145).  
 (Lit. Black people also came to him. He was beginning for the first time to shake hands with black people.)

In this example it is clear that James Jarvis's life has changed, because of understanding what his son was fighting for - the liberation of black people. This understanding is accentuated by the repetition of black people in the source text and by the use of the ideophone *ngqa* (for the first time) which follows the verb *-qala* (begin) in the target text.

English has no ideophones, but the Zulu translator could insert such expressions effectively to

describe predicates in terms of manner, colour, sound or action. Ideophones in Zulu can therefore assist the translator in describing characters, setting, etc. They can be used as a translation strategy to help overcome the problem of non-equivalence.

Idioms will be considered in the next section.

### 5.3.3.2 Idioms

Doke (1955: 202) defines an idiom as "a structural form or a form of expression peculiar to a particular language, and one which reflects the genius of the language and the psychological workings of the speakers of such language". Idiomatic expressions are therefore part and parcel of both English and Zulu and are bound to lead to problems in translation.

A translator has various options for solving problems arising from the use of idioms in a text. Baker (1992: 71 - 78) suggests the following translation strategies:

- a) using an idiom of similar meaning and form,
- b) using an idiom of similar meaning but dissimilar form,
- c) paraphrasing the idiom, ~~✗~~
- d) omission of the idiom, and
- e) translation by compensation.

For the purpose of the present study the insertion of an idiomatic expression in the TT to further 'explain' neutral items will also be regarded as a translation strategy. An idiomatic expression is usually inserted in order to foreground a particular element in the novel. Examples of how Nyembezi dealt with the use of idioms will now be considered. Both the literal and the figurative meanings of the Zulu idioms will be given so as to show their peculiar nature.

- a) I shall find accommodation for you, **where the expenditure will not be serious** (1966: 6).  
 Ngizokufunela indawo mina lapho **bengeyukumba khona eqolo** (1983: 14).  
 (Lit. I shall find a place for you where they will not dig you on the lumbar region.)  
 (Fig. I shall find a place for you which is inexpensive.)

Msimangu realised that Khumalo might not have money for both the train fare and board and lodging in Johannesburg. In extract (a) he therefore suggests that he will find the Reverend some accommodation "where the expenditure will not be serious". This phrase marks Msimangu's language usage as 'foreign' to the English reader. Instead of back-translating the

marked expression into Zulu, which would result in a stilted expression which would not be acceptable to Zulu readers, Nyembezi makes use of an idiom (*ukumba eqolo* = to be expensive) which is known to Zulu readers: *(ukumba eqolo / literal / long. word / idiom)* NB

In extract (b) the translator replaces a neutral ST segment with an idiom to foreground aspects of Arthur Jarvis' character:

- b) ...he was speaking **here and there** (1966: 122).  
 Ubengasibeki phansi isinqe (1983: 136).  
 (Lit. He did not put down his buttocks.)  
 (Fig. He was always moving from place to place.)

The translator's use of the idiom *ukubeka phansi isinqe* (lit. to put down one's buttocks) more vividly describes Arthur Jarvis' character than the neutral segment "he was speaking here and there" of the ST. Arthur is trying his utmost to help those who suffer because of the policy of racial discrimination. He talks to them, helps them, he literally has no time to sit down and rest.

- c) His only child Absalom had gone there, to look for his aunt Gertrude, **and had never returned** (19966: 5).  
 Kanti naye, indodana yakhe okuwukuphela kwayo, ... yasuka ithi iyofuna uyisekazi, uGertie, **yahamba esejuba likaNoah** (1983: 13).  
 (Lit. And in the same way, his only son, ... left saying he is going to look for his aunt, Gertie, and went away like Noah's dove.)  
 (Fig. And in the same way, his only son, ... left saying he is going to look for his aunt, Gertie, and went away for good.)

To the Zulus the simile **to go like Noah's dove**, which has become an idiom in Zulu, is a simile which connotes to go away for good. This is what happened to Absalom. So, the use of this idiom is effective in this context because Absalom, after the murder of Arthur Jarvis is sentenced to death - he will go away for good. Absalom's fate is not accentuated in this manner in the ST.

- d) Hathaway of the Chamber of Mines spoke to me about it; said Harrison. Asked me if I wouldn't warn the lad [Arthur Jarvis] to pipe down a bit, because his firm did a lot of business with the Mines. So I spoke to him, told him I knew he felt deeply about these things, but asked him **to go slow a bit**. Told him there was Mary to consider, and the children (1966: 122).  
 "UHathaway, omunye wezikhulu eziphethe izinkomponi, wake wakhuluma nami ngale

nto, wathi angeluleke umfana lona angakhulumi kanje ngoba izimayini zazisebenzelana kakhulu nefemu yabo. Nembala ngakhuluma naye. Ngathi ngiyawazi umqondo wakhe ngalezi zinto, kodwa **kufanele agawule abheke**. Ngathi akacabange ngoMary nangabantabakhe” (1983: 137).

(Lit. “Hathaway, one of the officials running the Mines, once spoke to me about this thing, he said I should advise this boy and tell him not to talk in this manner because the Mines do a lot of business with his firm. So I spoke to him. I said I knew how he felt about these things, but should look while he is cutting. I said he should think about Mary and his children”.)

(Fig. “Hathaway, one of the officials running the Mines, once spoke to me about this thing, he said I should advise this boy and tell him not to talk in this manner because the Mines do a lot of business with his firm. So I spoke to him. I said I knew how he felt about these things, but should be careful of what he says. I said he should think about Mary and his children”.)

In this example Harrison, Arthur Jarvis’s father-in-law, is describing Arthur, implying that Arthur never became tired of speaking on behalf of black people. Harrison told Arthur to remember his family and to be careful of what he says as this could bring him trouble with the government, and that he might lose his job. Nyembezi foregrounds this warning by making use of an idiom, **ukugawula ubheka** (to look while cutting). The translator uses the idiom to warn Arthur to be careful.

e) He [the lawyer] has dealt profoundly with the disaster that has overwhelmed our native tribal society, and has argued cogently the case of our own complicity in this disaster (1966: 174).

“Ukhulume **wahluba indlubu ekhasini** ngokuphela kwamasiko abantu, nokuthi nathi sinecala ngalokhu (1983: 182).

(Lit. He spoke and picked out a nut from its shell about the disappearance of the people’s customs, and about the fact that we, also, are to blame.)

(Fig. He clearly explained about the destruction of the people’s customs, and about the fact that we, also are to blame.)

In this extract the judge responds to the lawyer’s explanation of what made Absalom commit the murder. The translator uses an idiom to show that the lawyer spoke in detail about the destruction of black customs and the whites’ involvement in an attempt to defend Absalom. Nyembezi obviously thought the idiom would accentuate this state of affairs as part of the source of Absalom’s actions. He therefore uses an idiom for a neutral expression.

These examples will suffice. As shown in the Addendum (par. 1.14), the translator substituted some idioms by means of idioms of similar meaning and form, in some cases he paraphrases the ST idioms. In most cases Nyembezi inserted idiomatic expressions in the TT to 'explain' non-idiomatic or neutral expressions in the ST. The insertion of idioms to foreground certain neutral segments of the ST has been an effective tool for Nyembezi in the presentation of narrative elements, and, at the same time, has made the text more accessible to the Zulu readers.

The following section deals with the use of figurative language in the ST and the TT.

### 5.3.4 Figurative speech

As observed by Doke (1955: 202), figures of speech refer to "a deviation from the plain and ordinary use of words with a view to increasing or specialising the effect". Such deviations naturally give a language its own poetic qualities and therefore figurative speech usually cause problems in translation. In this section we compare Paton's use of figures of speech, i.e. simile, metaphor and personification, with Nyembezi's and how he made these expressions more accessible to the Zulu reader.

Any discussion of the translation of metaphors in literary texts should ideally be introduced by a framework for the analysis and interpretation of metaphorical constructions, as done by Kruger (1991) who makes use of a refinement of the interaction theory of metaphor to show that a global (i.e. macrotextual) rather than a merely local (i.e. syntactic/ microtextual) analysis of the interaction processes in complex literary metaphorical constructions is imperative. However, in order not to deviate too much from the topic of the present study, Newmark (1981: 85-91), Van den Broeck (1981: 73-87) and Toury's (1985: 26-27) translation strategies for dealing with figurative speech can be synthesized and presented as follows:

- a) reproducing the same image or vehicle in the TL (Van den Broeck 1981: 77 refers to this strategy as 'substitution', as the SL vehicle is replaced by a different TL vehicle with more or less the same tenor; the SL and TL vehicles may then be considered translation equivalents in that they share a common tenor),
- b) replacing the vehicle in the SL with a standard TL vehicle,
- c) translating a metaphor by means of a simile,
- d) translating a metaphor (or simile) by means of a simile plus an explanation,
- e) conversion of metaphor to paraphrase, i.e. by a nonmetaphorical expression,
- f) same metaphor combined with sense/ paraphrase/ explanation,
- g) deletion, and
- h) translating nonmetaphor by means of metaphor.

The discussion of the strategies used by Nyembezi in dealing with similes, metaphors and personification now follows.

#### 5.3.4.1 Simile

Cohen (1973: 195) defines a simile as "a figure of speech which makes a direct comparison between two elements and which is usually introduced by *like* or *as*". In Zulu similes are introduced by formatives such as *nganga-*, *njenga-*, *saku-*, *okwa-*, *fuze-*, *fana-*, and so on. Examples of similes as used in the ST and/or TT will now be examined.

- a) Shanty Town is up overnight. The child coughs badly, and **her brow is as hot as fire** (1966: 50).  
 Kuyasa sekumi umuzi waseMasakeni. "Uyakhwehlela yini pho lo mntwana; **uyashisa futhi**" (1983: 62).  
 (Lit. The Masakeni (place of sacks) is up overnight. "The child coughs badly; he is also hot".)

In this example the translator paraphrases the ST simile **her brow is as hot as fire**. The use of the simile foregrounds the health problems experienced by children who are living in shacks. Paraphrasing the simile has therefore neutralised the figurative expression of the ST.

- b) And Khumalo himself could not continue, for **the words were like knives**, cutting into a wound that was still new and open ... (1966: 97).  
 NoKhumalo wehluleka ukuqhubeka ngoba lamagama **ayefana nezinsungulo**, ethunuka amanxeba asemasha (1983: 110).  
 (Lit. And Khumalo himself could not continue, for the words were like large needles for piercing, cutting into a wound that was still new.)

In this example the SL simile was substituted by a TL simile. It is interesting to note that in this metaphor the translator has substituted *izinsungulo* (traditional awls), which Zulus know very well, for knives. The simile, as used in the TT, is effective in conveying the painful effect of the news that his son has murdered a white man on the Reverend.

In the following example, a nonmetaphorical expression is translated by means of a simile:

- c) They'd die by thousands of starvation (1966: 132).  
 Bangafisa **okwezimpukane** bebulawa yindlala (1983: 147).  
 (Lit. They can die like flies because hunger.)

By means of the additional simile (people die like flies), the translator has accentuated Harrison's nonchalant attitude towards the real problems which are a cause for concern in the story.

- d) What had they done, or left undone, that their son had become a thief, **moving like a vagabond from place to place**, living with a girl who was herself no more than a child, father of a child who would have had no name? (1966: 75).

Yini abayenzayo noma abangayenzanga ukuze indodana yabo iphenduke isela, **ibe ngumzulane, ibe zikhundlakhundla okukanogwaja**, ihlale nentombazana nayo nje esengumntwana? Manje uzoba nguyise womntwana ongeyukuba nagama.

(Lit. What had they done, or left undone, that their son had become a thief, becoming a vagabond, moving from place to place like a hare, living with a girl who is also a child? Now he would be a father of a child who would have had no name.)

It is Absalom who is likened to a vagabond by Reverend Khumalo in the ST. He is worried about his son who has left his home and started a new life which Reverend Khumalo finds unacceptable. In the TT the translator retains the reference that Absalom is a vagabond but adds a simile to emphasize that Absalom moves around: Absalom is **moving from place to place like a hare**. It is therefore clear that Absalom's departure from his home and his new unacceptable life is more accentuated in the target text than in the source text.

- e) - And this Pafuri, said Kumalo bitterly. And your cousin, **I find it hard** to forgive them (1966: 180).

"UPafuri lo nomfowenu, **kulukhuni satshe kimina** ukuba ngibathethelele, kusho uKhumalo (1983: 188).

(Lit. And this Pafuri and your brother, it is hard like a stone for me to forgive them)

Nyembezi uses a simile to emphasize that Reverend Khumalo was hurt to find that Pafuri and Absalom's cousin decided to lie to the judge by saying that they were not there when Arthur Jarvis was murdered. This shows that Khumalo is truly a good and honest man. The translator uses a simile to emphasize Khumalo's honesty - Khumalo is hurt by their dishonesty because they are not helping his son to get a lighter sentence.

The examples given above show that in some cases Nyembezi paraphrased the ST simile, in some cases he translated the similes of the ST by means of cultural substitution (if the images are familiar to the Zulu readership), and that he also added similes for culturally neutral expressions in the ST with the purpose of acculturating the TT and perhaps enhancing the poetic quality of the Zulu language.

### 5.3.4.2 Metaphors

Van Besien and Pelsmaekers (1988: 141) state that

when we use a metaphor, two different thoughts of two different subjects are being active together, although we use the same word (group) for the two thoughts. The new meaning of this word (group) is a resultant of the interaction between both thoughts.

In the expression 'Tom is a snake', we have, according to the interaction theory, two subjects. **Tom** is the tenor (i.e. primary subject) and **snake** is the vehicle (i.e. the image/ secondary subject). In this example, Tom's human qualities are being replaced by those we associate with a snake, i.e. a betrayer, an informer, a double-crosser, etc. Therefore, when Tom is metaphorically called a snake, the reader/listener will immediately know that Tom is someone to be wary of.

No doubt, metaphors can be used very effectively by novelists, e.g. as characterisation technique. Examples of the translation of metaphors in *Beloved Country* (1966), by Nyembezi, will now be considered.

- a) And now outside, the stir and movement of people, but behind them, through them, one could hear **the roar of a great city**. Johannesburg. Johannesburg (1966: 23).  
Phandle abantu bayehla bayenyuka. **Imisindo yedolobha** yayilokhu izwakele. IGoli. IGoli (1983: 33).  
(Lit. Outside people are moving up and down. The noises of the city were always heard.)

In this example the Reverend Khumalo is in Johannesburg, a strange place. It is different from Ndotsheni, where he comes from. The ST uses a metaphor to accentuate the noises Khumalo is not used to - the roar of a great city. In contrast, Ndotsheni is a rural area with countryside noises and less traffic. The use of the metaphor **the roar** is therefore important in describing Johannesburg in comparison to Ndotsheni. The metaphor is paraphrased in the TT.

- b) ... and there are thousands of people (1966: 13).  
Akubantu, **yizintuthwane** (1983: 24).  
(Lit. It is not people, it is ants.)

In this example Nyembezi adds a metaphor to the TT in order to translate a neutral expression.

The translator deemed it necessary to liken the thousands of people Khumalo sees in Johannesburg to ants. In doing so, he succeeds in accentuating the setting which is so important in the development of the plot of this novel. Many people, especially blacks, flock to this city in search of a better living.

- c) She emptied it out over the table, some old and dirty notes, and a flood of silver and copper (1966: 8).

Wayithulula etafuleni imali. Kwakukhona amaphepha amadala angcolile, nesiwehle nje semali emhlophe nezindibilishi (1983: 17).

(Lit. She poured the money out. There were old dirty notes, and a heap of silver and pennies.)

In this example the silver and copper coins pouring out of the tin are metaphorically compared to a flood. The translator translated the ST metaphor by means of a non-metaphorical expression.

- d) Some fire came into her. I told you I did not know the address, she said (1966: 72).  
Lwabuya manje futhi ulaka kumfazi, "Angithi ngakutshela ngathi ikheli angilazi?" (1983: 83).

(Violent anger came back to the woman, "Didn't I tell you that I do not know the address?")

Here, we find Reverend Msimang interrogating a Mrs Mkhize whose home was once a hiding place for Absalom. Mrs Mkhize is now annoyed by Msimang's insistence that she must give him the address of Absalom's new hiding place. The ST author used fire as the vehicle to describe Mrs Mkhize's violent anger. In translating the metaphor with a nonmetaphor, the translator does not effectively portray Mrs Mkhize's anger.

- e) It was still raining, but lightly, and the valley was full of sound, of streams and rivers, all red with the blood of the earth (1966: 217)

Lalisakhiza, amanzi eshlokoma yonke indawo esigodini. Amanzi ayebomvu yigazi lomhlabathi (1983: 223).

(Lit. It was drizzling, the water babbling everywhere in the valley. The water was red because of the blood of the soil.)

The blood in this extract refers to the red dust which foregrounds the drought that caused such

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 umhlo.

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a problem in the Ndotsheni area. As shown in the above example, Nyembezi managed to reproduce the same image in the TT. Metaphorisation is used to foreground the "(red) blood of the earth", which, as a recurring theme, is repeated throughout the novel to emphasize the barrenness of the dusty land reserved for the blacks.

Meaning same  
 as with the same  
 strategies

The examples given here do not cover all the translation strategies mentioned in par. 5.3.4 above. The Addendum shows that there are as many instances in this novel where Nyembezi inserted metaphors in the TT to translate nonmetaphors (as in (b)), as there are examples in which he used nonmetaphors to translate metaphors (as in (a) and (c)).

### 5.3.4.3 Personification

Cohen (1973: 193) defines personification as

the giving of human characteristics or shape to an inanimate object, to an emotion or instinct, to a moral quality, to an event like death, or to an invisible essence like the soul.

The object, emotion, moral quality, event or the invisible essence which has been endowed with human or animal-like qualities will invoke the reader's senses. In this study, examples of personified expressions which also include an element of animalisation will be regarded as personified expressions. The use of personification therefore leads to a better understanding of the narrative aspects as presented by the ST writer - setting, characters, plot, and so on. Here follows a few examples from *Beloved Country* (1966) and/or *Lafa Elihle Kakhulu* (1983).

- a) For they [the hills] grow red and bare; they cannot hold the rain and mist ... (1966: 3).  
 Ziphenduka zibe bomvu, zihlubule ingubo yotshani ingasekho. Azisenamandla okubamba imvula nenkungu (1983: 11).  
 (Lit. They grow red, undressing the non-existent grass blanket. They have no more power to hold rain and mist.)

same image

The description of the Ndotsheni hills by the ST author was translated by means of the same image to show that the reserve can no more produce crops for the people. The description of the barrenness of the Ndotsheni reserve is essential in the development of the plot. This is the reason why many blacks migrate to cities like Johannesburg.

The next extract shows that Khumalo believes that Absalom's falling from grace would not have happened, had he known beforehand, but, how could he and his wife have known, nobody

knows what the future holds.

- b) - To think, said Kumalo, that my wife and I lived out our lives in innocence, there in Ndotsheni, not knowing that this thing was coming, step by step (1966: 93).

“Awubheke, sihlale le eNdotsheni noMkami, siziphilela impilo yethu singenqenile, singaqondi ukuthi kukhona into efana nalena esicathamelayo” (1983: 105).

(Lit. Look, my wife and I lived out our lives not bothering ourselves, there in Ndotsheni, not knowing that there is something like this, stalking up to us.)

Khumalo believes that the terrible misfortune that has befallen him and his family has stalked them secretly, like an animal stalking a prey or a person walking softly on tip-toe. This portrays Khumalo as a good citizen and someone who is prepared to ensure that his family abides by the law. The translator has therefore used a personified expression to translate a neutral ST segment to portray Khumalo’s feeling more vividly than in the ST.

- c) You have seen how it is with my son. He left his home and he was eaten up (1966: 183).

“Usuzibonele ngendodana yami. Yashiya ikhaya, yakhalakathela emaweni” (1983: 192).

(You have seen it with my son. He left his home and fell from the cliff.)

The ST author uses the image of being eaten up to portray Absalom’s total dedication to his new life in Johannesburg. For the ST author, Absalom is now ruled by his evil ways - this type of life has eaten him up. The translator uses the phrase *khalakathela emaweni* (lit. fall from the cliff) to describe Absalom’s turning to crime. Literally, one who has fallen from a cliff may eventually die if there is no one to rescue him. This is important when Absalom’s fate is taken into consideration. His criminal acts led to his execution. Nobody could rescue him. In this example the translator managed to translate a personified expression by means of a metaphorical expression.

- d) ... the soil is sick, almost beyond healing (p.12).  
Inhlabathi yakhona isilimele ngokungenakuchazwa (p.22).  
(Lit. The soil which is hurt beyond description)

The image of the soil being sick was translated by another figurative expression.

The above examples show that some personifications were translated by the same image, in some the image was changed, in some a figurative expression was used to translate a non-

figurative expression and in some cases the personifications were neutralised in the translation (See the Addendum, par. 1.14, for more examples).

The following section deals with the strategies used by the translator in translating certain aspects of contemporary life.

### 5.3.5 Aspects of contemporary life

In this section a variety of aspects constituting contemporary life as experienced by the different cultures are examined. These include social problems, the economy, religion, education and recreation. The purpose of the comparative analysis is to investigate which translation strategies were used by Nyembezi to transfer these aspects of culture into Zulu.

In Chapter 3 (par. 3.6.3) of this study it was explained that narrators who observe focalised objects (events, time and space) from outside the fictitious world are termed narrator-focalisers, while those who are participants in the events of the fictitious world are termed internal focalisers. It was also emphasised that narrator-focalisers are able to penetrate the thoughts and feelings of internal focalisers.

What is now important is to examine how the very same story of *Beloved Country* (1966) is narrated in *Lafa Elihle Kakhulu* (1983). In *Beloved Country* (1966) the story is presented to English readers by an English narrator-focaliser. The translator therefore had to decide how the narrator-focaliser was to present the story to Zulu readers. Keeping his readership in mind, he obviously knew that his readers would react negatively to the presentation of some aspects of the original that would violate their customs and traditions and therefore he omitted them. For example:

“Many of these rooms were the hideouts for thieves and robbers, **and there was much prostitution** and brewing of illicit liquor” (1966: 38).

(No reference is made to prostitution in the Zulu translation by Nyembezi, 1983: 50).

The translator omitted this reference to prostitution in the Alexandra township. The result is that the manner in which the narrator-focaliser of the ST and that of the TT perceive the focalised objects, differs. In Zulu culture prostitution is unacceptable, so much so that reference to the act is taboo as well. Whereas the narrator-focaliser in the ST could disapprove of prostitution by means of the above observation (in bold), the narrator-focaliser of the TT is deprived of such an opportunity.

In Chapter 12 of Book I of *Beloved Country* (1966), the dialogue between the white characters on native crime, i.e. crimes committed by blacks, has been summarised in the translation. In the original some of the speakers attribute the high crime rate to the fact that whites are not given enough policemen to patrol the white areas. Some think that blacks have no goals to work for, and that is why they turn to liquor, crime and prostitution. Some are of the opinion that increased educational facilities would only produce cleverer criminals, while some feel that the pass-laws of the time are unenforceable. Others feel that separate recreational facilities should be made available to blacks as such facilities would enable them to practice sport, help occupy them meaningfully and keep them 'out of mischief' as it were. All these views show in detail what whites think of the situation. By merely summarising this dialogue and thereby omitting details of what whites believe in, the translator creates a narrator-focaliser in the TT who views white characters differently from the way they are viewed by the narrator-focaliser of the ST. In fact, the white characters in the translation do not mirror the more intense racial conflict portrayed by their counterparts in the ST. This is unfortunate as microtextual shifts such as these are bound to have an effect on the translated text at macrotextual level. In this example, where the ST author demonstrates that the views of the white characters are influenced by political goals and by fear, readers of the TT are deprived of the opportunity to decide for themselves whether they want to side with the narrator-focaliser or not.

It has also been noted that the translator has omitted the whole of Chapter 6 in Book II of *Beloved Country* (1966). This chapter reveals how gold was found on the Witwatersrand. It portrays excited whites who will gain from its discovery and they therefore buy shares on the Stock Exchange. But, as participating in the stock market and the economy at this level was prohibited to blacks who, in those days, were deemed only suitable to fill unskilled labour positions, the translator omitted this chapter in the TT. The omission of this chapter implies that the translator has taken a conscious decision to censor this information because he felt his readers would not be interested in such activities.

In *Beloved Country* (1966: 233), after Jarvis's wife's death, members of Khumalo's church argue about the wreath they are making. Making wreaths was not part of Zulu culture and that could be the reason why the translator decided to summarise this dialogue in the translation.

The translator also omitted almost the whole section from page 165 to 167 (Paton 1966) of the ST where white employees are discussing promotions and better salaries. Instead, Nyembezi translated only the paragraph on the strike by black workers. It is obvious that he felt that his black readers would rather want to read something about what they experience in their daily lives, i.e. the state of poverty in which they found themselves and low wages.

#### 5.4 Summary

In this chapter it was shown that it is not easy to translate cultural aspects in a novel if the SL and TL are as far apart as English and Zulu. The translator, however, has recourse to various strategies which can be employed to deal with this problem. These strategies are not fixed rules to be followed by the translator, but they help him to deal with specific items under specific constraints, because, ultimately, the aim is to make the translated novel accessible to the new readership.

Proper names cannot merely be transferred from ST to TT. The cultural context of the target community has to be taken into account. A careful analysis of the ST makes it possible for the translator to choose the most suitable strategy and then to retain, naturalise or replace such names. We have seen in the above examples that in translating proper names, Nyembezi took other intracultural elements into account. The use of personal names by Paton in *Beloved Country* (1966) shows that he chose those names with a biblical connotation with a particular aim. The translator took this into consideration. Place names also contribute towards the conveyance of the theme in *Beloved country*. Through the use of proper names the theme of racial conflict in this novel is effectively conveyed.

Terms of address in particular pose problems for the Zulu translator. For example, whereas husbands and wives can address each other by their first names in English, this form of address is not allowed in Zulu culture. The investigation shows that the Zulu translator made use of several additions so as to portray credible characters who would be acceptable to Zulu readers.

The syntactic structure of Zulu differs from that of English. This is clearly shown by a comparison of idiomatic expressions in these languages. English has no ideophones, but the Zulu translator could insert such expressions effectively to describe predicates in terms of manner, colour, sound or action.

In dealing with idiomatic expressions, it is clear from the examples given above as well as in the Addendum that Nyembezi inserted many idiomatic expressions where the ST author had used neutral expressions. This is indicative of the translator's aim to acculturate his text, thus making the translated novel more accessible to Zulu readers.

The customs of a particular community are reflected in the language they use. It is known that the Zulu people had for a long time led a pastoral life. In *Beloved Country* (1966), Nyembezi therefore had problems in translating concepts such as buying shares and the Stock Exchange which were unfamiliar to Zulu readers. This may be the reason why he decided to omit the

paragraphs which deal with these concepts. Mention of recreational activities for whites and detailed discussions thereof, as reflected in their dialogue on native crime, seems to have been censored by the translator clearly because he felt that black readers would not be interested in them.

In this chapter, a comparative analysis was conducted of cultural aspects in *Beloved Country* and *Lafa Elihle Kakhulu* in order to determine which translation strategies were used to transfer culture in the translated novel. In the next chapter the findings of the investigation are reported so as to determine the effect of any microtextual shifts on the macrostructural elements of the translated novel can be determined.

CHAPTER 6

FINDINGS AND CONCLUSION

6.1 FINDINGS

6.1.1 Introduction

In chapter 1 (par. 1.2) it is stated that this study aims to investigate different translation strategies used to transfer aspects of culture in a novel from English into Zulu. For this purpose, Alan Paton's *Cry, the Beloved Country* (1966) and its translation, *Lafa Elihle Kakhulu* (1983) by Sibusiso Nyembezi, were used.

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For the purpose of this study, certain transformation procedures or strategies that translators use to translate a text were identified. Thereafter, the specific strategies used by Nyembezi to translate aspects of culture in Paton's novel were identified and categorised in terms of a detailed comparative analysis of the ST and the TT. It was found that the following strategies were used by Nyembezi: transference, indigenisation (domestication), cultural substitution, functional equivalent, paraphrase, translation couplet, transposition, omission and addition. Strategies used by Nyembezi in the translation, such as transposition and negative for positive or positive for negative (cf. Chapter 5, par. 5.2.1 and the Addendum), were not discussed in Chapter 5 because these strategies were not specifically used to transfer aspects of culture in the translation of Paton's novel.

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As explained in the research methodology section (Chapter 1, par 1.3), two different objects cannot be compared directly; they can only be compared by means of some intermediary concept (or construct) which should be regarded as *the invariant of the comparison*, whereas both the objects have the status of variables relative to it. This intermediary concept is termed the *tertium comparationis* (TC). In this study, cultural aspects served as the TC: proper names (personal and place names), terms of address, idiomatic expressions, figurative speech and aspects of contemporary life. In terms of the TC and within the framework of descriptive translation studies, the complex network of relations between, on the one hand the ST and the political, cultural, social, literary and textual norms and conventions of the source system and, on the other hand the target text and the political, cultural, social, literary and textual norms and conventions of the target system could be taken into account.

micro

The cultural model for translation which was adopted for the present study enables the critic to establish whether the translator completely acculturated the ST, made little attempt at

NB See end section  
cultural model

acculturating the ST or whether he devised some sort of cultural compromise. It was pointed out above (Chapter 2, par. 2.4.2) that the translator has a basic choice between adherence to the source text's structure and the source culture's norms, and striving to meet the linguistic, literary and cultural norms of the prospective new readership. This basic choice is called the translator's initial norm which enables him to decide on a global approach to the translation. Thereafter he decides on a particular translation method, i.e. semantic or communicative or a combination. Then, on a lower level, he decides which microtextual translation strategy to use in order to overcome a translation problem. In the concluding section of this chapter (par. 6.2), the latter two issues will be reported on and *Lafa Elihle Kakhulu* will be classified according to the cultural model for translation.

In terms of the research method followed in the study, in Chapter 3, the life and times of Alan Paton was described to show how he was influenced by political, social and cultural factors and why *Beloved Country* emerged as a protest novel. Thereafter an analysis was made of the structural elements of the novel because the translation critic needs a thorough knowledge of the source text in order to determine the effect microtextual shifts in the translation might have on the macrostructure of the translated text.

Similarly, a broad cultural background is given of the target system. Chapter 4 starts off with a discussion of the influence of translation on the development of the Zulu narrative system. Thereafter the life and times of Nyembezi is described with reference to other novels translated into Zulu.

Once both the source and target system have been described, it is shown in Chapter 5 how the comparative analysis between the ST and the TT was conducted in terms of the aspects of culture mentioned above. The following section reports on the findings.

### 6.1.2 Proper names

In translating proper names into Zulu, the translator has to consider the fact that the meaning of proper names in Zulu is usually understood by Zulu speakers, which is not always the case with English speakers. From the investigation it is clear that Nyembezi either transferred (i.e. retained unchanged) or domesticated (i.e. adopted with slight modification, naturalised, indigenised) proper names. It seems that Nyembezi retained the personal names of his main black characters because of their biblical connotations which have a bearing on the theme of the novel. However, as pointed out above (Chapter 5, par. 5.3.1), loss of meaning could have been prevented, had these names been domesticated, as in the Zulu Bible. The names of the main white characters were retained to show that they belong to the English system. Nyembezi

domesticated a few personal names in order to acculturate the ST, in other words he obviously attempted to remove some of the 'foreignness' of the English original.

The place names in the novel show how setting contributes towards conveying the theme of racial conflict. Places which were reserved for blacks (under the white government) are given Zulu names while places which were set aside for whites have European names. Nyembezi transferred some place names unchanged to the translation and domesticated others. He also made use of cultural substitution to replace the Afrikaans or English name by its African name, e.g. *iGoli* for *Johannesburg*. In those cases where whites have transformed the Zulu into forms they can pronounce, he made use of the original Zulu names, e.g. *Umkomaas* becomes *uMkhomazi*.

By rather using original Zulu names and the strategies of domestication and cultural substitution, Nyembezi's overall aim was clearly to acculturate the original text to make it easier for the Zulu readers.

### 6.1.3 Terms of address

By attempting to represent the manner in which Zulu speakers converse with one another by means of a stylised imitation of the language of the Authorised Version of the Bible, Paton shows that he is aware of differences especially as regards terms of address between European and African cultures. Nyembezi must have realised that certain aspects of the terms of address used by Paton would imply impoliteness and would therefore not be acceptable to Zulu readers. In some cases he could replace forms of address by means of cultural equivalents, e.g. *Sir* becomes *Mnumzane*, *My child* becomes *Mntanami*, *My brother* becomes *Mfowethu*, *My sister* becomes *Dadewethu*, *My friend* becomes *Mhlobo wami*.

In Zulu custom a wife and a husband never address each other by their first names as Paton allows the Zulu characters to do in *Beloved Country*. In order to avoid transgressing this Zulu custom in the translation, Nyembezi inserted culturally accepted expressions. In the translation therefore, Khumalo addresses her as *Nkosikazi* (a term of courtesy to any married woman) or *Mkami* (my wife). In return, Khumalo's wife never addresses her husband by his first name, she addresses him either as *Baba* (Father) or by his *isithakazelo* (a term of polite or friendly address peculiar to each clan), which is *Mtungwa*. In contrast, James and Margaret Jarvis are allowed to address each other by their first names and so reflect the social customs of the 'other'.

All the adults, all the black children as well as Jarvis' grandson address the Reverend by his title as *umfundisi*, in other words, Paton uses this term uniformly as a sign of respect. This also

happens in *Lafa Elihle Kakhulu* where the term *Mfundisi* (reverend) is used. However, as is the custom, sometimes children address the Reverend as *Baba* (father) or as both *Baba and Mfundisi*. The addition of *Baba* implies a degree of politeness inherent in the Zulu culture which is absent in the ST.

Paton tried to create the impression that a transfer from Zulu has taken place, but Nyembezi could not mirror this transfer in his translation as he knew that in some instances the terms of address would not be acceptable to Zulu readers as they would imply impoliteness. This is the reason why Nyembezi substituted certain 'impolite' forms of address of the original with appropriate and polite expressions in the translation. These changes play an important role at macrotextual level in the translated text: by using the more appropriate forms of address, NB Nyembezi ensured credible characters in the translation. The manner in which the Zulu characters address each other indicates that there is a special degree of intimacy among Zulu people, as opposed to the philosophy of individualism brought about by the industrial revolution. It can therefore be said that in some instances Nyembezi's style corresponds with Paton's Biblical style because both styles reflect pastoral societies. People in pastoral societies lead simple but intimate lives, depending on each other, the land and their stock so unlike people in industrialised societies where each goes his or her own way. Reverend Khumalo displays his Christian outlook on life by means of the affectionate manner in which he addresses people. From the comparative analyses of the ST and the TT, this aspect of his character seems to be accentuated more in the translation than in the original by means of additions to the forms of address that he uses. From the strategies employed by Nyembezi, it is clear that he attempted to totally acculturate forms of address so as to portray a black country priest who conforms to traditional Zulu values. The insertions or additions that Nyembezi uses obviously affect characterisation at macrotextual level. That is why Reverend Khumalo, as portrayed by Nyembezi, is more lovable and sympathetic than his counterpart in the ST. NB

#### 6.1.4 Ideophones and idiomatic expressions

English has no ideophones, but as is evident from the above investigation in Chapter 5, the Zulu translator could insert ideophones into the TT to help describe predicates in terms of manner, colour, sound or action. The use of ideophones by Nyembezi shows that some of the English expressions which have no equivalents in Zulu can be dealt with by the use of ideophones. For example, the word *barricade* (Paton 1966: 123), which has no Zulu equivalent, has been replaced by the ordinary verb *vala* (to close), and is followed by a duplication of the ideophone *ngci* (tightly) (Nyembezi 1983: 138). Ideophones can be used by the translator to achieve the same effect the ST author wanted to achieve in the original. Ideophones are therefore added to help describe characters, setting, etc. as a translation strategy to overcome the problem of

non-equivalence at microtextual level.

As shown in the above investigation in Chapter 5, the translator substituted some idioms by means of idioms of similar meaning and form, in some cases he paraphrases the ST idioms. In most cases, however, Nyembezi inserted idiomatic expressions in the TT to 'explain' non-idiomatic or neutral expressions in the ST. The insertion of idiomatic expressions in the translation to foreground certain neutral segments of the ST has been an effective tool for Nyembezi in the presentation of microtextual narrative elements, and, at the same time, has made the text more accessible to the Zulu readers.

### 6.1.5 Figurative speech

The following findings concern simile, metaphor and personification.

This investigation shows that, as regards simile, in some cases Nyembezi translated the ST similes by means of cultural substitutes, in other words, with images which are familiar to the Zulu readership. However, he has also added similes to the TT for culturally neutral expressions in the ST; the main purpose being to acculturate the TT and perhaps to enhance the poetic quality of the Zulu language.

As regards metaphor, the investigation shows that apart from substituting the ST metaphor with a different metaphor (with a different vehicle but more or less the same tenor) in the TT, there are as many instances in this novel where Nyembezi inserted metaphors to translate non-metaphors, as there are examples in which he used non-metaphors to translate metaphors.

As regards personification, the investigation shows that some personifications were translated by the same image, in some the image was changed, in some a figurative expression was used to translate a non-figurative expression. In some cases also the personifications were neutralised in the translation.

All cases where the translator substituted the figurative expressions of the ST with translation equivalents in the TT and where he translated non-figurative expressions by means of figurative expressions, can be interpreted as clear attempts to acculturate the ST. The use of idiomatic expressions and figures of speech, because of their nature, contributes towards foregrounding structural elements such as characterisation, setting and theme. Nyembezi's insertions therefore entails that certain structural elements are more accentuated in the TT than in the ST.

### 6.1.6 Aspects of contemporary life

The strategy mostly used by Nyembezi to deal with aspects of contemporary life is omission. Nyembezi knew that his Zulu readers would react negatively to references of prostitution and wreath-making because that would violate their customs and traditions. He also censored discussions between white characters on native crime, financial issues such buying shares on the stock exchange and their promotions, either by omitting sections or by summarising sections if he felt that his readers would not be interested.

By omitting or merely summarising certain sections, the translator creates a narrator-focaliser in the TT who views white characters differently from the way they are viewed by the narrator-focaliser of the ST. In fact, the white characters in the translation no longer portray the intense racial conflict which the ST author portrays. This is unfortunate as microtextual shifts such as these are bound to have an effect on the translated text at macrotextual level. Readers of the TT are deprived of the opportunity to decide for themselves whether they want to side with the narrator-focaliser or not.

## 6.2 Conclusion

It was the aim of this study to investigate which translation strategies Sibusiso Nyembezi used in his Zulu translation, *Lafa Elihle Kakhulu* (1983), of Alan Paton's novel, *Cry, the Beloved Country* (1966), to transfer aspects of culture, namely proper names, terms of address, idiomatic expressions, figurative speech and aspects of contemporary life.

The above findings show that there are various translation strategies that can be used to transfer aspects of culture when translating an English novel into Zulu. In his translation of Paton's novel Nyembezi mainly used cultural substitution, transference, domestication, addition and omission. The findings also showed that in resorting to these strategies certain microtextual shifts resulted in macrotextual modifications of the translated novel as a whole. The macrostructural elements of the TT most affected by microtextual shifts are characterisation and focalisation which, in turn, influence style and theme. It was found that focalisation was negatively influenced by omissions. In contrast, characterisation was positively influenced by cultural substitution and addition. The main character of the translated novel, Reverend Stephen Khumalo, is portrayed as being more compassionate, forgiving, tolerant and accommodating than his counterpart in the original novel and strongly bears out the theme of "a story of comfort in desolation".

It is clear from the above findings that Nyembezi combined communicative and semantic

translation methods in an attempt to accommodate the Zulu reader. From this it is also clear that his initial norm was to meet the linguistic, literary and cultural norms of the target readership. Furthermore, if classified in terms of the cultural model for translation adopted for this study, it is clear that the translator did not manage to completely acculturate the ST. He did, however, manage some sort of cultural compromise between the English source system and the Zulu target system.

### 6.3 Future research

This study was a first in South Africa in examining the transfer of culture in an English novel translated into Zulu. In this regard, the systemic approach taken in this study, as well as the cultural model for translation (used within the descriptive translation studies paradigm) that was adopted in order to conduct the comparative analysis of cultural aspects in the source text and the translation, has made an important contribution to the research on culture and translation in the African languages.

Given the various options for describing a translation or multiple translations (cf. Kruger & Wallmach, 1996), and in view of the questions posed in the methodology section (Chapter 1 par. 1.3) above, much future research in translation studies needs to be done, in particular, studies on corpora of translated texts in African languages in combination with European languages, and African languages in combination with other African languages.

It is interesting to note that many Zulu narrative texts have been used by Swati translators as source texts for translation into Swati. These texts and their translations obviously lend themselves to future research in translation studies: S.S. Shabangu's *Bamngcwaba Ephila*, was translated into *Bamngcwaba Aphila* (1979); P.J. Malambe and A.M. Masuku's *Butjoki* (1979), a translation of D.B.Z. Ntuli's *Imicibisholo*; J.S.M. Matsebula's *Inkanankana* is his own translation of *Inkanankana*; G.A. Malindzisa's *Lifu Lelimnyama* (1988) is a translation of D.B.Z. Ntuli's *Nginyoze Ngimthole* (1974); G.A. Malindzisa's *Umhlaba Uyahlaba* (1986) appeared as his translation of M.J. Mngadi's *Kusemhlabeni Lapha* (1981).

It is therefore believed that researchers will make use of this opportunity.

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## ADDENDUM

**A SYSTEMATIC ACCOUNT OF ALL EXAMPLES OF ASPECTS OF CULTURE  
RECORDED BETWEEN *CRY, THE BELOVED COUNTRY* AND  
*LAFI ELIHLE KAKHULU***

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The first mentioned extract always refers to Paton (1966) (the source text); the second always refers to Nyembezi (1983) (the target text).

**1 TRANSLATION STRATEGIES**

**1.1 PLACE NAMES**

1. Ixopo (p.3)  
Xobho (p.11)
2. St. Mark's church (p.6)  
St. Mark's church (p.14)
3. St. Chad's (p.7)  
St. Chad's (p.15)
4. Carisbrooke (p.8)  
Carisbrooke (p.17)
5. Springs (11)  
Springs (p.20)
6. Lufafa (p.12)  
Lufafa (p.22)
7. Donnybrook (p.12)  
Donnybrook (p.22)

8. Umsindusi (p.12)  
Msunduze (p.22)
9. Umkomaas (p.12)  
Mkhomazi (p.22)
10. Inhlavini (p.18)  
eNhlavini (p.28)
11. Alexandra (45)  
Alexandra (p.57)
12. Orlando (p.45)  
Orlando (p.57)
13. Crown Mines (p.49)  
Crown Mines (p.62)
14. Kliptown (p.50)  
Kliptown (p.62)
15. Ezenzeleni (p.61)  
eZenzeleni (p.74)
16. Parkworld (p.62)  
eParkworld (p.75)
17. in Sophiatown (p.5)  
eSofaya (p.13)
18. Edendale (p.12)  
eYideni (p.22)
19. Mission house (p.16)  
eMishini (p.26)
20. the big petrol station (p.56)  
igaraji (p.68)
21. in Johannesburg (p.4)  
eGoli (p.13)
22. in Pietermaritzburg (p.  
eMgungundlovu (p.22)
23. Edendale (p.193)  
eYideni (p.201)
24. Volkrust (p.193)  
eLangwane (p.201)
25. East wolds (p.193)  
eMabedlana (p.201)
26. Elandskop (p.193)  
KwaMadlala, e-Elandskop (p.201)

## 1.2 PERSONAL NAMES

1. Tixo (p.7)  
uNkulunkulu (p.16)
2. Theophilus Msimangu (p.6)  
Theophilus Msimanga (p.14)
3. Stephen Khumalo (p.4)  
Stephen Khumalo (p.12)
4. Zulus (p.7)  
Zulu (p.16)
5. Elizabeth (p.211)  
uLizibethe (p.218)

6. Absalom (p.5)  
Absalom (p.19)
7. John (p.5)  
John (p.14)
8. Tomlison (p.33)  
Tomlison (p.45)
9. Dubula (p.33)  
Dubula (p.45)
10. Ndlela (p.34)  
Ndlela (p.46)
11. Dhlamini (p.35)  
Dhlamini (p.46)
12. Carmichael (p.108)  
Carmichael (p.122)
13. Michael (p.10)  
uMikhayeli (p.19)
14. Father Vincent (p.62)  
uFata Vincent (p.75)
15. Stephen (p.6)  
Baba (p.15)
16. Jews (p.122)  
amaJuda (p.136)

### 1.3 OTHER PROPER NAMES

- 1 Doornfontein Textiles Company (p.33)  
Doornfontein Textiles Company (p.44)
- 2 Nkosi sikelel' i-Afrika (p.50)  
Nkosi sikelel' i-Afrika (p.63)
- 3 the Evening Star (p.62)  
i-Evening Star (p.75)
- 4 Baragwanath Hospital (p.49)  
esibhedlela eBhelekwana (p.62)
- 5 Daughters of Africa organisation (p.121)  
Inhlangano yamadodakazi ase-Afrika (p.136)
- 6 Nationalists (p.134)  
amaNeshinalisi (p.149)
- 7 Lansdown Commission (p.162)  
IKhomishani eyayenganyelwe nguLansdown (p.172)
- 8 coloured people and Indians (p.122)  
amaKhaladi namaNdiya (p.136)
- 9 the European Superintendent (p.60)  
umphathi welokishi (p.73)

### 1.4 THE USE OF ZULU WORDS IN THE ST

- 1 titihoye (p.3)  
ititihoye (p.11)
- 2 umfundisi (p.4)  
mfundisi (p.12)
- 3 Ummumzane (p.113)  
Mnumzane (p.128)

- 4 inkosi (p.203)  
Nkosi (p.210)  
5 Inkosana (p.209)  
Nkosana (p.213)

## 1.5 DOMESTICATED WORDS

- 1 buses (p.ix)  
amabhasi (p.7)  
2 lorry (p.10)  
iloli (p.19)  
3 chimney (p.13)  
ushimela (p.23)  
4 spokes (p.13)  
izipoki (p.23)  
5 moto cars (p.13)  
izimoto (p.23)  
6 bus (p.13)  
ibhasi (p.23)  
7 stations (p.14)  
iziteshi (p.23)  
8 buildings (p.14)  
amabhilidi (p.24)  
9 pound (p.15)  
umpondwe (p.25)  
10 ticket (p.16)  
ithikithi (p.25)  
11 cigarette (p.17)  
usikilidi (p.27)  
12 towels (p.17)  
amathawula (p.27)  
13 plates (p.18)  
amapuleti (p.28)  
14 forks (p.18)  
izimfologo (p.28)  
15 lay the table (p.18)  
deka itafula (p.27)  
16 donga (p.18)  
udonga (p.28)  
17 English (p.13)  
isiNgisi (p.22)  
18 a politician (p.21)  
Ipolitiki (p.31)  
19 Father (p.22)  
Ufata (p.32)  
20 shirt (p.28)  
iyembe (p.39)  
21 collar (p.28)  
ukhololo (p.39)  
22 streets (p.36)  
izitaladi (p.47)

- 23 rank (p.37)  
irenki (p.48)
- 24 rent (p.45)  
irente (p.57)
- 25 stove (p.47)  
isitofu (p.60)
- 26 committee (p.48)  
iKomiti (p.60)
- 27 bundles of sacks (p.49)  
amabhondela amasaka (p.62)
- 28 bricks [Afri. stene] (p.49)  
izitini (p.62)
- 29 bundles (p.49)  
amabhondela (p.62)
- 30 chimney (p.50)  
oshimela (p.62)
- 31 newspaper (p.50)  
unyuziphepha (p.62)
- 32 plank (p.50)  
amapulangwe (p.62)
- 33 papers (p.52)  
amaphepha (p.64)
- 34 magistrate (p.55)  
iMantshi (p.68)
- 35 tarred street (p.56)  
umgwaqo wetiyela (p.68)
- 36 engineer (p.62)  
unjiniyela (p.75)
- 37 Club (p.62)  
iKilobho (p.75)
- 38 at 1.30 p.m. (p.63)  
ngesikhathi sikaphasi-wani emini (p.76)
- 39 stairs (p.63)  
izitebhisi (p.760)
- 40 in the passage way (p.63)  
esephaseji (p.76)
- 41 firm (p.64)  
ifemu (p.77)
- 42 fast mail train (p.117)  
imeyili (p.131)
- 43 half past three (p.117)  
nguphasi-three (p.131)
- 44 study (p.120)  
isitadi (p.134)
- 45 MP's (p.122)  
abamela abantu ePhalamende (p.136)
- 46 the case [shelf] (p.129)  
ishalufu (p.144)
- 47 wattle (p.234)  
uwatela (p.237)

## 1.6 THE USE OF CULTURAL WORDS

- 1 small one (p.4)  
mntanami (p.12)
- 2 umfundisi (p.4)  
Baba (p.12)
- 3 my husband (p.6)  
Mntungwa (p.15)
- 5 white hill (p.13)  
indunduma (p.23)
- 6 a young man (p.15)  
ibhungwana (p.24)
- 7 Reformatory (p.49)  
isikole sezigwegwe (p.62)
- 8 womb (p.51)  
isisu (p.64)
- 9 rough houses (p.51)  
amaxhokovana (p.64)
- 10 houses of sacks and grass and iron and poles (p.51)  
amadlangala (p.64)
- 11 my friend (p.56)  
Mntungwa (p.68)
- 12 messenger (p.58)  
isigijimi (p.71)
- 13 the day after tomorrow (p.61)  
ngomhlomunye (p.74)
- 14 Umfundisi. Mother (p.210)  
E, Mfundisi (p.216)
- 15 engine (p.12)  
ikhanda (p.22)
- 16 lives with (p.24)  
kipita (p.34)
- 17 Mrs Mkhize (p.71)  
E, Nkosikazi (p.82)
- 18 lavatory (p.48)  
indlu encane (p.60)

## 1.7 DESCRIPTIVE EQUIVALENT

- 1 stain (p.153)  
ibala legazi (p.163)
- 2 purse (p.15)  
isikhwama semali (p.25)
- 3 corner (p.15)  
ijika lomgwaqo (p.25)

## 1.8 COUPLETS

- 1 the Evening Star (p.62)  
unyuziphepha, i-Evening Star (p.75)
- 2 the African Boys' club (p.62)  
iKilobho labafana, i-African Boys' Club (p.75)

## 1.9 IDEOPHONES WHERE THERE ARE NO EQUIVALENTS

- 1 He glanced at his friend... (p.56)  
Wamuthi klabe ... (p.68)
- 2 And the people were silent ... (p.79)  
Abantu bathula bathi cwaka (p.90)
- 3 ... with the fear catching at him suddenly with a physical pain (p.81)  
Kepha lwamuthi nke uvalo (p.93)
- 4 ... and the hot tears fall fast upon them (p85)  
Zathi qatha qatha qatha izinyembezi ezishisayo zaqathakela ezandleni (p.96)
- 5 ... and this time they were not quite lifeless (p.107)  
Zase zingcono, zingasafile nya (p.121)
- 6 ... he looked over ... (p.116)  
... wathi klabe (p.130)
- 7 When he reached a little plateau ... (p.116)  
Uthe ethi qhamu ... (p.130)
- 8 The tears came again into her eyes ... (p.121)  
... izinyembezi zathi ngci ... (p.135)
- 9 ... barricade the house (p.123)  
... vala ngci, ngci (p.138)
- 10 ... (you) will get some sleep (p124)  
... niyoke nithi hlwathi ... (p.139)
- 11 ... it was the first time ... (p.131)  
Wayeqala ngqa (p.145)
- 12 We both got some sleep (134)  
Sobabili sike sathi hlwathi (p.148)
- 13 ... his eyes on the ground (p.159)  
... amehlo elokhu ethe mbe emhlabathini (p.169)
- 14 ... the dust whirled over the fields and along the roads (p.215)  
Kwathi ngci izintuli emasimini nasezindleleni (p.221)
- 15 ... (he) shook him (p.217)  
... wamuthi xhakathisi (p.223)
- 16 ... and he was reassured (p.244)  
Kwathi gidi isibindi (p.246)
- 17 ... when the sun came up over the rim, it would be done (p.244)  
... liyothi lithi caphasha bebemphanyeka (p.246)
- 18 ... he said nothing ... (p.18)  
... akazange athi vu ... (p.28)
- 19 For three shillings a day (p.31)  
Bahola osheleni abathathu nje vo ngosuku (p.42)

## 1.10 LITERAL TRANSLATION

- 1 They are valleys of old men and old women, of mothers and children (p.4).  
Lezi yizigodi zamakhehla nezalukazi, zawonina nabantwana (p.12).
- 2 The men are away, the young men and the girls are away. The soil cannot keep them anymore (p.4).  
Amadoda awekho, izinsizwa nezintombi azikho. Umhlabathi awusakwazi ukubagcina (p.12)
- 3 It was dirty, especially about the stamp (p.4).  
Yayingcolile, ikakhulu lapha kunanyathiselwa khona isitembu (p.13)

- 4 While Kumalo was waiting for Msimang to take him to Shanty House, he spent the time with Getrude and her child (p.52)  
Ngesikhathi uKhumalo esalindele ukuba uMsimanga amuse eMasakeni wake walibala noGertie nomntanakhe (p.65)
- 5 His thoughts turned to the girl, and to the unborn baby that would be his grandchild (p.75)  
Imicabango yakhe yase iphendukela entombazaneni nakulowo mntwana ongakazalwa oyoba ngumzukulw wakhe (p.87)
- 6 It was foolish to go through the kitchen, past the stain on the floor, up the stairs that led to the bedroom (p.152)  
Kwakuwubuwula ukungena ngasekhishini, wedlule lelo bala legazi phansi wenyuke izitebhisi eziya ekamelweni (p.162)
- 7 Therefore, I shall try to do what is right, and to speak what is true (p.154)  
Ngalokho-ke ngizolinga ukwenza kuphela lokho okulungile, ngikhulume iqiniso (p.164)

### 1.11 NEGATIVE FOR POSITIVE/POSITIVE FOR NEGATIVE

- 1 It must be done, Stephen (p.7).  
Awunakwenza ngokunye, Baba (p.15).
- 2 ... he is a great man if he is not corrupt (p.34).  
... uba ngumuntu omkhulu uma eqotho (p.45).
- 3 The things are not happy that brought me to Johannesburg (p.36).  
Zibuhlungu izinto ezingilethe eGoli ... (p.47).
- 4 ... not far from here ... (p.38).  
... kude buduze nalapha (p.50).
- 5 We have no place to go to (p.46).  
Kodwa sizophuma silibangisephi? (p.58)
- 6 ... for were they not the people of the blind eyes (p.79)  
... zona izimpumpithe lezo (p.90)
- 7 We're not safe, Jarvis (p.131)  
Sisengozini ngaso sonke isikhathi Jarvis (p.146)
- 8 ... for this was the child of her womb, of her breast (p.211)  
Kanti kwakungemntwana wesisu sakhe yini lona? Owancela ibele lakhe? (p.217)
- 9 Yes, I have heard it. It is not an easy letter (p.6)  
Yebo sengizwile. Kulukhuni (p.15)
- 10 I shall no longer ask myself if this or that is expedient, but only if it is right (p.153).  
Munye kuphela umbuzo engizozibuza wona, ukuthi ilungile yini leyo nto engiyenzayo (p.164)
- 11 ... akashumayeli uyaqeqebula (p.91)  
... is known as a preacher (p.80).

### 1.12 ADDITIONS

- 1 These hills are grass-covered and rolling, and they are lovely beyond any singing of it. The road climbs seven miles into them, to Carisbrooke ... (p.3)  
Lezi zintaba ezibuhle bungenakuchazwa, zigutshuzelwe wutshani, zihamba zehla zenyuka. Kanti wubuhle yini lobuya! Umgwaqo lona wenyuka amamayela ayisikhombisa ubheke eCarisbrooke ... (p.11)
- 2 - I bring a letter, umfundisi (p.4).  
Ngilethe incwadi Baba, Mfundisi (p.12).
- 3 They were silent, and she said, how we desire such a letter, and when it comes, we fear to open it (p.5)  
Bathula bathi cwaka, kwezwakala impukane kuphela. Kwase kukhuluma inkosikazi ithi, "Kudala siyilindele la ncwadi, kodwa namhla lapho seyifikile, sesiyadidizela, sesaba ukuyivula (p.14).

- 4 - My child, my child.  
 - Yes my father.  
 - And it is too late (p.85).  
 "Mntanami! Mntanami!"  
 "Yebo Baba!"  
"Ngaze ngakuthola ekugcineni."  
"Yebo Baba."  
 "Kodwa sengephuze kakhulu" (p.97).

### 1.13 OMISSIONS

- 1 She read it aloud, reading as a Zulu who reads English (p.6).  
 Nembala wayifunda waphumisela (p.14).
- 2 ... with the patient suffering of black women, with the suffering of oxen, with the suffering of any that are mute (p.9)  
 ... lokho kuhlupheka buthule okubonwa kumakhosikazi ansundu; ukuhlupheka kwento engenamlomo, eyisimungulu (p.18).
- 3 The mist will swirl about and below you, and the train and the people make a small world of their own (p.9).  
 Ungasuke uzungezwe yinkungu yonke indawo (p.18).
- 4 ... a young rosy-cheeked priest from England, ... (p.18)  
 ... uMfundisi osemncane nje owayevela phesheya (p.28).
- 5 The house is not broken ... and maybe once a month a trip to the pictures (p.46)  
 Omitted in the translation (p.58).
- 6 Sometimes it quietens one to smoke. But there should be another kind of quiet in a man, and then let him smoke to enjoy it. But in Johannesburg it is hard sometimes to find that kind of quiet. In Johannesburg? Everywhere it is so. The peace of God escapes us. (p.20).  
 Omitted in the Zulu version (p.30).
- 7 ... and there was much prostitution ... (p.38)  
 Omitted in the Zulu version (p.50)
- 8 There has been a great war raging in Europe and North Africa, and no houses are being built (p.47).  
 Omitted in the translation (p.59).
- 9 Here were things indeed, too heavy for a woman who had gone beyond the fifth standard of her country school. She was respectful to him, as it behoved her to be an elder brother and a parson, and they exchanged conventional conversation; but never again did they speak of the things that had made her fall on the floor with crying and weeping.  
 But the good Mrs Lithebe was there, and she and Getrude talked long and simply about things dear to the heart of a woman, and they worked and sang together in the performance of the daily tasks (p.52).  
 Omitted in the translation (p.65).
- 10 Who indeed knows the secrets of the earthly pilgrimage? Who indeed knows why there can be comfort in a world of desolation? Now God be thanked that there is a beloved one who can lift up the heart in suffering, that one can play with a child in the face of such misery. Now God be thanked that the name of a hill is such music, that the name of a river can fill. Aye, even the name of the river that runs no more (p.54)  
 Omitted in the translation (p.66).
- 11 The native servant, Richard Mpiring, is lying unconscious in the Non-European Hospital (p.63).  
 Isisebenzi sakhona, uRichard Mpiring, usesibhedlela akakaphaphami (p.76).
- 12 The whole of Book 2 chapter 6 omitted.
- 13 ... and the paper on what was permissible and what was not permissible in South Africa (p.152).  
 Omitted (p.162).

- 14 The newspaper was full of the new gold that was being found ... some people afraid to open their newspapers (whole paragraph) (p.155).  
Omitted (p.166).
- 15 paragraphs on pages 165 to 167.  
All, except one, omitted (p.175).
- 16 Dialogue on p.233 summarised by translator on page 237.
- 17 The sun was shining, and even in this great city there birds, small sparrows that chirped and flew about in the yard (p.28).  
Lalibalele (p.39).

#### 1.14 FIGURES OF SPEECH AND IDOMATIC EXPRESSIONS

- 1 ... not too many fires burn it, laying bare the soil (p.3).  
... ayiminingi nemililo ebabelwayo ehlabathi inhlabathi isale ize (p.11).
- 2 For they grow red and bare; they cannot hold the rain and mist, ... (p.3)  
Ziphenduka zibe bomvu, zihlubule ingubo yotshani ingasekho. Azisenamandla okubamba imvula nenkungu (p.11).
- 3 ... he had never returned (p.5).  
... yahamba esejuba likaNowa (p.13).
- 4 I shall find accommodation for you, where the expenditure will not be very serious (p.6).  
Ngizokufunela mina indawo lapho bengeyikumba khona eqolo (p.14).
- 5 ... and a flood of silver ... (p.8).  
... nesiwehle semali emhlophe ... (p.17).
- 6 ... when Mpanza was dying (p.10).  
... owayesebangwa nezibi (p.19).
- 7 ... the soil is sick, almost beyond healing (p.12).  
Inhlabathi yakhona isilimele ngokungenakuchazwa (p.22).
- 8 That is nothing, they say. In Johannesburg there are buildings, so high - but they cannot describe them (p.13).  
Hhawu, wadlala Mfundisi! Awuzukuwabona yini kanti amabhilidi aseGoli akhotha amafu! (p.23).
- 9 ... and there are thousands of people (p.13).  
Akubantu, yizintuthwane (p.24).
- 10 ... I talk frankly to you (p.22).  
... ngizohluba indlube ekhasini (p.32).
- 11 There is laughter in the house, ... (p.24).  
Uhleko lwephukela phezulu lapha endlini (p.35).
- 12 Let us hurry (p.34).  
Asithathe izinyawo (p.46).
- 13 That man has a silver tongue (p.37). } *cultural substitution*  
Lo mfo unolimi olumnandi (p.48).
- 14 ... and she was blue with the cold (p.39). } *periphrase*  
Amakhaza ayesemenzeni! (p.50).
- 15 The dogs were fierce ... (p.39).  
Izinja zakhona zazala ukhasha ... (p.50-51).
- 16 Let me first eat ... (p.42).  
Ake ngisuse esisemehlweni bese siyomfuna (p.54).
- 17 ... the road was still thick ... (p.44).  
... umgwaqo wawusagwele ... (p.56).
- 18 ... her brow is as hot as fire (p.50).  
... uyashisa futhi (p.62).

- 19 Have courage, my brother (p.56).  
Yima isibindi Mfowethu (p.68).
- 20 The native youths were seen lounging in Plantation Road shortly before the tragedy occurred (p.63).  
Ngaphambi kokuba kwenzeke lokhu, kuke kwabonwa amabhungwana amnyama azidlisa satshanyana ePlantation Road (p.76).
- 21 Some fire came into her (p.72).  
Lwabuya futhi ulaka kumfazi (p.83).
- 22 ... to help ... (p.74).  
... ukuphonsa isandla ... (p.86).
- 23 ... moving like a vagabond from place to place ... (p.75).  
... ibe ngumzulane, ibe zikhundlakhundla okukanogwaja ... (p.87).
- 24 The veins stand out on the bull neck, and sweat forms on the brow (p.84).  
Kwaqhansa imithambo entanyeni kafeleba, kwaqhuma izithukuthuku ebunzi (p.95).
- 25 ... not knowing that this thing was coming ... (p.93).  
... singaqondi ukuthi kukhona into efana nalena esicathamelayo (p.105).
- 26 And Kumalo himself could not continue, for the words were like knives, cutting into a wound that was still new and open, and the tears started to run slowly down her cheeks (p.97).  
NoKhumalo wehluleka ukuqhubeka ngoba la magama ayefana nezinsungulo, ethunuka amanxeba asemasha (p. 110). } cultural substitution
- 27 The questions embarrassed her ... (p.98).  
... yamthela ngamahloni (p.111).
- 28 The hot afternoon sun of October poured down on the fields (p.113).  
Lalishisa likhipha inhlanzi emanzini (p.127).
- 29 ... and here and there the plough would ride uselessly over the iron soil (p.113).  
Kwezinye izindawo igeja laligunguluzwa nje phezulu. Umhlabathi wawusufana nensimbi ngobulukhuni (p128).
- 30 ... his heart beating loudly (p.116).  
... inhliziyo yakhe kungathi izobhodloza izimbambo (p.130).
- 31 Jarvis knitted his brows ... (p.117).  
Wabuyisa izinhlonze uJarvis ... (p.131).
- 32 Out of a cloudless sky these things come (p.118).  
Le nto yayifana nezulu eliduma libalele (p132).
- 33 ... he was speaking here and there (p.122).  
Ubengasibeki phansi isinqe (p.136).
- 34 ... but ask him to go slow a bit (p.122).  
... kodwa kufanele agawule ebheka (p.137).
- 35 The place is alive with indignation (p.132).  
Umuzi uthukuthela ugqibeleni (p.146).
- 36 They'd die by the thousands of starvation (p.132).  
Bangafisa okwezimpukane bebulawa yindlala (p.147).
- 37 They have some fool notion that the mining people are sucking the blood out of it, ready to clear out when the goose stops laying the eggs (p.133).  
Athi bancela igazi lale zwe njengezimbungulu. Athi balinde mhla kwaphela abakufunayo bazihambele (p.147). } cultural substitution
- 38 ... who had been very friendly with him (p135).  
... ababengamathe nolimi naye (p1490).
- 39 A lion grows in it, and thunder echoes in it over black mountains (p.161).  
Lifana nelebhushi libhodla, yizulu liduma (p.171).
- 40 ... and a great stout woman stood there, breathing heavily from her walk to the house (p.168).  
Kwakukhona inyathi nje yenkosikazi iphefumulela phezulu (p.177).

- 41 He has dealt profoundly with the disaster that has overwhelmed our native tribal society ... (p.174).  
Ukhulume wahluba indluba ekhasini ngokuphela kwamasiko abantu ... (p.182).
- 42 I find it hard to forgive them (p.180).  
Kulukhuni satshe kimina ukuba ngibathethelele (p.188).
- 43 ... a big bull pipe ... (p.182).  
... inkuzi yepipi (p.191).
- 44 My brother, there is a matter that must be spoken between us (p.183).  
Mfowethu, kukhona ifindo esifanele sedlule kulo nawe (p.191).
- 45 ... and he was eaten up (p.183).  
... yakhalakathela emaweni (p.192).
- 46 ... the skies were cloudless and held no sign of rain (p.202).  
... ilanga lase likhipha inhlanzi emanzini (p.209).
- 47 ... the children poured out of the school (p.215).  
... izingane ziphuma ziphulukundlela esikoleni (p.221).
- 48 He saw Jarvis hurrying back to his horse (p.215).  
Wabona uJarvis ethatha izinyawo eqonda ehhashini lakhe (p.221).
- 49 ... all red with the blood of the earth (p.217).  
Amanzi ayebomvu yigazi lomhlabathi (p.223).
- 50 When you go, something bright will go out of Ndotsheni (p.219).  
Mhla uhambayo kuyofana nokucima kwenkanyezi eNdotsheni (p.225).
- 51 ... the roar of a great city (p.23).  
... imisindo yedolobha (p.33).

### 1.15 FIXED CULTURAL EXPRESSIONS/SYNTACTIC STRUCTURES

- 1 ... the maize grew barely to the height of a man (p.18).  
Ummbila emasimini usuma ngedolo lomuntu (p.28).
- 2 -Yes (p.21).  
"Ngilalele" (p.31).
- 3 They say he is one of the richest of our people in Johannesburg (p.24).  
Bathi akumali, iyavuzza (p.34).
- 4 ... I won't have a stranger near the place (p.132).  
... angifuni mconjwana lapha engingawazi (p.146).
- 5 ... Kumalo knows her, that she is one of the great gossips of this place (p.197).  
... UKhumalo uyamazi lo mfazi ukuthi nguNozindaba (p.205).
- 6 My friend. Will you eat? (p.210).  
Ngena mhlobo wami. Ufike kahle impi ilwa (p.216).

### 1.16 SHIFTS OR TRANSPOSITIONS

(A translation procedure involving a change in the grammar from SL to TL, e.g. the position of the adjective).

- 1 These hills are grass-covered and rolling, and they are lovely beyond any singing of it (p.3).  
Lezi zintaba ezibuhle bungenakuchazwa, zigutshuzelwe wutshani, zihamba zehla zenyuka (p.11).
- 2 ... you cannot see the soil (p.3).  
... inhlabathi ayibonakali (p.11).
- 3 The small child ran importantly to the wood-and iron church with a letter in her hand (p.4).  
Yathathela ngejubane intombazanyana iphikelele endlini yesonto eyayakhiwe ngongcwecwe.  
Yayiphethe incwadi (p.12).

- 4 Perhaps you might be hungry, small one (p.4).  
Yini mntanami? Ulambile yini? (p.12).
- 5 Kumalo looked at his letter (p.4).  
Wayibuka le ncwadi yakhe uKhumalo (p.13).
- 6 But they laugh confidently (p.13).  
Bahleka abaziyo (p.23).
- 7 You are kind (p.21).  
Umusa wakho uyangimangalisa (p.31).
- 8 And have you married again? (p.29).  
Awu! Wase uthatha futhi? (p.41)
- 9 A white man had done this to her (p.39).  
Unjena nje yindoda yomlungu (p.50).
- 10 Professor Hoernle - he is dead, God rest his soul - he was the great father of us. Huh, I am sorry you cannot hear him. For he had Tomlinson's brains, and your brother's voice, and Dubula's heart, all in one man (p.39).  
Umufi uProf. Hoernle, wayeliqhawe elikhulu, esilwela ngempela. Ngiyadabuka ukuthi awusenakho ukumuzwa ekhuluma. Eyedwa nje, wayenengqondo kaTomlinson, enezwi lomfowenu nenhliziyo kaDubula (p.51).
- 11 Have no doubt it is fear in her eyes. Have no doubt it is fear in his eyes also. It is fear, here in this house (p.40).  
Amehlo omfazi agcwala ukwesaba, nakaKhumalo agcwala ukwesaba. Kwakugcwele ukwesaba kodwa lapha kule ndlu (p.52).
- 12 At one house after another the lights are burning (p.49).  
Kukhanyisiwe yonke imizi (p.62).
- 13 But it was rather to the child, the small serious boy, that he turned for his enjoyment (p.52).  
Wayejabula kakhulu uma enalo mntwana womfana (p.65).
- 14 It was a pleasant evening at the Mission House (p.62).  
Kwakukusihlwa. Bonke babesese eMishini (p.75).
- 15 The service in the Parkwold Church was over (p.130).  
Yase iphelile inkonzo yomngcwabo esontweni eParkwold (p.144).
- 16 Shocked and hurt, Jarvis put down the papers (p.153).  
Kwammangalisa kakhulu lokhu uJarvis, futhi kwamzwise ubuhlungu. Wawabeka phansi la maphepha (p.163).
- 17 The great bull voice is speaking there in the square (p.160).  
Nanto izwi likafeleba libhonga (p.171).
- 18 When people got to Johannesburg, they do not come back (p.7).  
EGoli akuyi lubuyayo (p.16).
- 19 This is a terrible loss for South Africa (p.62).  
Wewu! Laze lalahlekelwa leli zwe (p.75).
- 20 A woman moans (p.197).  
Kwabubula omunye wesifazane (p.205).

### 1.17 PARAPHRASE

(An amplification or explanation of the meaning of a segment of the text)

- 1 So the child went delicately to the door, and shut it behind her gently, letting the handle turn slowly like one who fears to let it turn fast (p.7).  
Nempela yasuka-ke intombazana yaqonda emnyango. Yawuvala ngokucophelela (p.15).

- 2 The train passes through a world of fancy, and you look through the misty panes at the green shadowy banks of grass and bracken. Here in their season grow the blue agapanthus, the wild watsonia, and the red-hot poker, and now and then it happens that one may glimpse an arum in a dell. And always behind them the dim wall of the wattles, like ghosts in the mist (p.9).  
Ziningi kakhulu nezinhlobonhlobo zezimbali eziqhakazayo lapha ngesikhathi sazo. Kude le, kubonakala amathunzana omtholo sengathi yizindonga (p.18).
- 3 ... with so many streets they say that a man can spend his days going up and down another, and never the same twice (p.10).  
Kuthiwa ungaze ube ngangocilo uphaquzana nezindlela zakhona ezingabalwayo (p.19).
- 4 Climb up to Hilton and Lion's River, to Balgowan, Rosseta, Mooi River, through hills lovely beyond any singing of it. Thunder through the night, over battlefields of long ago. Climb over the Drakensburg, on to the level plains (p.12).  
Naso-ke sithubeleza senyuka. Yiso lesiya sedlula amadolobha ngamadolobha, sithubeleza ezintabeni ezinhle kakhulu. Naso silokhu sidonsile sigijima, sidabula emangeni lapho kwake kwaba khona igazi ngezimpi zakudala. Yiso lesi size siyodundubala uKhahlamba singene emathafeni (p.22).
- 5 Railway-lines, railway-lines, it is a wonder. To the left, to the right, so many that he cannot count (p.14).  
Woshi! Ubuxhakaxhaka bawojantshi ngapha nangapha (p.23).
- 6 He sees great high buildings; there are red and green lights on them. They go on and off. Water comes out of a bottle, till the glass is full. Then the lights go out. And when they come on again, lo the bottle is full and upright, and the glass empty. And there goes the bottle over again. Black and white, it says, black and white, through it is red and green. It is too much to understand (p.14).  
Woshi! Kanti kunje-ke! Amabhilidi athinta amafu; uwabuka ugebenyeke. Nazo izibane zicisha phezu kwawo. Zibomvu, ezinye ziluhlaza. Nanto phela iGoli! (p.24).
- 7 They walked down Lily street, and turned off into Hyacinth street, for the names there are very beautiful ... (p.24).  
Bathi ukuhambahamba ... (p.34).
- 8 The small boy was playing in the yard, with small pieces of brick and wood that a builder had left (p.38).  
Umfana wayedlala phandle ebaleni akha izindlu (p.39).
- 9 Every factory, every theatre, every beautiful house, they are all built by us (p.31).  
Akukho bhilidi elingakhiwanga yithi (p.43).
- 10 Chapter 12: The translator did not translate the dialogue between the whitemen in their meetings on native crime. He simply paraphrased it.
- 11 What is amanzi umfundisi ... (p.208).  
Bathi ukuxoxoxa umfanyana ebuza amagama athile esiZulu. Phela babexoxa ngesiNgisi ngoba umfana lona wayengasazi isiZulu (p.215).
- 12 ... the kind of laughter of which one is afraid. Perhaps because one is afraid, perhaps because it is in truth bad laughter (p.25).  
... uhleko olwesabisayo (p.35).