The potential of an Afrikaans translation of Zakes Mda's *The Heart of Redness* to renew the South African national narrative

by

Margaretha Johanna Alberts

A dissertation submitted in fulfilment of the requirements

for the degree

MA (Translation and Interpreting Studies)

in the

Department of African Languages

at the

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

SUPERVISOR: Dr H. KRUGER-ROUX

November 2019

DECLARATION

Full name :   Margaretha Johanna Alberts

Student Number :   u84261634

Degree/Qualification: MA (Translation and Interpreting Studies)

Title of dissertation: The potential of an Afrikaans translation of Zakes Mda's *The Heart of Redness* to renew the South African national narrative

I declare that this dissertation is my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements.

I understand what plagiarism is and am aware of university policy and implications in this regard.

_____   _____

SIGNATURE   DATE

ACKNOWLEDGEMENTS

ABSTRACT

The potential of an Afrikaans translation of Zakes Mda's
The Heart of Redness to renew the South African national narrative

by

Margaretha Johanna Alberts

Degree: MA (Translation and Interpreting Studies)

Department: Department of African Languages

Supervisor: Dr H C Kruger-Roux

This study demonstrates one possible way of countering social stratification and creating an inclusive South African identity–renewing the South African national narrative to include the narratives of the people groups that were pushed to the periphery of society during the previous political dispensation might work towards such an identity. Therefore, a case is made for increased intercultural translation in the South African context and Critical Translation Studies is suggested as a theoretical framework for the use of translation in narrative creation. Critical Translation Studies is defined as 'a cultural studies approach to the study of translation […] with an implicit focus on translation as a social practice shaped by power relations in society' (Robinson, 2017:i) making it particularly relevant. The aim of the study will be achieved through a theoretical discussion of what a national narrative entails and by illustrating how translation can facilitate narrative creation in the context of the Afrikaans literary canon through an Afrikaans translation of Zakes Mda's *The Heart of Redness* (2000). The purpose of this translation is to show how text choice and particular translation methods facilitate cultural understanding and counter cultural isolation and literary stratification. In addition, the role of language as an identity marker, an explanation of why an Afrikaans translation can be considered as important, and the function of translation as intercultural mediation will be provisionally explained, since the interrelationality between language, identity and culture also needs to be investigated to comprehend the scope of the study.

KEY WORDS

National narrative, translation, cultural mediation, narrative identity, critical translation studies, identity, belongingness

CONTENTS

vi

List of figures

List of tables

CHAPTER 1:

INTRODUCTION

Time comes into it.
Say it.　　　Say it.
The universe is made of stories,
not of atoms.

(Rukeyser, 1978)

And therein lies the tragedy of the age: not that men are poor,—all men know something of poverty; not that men are wicked,—who is good? not that men are ignorant,—what is Truth? Nay, but that men know little of men (du Bois, 1903:178).

[Translation gives] often for the first time—original access to a different world of knowledge, to different traditions and ideas that would otherwise have been locked away behind a language barrier. From this perspective, translation has often been described as a builder of bridges, an extender of horizons, providing recipients with an important service and enabling them to move beyond the borders of the world staked out by their own language. It is through translation that lingua-cultural barriers can be overcome. So, translation is one of the most important mediators between societies and cultures (House, 2014:2).

1.1 BACKGROUND

Zakes Mda is one of South Africa's most esteemed writers and has produced numerous poems, plays, novels and academic articles. Whereas the recurring themes in his plays tend to revolve mainly around black socio-political experiences, written in the apartheid era, in his novels he tends to engage with the socio-cultural complexities of post-apartheid South Africa through historical fiction. In answer to why he writes historical fiction, he states that the purpose is to challenge a historical narrative created by journalism and historiography that usually represents only one perspective and generally validates the ruling powers. He notes that the past needs to be 'tamed' to make sense of the present (Galloway, 2018). One of the aims of his narrative style is thus to contribute to the reforging of a new national identity by

investigating the contribution of history, community and memory to the current state of the nation (Fincham, 2011:xiii). Through his novels, Mda joins the debate around nation-building that has gained attention since 1994 (Fincham, 2011:xiii).

Mda addresses pertinent questions currently being posed in South Africa, a country on the cusp of some of the most relevant sociological, political and educational issues facing the world today. Southall (2019:194) points out that before the first democratic elections in 1994, South Africa was one of the countries where the divide between the races and the classes was most prominent. Consequently, today South Africa is a multicultural, multilingual country in the process of attempting to resolve historical injustices due to the apartheid regime dividing the country by 'race, space, class and wealth' (Southall, 2019:194).

However, according to the SA Reconciliation Barometer 2017 (Potgieter, 2017), more than half of South Africa's population expressed a desire for more interaction between races in private as well as public spaces. Barriers to greater integration that have been identified in this report include language and confidence (Potgieter, 2017:8). Furthermore, it is noteworthy that the report established that language, even when compared to race, is considered the most important identity marker in South Africa.

This has a direct bearing on the present research as, although it would be far beyond the scope of this dissertation to attempt to resolve the pressing socio-cultural and economic issues faced in South Africa, I[1] will attempt to identify one possible way for the forging of a more inclusive identity, which involves transcending linguistic barriers to facilitate social transformation. This dissertation argues that in the context of post-apartheid South Africa, an Afrikaans translation of Zakes Mda's *The Heart of Redness* (2000) has the potential to help reframe existing South African historical narratives by presenting history from an under-represented point of view. It will be translated into a language whose literary repertoire lacks evidence of transformation and representation, thus perhaps working towards a South African national narrative which is more representative of all the people living in the country. Such translation

---

[1] In the postmodern context, I choose to write in the first person, acknowledging my subject position as a researcher. This is essential, because my situatedness as a white middle-class, Afrikaans- and English-speaking woman has an effect on the questions I ask and thus on my research. Not acknowledging this position would be disingenuous and dishonest.

which fosters cultural understanding is advocated and illustrated here with an impetus toward improving post-apartheid social understanding.

Questions that may arise in relation to the abovementioned include what a national narrative is, why exactly it needs to be renewed in South Africa's case, and what potential role translation can play in this process and the rationale for choosing this specific text. These questions will be briefly addressed in this introduction in order to motivate and situate the research. In addition, the role of language as an identity marker, an explanation of why an Afrikaans translation can be considered important, and the function of translation as intercultural mediation will be provisionally explained, since the interrelationality between language, identity and culture also needs to be investigated to comprehend the scope of the study.

1.2   NATIONAL NARRATIVE

The rationale for this study was provided by a comment from Ram (cited in Wodak et al., 1999:23), who declares that

> nationality is a narration, a story which people tell about themselves in order to lend meaning to their social world. The fact that nationality is a story does not challenge its reality, because myths are not mystifications.

In effect, he was saying that belonging to a particular nation, which constitutes an individual's nationality, is determined by participating in the same series of events, represented in a shared narrative. Hayden White (1987:1) explains that

> far from being one code among many that a culture may utilize for endowing experience with meaning, narrative is a meta-code, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted.

Furthermore, if nations are considered, in line with the description offered by Stuart Hall (cited in Wodak et al., 1999:22), not only as political entities, 'but also as systems of cultural representations', those belonging to a nation supposedly find representation within that nation's narrative. Thus, Ram's equating of a nation or a nation's identity with a narrative is central to this dissertation's analysis of how this national narrative is created or, potentially transformed because it is the contention of this study that South Africa's national narrative does not provide a full representation of its constituents.

Secondly, Ram refers to a narration, and more importantly, he uses the terms 'story' and 'narration'. There is a significant difference between these concepts which underpins this study. According to Jahn (2017:2), a story is a sequence of events that has a beginning, a middle and an end, and involves characters. A narrative, however, tells or presents a story (Jahn, 2017:2) or stories[2]. A narrative is constructed by choosing which stories to relate and in what order to relate them. It is, therefore, a representation or specific manifestation of the story or stories, rather than the story itself (Bruner, 1991:7). The same story or stories might thus be retold differently in different narratives, depending on the aim of the narrative. That is why, in the last few years, the use of narratives has become very popular in a wide array of humanities and social science disciplines (Bhabha, 1990; Büthe, 2002; Wersch, 2001). It has also been incorporated into translation studies, mainly by Mona Baker, in her book, *Translation and Conflict: A Narrative Account* (2006) in which she examines the relation between power, conflict and translation. This is discussed more comprehensively under point 2.5.

Therefore, according to Ram, a national narrative is considered an expression of national identity. Ram states that the nation *is* the narrative (my emphasis). According to Wodak et al. (2008:2), narrative, with reference to a nation, is understood

> in the context of presenting a history of a community imagining itself as nation, not strictly as a linguistic text-type with particular structural features, but as a somewhat wider, more abstract category. Narratives about nations portray concepts of history which, through certain linguistic means, identify and designate particular historical events and facts which are deemed relevant for a large number of human beings and establish chronological and causal relations.

Simply put, it is 'an overarching narrative that lends meaning and purpose to daily life' (Britten, 2012). Walker and Unterhalter (2004:281) underscore the importance of the literary canon—the available cultural scripts—in relation to narrative in the following statement:

> Our narratives are constructed discursively through available cultural scripts so that identities and processes of identification occur within prevailing lines of networks of social power and material interest.

---

[2] The plural, stories, is my addition, with reference to Genette (1972, 1980) and Baker (2006).

A country's literature is, therefore, an important contributor to this overarching narrative. This narrative, furthermore, serves different social and political purposes by either representing or excluding certain peoples. In the previous political dispensation, the cultural scripts, referred to by Walker and Unterhalter (2004:281) above, of the previously disadvantaged people groups were not included in the overarching narrative of South Africa, as discussed under points 1.2.1 and 2.4.5. This research argues that a renewed national narrative, comprising of a cluster of narratives that are not competing and contradictory but complementary and enriching can, therefore, be a unifying factor in South Africa.

1.2.1 Why does the South African national narrative need renewal?

Baker (2009:4) states that 'individuals in any society either buy into dominant public narratives or dissent from them'. Considering this observation, it is essential to understand why the renewal of the current South African national narrative is regarded as important.

Sarah Britten (2005), in her PhD dissertation, *One Nation, One Beer* concludes that South Africa needs a new national narrative. Britten (2005) quotes American psychologist Rollo May when she says that we (South Africa) need a star to steer by. May (1991) wrote extensively on the need for myth and the role it plays in national identity. He defines myths as narrative patterns that give significance to our existence (May, 1991:15). He uses the image of steering by the stars to explain the role that myths play in a nation (May, 1991:15). Although all myths are narratives, not all narratives are myths. Myths can either become the national narrative or incorporated into the national narrative. This will be discussed in more detail under point 2.4.1.

In an address at the University of the Free State, Zubeida Jaffer (2012) echoes Britten and calls for the construction of a new national narrative for South Africa. She asserts that South Africa does not currently have a narrative that the majority of South Africa's citizens 'buy into', to use Baker's phrase. To justify this, Jaffer broadly identified three main public narratives recounted in the domestic arena before 1990:

the liberation narrative, the Afrikaner nationalist narrative, and the liberal narrative. This will be discussed more comprehensively under point 2.4.1.

Ramutsindela (1997:100), at the very beginning of the postapartheid dispensation, pointed out that South Africa has been 'characterised by lack of common ground on which a national identity could be developed'. Ndlovu (2013:1), almost twenty years later, reiterates this and emphasises that 'one of the greatest challenges facing people in the process of becoming South Africans today is that of building a cohesive national identity out of diverse and competing national, cultural and ethnic aspirations and identities that were never imagined as belonging to a single nation-state'.

However, in a country as culturally diverse as South Africa, with eleven national languages and multiple religions, negotiating and accommodating the different levels of identity presents enormous challenges. Jaffer (2012) considers the idea of 'the Rainbow Nation all committed to living side by side' as the first attempt to construct a national narrative after South Africa's first democratic elections in 1994. 'The Rainbow Nation' is a term coined by Archbishop Desmond Tutu, as the rainbow is an analogy of unity within diversity. He intended this as a mission statement for the new South Africa after apartheid ended in 1994. Regarding Ram's quote at the beginning of this section, and in context of the definitions of the different levels of identity, the term 'rainbow nation' can be seen as an effort to give direction to the story of the collective South Africa envisioned after 1994. This vision is also encapsulated by the new national motto: *!ke e: |xarra ǁke*. Written in the Khoisan language of the /Xam people, it translates literally to 'diverse people unite' and acknowledges the diversity of the people living together in this country and calls them to unite.

Although the rainbow nation was recently declared dead (Mncube, 2019) mainly due to socioeconomic factors which fall outside the scope of this dissertation, more and more individuals from across the cultural spectrum of South Africa, show a willingness to cross over into one another's space. Nowhere is this more evident as on the Facebook Group #ImStaying. Created in September 2019, it already had 888 952 members at the time of writing (#ImStaying, 2019). The description of the group (#ImStaying, 2019) reads as follows:

> #ImStaying is dedicated to the South African women and men of all races, cultures, religions and creeds that choose to grow and improve South Africa. This group is to honour all those who still believe that we as a nation can turn things around.
> We focus on the people, beauty and positivity in South Africa and all the good vibes. To all those who choose to work as one, to grow this beautiful country we call home!
> This group belongs to all willing to make a positive difference!

Mike Abel (2019), regarded as one of South Africa's leading marketing and advertising practitioners, writes about this group in *The Daily Maverick*:

> Besides what social media tells us, people are exhausted by the divisive narrative and behaviour of many—across race, age, gender and sexual orientation. The silent majority just want to get on with it, to 'love their neighbour' and build their country, their home, together.

This group shares stories and does not allow marketing or references to religion and politics. It does not negate the realities of the pressing social issues, but, includes them to demonstrate that there is a growing group of people in South Africa willing to listen to one another.

The present study, therefore, contends that South Africa can do just that—build this country together—by building an inclusive post-apartheid literary canon, through the sharing of the stories of different cultural representations. However, as social stratification continues to exist despite the end of apartheid, previously disadvantaged groups remain marginally represented in South African literature. Social cohesion, through a sharing of cultural capital, has still not been achieved. It is here that translation can play a contributing role.

The contemporary translation trends of translating into Afrikaans and from Afrikaans into other languages still largely display a neglect of local African language literature, and a preference for Anglophone and European literature in translation. According to statistics in the preface of the 2016 *Indigenous Languages Classics Catalogue*, 49% of books published in the general sub-sector are in English, 45% are in Afrikaans, and the nine other official languages make up the remaining 6%. For translation from Afrikaans, the most important target languages are English, Dutch and German, arguably due to the historical origins of the language (Morgan, 2006:185). The same languages are the main 'donor' languages for translations into Afrikaans. Therefore,

translation in South Africa is characterised by trends that favour European associations and still neglect African languages and cultures. According to UNESCO's *Index Translationum*, the top ten languages translated from in South Africa are English, Afrikaans, Ancient Greek, Hebrew, French, German, Dutch, Arabic, Farsi (Western) and Persian, and lastly, Spanish. Not even one African language is on the list. This research is interested in ways in which this trend can be counteracted, which relates not only to the need for translation into and from specific languages, but also to the texts translated, as well as the theoretical frameworks used for translation.

1.2.2   What potential role can translation play in this renewal process?

Translation can potentially play a two-fold role in the renewal of the South African national narrative. Firstly, translation can draw away the curtain between the 'Self' and 'The Other' and secondly, in doing so, act as an intercultural mediator.

Therefore, regarding the text chosen as case study, it should be noted that Mda's novels have already been translated into twenty one different languages, the translation of *Ways of Dying* (1995*)* into Turkish being the latest. However, no Afrikaans translation of either his plays or his novels has been done. Although his anthology, *The Plays of Mda* (1990), has been translated into all other official languages of South Africa, no Afrikaans translation exists. The Afrikaans readers in South Africa, therefore, have not been presented with the opportunity to cross the bridge into understanding Mda's world. Manfredi (2010:46) points out that 'in translation history, partly due to a legacy of colonialism, hegemonic cultures tend not to be exposed to difference and to be sheltered from the disturbing and alien features of the 'Other''. I would, in light of this statement, like to prove the benefits that an Afrikaans translation of this particular text might hold in facilitating the renewal of the South African national narrative as a means of combating the social stratification referred to earlier (from the perspective of narrative theory). This issue, however, is again complicated as Afrikaans 'is at once the language of the conqueror and the language of the oppressed' (Jansen 2017:337), as explained in previous paragraphs. However, 13,5 percent of the total population are mother tongue Afrikaans speakers—2.7 million white Afrikaans speakers and 3,7 million coloured

Afrikaans speakers (StatsSA, 2011). This is a significant percentage of the population.

Furthermore, the current research will not engage in the discussion about the creation of an inclusive Afrikaans speech community, as, once again, this is a very important question that cannot be treated superficially. It will, however, show that in translating this novel into Afrikaans, the Afrikaans text will be available to be read by all Afrikaans-speaking people groups in South Africa[3]. This may aid in the decolonising of Afrikaans by aiding the depoliticization of Afrikaans. Alexander (1994:24) argues that 'Afrikaans in the past has been misused for political reasons in the search for identity'. Acknowledging this fact may lead to acknowledging the identities of the different Afrikaans-speaking groups, in turn leading to the creation of a more inclusive South African identity. Therefore, I would also like to illustrate a method for translating this text which would best allow for collective narrative construction (from the perspective of cultural mediation).

This stated, valuable research has been done regarding translating from Bantu languages into Afrikaans; it has, however, mostly been underpinned by traditional translation theory. Amongst others, Bertie Neethling translated Jordan's *Ingqumbo yeminyanya* (1940) into Afrikaans, titled *Die toorn van die voorvaders* (1997), as well as Peteni's Xhosa novel *Kwazidenge* (1980), titled *Roep van die ramshoring* (2013). In his discussion regarding his translation strategy, he often refers to Jakobus Naudé. Naudé writes extensively on the translation from and into Bantu languages. Both these scholars emphasise that translation is done to 'bring communities together across linguistic borders' (Neethling, 2016:104) and to overcome cultural exclusion (Naudé, 2005). Both authors are very sensitive to the translation of the cultural knowledge contained in the source texts. However, Neethling's (2016:106) approach is still based on the traditional interpretation of translational equivalence, and the main strategy used is transference, with the emphasis primarily on the bringing together of different cultures, as mentioned above. Although Naudé's (2005:41) approach is different from Neethling's, as he advocates for postcolonial translation theory and addresses the power relations evident in the source text (ST),

---

[3] It is beyond the scope of this research to define the different Afrikaans speaking people groups and the specific impact of this text on them. It may, however, be an interesting and insightful future research project.

as well as the corrections of those relations in the target text (TT), he still works within the traditional paradigm of descriptive translation studies.

Antjie Krog's ground-breaking work, her translation of twenty of the best poems from ten of South Africa's indigenous languages, titled *Met Woorde Soos Met Kerse* (2002), is a landmark translation project on the linguistic landscape of reconciliation and translation of South Africa. She followed this with *Die sterre sê 'tsau'* (2004) a collection of translations from the /Xam-taal—a dialect of the extinct San-languages. One of the main aims of these projects is the conservation of the endangered languages of South Africa while increasing the esteem of languages with lower perceived value in the South African literary system (De Wet, 2002). According to Antoinette Vosloo (2005), Krog also used a descriptive translation studies framework for her translation of the /Xam text.

The current study will build on this foundation by implementing a critical translation studies (CTS) approach which does not merely view translation as a series of translation problems to be overcome[4], but as a cultural representation which should be approached creatively. Translation is the retelling of a story, with literal and free translation (even adaptation) as the two opposites on the scale. The translation strategies will, therefore, be determined by the goal the translator wants to achieve, in this case, the breaking open of a stratified culture, a dominated culture, to the dominating culture, keeping intact the integrity of the ST and the aim of the author of the ST.

The second potential role that translation can play in the renewal of the South African national narrative is that the previously hegemonic culture, through being exposed to the 'Other', gain a better understanding of the cultural differences between the different people groups.

According to the *Encyclopedic Dictionary of Semiotics* (Sebeok, 1986:9-11), culture is defined as:

> [T]he totality of the signifying systems by means of which mankind, or a particular group, maintains its cohesiveness (its values and identity and its

---

[4] Peter Newmark (1988:9) states in the introduction to his book *A Textbook on Translation* that 'what translation theory does is, first, to identify and define a translation problem (no problem – no translation theory)…

10

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, manner, 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.)

This links with translation's ability to unlock other peoples' and other cultures' realities, which implies that the translator functions as a cultural mediator through the act of translation. The word *translation* comes from the Latin for *bearing across*. The way this 'bearing across' occurs has been defined differently over the years. The first serious considerations of translation's influence in the act of 'carrying across' were introduced by Eugene Nida in the 1960s. As a reaction to the ST emphasis of the period, Nida (1964a:223) stressed that a language could not be comprehended 'outside the total framework of the culture, of which the language in question is an integral part'. Since the cultural turn in translation studies, the act of translation has been explicitly tied to both source and target cultures, and the tension between different cultural contexts has been acknowledged. Snell-Hornby (1990:82) describes this approach as

> [a]n orientation towards cultural transfer instead of linguistic transfer; a view of translation as an act of communication instead of a transcoding process; an orientation towards the function of the target text and the text as an integral part of the world and not as an isolated specimen of language.

When culture is taken into account, the translator is therefore not only occupied with words but also with context (Bassnett, 2011:96).

Translation as intercultural mediator will be more comprehensively discussed under point 2.5.

1.2.3 The rationale for choosing Mda's *The Heart of Redness* (2006)

This text was chosen as it occupies a key position in post-apartheid transformative discourse for its conscious refusal to be ideologically narrow-minded (Fincham, 2011:xv). Furthermore, it was the goal of the author to contribute to the many discourses regarding 'nation-building and the reforging of a new national identity' (Fincham, 2011:xiv), making it particularly applicable.

In the process of accomplishing this objective, Mda (2018) holds that 'we can only sympathise with those whose story we know'. His novels thus aim to shed new light on the past through narrative in an attempt to humanise history, enabling the peoples of South Africa to 'get to know each other' (2018). By storifying history (Bell, 2003:63), readers are allowed to live the lives of others. It is significant to note that Baker (2006:5) argues that narrative 'constitutes reality rather than merely representing it'. Narratives consequently help people to construct their own realities. This in turn, enables the reader of the narrative to 'perceive reality in new and more varied ways and being able to better understand the complex dynamics between self and others and between one's own reality and the effect of political and cultural conditions [that] are critical to any process of personal healing and reconciliation with the other' (Wielenga, 2013:2). Therefore, getting to know each other's truths is made possible by access to each other's narratives, consequently 'fostering sympathy', in Mda's words, and facilitating nation-building. Mda (2000) describes *The Heart of Redness* as a 'novel of reconciliation'.

Mda wrote this novel in English with some phrases in isiXhosa[5]. Therefore, it is considered a hybrid text. Hybridity, in its most basic form, means a mixture. In postcolonial discourse it is one of the most disputed terms, taking many forms including political, cultural and linguistic. In Mda's case, he chose to write in English as he felt alienated from his mother tongue by his thirty five years in exile (2000). English is, therefore, the only language he feels at home in to create literature. He acknowledges the Xhosa culture with linguistic signals. Because this hybridity fulfils a specific function, an Afrikaans translation of the text should be equally hybrid to fulfil the author's transformative intention. This research will discuss ways in which this feature, as well as other textual features, will be handled to best facilitate the social role of such a text and its translation. The implication is therefore that translation methods in addition to the texts chosen for translation are influential in the potential of the translation process to contribute to national identity creation. These points will be demonstrated in the sections on textual and translation analysis.

---

[5] The Xhosa people refer to themselves as the amaXhosa, and to their language as isiXhosa. For the purposes of this study, and in the spirit of heterolingualism, isiXhosa will be used when referring to the Xhosa language, amaXhosa or amaXhosa people when referring to the Xhosa nation and Xhosa when used as an adjective.

1.2.4 Language as an important identity marker

> The choice of language and the use to which language is put is central to a
> people's definition of themselves in relation to their natural and social
> environment, indeed in relation to the entire universe. Hence language has
> always been at the heart of the two contending social forces [indigenous and
> imperialist] in the Africa of the twentieth century (Thiong'o, 1981:4).

This is certainly true in the case of South Africa. Historical injustices were often
marked by the enforcing of one or other language over non-speakers of the enforced
language. The first orchestrated attempt was when Lord Alfred Milner, the then High
Commissioner for South Africa, attempted the denationalisation of the Afrikaners
after the South African War (Roberge, 1992:32). Soon after the end of the war,
Milner said that although the physical war had ended, it was still war and that 'time
still remained for South Africa to be made British now' (Pyrah, 1955:154). He
enforced English in all spheres of society, and Afrikaans-speaking people, Afrikaners
and others, therefore became strangers in their own country (Du Toit, 1970:539).
After 1961 when South Africa declared that it was exiting the Commonwealth of
Nations, the then ruling party, the National Party, followed the same language policy
as the British by forcing other population groups with different mother-tongues, to be
educated in Afrikaans. Afrikaans, alongside English became law in 1974. This
resulted in widespread unrest with the 1976 Soweto Youth Uprising the most well-
known (SAHO). Negative connotations associated with the Afrikaans language,
which became known as 'the language of the oppressor', persist even today.
Furthermore, the policy of imposing Afrikaans led to a denial of the original mother
tongues of the different people groups[6] and the embracing of English as the
language of advancement (Prah, 2006:10). Consequently, the new hegemony of
English was established at the loss of the further development of the indigenous
languages and the recognition of the non-white speakers of Afrikaans.

During the rise of Afrikaner nationalism in the twentieth century, Afrikaans was
established as the core identity marker of the Afrikaners, a new nation who had its
ethnogenesis   in   Africa.   Due   to   an   aggressive   translation   program,   the

---

[6] According to Orville Boyd Jenkins (2000), 'a people group, also called an ethnic group or a people,
is a group of human individuals distinguished by their ethnolinguistic uniqueness, sharing a common
self-identity. The two parts of that word each indicate something of what this research is concerned
with: ethno and linguistic. I find it a more friendly and respectful reference immediately bestowing the
common identity of humanity.

vernacularisation and standardisation of Afrikaans were accomplished in a very short time (Beukes, 2007:245). Regrettably, in this process, a single narrative of Afrikaner political survival was created and the contribution of all other people groups, mainly the coloured people of South Africa, was not acknowledged, and they were marginalised not only in the literary canons of South Africa but also in society (Willemse, 2016: 7). Furthermore, other dialects of Afrikaans, amongst them Cape Afrikaans and Griekwa Afrikaans (Le Cordeur, 2011:759), were not absorbed into mainstream Afrikaans, further strengthening the hegemonic hold of 'Standard Afrikaans' spoken by the white speakers of the language. Although the hegemonic hold of Afrikaans has been weakening since the Soweto uprising of 1976, students protesting against being taught in Afrikaans, (Prah, 2018), reconciliation between the members of the previous dominant white Afrikaans-speaking people group and the oppressed people groups has not yet been attained. This study argues that making the narratives of the different people groups available to the other people groups in their mother tongues, will foster better cultural understanding and work towards breaking down social barriers.

As a result of the language policy under the apartheid regime, of the eleven national languages of South Africa, only English and Afrikaans are developed to technical, academic and literacy levels (Krog, 2010:18). If this is linked to the importance of language as an identity marker, it shows that nine people groups are still in the process of establishing their ethnic identity linguistically within the context of a multi-ethnic society. This leads to frustration on many levels. On the one hand, people are not able to communicate effectively, as most of them need to communicate in a second language. The blame can easily be shifted onto South Africa's history of apartheid (Berkowitz, 2013). On the other hand, as the cultures are so diverse, intercultural misunderstanding occurs even among various African cultures that one would normally mistake as being similar (Danisile, 2012:1). In the words of Ostler (2006:9), language is 'the currency of human communities'. In South Africa, the different languages are not currencies of the same value, and that must be rectified.

Due to political changes since 1994, South African society can be considered as suffering from an identity crisis as 'social identities are in flux and generalised categories are not yet redefined' (Bornman, 1999). The crisis is caused by a sense

of loss of the former, established forms of societal identification and the redefining of identity. Answering the question of whether there is tension between an individual cultural identity and a common national South African identity, Bornman (1999) explains that people identify more easily with an ethnic identity as it is more personal. We, as South Africans, can therefore only consider ourselves South African if we also feel safe with regards to our ethnic identity, which includes the recognition of the language in which we express ourselves. Therefore, the creation of an inclusive identity, built on mutual understanding and respect for the main languages that the different people groups identify with, is vital for nation-building in South Africa.

1.3   PROBLEM STATEMENT

South Africa does not currently have an inclusive national narrative.

1.4   RESEARCH QUESTION

The main question underlying the research is the following:

> Can translation play a role in the renewal of the South African national narrative?

In order to address the aim, the following sub-questions need to be investigated:

- What are the specific problems in the current South African national narrative and consequently, what are the areas in which transformation is required?
- Based on translation studies, how can the act of translation and the translation approach facilitate the creation of a more representative national narrative?
- How can the translation of *The Heart of Redness* (2000) into Afrikaans be approached to overcome cultural isolation and ultimately facilitate the renewal of the national narrative?

1.5   PURPOSE STATEMENT

The main purpose of this research is to make a case for increased intercultural translation in the South African context and to suggest techniques whereby translation can be most effectively utilised for narrative creation. This will be

achieved through a theoretical discussion of what a national narrative entails and by illustrating how translation can facilitate this narrative creation in the context of the Afrikaans literary system through an Afrikaans translation of Zakes Mda's *The Heart of Redness* (2000).

1.6 OUTLINE OF THE STUDY

Following this introductory chapter, Chapter 2 presents a literature review involving a systematic evaluation of an extensive body of literature covered to address the research questions as stated above. The literature review will be presented thematically, explaining the most important concepts underlying the research questions. Regarding the first sub-question, a national narrative will firstly be defined and the importance of a national narrative will be underlined by explaining the interrelationality between language, culture and identity. Inclusion as belongingness leading to a more secure social identity will also be explored. Regarding the second sub-question, the development of translation studies from antiquity up to the present will be discussed to position this study. Furthermore, the applicable translation approach and translation strategies will be highlighted to successfully achieve the aim of the translation. Concerning the third sub-question, translation as intercultural mediator and translation as transformation will also be discussed to indicate how cultural inclusivity and be promoted by an Afrikaans translation of *The Heart of Redness* (2000) and subsequently contribute to the renewal of South Africa's national narrative.

This chapter also presents a theoretical framework for the creation of a translation model to be applied in Chapter 4. These frameworks include narrative theory as applied in the poststructuralist context by Baker in her book *Translation and Conflict: A Narrative Account* (2006) and Critical Translation Studies as presented by Robinson in his book *Critical Translation Studies* (2017).

The specific research design and methodology are explained in Chapter 3. The layers of the research onion, developed by Saunders et al. (2007), are applied to structure this chapter. Specific reference is also made to research methodologies for translation studies as developed by Saldanha and O'Brien (2013).

Chapter 4 consists of a source text analysis as well as a translation of a number of the most important cultural concepts identified in the source text analysis and three key-passages from the text. *The Heart of Redness* (Mda, 2000) is analysed by identifying the main themes addressed in the novel as well as the literary devices employed by Mda in his process of taking back Africa's narrative from the coloniser. This is done to establish the relevance of the text choice in the context of the current research.

The translation section consists of firstly, a translation of the most important cultural concepts identified during the text analysis, secondly, a translation of three key-passages, by applying the translation model developed in Chapter 2, and thirdly, an explanation of particular translation choices made within the framework of CTS.

Chapter 5 concludes the study with a discussion of the main findings of the present research and suggestions for further research.

CHAPTER 2:
LITERATURE REVIEW

2.1 INTRODUCTION

This review surveys the most important literature consulted about the three sub-questions mentioned in point 1.5. To answer these sub-questions, the literature review is presented thematically, explaining the most important concepts underlying the main research question. A theoretical framework is also included under point 2.2.5 Current trends.

The following themes are covered:

1. Development of translation studies
2. Identity
3. Narratives
4. Translation as intercultural mediator
5. Translation as transformation
6. Specific translation strategies

2.2 DEVELOPMENT OF TRANSLATION STUDIES

This first section aims to give a general review of the history of translation studies to indicate the placement of the current study. The most important approaches, theories and models from antiquity to the present will be identified and discussed. To understand the premise, namely research concerning all aspects of translation, it is imperative to first establish the definition of the term 'translation'. As already mentioned under point 1.2.2, the term 'translation' stems, etymologically, from the Latin for 'carried across' (Kasparek, 1983:84-87). In the field of translation studies, this refers specifically to the 'carrying across' of a text from one language to another (Kasparek, 1983:84-87). Newmark (1988:25), one of the most important translation theorists, points out that during this process, a translator is constantly confronted with choices and that in making these decisions, he is 'intuitively or consciously following a theory of translation'. This research acknowledges that different schools of thought on translation studies do exist according to the different worldviews expressed in different parts of the world, but will, up to the discussion of the very

current translation theories, only focus on the Western school of thought. This is done as, although South Africa is considered a third-world country[7], the education system was based on Western philosophies. It is only recently that the decolonisation of the education system, amongst others, has been foregrounded.

These 'theories of translation' that Newmark (1988:25) refers to will be discussed chronologically, according to the four consecutive stages of translation studies which Newmark (2009:20-21) delineated, with the addition of my own category, namely current translation trends, which covers trends in translation since 2000:

- The linguistic stage, up to after George Steiner's *After Babel* (c. 1975) (Munday, 2009:21) (including pre-20th-century translation)
- The communicative stage, c. 1950
- The functionalist stage, c. 1970
- The ethical/ aesthetic stage, c. 2000
- Current translation trends.

2.2.1 The linguistic stage, up to George Steiner's After Babel (c. 1975) (including pre-20th-century translation)

For the first approximately two thousand years of translation studies, the interest was mainly focussed on the linguistic units of the various languages involved; therefore, Newmark (2009) named this the Linguistic stage. The foundation was laid by classical Greek and Latin translations as well as the translation of the Bible (Munday, 2016:10). Throughout this period, it is also seen how translation was a creative force in the process of building languages, literatures and nations (Venuti, 2004:74). Greek and Latin scholars formulated the first translation theories. Therefore, the earliest theories were mostly situated in the discipline of rhetoric since, as pioneers in this field, these scholars were mostly orators. The Roman Empire vanquished the Greek Empire with a resulting multilingual language policy (Rochette, 2011:556) which necessitated translation into the lingua franca of the day, Latin. The debate regarding translation at that stage centred around whether a target text (TT) should be

---

[7] The 'three world' delimination was created during the Cold War between America and its allies (The First World) and Russia with its allies (The Second World). The developing countries of Asia, Africa and Latin America, not aligned with any of the other blocks, were referred to as 'The Third World' (Gregory, Derek et al, 2009). The term became synonymous with an underdeveloped country but, recently the term is being replaced with terms such as developing countries or least developed countries. There is, however, no consensus about the precise meaning of these terms.

translated word-for-word (metaphrase) or sense-for-sense (paraphrase) (Venuti, 2012:38) as translation was mainly done to disseminate Greek texts and translating them into Latin. Two of the earliest known translation theorists in the West are Horace and Cicero, in the first century and later St. Jerome, in the fourth century (Munday, 2012:31-32). Horace, considered the leading lyric poet of the Augustan age, emphasised that in translating poetry, one should stay away from the word-for-word technique as it hampers the poetic flow (Venuti, 2002:4). In the 4th century, St. Jerome coined the term sense-for-sense in his *Letter to Pammachius*, where he stated that he translated sense-for-sense and not word-for-word, except when translating the Bible where 'even the syntax contained a mystery' (Robinson, 2002:25). The ensuing debate between the polarised approaches to translation largely dominated the translation scene for the next few centuries. One reason is that the translation of the Bible played a pivotal role in raising questions regarding accuracy and fidelity to a fixed source. This debate, commencing with St. Jerome, reached a pinnacle almost one thousand one hundred years later when the Bible was finally translated into the vernacular of most of the Western European countries. This is a demonstration of the political power of translation, as the power of interpretation was taken out of the hands of the clergy and given to the common man (Munday, 2016:13). Arguably, the most well-known translator and theorist in this regard was Martin Luther whose translation of the Bible into a standardised German vernacular was the catalyst of the protestant-reformation. However, Steiner (1998:319) calls the word-for-word or sense-for-sense debate a 'sterile' debate over the 'triadic' model of 'literal', 'paraphrase' and 'free imitation'.

The first systematic theory was only put forward in the 17th century by John Dryden (Venuti, 2004). He formulated the trichotomy of translation types, referred to above by Steiner, namely metaphrase, paraphrase and imitation (Venuti, 2004:17-18). Dryden did not consider either the strict word-for-word approach (metaphase) or the overly loose sense-for-sense, which, according to him, resulted in imitation, as the preferred approaches to translation. Rather, he advocated a more flexible approach, namely paraphrase, to carry over the meaning of the source text (ST) (Munday, 2012:42-44). Similar views were expressed by Eugene Dolet (1541) and Alexander Tytler (1797). All three of these scholars formulated a set of translation guidelines that came to the same conclusion: keep the original intent of the author as sacred,

be well-acquainted with both the languages of the source text (ST) as well as the target text (TT) (Snell-Hornby, 1995:11-13).

Schleiermacher's essay *On The Different Methods of Translation* is considered the first systematic examination of translation studies in modern times (Faull, 2004:15). As part of the German Romanticists, interested in how translation can enrich German literature and culture, he addresses various points not previously discussed (Lefevere, 1977; Snell-Hornby, 2006). The issue of whether everything can be translated (translatability and untranslatability) is carefully considered. According to Schleiermacher (1813), the real issue is how to bring the ST-writer and the TT-reader closer together. He proposes a 'foreignising' method where the writer's position is static, and the reader is moved towards the writer. One of the implications of this approach is that a translator cannot simply find a semantic equivalent in the target language (TL), he should as far as possible, keep the linguistic and cultural context of the original text in the translated one the same. He aimed to introduce the reader to the German culture, which is in line with the Romanticists' interests. He is also the first translation theorist to distinguish between two different types of translators, namely translators of commercial texts and translators of scholastic and artistic texts (Munday, 2012:47), paving the way for Newmark's (2009) second stage.

According to Newmark (2009), the last translation theory during the linguistic stage was introduced by Steiner, in 1975, in his well-known work, *After Babel*. In reaction to what Steiner considered, as previously mentioned, the 'sterile triadic model (literalism, paraphrase, free imitation), he introduced a fourfold 'hermeneutic (act of interpretation) motion': initiative trust, penetration, embodiment and restitution, to illustrate the act of translation. Although Steiner has been criticised widely, it is generally acknowledged that he is the first critic to point out that when a composer puts words to music, it is also an act of translation, which corresponds with Jacobson's (1959) third type of translation, namely intersemiotic translation, which will be discussed under point 2.2.2. In *After Babel* (1975) he states that 'To understand is to decipher. To hear significance is to translate', thereby, establishing a different perspective on the act of translation, which continued to influence future approaches.

2.2.2 The communicative stage (c. 1950)

From the 1950s onwards, theoreticians moved beyond the dichotomy of literal and free translation and turned their efforts towards more systematic analyses. Newmark (2009:21) named this the communicative stage, which he considered to begin only after George Steiner's *After Babel* (1975). There is, therefore, a slight overlap in the theorists of this stage. During this stage, obstacles to translation were noticed and judged as either insurmountable or negotiable, and translation methods were formulated. This stage also introduces the translation of literary and non-literary texts and introduces the role that the reader plays, to the translation process. This was based on the premise that language is communicative, and not constitutive, of meaning. And, although it was therefore named the Communicative Stage by Newmark (2009), it still focussed on key linguistic issues, namely 'meaning' and 'equivalence' (Munday, 2016:76), as first defined by Roman Jakobson (1959), one of the founders of the Prague Linguistic Circle. In his article, On Linguistic Aspects of Translation (1959), he holds that the meaning of a word is a linguistic phenomenon. Employing semiotics, he argues that the meaning of a word is carried by the signifier (the written word) and not the signified (the object). The interpretation of the signifier can happen in three ways namely, intralingual translation, or rewording which is the interpretation of verbal signs through other signs of the same language; interlingual translation—an interpretation of verbal signs through a different language; and intersemiotic translation—an interpretation of verbal signs through signs of non-verbal sign systems (Jacobson, 1959:30-39).

The Canadian linguists, Vinay and Darbelet (1958/2000) recognised the limits of the linguistic approach and showed that, should the linguistic approach not provide a suitable translation, there were other approaches that could be followed. Vinay and Darbelet believed that everything was translatable, and that the SL would provide the solution. They considered meaning a cultural construction and encouraged the translator to 'see a connection between linguistic procedures and metalinguistic information'. They called this concept of finding the solution to the translation problem in the context, explication (Klaudy, 1998). Nida and Newmark also contributed significantly to the discourse of meaning and equivalence. Nida (1964)

builds on Vinay and Darbelnet and formulates his seminal concepts of formal and dynamic equivalence. His approach to translation is more scientific, and he believes that when translating 'one must establish several essential groups of priorities' (1964:14) mainly determined by whether the message and function of a text have been carried over rather than by the structure. According to Munday (2001:42), Nida introduced a receptor-based direction to translation, moving away from the ST as sole consideration and bringing the reader into the picture. He deals with the main techniques of adjustment used in the process of translating, namely additions, subtractions and alterations, demonstrating principally by various examples from the Bible, as the Bible has been translated into many different languages and the translation has to cross cultural barriers. Although Nida was severely criticised by Gentzler (2001) and accused of using his approach of dynamic equivalence in his translations to proselytise readers, he contributed significantly to the development of translation studies by introducing systematic and analytical procedures.

Additionally, during this stage, Newmark, one of the founders of the Institute of Linguistics and a staunch supporter of the training and professionalisation of translators, published various books contributing to the training of translators through the systemisation of translation studies. He also formulates his concepts of semantic and communicative translation in parallel with Nida's formal and dynamic equivalence (Panou, 2013:4). His approach can also be compared with Schleiermacher's foreignising and the converse, domestication, and House's (1997) approach of overt and covert translation. All these approaches have in common that the focus of the translation is either on bringing the text closer to the reader or the reader closer to the text. Slight differences in emphasis and rationale do, however, occur.

Whereas Newmark was instrumental in the systemisation of translation studies, James S. Holmes contributed to establishing translation research as an independent discipline. It is mainly due to him that this discipline is now generally known as 'translation studies' (Munday, 2016:11, Gentzler, 2001:93, Snell-Hornby, 2006:3). He concretised the focus of the budding, but as then yet unstructured, discipline as being concerned with 'the complex of problems clustered around the phenomenon of translating and translation' (Holmes, 1988/2004:181). Holmes viewed translation

studies as a necessary discipline which supported other disciplines but was not at that time recognised as a discipline of its own. He consequently drew up a framework of what translation studies covered. This marked the emergence of Descriptive Translation Studies (DTS), which could be considered a reaction to the historical speculative and prescriptive writing on translation. The main goal was to 'describe, explain and predict' translational phenomena (Baker and Saldanha, 2011:77). Toury (1980/1995) formulated and further developed what Holmes suggested—the map of translation studies needed pure and applied branches, with the pure branch further subdivided into theoretical and descriptive branches. It is significant to notice that Holmes did not provide a physical map—the maps and tree diagrams known today were drawn up by Toury, who, in turn, was influenced by Even-Zohar's (1979) polysystem theory. Even-Zohar dismissed the linguistic approach to translation. He held that translational phenomena could be explained by their systemic position and role in the target culture, heralding the cultural turn in translation studies. According to Baker (2002:7), polysystem theory was a revolutionary new approach, as the focus was shifted from the traditional debates towards the role of the translated text in its new context. Baker (2002:7) also points out that polysystem theory filled the gap that opened up between linguistics and literary studies and provided the foundation for the new interdisciplinary Translation Studies, envisaged by Holmes, Toury, Even-Zohar and others.

2.2.3 The functionalist stage (c. 1970)

These new approaches, introduced in Section 2.1.2, led to what Newmark (2009:21) called the functionalist stage in translation. This stage mainly covers non-literary texts and is focussed on the intention and core message of a text rather than on the language of the ST (Munday, 2009: 21). The supremacy of the ST is challenged, and the final verdict on equivalence is given. Munday (2009:21) compares it to a transaction with the author as the vendor, the text and or the translation as the tender and the readership as the consumer. The main contributors to this stage were Vermeer and Reiss. Vermeer (1978) formulated the Skopos Theory where a text is viewed as an offer of information made by a producer for a recipient. Translation is, in effect, offering information to members of one culture in their language (TL) about information originally offered in another language within another culture (SL) in their

own language. The translation is therefore determined by the function (Skopos) of the product. Vermeer and Reiss (1984, 1991) worked towards a general translation theory proclaiming that the standard for the translation will be adequacy or appropriateness to the Skopos. Nord (1997) contributed to this discourse by stating that according to functional theories of translation, translating is regarded as a 'purposeful activity'. She considers the most important purpose the objective of the TT. In this she differs from Vermeer, who determined the Skopos according to the initiator's instructions. Nord (1993) emphasises the fact that, since translation also has a communicative function, it is the translator's task to analyse the conditions of the target culture to ensure that the message is not misinterpreted. Nord (2005:31-32) also contributed to the notion of translation quality assessment as she believed that 'while functionality is the most important criterion for a translation, it does not allow the translator absolute licence'. This 'functionality plus loyalty' principle underpins Nord's approach to translation (Munday, 2016:128).

The emphasis on the role of the reader, and the culture in which the reader finds himself during the 1980s and 1990s, saw the growing influence of cultural studies on translation, as previously mentioned. This was termed the 'cultural turn' by Bassnett and Lefevere (1990:4). According to Munday (2009:33), the 'cultural turn' opened up new avenues of research that transformed the discipline and was the catalyst for the recontextualisation of what is understood as translation, which is discussed in the next paragraph. The cultural turn introduced a shift away from the more narrow focus on various levels of equivalence, and shifted to a focus on the transfer of cultural elements but also on the role that the translated text fulfils in the target culture (Evan-Zouhar, 1990; Toury, 1978/2000, 1995). An important contributor to this debate is David Katan (1999) who writes extensively on translating culture in a globalised world. He considers translation as intercultural communication, specifically relevant to this research. He discusses what is understood by the term culture and how it is related to the very nature of language, drawing into the conversation topics such as 'values/beliefs' and 'identity'. This raises questions such as: is cultural meaning 'carried 'or 'negotiated' by language (Munday, 2009); is the cultural filter applied depending, as Nida (1964) would claim, or dependant on the text type, as proposed by House (1977/1981). Hermans (1985) introduced the study of ideological manipulation in the agency of the translator in the process of literary

translation, emphasising the translator's responsibility and accountability. Building on this, Baker (2006) specifically researched the influence of translators in conflict situations: How are the translators involved in creating the different narratives portrayed in the media or political campaigns? For example, translators may play a role in questioning or resisting existing power structures, and therefore the agency of the translator is not neutral. This is closely related to Venuti's study (1995) of the invisibility of the translator as it seems as if the translator is becoming more and more visible, leading to concerns relating to ethics in translation.

2.2.4 The ethical/aesthetic stage (c. 2000)

Taking the previous paragraphs into consideration, it seems as if a re-contextualisation of translation has taken place after 2000. The change in context is characterised by the recognition of unequal power relations between individuals, languages and literatures. According to Newmark (2009), this recontextualisation is the most outstanding feature of translation since 2000, which Newmark (2009:21) named the ethical/ aesthetic stage.

The questioning of the very meaning of translation, which far supersedes Jacobson's text-based trichotomy, is a relatively recent development but one that is gathering momentum (Munday, 2009:15). More recent questions for research in translation studies revolve around the ideological and ethical motivations and consequences of the translation choices that translators make, foregrounding the invisibility of translators. Translation as a social activity is also investigated. This change in focus corresponds to what Holmes has already predicted as a future field of research in 1972 in his *The Name and Nature of Translation Studies*. With regards to the social role of the translator he stated that 'pursuing such questions as which texts were (and, often as important, were not) translated at certain time in a certain place, and what influences were exerted in consequence, this area of research is one that has attracted less concentrated attention […] Greater emphasis on it could lead to the development of a field of translation sociology' (Holmes, 2000:177).

Firstly, regarding the visibility of the translator—this issue is one of the reasons why Newmark believed that translation studies entered an ethical and aesthetical stage around 2000. Regarding the ethical consideration, Newmark viewed translation as

'noble and truth-seeking' (Chuo, 206:22). Newmark (2009:35) declared that 'the pursuit of truth is the translator's supreme obligation'. He thereby broadens the focus of translation studies to also include the agency of the translator, echoing Nord (1993) whose contribution was discussed in the previous section. Whereas, according to Theo Hermans, traditional translation studies was not particularly interested in the role of the translator but focussed more on the questions of faithfulness and equivalence between ST and TT or translation training, there is a growing interest in the 'political and ideological role of translation'. Mona Baker (2006:1), focussing on the role of translation in conflict situations, specifically points out that 'translation and interpreting are *part of the institution of war* and hence play a major role in the management of conflict—by all parties, from warmongers to peace activists.' Translators are therefore pressed to take important moral and ethical decisions (Hermans, 2009:93).

Newmark, in turn, encourages translators to establish their own identities outside of the text, in various ways. Firstly, considering the ethical side by pointing out and ensuring that 'mis-statements, prejudiced language, illogical conclusions and irrelevancies' are also communicated. Here, he draws on Ernst-August Gutt's (1991) hypothesis that if the Relevance Theory framework is applied to translation, the cognitive processes of translators when translating will be better understood. As a result, the successful communication of the original message will also be able to be established. According to Gutt (2005), in the cases of 'secondary communication', where the enunciator and the recipient do not share a 'mutual cognitive environment', additional measures need to be taken to ensure the successful transfer of the message. He calls on the ability of human beings to 'meta-represent' what has been communicated to them. Newmark (2009: 34) therefore proposes that translators ensure that the true meaning of the text is communicated 'first by commenting on the text and her (the translator's) interpretation in a preface and, where necessary, in footnotes.' Chuo (2006:22) holds that such a clear demonstration of a translator's visibility demonstrates that they take responsibility for their own text.

Secondly, with reference to Holmes comment about the social role of the translator, it was not until the 1990's that more systematic research into translation from a

sociological angle was conducted (Inghilleri, 2003; Wolf and Fukari, 2007; Wolf, 2012, Pym). Snell-Hornby writes in her 2006 publication *The Turns of Translation Studies: New paradigms or Shifting View Points?* (185) that, Wolf 'detects a sociological turn in translation studies at present underway'. It is now, thirteen years later, and Baker's prediction of 2010 that the sociological turn would become one of the most prominent fields of research in translation studies has come true. One of the main sociological theories underpinning the sociological turn in translation studies, and directly related to the current research, is Bourdieu's (1984) theory of social fields. According to Bourdieu (1984), a sociological theorist, capital is expressed in four fundamental forms: economic, cultural, social and economic. All of these forms of capital are translated into a means to trade in different social scenarios and thus a way that power is exerted in a certain situation, leading to various new avenues of discussion regarding the role of translation within these power relations.

2.2.5 Current translation trends

This section provides a brief overview of two of the most current research fields in translation studies, namely postcolonial translation studies and critical translation studies as well as one of the common features of texts that are relevant to both studies namely hybridity. With regards to PTS and CTS, both are underpinned by the role that translation played in establishing and perpetuating uneven power structures in society. Postcolonial translation studies (PTS) arguably developed from the cultural turn in TS, (which developed into the sociological turn) introducing a shift away from the more narrow focus on various levels of equivalence, and shifted to a focus on the transfer of cultural elements but also on the role that the translated text fulfils in the target culture (Evan-Zouhar, 1990; Toury, 1978/2000, 1995). More specifically important to this research, Tymockzo and Gentzler (2002:xvi) dubbed the cultural turn, the 'power turn', and brought questions of power to the table which forged ties with both postcolonial translation studies and CTS.

2.2.5.1 Postcolonial translation studies

According to Robinson (1997:31), postcolonial translation studies are based on three premises. The first is that translation was often instrumental in the colonisation of

peoples. Secondly, that through translation, the perpetuation of colonial attitudes has been achieved, and lastly it is argued that it can, however, also assist in the decolonising of the mind. The traditional presuppositions are therefore challenged in postcolonial translation studies which is, broadly speaking, a study of translations between a coloniser and former colonies or within complex former colonies (Robinson, 1997).

Ground-breaking work has been done by Bassnett and Trivedi (1999) in their book, *Post-Colonial Translation: Theory and Practice*. They argue that translation and colonialism are fundamentally connected, and that translation is not 'transparent' or 'innocent' but is in truth a 'highly manipulative activity' between unequal participants from different cultural systems (1999:4), echoing Niranjana. Niranjana (1992:2) argues that 'translation as a practice shapes, and take shape within, the asymmetrical relations of power that operate under colonialism.' Niranjana (1992:48-9) goes on to criticise translation studies itself for the hegemonic hold the western-based presuppositions have on the discipline.

Maria Tymockzo (2006) is another advocate of breaking the hold of the largely Eurocentric orientation of translation studies and calls for the broadening of the definition of translation.

2.2.5.2 Critical translation studies

The traditional shifts and turns culminated in Douglas Robinson's *Critical Translation Studies* (CTS) (2017) which he introduces as 'a book on a school of thought about translation that doesn't exist' (2017: ix). The main theme of his ground-breaking work is summarised in the dedication that says it all'- 'for Sveta, and converging paths' (Robinson, 2017:v).

And, in a nutshell, that is what CTS is all about—the convergence of all the different approaches to translation studies from antiquity to now but approached from a critical point of view—considered within the study of the power relations that come into play during the act of translation. Robinson (2017:xi) points out that post-colonial translation studies (evolving from the cultural turn into the sociological turn) are the sub-discipline of TS that is the strongest precursor of CTS—the common denominator being the focus on the role that translation played in the establishing of

cultural hegemony. The main differences between PTS and CTS are that PTS focuses mainly on former colonies and the translations between coloniser and colonised whereas CTS has a broader focus and focuses on the complicity of translation practices and the role that it played to create the world as it is today, with a first, second and third world division, and the West as the standard of measurement. Apart from the fact that it identifies the role that translation has played in the shaping of cultures, it focuses mainly on the fact that translation has been actively involved in the subjugating of the colonised and other minority groups and the creation of the hegemony of the West. They argue that that should be acknowledged, and penance done by becoming, in Solomon's (2013:193) words, subalterns.

Robinson (2017:viii) declares that 'CTS is dedicated to the historicisation of the social relations that create that scenario.' To comprehend the impact of this statement, it is necessary to understand the difference between a traditional theory and a critical theory. The difference is pointed out by Max Horkheimer (1937). He was one of five theoreticians of the Frankfurt School in the 1930s who formulated Critical Theory. According to him, the difference is that a traditional theory only attempts to understand or explain society whereas a critical theory seeks to 'liberate human beings from the circumstances that enslave them'. Marx's critical theories regarding politics, society and economics are based on the assumption that all wealth is built on the labour of the poor, and that society, therefore, develops through class struggle (Marx and Engels, 1848). Consequently, for society to change, all the technologies that contributed to the establishment of the, what he considered hegemonic and imperialistic, society, must be changed, i.e. destroyed. Therefore, in the words of Robinson (2017:153) quoting Solomons with regards to translation 'So, for professional intellectuals, *it is a question of becoming subaltern with regard to the postimperial etiquette, and then of using this process of becoming to expand the ranks of subalternity without end*' (2014:193; Solomon's emphasis).

Within the CTS framework, the role of the translator, the translated text, the recipients of the translated texts, the cultures and languages involved as well as translation approaches are all situated against the background of identifying the

imbalance in the power structure and consequently, attempting to correct this power balance through the translation of the ST.

Robinson (2017, xi) attempts to build a bridge between TS and CTS, veritably introducing the two approaches to one another. The definition of CTS in the introduction reads as follows:

> CTS is considered a cultural studies approach to the study of translation. This book offers an introduction for Translation Studies (TS) scholars to Critical Translation Studies (CTS), spearheaded by Sakai Naoki and Lydia H. Liu, with an implicit focus on translation as a social practice shaped by power relations in society. The central claim in CTS is that translators help condition what TS scholars take to be the primal scene of translation: two languages, two language communities, with the translator as mediator.

CTS theorists challenge this 'primal scene of translation' in that firstly, Sakai (1997) insists that all discourse is heterolingual and secondly that Liu (1999) argues for the historicisation of the pragmatic view of translation, based on her reading of Marx. Translation is therefore not considered primarily the carrying over of a text as faithfully from one language to another but 'translation names primarily a social relationship whose form permeates linguistic activity as a whole, rather than simply comprising a secondary or exceptional situation' (Sakai and Solomon, 2006:9).

Both Sakai (1997) and Liu (1999) 'interrogate not only the intercivilisational operation of translation but the intercivilisational shaping of civilisations by and through translation' (Robinson, 2017:33). Sakai labels this intercivilisational shaping 'cofiguration', and Liu calls it 'coauthorship' (Robinson, 2017:33). This 'cofiguration' or 'coauthorship' led to the incommensurability of cultures and languages as they did not share a common standard of measurement. Robinson considers this extreme enlargement of the social scope of translation as one of the key differences between CTS and TS (2017:1). For critical theorists in any field, meaning is only contributed to the extent that they are viewed in a social context.

Sakai (1997:51) theorises that national languages are born out of 'regimes of translation', such as in the case of Afrikaans in South Africa. Sakai (1997) considers the national language as the primary technology of the monolingual worldview. He, therefore, challenges the monolingual society as a concept of the Western world where translation is simply understanding the one language spoken between

members of that monolingual society of the ST and neatly transferring it to the language spoken by the monolingual society of the TT (Sakai 1997:3). According to his reasoning, the translation process is not this simplistic, for the following reasons:

- In a monolingual society, according to Jullien and Marchaisse (quoted in Sakai and Solomon, 2006:10), it is therefore only 'the foreign' outside our tradition that is incomprehensible, strengthening the sense of 'us' and 'them'.

- He holds that even if people speak the same language, there is scope for misunderstanding, therefore 'all discourse is translation'.

A heterolingual approach to communication, and by extension translation, neutralises the 'us' and 'them' dichotomy, in effect dismantling the hegemonic structures implicit in a monolingual approach to address. A heterolingual approach bestows the same value on all the languages and cultures involved in the translation project.

Solomon, another CTS theorist included in Robinson's *Critical Translation Studies* (2017), introduces the question of biopolitics[8] to the topic of heterolingualism. He asks how translation can be mobilised to help the world survive a 'potentially violent transition to a global society of one form or the other?' (Solomon, 2007). He addresses violence in translation with regards to two issues. On the one hand he holds that violence occurs in the process itself, towards the enunciation of the original text—a question already raised by Venuti in 1996. The second aspect of violence seen in translation concerns the historical dimensions of social praxis (Solomon, 2007). It is for this reason that he argues that the politics of translation must engage with 'the segmentation of society according to the gradients of majority/minority relations composed based on gender, class, ethnicity, race and postcolonial or civilizational difference' (Solomon, 2007).

Additionally, Liu's (1999:5) contribution to the dismantling of the hegemonic hold of the Western philosophy on translation lies in establishing a common standard of measurement, neutralising the incommensurability of the different languages. She bases this approach on Marx (Liu, 1999), who insists that 'we historicise the social

---

[8] Biopolitics is a complicated concept that has been used and developed in social theory since Michael Foucault (1976), to examine the strategies and mechanisms through which human life processes are managed under regimes of authority over knowledge, power, and the processes of subjectivation. (Esposito, 2008).

construction of an allgemeine Äquivalent (general equivalent)'. Marx draws a comparison between translation (in his frame of reference, linguistic signification) and transactions involving money to describe the problem of the universal equivalent that concerns both (Robinson, 2017:35). Liu's goal is therefore to 'historicise the pragmatic use of translation to generate competing universals of equivalence and to adjudicate between them' (Robinson, 2017:xiv). Marx declares that

> Language does not transform ideas, so that the peculiarity of ideas is dissolved and their social characters runs alongside them as a separate entity. Like prices alongside commodities. Ideas do not exist separately from language. Ideas which have first to be translated out of their mother tongue into a foreign tongue in order to circulate, in order to become exchangeable, offer a somewhat better analogy; but the analogy then lies not in the language, but in the foreign quality (Fremdheit) of language. Liu (1995:5) theorises the 'construction, stabilization, and ultimately the universalization of equivalences as a translational project (Robinson, 2017:33).

The preceding discussion under point 2.2.5 is an abridged explanation of a very complex theoretical model of which only the most essential knowledge, relevant to this research, has been extracted.

The goal of CTS might be summed up in what Robinson (2017:xi) says:

> Useful as that theoretical model (Jakobson, 1959) undeniably is to TS scholars, however, it also seems to imply that TS as the study of regimes of translation is a study of ideological illusions. If the regime of translation is 'an ideology that makes translators *imagine* their relationship to what they do in translation as the symmetrical exchange between two languages,' then perhaps the utopian solution to the current situation is to smash that ideology and convince translators to *stop* imagining those illusory things.

He proposes a reconsideration and application of Schleiermacher's 1813 hypothesis of 'bringing the author to the reader'. According to him, 'the idea remains in the homolingual representation of translation that its audience can understand the written or spoken text because it is *essentially* homolingual—because the foreign author somehow magically wrote or spoke in the local language of its (monolingual) audience. The difference between domestication and foreignisation should be, not that the former takes the author to the reader, or the latter takes the reader to the author, but that the former is underpinned by the 'regime of the homolingual address, and the latter is an embrace of the attitude of the heterolingual address' (Robinson, 2017:11). He suggested previously, in 2013 (Chapter 4), that there is another way of construing foreignism which is not the Feel-of-the-foreign equivalence of

Schleiermacher, or even the foreignising of Venuti (1996) but 'any kind of strangeness as part of a resistant phenomenology of estrangement. It should therefore never feel as if the source text author wrote the target text.

It, therefore, seems as if the time has come to formulate new models for translation. Consequently, according to CTS, and relevant to this research, the following regarding the actual translation process, emerged:

- Translators should rethink how 'their translational enunciation is a practice of erecting or modifying social relations' (Sakai, 1997:3).

- Marx refers to the 'foreignness' of language, which does not specifically, therefore, point to foreignising, but to the making foreign of any language. According to Marx, 'the foreign quality (Fremdheid) of language describes a shared process of circulation in translation and in economic transaction, which produces meaning as it produces value when a verbal sign of a commodity is exchanged with something foreign to itself.'

- Robinson (2017:47) points out that although he understands the theories of estrangement and heterolinguality, the problem exists that that strangeness may become familiar and then a reheterolingualisation will have to take place.

- This reheterolingualisation will necessitate the translator to occupy the position of subject-in-transit and man the slippery slope of 'the strange becoming familiar precisely to reinject a heterolingual becoming-strange back into every titration of familiarity' (Robinson, 2017:175).

Critical Translation Theorists, therefore, urge current translators to take a resistive approach to translation (Wallmach, 2000). According to Wallmach (2000), this entails, in the first place, the choice of the text that is going to be translated, which may challenge the contemporary canon of foreign literature in the target language and, secondly, translating this text in a way that the reader is brought much nearer to the text. Finally, although Wallmach refers to postcolonialism, the same might be true for CYS theorists, when he states that 'a literary innovation might be a political act in its own right, and to posit ways in which the theoretical interventions of postcolonialism might lead to ethical practice of translation—as both production and reception'.

2.2.5.3 Hybridity

Etymologically, the word hybrid is rooted in Latin, 'hybrida' which means cross-breeding of two species (Dai, 2016:11). Easthope (1998) postulates that hybridity can have three meanings: biological, regarding ethnicity and cultural. The current understanding of hybridity with regards to the present study has nothing to do with biology but everything with ethnicity and culture. And, although hybridity is not a new cultural or historical notion, it has, nevertheless, become synonymous with post-colonial studies, describing both the colonisation process as well as the decolonisation process (Ashcroft, Griffiths and Tiffin, 2006). It is, therefore, considered necessary at this point to clarify what postcolonial studies entail-postcolonial translation studies was discussed under point 2.2.5.1. In as much as postcolonial studies are relevant to the theoretical foundation of this study, this study will not attempt an in-depth discussion but only review it at surface level.

Although many authors (Fanon, Said, Spivak, Bhabha and others) have written extensively on this subject, Young (2009:13-14) characterises the field as follows:

> At its simplest level, the postcolonial is simply the product of human experience, but human experience of the kind that has not typically been registered or represented at any institutional level. More particularly, it is the result of different cultural and national origins, the ways in which the colour of your skin or your place and circumstance of birth define the kind of life, privileged and pleasurable, or oppressed and exploited, that you will have in this world. Postcolonialism's concerns are centred on geographic zones of intensity that have remained largely invisible, but which prompt or involve questions of history, ethnicity, complex cultural identities and questions of representation, of refugees, emigration and immigration, of poverty and wealth—but also, importantly, the energy, vibrancy and creative cultural dynamics that emerge in very positive ways from such demanding circumstances. Postcolonialism offers a language of and for those who have no place, who seem not to belong, of those whose knowledges and histories are not allowed to count. It is above all this preoccupation with the oppressed, with the subaltern classes, with minorities in any society, with the concerns of those who live or come from elsewhere, that constitutes the basis of postcolonial politics and remains the core that generates its continuing power.

As a result of colonisation, essentially, all the cultures involved were influenced: the colonised's culture was changed to conform to the hegemonic culture of the coloniser, becoming 'The Other' (Fanon, 1952): the coloniser became the other half of the social dyad, Master and Slave (Scheler, 1961). Colonisation resulted in a

hybridised society, grappling with the issue of identity and belonging, discussed under point 2.3. However, this research proposes that this process can be reversed. Conversely, hybridisation can also lead to the dilution of the dominant culture which can then be negotiated. Therefore, as hybridisation through colonisation leads to the dominance of the West, the hybridised third culture that developed in 'the in-between space' according to Bhabha, can now use those same elements to emphasise local culture. He, therefore, thought of hybridity as a subversive tool.

Hybridity has consequently also found fertile earth in translation studies as translation is heavily implicated in the construction of both the colonised as well as the decolonised society. Pettersson (1999) goes so far as to say that the 'cultural turn' (Lefevere and Bassnett, 1990:8) in TS, together with the increasing interest in postcolonial literature, might have taken another turn, the postcolonial turn.

Chan (2010) divides hybridity in translation into three kinds in translation, namely linguistic hybridity, cultural hybridity and generic hybridity. For the purposes of this research, a fourth type of hybridity in translation is added: a translated text as a hybrid text, building on Jiri Levy (1963). For the purpose of this study, only linguistic hybridity and a translated text as a hybrid text will be discussed under this point. Cultural hybridity will be discussed under point 4.1.3. Generic hybridity is not addressed in this dissertation.

Linguistic hybridity is, in essence, a mixture of languages. It is currently enjoying a resurgence of interest due to the important role that it plays in postcolonial studies, as mentioned above. Ashcroft (1989:14) considers it a 'constitutive element' of postcolonial writing. It can be discussed on many levels, though only the levels directly impacting this dissertation are considered.

Chan (2010), approaching linguistic hybridity from a linguistic angle, focuses on the mechanics of linguistic hybridity, and how it is achieved. He mentions heteroglossia, creolization and code-switching and points to the alleged Europeanisation of the Chinese language during the 20th century as an example of linguistic hybridisation (Chan, 2010:43).

Noussie (2009) brings it closer to home in her discussion of the issue of language in Africa. She illustrates how linguistic hybridity in the text in question, Mda's *The Heart*

of Redness (2000), was achieved. She identifies four ways in which this novel was Africanised: glossing, untranslated words, relexification[9] and the use of proverbs. The term 'relexification' is closely associated with Zabus (2007) who borrows the term from linguistics, drawing heavily on Loreto Todd's (1984) article 'The English language in West Africa'. Todd (1984:297-298) asserts that the West African writer, and by extension, all post-colonial writers from the colonies, has 'three choices in selecting the medium in which he creates': write in the mother tongue; 'relexify one's mother tongue and use English vocabulary but indigenous structures'.

Zabus (1990:2007) not only considers the form of the language but also the ideological rationale for the hybridisation. She distinguishes between calquing (unintentional hybridisation) which will not be discussed here and relexification which she considers as deliberate hybridisation. According to Zabus (1990), relexification is therefore intentional and ideologically motivated and therefore related to the author's world view.

Susan Arndt (2007) expands Zabus's concept of relexification and subdivides it into metaphorical transfer and lexical and grammatical transfer. According to Arndt (2007:161), the following are manifestations of grammatical transfer: neologisms, semantic shifts, a transfer of the syntactic structures of the underlying African language onto the English language, and a transfer of the morphological characteristics of the underlying African language onto the English language.

Whereas both Zabus and Arndt are more concerned with the 'linguistic mechanics of relexification than its representational function' (Klinger, 2015:30), Klinger (2015:10) in turn, approaches linguistic hybridity from a narratological view, directly related to the thesis of this dissertation. She (2015:116) proposes a distinction between linguistic hybridity 'that represent[s] a different language on the story level and linguistic hybridity 'that reflects English on the story-level'. It is important to keep in mind that 'translation is not only a medium but often also the object of representation in cross-cultural writing' (Klinger, 2015:10). It is therefore important to remember, as Roger Fowler (1977:71) states that prose fiction is a representational art: it conveys

---

[9] According to Matthews (2007:343) relexification is a 'process in which the vocabulary of a language is largely at least replaced replaced by borrowing, by that of another language, without its grammar being affected similary.'

the illusion of a represented reality.' Every narrative, therefore, has two narrative levels, commonly referred to in narratology as the level of story and the level of discourse (Chatman, 1986; Prince, 1987). The level of discourse is subdivided by some narratologists such as Rimmon-Kenan, (2002) into the level of text and the level of narration. According to him, 'the text is what we read', and the narration refers to 'the act of telling or writing'. Language plays an important role on both levels. In the first instance, one or more languages are spoken in the represented world where the story is taking place; secondly, on the level of narration, the story is relayed through language, and lastly the illusion of the story-world, as well as the illusion of the narrator, is conveyed through the language read (Fludernik, 2009:64). Therefore, as in the case of translation, language is the medium as well as the object. Klinger (2015) explains how a world-view can be constructed through linguistic hybridity, depending on which language is used on which level and how it is decided to translate the different languages on the different levels. This has a very important bearing on the aim of this research. She stresses that linguistic hybridity contributes to the construction of meaning in the ST, as is the case in Mda's *The Heart of Redness* (2000). This will be discussed comprehensively in Chapter 4.

As most post-colonial writing arguably encompasses more than one culture, it often reflects the polylingualism of the (post)colonial world. Bandia (2008) suggests applying the sociolinguistic concept of code-switching to polylingual African Europhone texts to illustrate the power relations between the various languages.

Jiri Levy was, according to Zauberga (2001), the first to apply the concept of hybridity to a translated text. Levy (1963) hypothesised that 'the translation process disrupts the form-content unity of the source text, and some pressure is inevitably exerted upon the target language'. In his understanding,

> a translated work is a composite, hybrid configuration. It is not a monolithic work but an interpermeation, a conglomerate of two structures. On the one hand, there is the semantic content and the formal characteristics of the source; on the other hand there is the entire system of artistic features specific to the target language, contributed by the translator. There is some tension between the two mutually interwoven layers, or rather attributes, which are integral components of the translated work as a whole, and this may manifest itself in the contradictions between them (Levy, 2011:67).

A translation may be recognised by word combinations, words and structures that, at first glance may seem semantically and grammatically correct but, at close reading, may seem unnatural (Zauberga, 2001:5, citing Levy, 1963). This is a result of the shifts happening between the target cultural norms and the source text cultural norms because of the translation process. This might, in the first instance, be a result of the source language 'shining through' (Teich, 2003:145). To illustrate, Newmark (1988:123) identifies specific instances where there might be interference from the source language, such as (a) 'the collocations or lexemes with similar form in SL and TL, but different meanings';(b) 'lexemes with similar form in SL and TL but with the same meaning, and therefore to be translated straight', (c) 'SL syntactic structures inappropriately superimposed on TL' and (d) 'SL word order […] inappropriately reproduced'. Secondly, a third language known to the translator might 'interfere' (Newmark, 1988:123). A translator's own idiolect can result in a specific way of translation.

Due to this hybrid configuration, translated texts are therefore likely to cause changes in the receiving system, which is exactly the intention with the text that is translated for this research, which is to aid the transformation of the Afrikaans canon to work towards a more representative national narrative.

2.3   IDENTITY

The term 'identity' first gained importance through the work of the developmental psychologist Erik Erikson (1968). Erikson describes identity as a definition of personhood 'with sameness or continuity of the self across time and space.'; while other authors like Baumeister (1986:405-416) and Rouse (1995:380-385) place the emphasis on uniqueness, defined as those characteristics that differentiate a person from other people or the whole of mankind.

Erikson (1959), therefore, had a broader view of identity, as formulated in the Psychosocial Stages of Development, which outlined personality development as starting from birth and continuing throughout one's life. Although Erikson (1968) focussed mainly on defining identity from a psychoanalytical point of view, he also took into account the role that social environment could play in the development of identity. His term 'psychosocial identity' encompassed the different identities of an

individual—as a person on his own and as part of various social groups (Erikson, 1968).

Furthermore, this aspect of identity formation, namely the important role of social groups, has also been emphasised by the social psychologist Tajfel (1981). Tajfel puts forward that membership of different social groups is internalised as part of the self-concept and as such forms an integral part of the identity of an individual (Tajfel, 1981). Tajfel explains that the 'us' and 'them' mentality was created by a normal cognitive process of mankind, namely the tendency to group things together. In this process, the differences and the similarities between groups are emphasised. The same is done with people—the differences and similarities between the group an individual belongs to and other groups are highlighted. The result is social categorisation which may lead to prejudiced attitudes between members of different groups. Tajfel and Turner (1979) propose that there are three mental processes involved in evaluating others as 'us' or 'them'. These take place in a particular order: social categorisation, social identification and social comparison.

In addition, the social anthropologist Frederik Barth emphasises the changing nature of identity, with specific reference to cultural identity (1981:9-38). He defines identity in terms of psychological, economic, cultural, social and political boundaries. As an inevitable result, some people are included in a group, while others are excluded (Barth,1981:9-38).

A more overarching classification of identity is proposed by Thornborrow (2006), who names four types of identity: a master identity, an interactional identity, a personal identity and a relational identity. She explains that identity on any level is 'something that we are constantly building and negotiating throughout our lives and through our interaction with each other'. She specifies, however, that a master identity is stable and unchanging, incorporating elements such as gender, ethnicity, age and national and regional origins.

With specific reference to national and regional origins, Ramutsindela (1997:99) views a nation as a 'modern form of collective identity'. Furthermore, Cockburn (1998), when discussing national identities, classified under Thornborrow's (2006) master identity, emphasises that identity in a national arena is crucial as it works to

'ensure compliance and hold existing lines of power in place'. With regards to the building process of identities, as Thornborrow (2006) terms it, Castells (1997) describes three forms of identity that embody the 'dichotomy between the self and the power of the search for meaning within society' (Pales, 2012). These definitions are applicable to understanding the current social structure of South Africa. Firstly, 'legitimising' identities are ascribed and upheld by the central establishments in society. In South Africa, it was historically the identity conferred on members of society by apartheid. 'Resistance' identities are the second type of identity, generated in opposition to the 'legitimising' identity. In South Africa an example would be the 'construction of *black* as a political and not only a racialised identity in the South African struggle for liberation' (Walker and Unterhalter, 2004:288). The identity that is specifically relevant to this study is the third type of identity defined by Castells, namely the 'project' identity. This constitutes the negotiating of new identities that seek to reconceptualise 'subjectivities and by doing so seek transformation of the overall social structure, for example, anti-racist identities' (Walker and Unterhalter, 2004:288).

The debate regarding identity is also a burning issue in postcolonial studies and again, relevant to this research. It has been established in point 2.1.5.1. what postcolonial studies are. It includes the discussion of the impact of colonisation on the colonised and also gives insight into the forging of a new identity emerging after liberation. The issue of taking on a new identity after liberation, leads to a more philosophical definition of identity, raising questions of 'The Other' and the concept of difference. All of these terms play a role in the writing of the most prominent postcolonial theorists when they address the question of identity. Three of the most notable theorists' opinions, regarding identity in the postcolonial era, will hereafter be discussed briefly.

The first term, 'The Other' is a term coined by the founder of Phenomenology, Edmund Husserl (1931), who formulated 'The Other' as one of the conceptual bases of the relations between people. Franz Fanon used this as a foundational term in his postcolonial criticism. 'The Other' corresponds with Tajfel and Turner's (1979) explanation of the formation of social groups and the 'us' and 'them' identification. The 'them' is not 'me' or 'us' but the 'other'. This dichotomy can also be explained

when taking into consideration the concept of difference, which is a key concept in philosophy. Difference is defined as exactly how and through what one entity is distinguished from another. Chibber (2013) points out that postcolonial theory proceeds from the premise of social difference. Long (2018) adds that therefore, identity becomes the basis for political mobilization—truly an us against them scenario.

This 'us' against 'them' is portrayed in most of Fanon's (1961) work, who considers the impact of colonisation as essentially destructive. He argues that the colonised systematically became de-humanized as everything pertaining to their own identity was forcefully replaced by the culture imposed on them by the coloniser. Furthermore, the coloniser then populated the colonised physical world and constantly compared the colonised's living reality to their own. The violence of this subjugating is so traumatic that it reduces the colonised to a non-human. Through these authoritarian measures, the colonisers were, in fact, able to 'write their Other' and to write them into an identity which they had no means to escape from until after independence from the colonisers.

Chinua Achebe, another prominent postcolonial theorist and acclaimed writer, was propelled into writing by the desire to refute the colonial narrative of Africa and replace it with a new African narrative. He joined the discourse regarding, amongst other topics, national identity in colonial and postcolonial Africa (Gikandi,1991:30). Through his writing, he changes colonial writing and breaks the hegemonic hold on narratives told about Africa by the colonisers. He is, in effect, taking back their narratives, and by extension, their identity, McAdams (1993, 2001) proposes that identity *is* (researcher's emphasis) a life story. The relationship between identity and narrative is made clear by Loseke (2007:661). She links narrative to identity by arguing that the very act of narrating creates identity (Loseke, 2007: 661). One of the premises on which this theory is built is that one makes sense of one's life through making meaning of past experiences and narrating those experiences.

Bhabha (1994, 1996) views identity formation from the point of view of hybridity. Bhabha applies this term to his analysis of the relations between the coloniser and the colonised. He not only portrays the negative hegemonic structure but highlights the parties' interdependence. He developed the concept from literary and cultural

theory to illustrate the construction of identity within the unequal authoritarian structures of colonialism. He explains that in the subjugating of the colonised, the outcome was not what the coloniser expected. Between the two fixed points of identification, a 'third space' was the unexpected result. It is in this new space that many discourses that do not belong to the one or the other can take place. He contends that a new hybrid identity that can entertain difference can emerge from this new space. Because of the cross-pollination of the 'us' and 'them' of the colonialist age, the elements which constituted the different groups became shared, and the lines blurred.

2.3.1 Language as an identity marker

Identity markers are unique characteristics that distinguish one person or a group of persons from another. In the context of this research, it refers specifically to markers of an individual's social identity, which is, according to Tajfel (1979), people's expression of who they are based on the social groups which they feel they belong to.

The term 'language', according to Fishman (1999:25), includes 'varieties' of socially linked human codes, as well as the different attitudes, behaviours, functions and usage conventions that typify each of them. He adds that all varieties are capable of being ideologically or politically laden (Fishman, 1999:25). It can be deduced; therefore, that language is a very important identity marker.

To further understand why this is so, it is necessary to understand the distinction that Saussure (1916) makes in separating language from speaking and in doing that he separates what is social from what is individual. He theorizes that language is not a function of the speaker but 'a product that is passively assimilated by the individual' (Saussure, 1916). Speaking, on the other hand, is a decision that the individual makes himself. Language, therefore, is the 'social side of speech', which 'exists only by virtue of a sort of contract signed by members of a community' (Saussure, 1916).

Referring to the important role that language plays in society, Nelson Mandela said that 'if you talk to a man in a language that he understands, that goes to his head. If

you talk to him in his language, that goes to his heart'. As 'the social side of speech' language is, therefore, again, considered a very important identity marker. According to Dieckhoff (2004), a common language may be the primary expression of the inimitable features of a social group. Here it is argued that 'language can be a robust marker of social identity, capable of binding and dividing groups and that its salience may displace other (e.g. ethnic or religious) identities (Jaspal and Coyle, in press).

As already mentioned under point 1.8, more than half of South Africa's population expressed their willingness to more interaction between races in private as well as public spaces (Potgieter, 2017). According to the SA Reconciliation Barometer, the barriers to greater integration are identified as language and confidence (Potgieter, 2017:8). Language, specifically an individual's mother tongue, even more than race, is considered the primary identity marker in South Africa (see Table 1, Primary identity, from the SA Reconciliation Barometer 2017) (Potgieter, 2017:15). The report, consequently, recommends more active promotion of multilingualism, mainly because 'mother tongue' is the most prominent identity marker of South Africans (Potgieter, 2017:8).

Table 1: Primary identity

Primary identity			
	Primary	**Secondary**	**Combined**
Language	30.0	16.4	46.4
Race	23.4	28.0	51.4
Economic class	14.0	13.1	27.1
South African	11.1	7.7	18.8
Religion	7.1	13.1	20.2
None	4.5	7.7	12.1
Don't know/ Refused to answer	7.3	3.4	10.7
Political party	2.5	10.5	13.0
Other	0.1	0.1	0.1

Source: Adapted from Potgieter (2017:15)

With regard to how important their primary identity is, Table 2 sheds some light.

Table 2: The importance of primary identity

Importance of primary identity	
Not at all important	4.2
Not very important	16.6
Somewhat important	25.1
Very important	55.1

Source: Potgieter (2017:15)

If it is then taken into consideration that Afrikaans is the mother tongue of the third largest language group in South Africa (13.5%) with English in the fourth position (9.6%), it is evident that in the quest for national unity, and the creation of an overarching national identity, it remains important to attempt to free Afrikaans from the negative connotations of the past by addressing the linguistic and societal injustices done in the name of Afrikaans and the language of Afrikaans.

2.3.2 Belongingness

Long before Marvin Gaye (1968) 'heard it through the grapevine', humankind has been telling stories. According to the *Oxford English Dictionary* (*OED*), a story can be defined as 'an account of imaginary or real people and events told for entertainment'. Although the origin of the very first time one human communicated an event to another is uncertain, it is generally accepted that humans have recounted their experiences orally as soon as they have mastered speech. Matthew Martin and Rebecca Rubin (1998:287) identify one of the primary motivations for human communication as mankind's inherent need to be part of something bigger than their immediate circle of relatives, to be part of a more extensive group. This need is termed 'belongingness' (Baumeister and Leary, 1995) and is described as a need to give attention to and receive attention from others.

One of the first psychological theories about belonging was proposed by Alfred Adler in the late 1800s. Adler was aware of Sigmund Freud's (1900) psycho-analytical approach, which held that many psychological problems are rooted in suppressed emotions and that people are mainly motivated by things they lack. By contrast, Adler (1930) adopted a more humanist approach to psychoanalysis, postulating that the ultimate goal of humans is to feel that they are significant and that they belong.

Therefore, they actively seek to better themselves and are not solely motivated by the things they lack. He also believed that personal values and the need for social interaction should play a determining role in psycho-analysis. Adler (1930:115) argues that parents play a critical role in training children in the development of 'social feelings' in preparation for future adult sociability and belonging. According to him, three ties of belonging underpin adult sociability, namely belonging to a place, a society and commitment in a (man-woman) marriage relationship. What is relevant to my research is his main finding that people without well-developed social interest skills lack social feelings and are consequently predisposed to mental health afflictions (Adler, 1930).

Thirteen years later, Abraham Maslow (1930) formulated the now well-known Maslow's Hierarchy of Needs. Whereas Freud (1930) proposed that humans are motivated by the things they lack, Adler contended that people are motivated by personal values and social interaction. Maslow formulated a hierarchical module of human needs, based on Adler's theories. Maslow uses the terms 'physiological', 'safety', belonging and love', 'social needs' or 'esteem' and 'self-actualization' to describe the stages through which human motivations generally move. Therefore, before an individual can move to the next level of motivation, the previous level must first be satisfied within the individual himself. According to his theory, the need to belong is an individual's first psychological need, but it can only be fulfilled after an individual's physiological needs are fulfilled. Therefore, it can be considered the foundation of all further psychological needs and takes primacy in an individual's motivation.

Santokh Anant (1966:21) suggested that 'belongingness' is the missing link in people's well-being. He proposed that belongingness is made up of two components—the individual's self-acceptance of the social group he finds himself in and the feeling of being accepted. The agency here is, therefore, not only the individual's responsibility but also the group's response to the individual. He, therefore, considered a sense of belonging a consequence of positive social interaction with others (Anant, 1966:26). His concluding hypothesis is that the more a person feels that his needs are met in a specific group, the more he will feel as if he

belongs in that group. One of the main premises of his research, therefore, is the role that a social system plays in a person's feeling of belongingness.

A renewed interest in the importance of belonging was displayed in the 1990s when public awareness of mental health issues began to grow. Various researchers, amongst them Baumeister and Leary (1995) and Haggerty (1996) continued to build on the foundation laid by the research of mainly Adler, Maslow and Anant. These three agreed on the vital importance of a person's sense of belonging to his own mental health and consequently, the health of society at large.

Baumeister and Leary (1995) defined belonging as the experience of personal involvement in a system or environment to such an extent that the person considers himself to be an essential part of that system or environment. This research formed the conceptual foundation on which Hagerty and others would base further empirical research. Their research ultimately led to the recognition of a sense of belonging being acknowledged as an important health phenomenon in the study of mental health.

Today, the focus on decolonisation and the effects it had on the colonised (Bhabha, 2004:40) as well as increasing global migration, has again led to a resurgence in research on belonging. Geshiere and Jackson (2006), amongst others, pose questions such as who deserves to belong. These burning questions are also being raised in South Africa—who is considered an African? The formation of social identities, comprehensively discussed under point 2.1, the resultant collective and what constitutes belonging in South Africa is a very current debate set against the backdrop of colonialism and apartheid (Matthews, 2010).

According to Gabriel and Young (2011:990), narratives are linked to the fulfilment of this need to belong, as narratives provide a mechanism to connect to a collective. With specific importance to this research, Blum-Kulka (1993:396) states that the age-old tradition of storytelling has been linked to this inherent desire of humankind to belong to something bigger than themselves. A story provides a reason for others to care about what you are saying and consequently partly fulfils the need for belonging.

It is, therefore, telling that the preamble for the *Freedom Charter* of the African National Congress (ANC, 1955) already acknowledges and addresses this need in its preamble:

> We, the people of South Africa, declare for all our country and the world to know;
> that South Africa belongs to all who live in it, black and white…

This sentiment is echoed in the *Constitution of the Republic of South Africa Act, 108 of 1996*, which states:

> We, the people of **South Africa**,
> Recognise the injustices of our past; Honour those who suffered for justice and freedom in our land;
> Respect those who have worked to build and develop our country; and
> Believe that **South Africa** belongs to all who live in it, united in our diversity.
>
> (RSA, 1996)

If it is accepted that if South Africa, the country, belongs to all who live in it, it can also be accepted that therefore, all who live in it, black and white, belong in and to South Africa, and by extension, together. But, as has hopefully emerged from the discussion up to now, there is no general feeling of belonging amongst the different people groups in South Africa. John Kani, in his acceptance speech at the 2019 KYKNET Fiësta Awards, said that 'too long have we been denied one another' referring to the Afrikaners and the other indigenous groups of South Africa. I, wholeheartedly, agree with him.

However, as already proffered, it would be far beyond the scope of this dissertation to attempt to resolve these complex of identity and belonging, but I propose that one way in which general belongingness can be fostered is the renewal, enlargement or expansion of the South African national narrative. As mentioned in the title, this research argues that an Afrikaans translation of Zakes Mda's novel *The Heart of Redness* (2006) has the potential to reframe some South African narratives and perhaps work towards a South African national narrative which begins to negotiate such belongingness.

A national narrative is an illustration of Blum-Kulka's (1993) hypothesis as a national narrative is considered 'an overarching narrative that lends meaning and purpose to life' (Britten, 2012). Therefore, enabling an individual to position himself in a bigger group, in this instance, a nation. Thus, an extension of what is stated in the Constitution (1996). To what extent he can identify with the group, depends largely

on the degree that the individual can identify with the specific narrative. This is central to the current research, as the process of identification can result in either social exclusion (a problem underlying the research) or enhanced social cohesion (the ultimate aim of translation in this context).

This is necessitated by the fact that, during the previous political dispensation, the literary canon was biased towards the literatures of the hegemonic political forces, namely the British and the Afrikaner. The narratives representing the stories of the other people groups were therefore not acknowledged in the main literary arena, which consequently led to a feeling of disjointedness amongst the different people groups living together in South Africa.

2.3.3 Culture

The term 'culture' embodies a multitude of concepts. Comprehending the full meaning of this term is essential to the success of this research. Four possible interpretations of culture will be discussed under this point, namely the etymological meaning of culture and its impact on colonialism, the more contemporary definition of culture relating to the importance of cultural translation, the link between culture and world view and Bhabha's definition of culture in a postcolonial framework.

In the first instance, indicating the foundational meaning of culture – the term culture originates etymologically from the Latin term *colere*, which developed into the Medieval latin word, *culturare*, meaning to grow or to cultivate. Cicero, the Ancient Roman orator, used the term *cultura animi*, in his *Tusculanae Disputationes*, where he compared the cultivation of the soul with the cultivation of soil to enhance growth. Acccording to Cicero, the cultivation of the soul was considered the pinnacle of human development, thereby implying a link with being civilised. In time, culture came to mean 'all the ways in which human beings overcome their original barbarism, and through artifice, become fully human' (Velkley, 2002:11). This interpretation of culture played an important part in colonialism, which was presented as the 'extension of civilisation' thereby granting the colonisers the moral right and responsibility to subjugate what they considered lower forms or expressions of culture, amongst others, whom he called the 'Negros' (Renan, 1871).

Secondly, and from a more contemporary point of view, the anthropologist E.B. Tylor (1974:1), describes it as 'that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society.' [Barth (1981:9-31) defines culture simply as a way to describe human behaviour. According to the *Encyclopedic Dictionary of Semiotics* (Sebeok, 1986:9-11), culture is defined as follows:

> Culture is the totality of the signifying systems by means of which mankind, or a particular group, maintains its cohesiveness (its values and identity 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, manner, 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.).

Another explanation is given by Margherita Ulrych (1992:32) who employs the term *culture* in the sociolinguistic and anthropological sense to mean all socially conditioned aspects of human life.

Building on the previous explanations of what exactly the term culture entails, this study will approach culture as, 'a social domain that emphasizes the practices, discourses and material expressions, which, over time, express the continuities and discontinuities of social meaning of a life held in common' (James et al. 2015:53). This definition is considered the most relevant to this study as it firstly acknowledges the social aspect of culture and secondly it breaks down culture into practices, discourses and material expressions, all three categories of societal interaction discussed in this study. Cultural practices include aspects like religion, music, dance and family hierarchy (mostly intangible); discourses include all spoken and written communication and material expressions which indicate the physical manifestation of culture like dress, cuisine, technology, etc. Finally, this definition speaks of a 'life held in common' which this study is campaigning for through the sharing of narratives of, and important to, the different cultures represented by the different people groups in South Africa.

Although cultural universals are found in all societies (Brown, 2000), the expression of these universals, like art, music, narratives, beliefs about marriage, beliefs about

death, to name a few, find different expression in different people groups. These differences might lead to what Jonathan Turner (2005:87) terms cultural conflict caused by 'differences in cultural values and beliefs that place people at odds with one another.' Therefore, it is of the utmost importance to pay attention to the cultural embedded items in the source text when translating across cultural boundaries, as discussed under point 2.5.

Finally, Iris Heavyrunner and Joan Morris (1997) in their article Traditional Native Culture and Resilience, state that 'our world view is the cultural lens through which we understand where we came from, where we are today, and where we are going.' Funk (2001) considers a world view as 'the set of beliefs about fundamental aspects of reality that grounds and influences all one's perceiving, thinking, knowing and doing'. He furthermore considers a person's world view as the foundation of one's view regarding one's epistemology, metaphysics, cosmology, teleology, theology, anthropology as well as axiology.

This has specific relevance to this research as South Africa is considered a multicultural society—and specifically a society where the African and the European world view intersects. The divide between white people, who held a predominantly Western world view, and black people, who held a predominantly African world view, were cemented by apartheid by effectively creating two separate political identities living together in one country (cf. Posel, 2001:52ff). It is consequently important to understand the differences and similarities between these two world views as it finds expression in the different cultures in the South African context.

The following table is taken from Jenkins's book *Dealing with Differences: Contrasting the African and European Worldviews* (1991).

Table 3: African versus European worldviews

AFRICAN	EUROPEAN
Religious—God the Creator (though far away). All things are related.	**Secular**—A set order in the universe, independent existence, naturalistic view.
Spirit-World—Many factors in life cannot be known, controlled or predicted. Humans are at the mercy of the forces of life. Resignation to conditions.	**Scientific Approach**—Describe, Control, Manipulate; Change your destiny. Aggressive. Frustration with failure.
Dynamic—An active world seen in relational terms.	**Mechanical**—Static, Cause-effect. Linear concepts. Productivity; Organization.
Relationship—Truth is in Experience and Relationship.	**Knowledge**—Facts are important. Truth is in correlation of statement to observable, testable phenomena.
Event—Meaning Centres in the Verb: Event Primary.	**Substance**—Noun-Adjective: Entity and Description primary.
Focus on Present—The world is uncontrollable. Immediacy. Presence of an individual takes precedence over plans.	**Predictability**—Reproducible phenomena, Probability. Planning a high value. Same result from the same factors every time.
Group Identity—Obligations. Commitment to the Group.	**Individualistic**—Rights. Commitment to Principle.

Source: Jenkins (1991)

Although this table draws very clear-cut lines between different sections of a world view and does so in broad sweeps, it does give an indication of how different the African and the European world views are, and how it is expressed through culture.

Bhabha (1994) has an interesting perspective on culture in the postcolonial context. Although he admits to the imposing of the western culture on the colonised, he argues that 'a third space' was created in the process. Bhabha (1994) proposes that there is a space 'in-between "the designations of identities"' and that 'this interstitial passage between fixed identifications opens up the possibility of cultural hybridity that entertains difference without an assumed or imposed hierarchy'. He, therefore, breaks the hegemonic hold of the idea of a culture formed solely by subjugation and creates a new location of culture, namely in this third space. In doing so, he draws heavily on Derrida's (1963) notion of difference—not what there is but how there is. There is because there is a difference; otherwise, all would be sameness.

This research draws from both the traditional dichotomy between African and European world views, as put forward by Jenkins (1991), as well as the concept of hybridity, as formulated by Bhabha, as both these views are reflected by the text choice, as discussed in Chapter 4. In the last instance, this research is a cry to understand the divided, the division and to cross that divide.

2.3.4 The relationship between language, culture and identity

The relationship between culture, identity and language can be investigated with the help of Joan Kelly Hall's theory in her paper 'Teaching and researching: language and culture' (2011:30-35). She agrees with both Erikson (1968) and Spivak (1993) on their definitions of identity, but also recognises the validity of Barth's definition, as discussed under point 2.2. Hall (2011:31-35) views identity as including the role of the individual in a specific group. She explains the role of language as an important identity marker as follows:

- in the context of the relationship between language, culture and identity, identity is not seen as singular, fixed and intrinsic to the individual, but rather it is seen as socially constituted;

- when people use language, they do so as individuals with social histories; and

- the individual's linguistic resources can be applied in mutual communication only as far as the expected meanings are shared among the participants.

Hall (2011:35) draws the conclusion that 'given the diversity of group memberships we hold, we can expect our linguistic actions and the values attached to them to be equally varied.'

The relationship between language and identity is also an important aspect in the writing of Gayatri Spivak, an Indian translator and literary theorist, feminist critic, postcolonial theorist, and professor of comparative literature. She (1993:179) views language as a process of meaning construction. Already in the 1920s, the relationship between language, culture and identity was also contextualised by Edward Sapir and Benjamin L. Whorf (Sapir, 1929: 207-14), who believed that the structure of a language determines a native speaker's perception and expression of reality. Although this hypothesis has been described as possibly deterministic in nature, which might imply a theoretical conflict with critical theory, Jane Hill

(1995:15) points out that 'no strong form of linguistic determination is supported either in the writings of Sapir or Whorf, with the possible exception of an occasional burst of hyperbole, or in the available data.' Additionally, Spivak (1993:179) argues that language may be one of many elements that give us the tools to make sense of various elements of life and of ourselves. She reaches the conclusion that making sense of ourselves is what produces identity and that language is the tool.

In this same manner, Margherita Ulrych (1992:71) argues that language is an embedded part of the culture and not an isolated phenomenon. She continues to explain that, for instance, members of a culture may place a high value on certain behaviour, ideas or material possessions, which will be reflected in their language (Ulrych, 1992:71).

As discussed previously, language is a very important identity marker. It can, therefore, be deduced that the first language that a person comes into contact with when growing up plays a crucial role in the way that person sees the world. In the hypothesis formulated by Sapir and Whorf they state that if language moulds thought processes then; as a result, a community's way of thinking and conceptualisation are inluenced by the language that they speak (Sapir, 1929:207-14).

The Toronto-based Dr J. Cummins holds the same opinion in his book *Language, Power, and Pedagogy. Bilingual Children in the Crossfire* (2000). He agrees that thought processes are culture-specific and goes on to explain that the better the initial development of children's mother tongue, the stronger the foundation laid for the development of their second language. In the development of their first language all the markers are laid down for the understanding of the structure of a language, and therefore, it follows that any language learned after the first language has been mastered will be much easier. But if the child is denied the formal structuring of their first language, the development of their second language is also impeded. He is also of the opinion that children's cultural and linguistic experiences in the home are the foundation of all future learning and that it must be used as a platform to build upon and should not be undermined (Cummins, 2000).

Unfortunately, in a South African context, mother tongue education was enforced under the *Bantu Education Act*, *47 of 1953* (RSA, 1953). Minor-language speakers believed that it was a political act aimed at keeping them from learning English, thereby holding them back from a 'high-standard' of education. In cases like these, minor-language groups are evasive towards the importance of first-language learning and development (Kruger, 2012:285-286). According to Webb (2012:3), not to be able to communicate in the language one knows best is disempowering. In the words of Ostler (2006:9), language is 'the currency of human communities'. In South Africa, the different languages are not currencies of the same value, which implies that cultures are not of the same value, with the result that all groups do not feel that they belong equally in this country.

If it is taken into consideration that language is an expression of culture and culture is an expression of identity, the schematic illustration in the figure below may shed light on the intricate relationship between the three components.
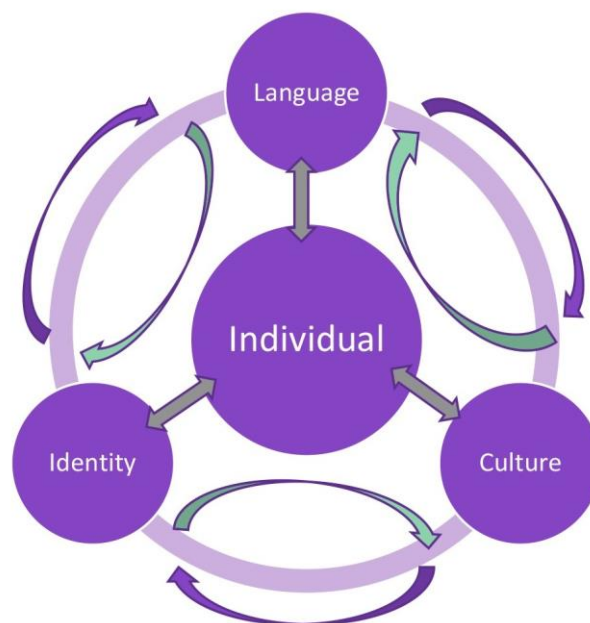
Figure 1: The relationship between language, identity and culture

(own compilation)

In conclusion, language can, therefore, be considered an expression not only of identity but also of a specific culture. Hantrais (1989) goes as far as to state that culture is the beliefs and practices governing the life of a society for which a

particular language is the vehicle of expression. It is therefore clear that language, identity and culture are inextricably interwoven.

2.4 NARRATIVES

2.4.1 Introduction

Up to the 1950s, the concept of narrative has been associated with the 'story-telling' methods of traditional historians and considered 'discursive, rather than quantitative; non-explanatory, rather than conditionally propositional', and, above all 'non-theoretical, rather than one of the theoretically-driven social sciences' (Somers, 1994:606). However, during the 1960s and 1970s, other disciplines (political philosophy, psychology, legal theory, feminist theory, social work, organizational theory, anthropology, and medical sociology, to name only a few), began 'reconceptualising and reconfiguring' the narrative concept (Somers, 1994:606). In contrast to narratives being considered only a 'representational form', these new approaches considered narratives as concepts of 'social epistemology' and 'social ontology' (Somers, 1994:606). Therefore, it is acknowledged that through narratives humans 'come to know, understand, and make sense of the social world' (Somers,1994:606) and that social identities are formed (Somers, 1994:606). Bruner (1991:5) addresses the relationship between 'narrative' and 'reality' and states that 'it was perhaps a decade ago that psychologists became alive to the possibility of narrative as a form not only representing but of constituting reality'.

Whereas the construction of a narrative text was explored in structuralist narratology, in post-structural narratology, the construction of various other types of narratives in social organisation became the focus of attention. According to Vygotsky (1978), all human acquisition of knowledge and growth takes place in socially and culturally shaped frameworks. The way in which people digest and make sense of what happens to them is through 'organizing these experiences in meaningful units' (Moen, 2006:56). Moen's 'meaningful units' can include narratives. People, therefore, create narratives to understand themselves better, but also to understand others better, as members of society. But, Moen explains, people are also the 'readers' of other's narratives. This type of narrative is rooted within the framework of

sociocultural theory, the study of how human actions are related to the social context in which they occur (Moen, 2006:56).

Somers and Gibson (1994) distinguish four types of narratives regulating human experiences. These four types of narratives also represent the point of engagement between narrative theory and the agency of the translator and the interpreter. The first type of narrative described by the authors is the *ontological narrative*, consisting of personal stories. The second type is *public narratives*—stories pertaining to social and institutional formations larger than the individual. Examples are an individual's place in a family, religious or educational institutions, the media and the nation of which they are a part. It is important to note here that this is one point of entry for translators and interpreters, as they play a determining role in the construction and the communication of public narratives. The third type of narrative is *conceptual* or *disciplinary narratives*, which circulate amongst scholars in a specific field. Baker (2006: 39) defines conceptual or disciplinary narratives as the stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry. The fourth type of narrative that the authors define is *meta-narratives*, a more overarching type of public narrative 'in which we are embedded as contemporary actors in history…Progress, Decadence, Industrialization, Enlightenment, etc.' (Somers and Gibson, 1994:61).

The preceding definitions are important, firstly, to understand the importance of an individual's personal narrative, and, secondly, how this personal narrative relates to more comprehensive narratives. A national narrative is categorised under public narratives, as it comprises a narration relating to one greater than just the individual's personal narration. This is important because, as Baker (2009:4) explains, 'individuals in any society either buy into dominant public narratives or dissent from them'. This implies that they either consider their own story as a part of a bigger narrative, or they do not. The degree to which the buy-in or dissenting occurs is largely determined by the degree that the individual can identify with the specific narrative. This is very relevant to the current research, as the process can result in either social exclusion or enhanced social cohesion.

2.4.2 National narratives

Laurie Brand in her book *Official Stories: Politics and National Narratives in Egypt and Algeria* (2014) addresses 'three key strands in any national narrative—the establishment of a founding story, the conception of national identity, and the parameters of national unity'.

The first key element of a national narrative, according to Brand (2014), is the founding story, which is usually clouded in myth. Defined by the *Encyclopaedia Britannica* (2012), a myth is 'a symbolic narrative, usually of unknown origin and at least partly traditional, that ostensibly relates actual events and that is especially associated with religious belief'. Relating to national narratives, Britten (2005:19) states that

> myths serve nations fundamentally by placing a narrative framework, as well as the intelligibility associated with causality onto the passage of time. Actions and events that would otherwise have appeared random and inexplicable are given significance, and conscripted to the cause of national destiny.

Therefore, a myth is usually a narrative about the origin of the nation[10], that can become an important national symbol and is considered to uphold a set of national values (Renan, 2002 [1882]). A collection of related myths can be referred to as a national mythos. Britten (2005:90) points out that South Africa's past is coloured with myths from both sides of the black and white divide. On the one side is the Afrikaner myth built on stories of heroes like Racheltjie de Beer (de Beer, 2017:84) and *Kaalvoet oor die Drakensberge* (de Beer, 2017:12). On the other side, amongst others, the legacy of Shaka Zulu's noble warriors (Britten, 2005). These myths developed into the two main narratives Jaffer referred to in her call for a new national narrative for South Africa, the Afrikaner nationalist narrative and the liberation struggle narrative, also discussed under point 1.2.4.

Thus, it can be argued that, for the birth of a new nation in a new South Africa, new myths and memories have to be identified and constructed to build a new identity

---

[10] In this paper, the nation referred to is the collective of the various people groups who have sovereign rights within the borders of South Africa. A people group is considered any social group sharing a common national or cultural tradition.

'especially among groups of people and individuals who have never imagined themselves as part of the same nation' (Ndlovu, 2013:3).

Secondly, this national mythos referred to in the previous paragraph, becomes over time an expression of how the nation sees itself, thus, myths are inextricably interwoven with the concept of national identity (Cameron, 1999:4). Kaufman (2001:25) believes that all ethnic identities are formed around an intricate collection of myths. Barthes (1957:143), with specific reference to this study, in his conceptualisation of myths, explores the relations between language and power, assuming that myth helps to naturalise a particular worldview. He further holds that all myths are based on history and cannot occur on their own. Myths are created by people and always occur within a specific context. According to Barthes (1957:1423), if the context changes, the content will also change, consequently changing the effect of the myth.

To understand the concept of national (the concept of narrative has been discussed under point 1.2.1) in the national narrative, the following definitions are important as a foundation:

- Nation is defined as: 'a large body of people united by common descent, history, culture, or language, inhabiting a particular state or territory' (*OED*, 1989);
- Nationality is defined as: 'the status of belonging to a particular nation: Distinctive national or ethnic character and an ethnic group forming a part of one or more political nations' (*OED*, 1989); and
- National is defined as: 'relating to or characteristic of a nation, common to a whole nation' (*OED*, 1989).

Considering the above definitions, Paul (1996) points out that a nation is more overtly political than simply identifying as an ethnic group. Although nations can consist only of one ethnic group, not all ethnic groups constitute nations. A nation-state, therefore, is defined as a sovereign state of which the majority of its subjects share a common descent or language (*OED*, 1989).

It is, therefore, no wonder that Ting (2008) considers the term nation 'a notorious amorphous word'. According to her, scholars such as Tilly (1975) and Giddens

(1985) take care to 'treat nation simply as the political community of an established state' corresponding to the most basic definition in the popular press, thus, not taking into consideration the other unifying factors mentioned in the definition, namely common descent, history, culture and language, in which this study is interested. Furthermore, the two terms, 'nation', according to this one-dimensional definition, and 'state', have been used together so often that the general understanding is that nation is a synonym for state (McCrone, 1998).

For now, it is important to understand why Ting (2008) points out that to use nation solely as a term designating the actual people under the same government is not taking into account the essence of the idea of a nation as an 'essentially contested concept' (Calhoun, 1997), and, that the definitions of nation, national and nationality depend on the definer and the context of the definition (Motyl, 1992:1). This relates to this study in as far as a specific definition of a nation often favours one group (in terms of interests and identities) at the expense of another, influencing what is conceived as national interests–interests that are common to the whole nation.

For the purposes of this research, therefore, a nation will be considered 'an imagined community' (Anderson, 1983) or, alternatively, 'a nation to be imagined', as it is clear that South Africa is not a nation-state but a multinational state and that partly therein lies the challenge. Furthermore, due to colonialism and apartheid, national interests have never taken into consideration the interests of all the different people groups sharing the demographic area described as South Africa. Britten (2005) explains that in a South African post-apartheid context, the forging of an inclusive identity was fraught with problems, as

> the racially divisive policies of the apartheid government had served to alienate South Africans of different races from each other in a profound way. Some members of these groups had spent years involved in an active campaign to overthrow the state by making the country ungovernable, and had little basis on which to feel any kind of psychological or emotional connection with those who had benefited from apartheid.

Therefore, Anderson's portrayal of a nation as a social construct, imagined by the people who see themselves as part of that group, is deemed the most appropriate definition for the current South African context. Albie Sachs (1991) makes a call to this generation to forge a new, inclusive nationality in a comment published in a

paper written for the African National Congress (ANC) in-house seminar on culture, in which he states:

> We all know where South Africa is, but we do not yet know what it is. Ours is the privileged generation that will make that discovery, if the apertures in our eyes are wide enough. The problem is whether we have enough cultural imagination to grasp the rich texture of the free and united South Africa that we have done so much to bring about.

With reference to the Preamble of the *Constitution* (RSA, 1996) which was discussed under point 2.3.2, where it is stated that '[…] South Africa belongs to all who live in it, united in their diversity', it can be argued that a common identity has already been created for all South African citizens, namely that of being first and foremost South Africans. Being part of the social group of citizens of South Africa, with all the rights and privileges this entails, supersedes all other identities created by being part of other social groups. It is up to the peoples of South Africa to now appropriate this common identity by making space for those people and cultures which have been denied a place within the creation of the story of South Africa under the previous political dispensation. It is with this 'space-making process' that this research is concerned.

Again, this research emphasises that space needs to be created purposefully. As a national narrative is also considered an expression of a national identity which is created discursively (Wodak et al., 2008:2), this discursive process is important. The authors understand 'narrative', in the context of presenting a history of a community imagining itself as a nation, not strictly as a linguistic text-type with particular structural features, but as a somewhat wider, more abstract category. Narratives about nations portray concepts of history which, through certain linguistic means, identify and designate particular historical events and facts which are deemed relevant for a large number of human beings and establish chronological and causal relations.

This narrative is comprised of various artefacts, namely national symbols, language, rituals and monuments that encapsulate a nation's identity. The *Oxford English Dictionary* defines an artefact as 'an object made by a human being, typically one of cultural or historical interest'. If language is therefore considered as a semiotic system, socially constructed, it can be considered an artefact (Sinha, 2015). Ulrych

61

(1992:32) states that 'a language is manifested through text'. A country's literature is, therefore, an important contributor to the overarching national narrative. This narrative, furthermore, serves different social and political purposes. Although it is very strongly argued that, in the most cases, the narrative is written by the conquerors, the elite or the powers that be to subjugate the working class, this research attempts to illustrate that the same mechanism can be applied to create a unifying narrative through introducing previously unshared stories into the main narrative. This research argues that a renewed, inclusive national narrative can be a unifying factor in South Africa, which is a country made up of diverse people groups. Lönngrenn et al. (2015:6), in their discussion of the literary canon in Scandinavia and the role it plays in the national literature, explain that 'because literary histories have served as building materials for the master narrative of the nation, they have turned a blind eye to, for example, the questions of shared histories, colonialist tendencies, border cultures and in-between phenomena'. The same has also happened in South Africa during the apartheid dispensation.

Finally, as language is a very important cultural marker (Thornborrow, 1999:158), and one of the primary expressions of language is a people group's literature, the focus of this research is on the role of literature and literary translation in the renewal of a national narrative.

The construction of a national narrative, therefore, entails careful consideration. Wertsch (2001:511) approaches this process from a socio-cultural angle, emphasising how action, including mental action, reflects and shapes sociocultural settings. He defines the link between human action and mind as 'mediated action'. He (1997:8) further explains that 'a set of artefacts is involved in the production and reproduction of national identity', as mentioned above. The formation of these artefacts, or 'cultural tools' (Wertsch, 2001:511) is part of this 'mediated action'. Authors such as Anderson (1991), Hobsbawm (1990) and Schlesinger (1992) similarly suggest that historical texts, artefacts, rituals and monuments have played a major role in the establishment and maintenance of nations and nation-states over the past two centuries. In South Africa, the emotional reaction to the old South African flag and the new South African flag is an excellent example.

Although Gellner (1963,1983), who is considered one of the leading theoreticians on nationalism, does not specifically refer to literary texts as a unifying factor in his theories; he does emphasise the importance of a shared, formal educational system, as well as linguistic standardisation—in effect, emphasising the importance of languages in a society.

Thirdly, Brand (2014) addresses the fact that the national narrative might set the parameters for national unity. In South Africa, due to colonisation and the ensuing apartheid, as already discussed, the white minority enjoyed all the rights and privileges of the state, but non-whites were considered lesser members of society. There was no national unity to speak of, and this was reflected in the national literary canon.

This research emphasises the fact that a unifying national narrative should include cultural capital of all the different cultural groups of which the nation is comprised. The current research focuses on one of these types of artefacts—the literary corpus—and specifically translated literary texts included in such a narrative.

2.4.3 The intersection between translation and narrative theory

The following research is situated within an emerging field of study within translation studies (Bernaerts et al., 2014), namely the application of narrative theory to translation. Since the publication of Baker's *Translation and Conflict: A Narrative Account* (2006) interest in the relevance of socio-narrative theory in translation studies has grown (Harding, 2012). Baker's book is based on the notion of narrative expounded in social and communicative theory as opposed to narratology or linguistics, as explained comprehensively in Chapter 3. Sociocultural theory is defined as a study of the relationship between human actions and the social context in which they occur, and how and where they occur through growth (Moen, 2006:1). One of these actions, according to Zellermayer (1997), is that 'we create narrative descriptions about our experiences for ourselves and others and we also develop narratives to make sense of the behaviour of others'. In line with his view, Baker (2006:3) uses 'narrative' in this context as 'the everyday stories' we live by. Individuals take from their life stories their interpretation and weave it into a narrative.

The importance of narrative as understood here is that she considers narratives 'dynamic entities' that can change with new experiences. She further explores ways in which translation participates in the construction of these narratives (Baker, 2006:3).

Translation, therefore, intersects with narrative theory in two ways: In the first instance as discussed above—what is chosen to be translated is essential in the construction of a narrative. This is determined by the goal of the narrative. If it is a political narrative, as in the case of the ongoing conflict in the Middle East or even South Africa, what is being translated is determined by who is translating and to which end. This introduces the important conversation regarding translation and power, which will be discussed under point 2.9. Secondly, with regards to Baker, building on Fisher (1985) that narrative is not an optional mode of communication but that it is the foundation of all communication, the translation of the narrative in question will give the reader 'often for the first time—original access to a different world of knowledge…' (House, 2014:2). Translation is, therefore, part of the construction of a specific narrative as well as part of the decoding of the narrative.

According to Baker (2006:1-2), a narrative is constructed by conscious decisions about what details to include and what to exclude, mainly determined by the function of the specific narrative. With reference to the importance of what is translated and what is not, Venuti states that 'every stage in the production, circulation and reception of a translation is profoundly marked by its historical moment, tracing a history that is distinct from the history of the foreign text' (2005:800). For the translator, Charniawzka (2004) states that 'the attractiveness of a narrative is situationally negotiated—or, rather, arrived at, since contingency plays as much a part in the process as aesthetics or politics'.

This approach corresponds with two of the latest translation trends: what is termed 'the cultural turn' (Bassnett and Lefevere, 1990; Snell-Hornby, 2006) as well as the 'sociological turn' (Wolf, 2007). Both of these turns move the debates regarding translation away from exclusively text-bound approaches and turn the focus on modes of translation which 'concretise translation as an interactive social event' (Fuchs,1997:319; Wolf's translation, 2007:3). Consequently, drawing attention to

cultural and social formations which fundamentally characterise the translation process (Wolf, 2007:3).

The 'cultural turn' was a movement that began in the 1970s amongst scholars of the humanities and social sciences that made culture the main focus of contemporary debates. It found a landing-place in most of the main disciplines in the humanities and social sciences, including translation studies. In translation studies, this 'turn' was heralded by a clear diversion from the traditional questions of linguistic equivalence to an acknowledgement of the direct influence of culture and underlying ideologies on the study and practice of contemporary translation (Costello, 2014:3).

However, the 'sociological turn' turned the focus to the role that the translator plays in the process. Hermans (1996:26) is of the opinion that 'translation today is seen as a complex transaction taking place in a communicative, socio-cultural context'. Therefore, the agents involved in these processes play a key role, bringing into play the question of norms (Toury, 1999). For the purpose of this study, the focus, however, will be on the translator as cultural mediator, which will be discussed under point 2.11.

2.4.4 The general role that translation plays in the forging of a national narrative

With the understanding that a national narrative is an expression of a national identity and that, as stated by Sommers (1992:600), 'it is through narrativity that we come to know, understand, and make sense of the social world, and it is through narratives and narrativity that we constitute our social identity', it is clear that access to the various people groups' narratives are imperative in the forging of an inclusive identity. That access is gained primarily through translation.

I would like to add my voice to Chapman (1998:86) when he states that in discussing the problem in South Africa regarding identity, storytelling and literary history, it is to 'retain respect for the epistemological autonomy of the cultures between which interchange is taking place while seeking to make the insights of one culture accessible to the other'. This underscores the importance of access to one another's

narratives. Chapman (1998:86) continues to say that the issue of storytelling in literary history should be considered an attempt to 'capture, reorder, and even reinvent a sense of self in society'. He considers 'the story' as important not only to identity making in the nation or society but to the interpretation of the culture in literary history.

In an attempt to foster cultural understanding, the sharing of this story becomes even more important in today's world of migration and globalisation. Bornman (2003) proves in his article 'Struggles of identity in the Age of Globalisation' that globalisation leads to the fragmentation of self-identity as well as group-identities, as secure identity development requires a sense of belonging and community (Bornman, 2003). This fragmentation leads to what Erikson calls an 'identity crisis'. This term refers to individuals who have lost a sense of sameness or continuity. He considers this process normal during adolescence but as a pathological condition in adults, which may require medical treatment (Erikson, 1974:17-19).

Bauman (2001:151) agrees with this view when he states that 'men and women are thus still looking for groups they can belong to, certainly and forever, in a world where almost everything is shifting, and nothing is certain'. The group he refers to in most instances is still the people group that a person is born into. Bauman (2001:149) verbalises this beautifully when he states that although 'our dependencies are now truly global, our actions, however, are, as before, local'.

Kymlicka (1995) and Kloskowska (1998) both emphasise that the role of the ethnic culture in a globalised world is as the only remaining provider of community, security and stability. It can be concluded that ethnic communities are the only groups that offer lifelong membership and will not be terminated as long as the individual meets the expectations of the group and establishes inherent security in the group members.

However, as discussed, South Africa is not a nation-state due to migration, and the fact that colonialists arbitrarily imposed territorial boundaries that more often than not, cut through the geographical areas of a people group (Brubaker, 1990:385; Brand, 2010:82). The consequences of this artificial demarcation includes the

destruction of local economies, the severing of bonds as well as creating an identity crisis in the displaced peoples.

If it is further clear that translation never happens in a vacuum. As language is usually politically loaded, it can be deduced that what is being translated, by whom and when is crucial in the creation of a narrative, and in this case, the creation of a national narrative.

2.4.5 Specific problems in the current South African national narrative

South Africa's national narrative can be seen as problematic due to the continued unequal representation of peoples in the post-apartheid literary narrative. During the previous political dispensation, the literary canon was biased towards the literatures of the hegemonic political forces, mainly namely the British and the Afrikaner. According to Botha (2017:230), the focussed translation into Afrikaans related to Afrikaner nationalism resulted in the linguistic stratification of South African society. The stories of the other people groups were therefore not acknowledged in the main literary arena, which led to a feeling of disjointedness or alienation amongst the different people groups living together in South Africa.

Consequently, there is no comprehensive national narrative for the majority of South Africa's population to 'buy into', quoting Baker (2006) again. Furthermore, social stratification also continues to exist, despite the end of the apartheid regime. Botha (2017) in her dissertation titled 'Power and Ideology in South African Translation' explains how language was politicised and used to lock certain language groups into specific economic classes. Granqvist (2008:32) calls this the languages' 'uneven positions in the global market of exchange'. Webb (2012:2-3) points out that there are two main reasons why languages hold a different power or authority in society. According to him, in the first instance, for human beings to survive, they need to produce the means for survival. Hence, the specific language in which the production processes are administered become the language of power. Whereas the language of power shifted from English to Afrikaans in the period after colonialism to apartheid, it has now shifted back to mainly English, although Afrikaans still plays a subsidiary role in the formal economic section amidst continued attempts to reduce its

significance (Webb, 2012:3). Secondly, a language holds power because it functions as a mechanism to transfer culture, or, as seen in point 2.6, the role that language plays in the formation of individual and social identities. It is precisely the psychological and sociological issues involved in the question of identity that this research wants to address. A sense of belonging is directly related to how welcome an individual feels in the society that he is a part of (Adler, Maslow, and Erikson) and this is directly related to how well his language is received and honoured by the other people groups. However, in South Africa, as a result of these uneven positions of the different languages, previously disadvantaged groups remain marginally represented in South African literature. Social cohesion through a sharing of cultural capital has therefore still not been achieved. It is here that translation can play a constructive role.

In light of Baker's observation, and the above discussion, it is important to understand why I consider the renewal of the current South African national narrative as important. As mentioned under point 1.2.1. Britten (2005) and Jaffer (2012) called for the construction of a new national narrative for South Africa. Since then, other voices have joined theirs. Hein Viljoen en Chris van der Merwe (2005), in the introduction to their article titled *Oor die drumpel: Liminaliteit en Literatuur* (Beyond the threshold: Explorations of liminality in literature) state that:

> *Die meesternarratief van apartheid het gedisintegreer; maar ook die narratief van die bevrydingsbeweging, met weerstand teen 'n rassistiese bedeling as sentrale inhoud, het sy sin verloor. Van alle kante moes mense nuut besin in 'n radikaal veranderde samelewing.*

And

> *Daar het 'n groot behoefte ontstaan aan nuwe, inklusiewe narratiewe wat waarde vir ál die inwoners van die land sou hê en 'n verdeelde nasie sou versoen. Anders gestel, die eerste fase van die liminale proses is bereik, dit wil sê die disintegrasie van die bekende, konvensionele strukture; maar in die tussenfase wat daarop gevolg het, het dit noodsaaklik geword dat die proses voortgesit word—dat daar 'n tipe "weergeboorte" plaasvind, 'n innerlike transformasie wat 'n nuwe communitas tot stand bring.*

Translated, it reads as follows:

> The master narrative of apartheid has disintegrated; but also the narrative of the liberation struggle, with resistance against a racist dispensation as its core, has

lost its meaning. From all sides, people had to find a new sense of direction in a radically changed society.

A need for new and inclusive narratives that will have meaning for all the citizens/inhabitants (translation obstacle-hyponym) of the country and would reconcile a divided nation. In other words, the first phase of the liminal process was reached, the disintegration of the familiar, conventional structures; but in the in-between-phase that followed, it became necessary for the process to continue—in order for a type of 'born again experience' to happen, an inner transformation that would result in a new communitas.

Hans du Plessis (2016), during an *Afrikaanse Taal- en Kultuurvereniging* (ATKV) (Afrikaans Language and Culture Association) symposium in Clanwilliam, also referred to the necessity to create a new national narrative when he said:

> *Dit impliseer 'n nuwe nasionale narratief, 'n meesternarratief en dit is die veeltalige meesternarratief van linguistiese insluiting.*
>
> *Taal is meer as 'n blote kommunikasiemiddel. Ons is die taal wat ons praat; ek en jy is die storie wat ons van onsself vertel. 'n Nasie word die storie wat hy van homself glo.*
>
> *Maar in Suid-Afrika probeer ons 'n nuwe nasie sonder sy eie storie bou. Ons het nie 'n nasionale narratief nie omdat ons nie 'n nasionale droom het nie. Dit is omdat ons 'n veeltalige narratief vereng het tot 'n eentalige narratief. Elke taalgemeenskap in Suid-Afrika moet toegelaat word om in sy eie taal deel van die nasionale narratief te word.*

Translated, it reads as follows:

> This implies a new national narrative, a master narrative, and that is the multilingual master narrative of linguistic inclusion.
>
> Language is more than simply a means of communication. We are the language that we speak; you and I are the stories that we tell about ourselves. A nation becomes the story that it believes about himself.
>
> But, in South Africa, we are trying to build a nation without its own story. We do not have a national narrative because we do not have a national dream. This is because we narrowed down a multilingual narrative to a monolingual narrative. Each language community in South Africa must be allowed to become part of the national narrative in its own language.

There is work to be done.

2.5 TRANSLATION AS INTERCULTURAL MEDIATOR

The American anthropologist E.T. Hall coined the term 'intercultural communication' in 1959 while he was working with US departmental administrators and Native Americans (Rogers et al., 2002). He noticed that misunderstandings amongst different cultural groups occurred not through the misunderstanding of what was said but through the misunderstanding of what was not said, which can be traced back to cultural differences. Nida (1964) encountered the same type of communication obstacles in his studies concerning Bible translation. In his early work linking translation and culture, he pointed out that a language cannot be understood 'outside culture' (Nida, 1964:223).

From these early observations, it is therefore important to understand what culture is in order to avoid miscommunication. This has already been discussed under point 2.3.3 but just to act as a reminder: culture is considered 'a social domain that emphasizes the practices, discourses and material expressions, which, over time, express the continuities and discontinuities of social meaning of a life held in common' (James et al. 2015:53). There are two schools of thought concerning the place of language in culture. One group considers language and culture as two separate entities and the other views language as culture. This research will follow the second group, which considers language as culture. The main reason for this is that the literary corpus of any cultural group is represented by texts written in the language of that specific cultural group and language, therefore, plays an important role in cultural identity in this case.

Therefore, in order for one culture to understand another culture, texts in one language need to be made available to the other culture in their language. Intercultural communication focuses on communication *across* cultural borders and on how culture affects communication. Blum-Kulka (1986) emphasises that translation is '*an act of communication*' (emphasis in the original). Katan (2004:75), building on House (1977, 1981) and Hervey and Higgins (1992) point out the importance of the 'cultural filter' in translation. House (2006:349) describes a cultural filter as 'a means of capturing cognitive and socio-cultural differences'. These differences can then be addressed by the translator.

This broader focus on culture is a result of the 'cultural turn' in translations studies, advocated by Snell-Hornby (1990) and Bassnett and Lefevere (1998). Vermeer, who also adheres to this school of thinking, goes as far as to say that 'translation is primarily a cross-cultural transfer and also a cross-cultural event' (1989). Katan states that the translator, in effect, becomes a mediator between cultures (2004). He defines a cultural mediator as someone who 'facilitates communication, understanding and action between persons or groups who differ with respect to language and culture' (Katan, 2004:17).

Spivak's (1997:179) hypothesis that language is meaning-making, and as an important identity marker is also part of one's culture, relates to the importance of a translator as an intercultural mediator. This relates directly to the translator's role of making the source text available to the target culture in the language of the target culture—consequently introducing one expression of identity to another expression of identity. In this manner identity is linked to culture through language. In this same manner Ulrych argues that language is an embedded part of culture and not an isolated phenomenon (1992:71). She continues to explain that members of a culture may place a high value on certain behaviour, ideas or material possessions, which will be reflected in their language (1992:71). The emphasis on the importance of language in relation to culture and identity underscores the task of the translator as described by Baker (2011:95). She states that 'the task of the translator is to render a text written in one language into another, hence making available material that would otherwise be inaccessible' (Baker, 2011: 95). Without access to the language, no access can be gained to the culture. Therefore, culturally embedded items such as proper names, terms of address, rituals, figurative speech and idioms need to be transferred from the source language to the target language. Heylen (1993:20) describes translation as 'a negotiation process between two (or more) sets of cultural codes and systems'. Due to current global trends, such as globalisation and mass migration, it is more important than ever to have access to different cultures. This positions the translator to cross not only linguistic but also cultural barriers.

It is primarily to illustrate this function of the translator as intercultural mediator that *The Heart of Redness* (2006) was chosen as a case study. It is a narrative text that recounts the relationship between four different cultural groups in South Africa—the

Amaxhosa, the British, the Khoi and the Afrikaners. There is, therefore, ample scope to address translation as cultural mediation due to the cultural loading of the book. Dannenberg (2009:169-190) shows how '*The Heart of Redness* (2006) dramatizes culture as a complex and dynamic process […] whereby cultures coming into contact with other hegemonic cultures undergo change and cultural hybridisation results'.

Snell-Hornby (1990:82) and Vermeer (1989) both view translation as 'primarily a cross-cultural transfer and also as a cross-cultural event' (Bedeker and Feinhauer, 2006:134). In the post-colonial age, this implies more than ever that translators should be very sensitive to and informed about 'the text worlds they are communicating with, their disparities and plural histories…' (Granqvist, 2008:32). He continues that translation as a breaking down of barriers between different cultures should be judged for how it unlocks the different levels of these 'text worlds', namely 'politics, economy, cultural identity, difference and similarity'.

2.6 TRANSLATION AS TRANSFORMATION

Venuti's (1998:158) position regarding the influence and consequences, of translation on international affairs, especially in developing countries, is that 'here translation is a cultural practice that is deeply implicated in relations of dominion and dependence, equally capable of maintaining or disrupting them'. The present research is interested in how translation can disrupt the hegemonic hold of the dominant Western world view, and create a more inclusive social structure in South Africa.

Antjie Krog is, arguably, in South Africa, the most vocal, from an Afrikaner perspective, in pleading for transformation through translation practices. In an interview with *The South African*, in 2010, she states that 'Translation in South Africa is shockingly, shockingly, *not important,* it is a disgrace, we should have an obsession with translation'. She continues that one of the major issues facing South Africa is the fact that we have so many languages and that most of them are unequally represented. It is believed that a sound foundation was laid to substantiate this point in the previous sections. In the previously mentioned interview, Krog speaks mainly about more translation of indigenous languages into English as she

believes that English has become 'everybody's language'. Although I agree with Krog's statement that South Africa should be a country of translators, I strongly disagree that more indigenous languages should be translated only into English.

This research, however, seeks to establish that translation of the different people groups' narratives into the mother tongues of other people groups, will lead to the breaking down of cultural barriers through the crossing of linguistic barriers, and will allow us to enter into the story of another. Wielenga (2013) proposes that through this entering into another person's story, the potential exists for relationships to be restored and for new stories to emerge.

Naudé and Naudé, in their article titled 'The translator as an agent of change and transformation: the case of translating Biblical proverbs', written in the same year as Krog's interview (2010), make the following statement:

> It has become clear in recent years that the translator is not simply a technician who mechanically transfers the meaning of a text in one language into another language. Instead, in every choice that is made, the translator is an agent of change and transformation.

They refer to Marais (2008:35-47), who argues that translation is not an automatic process, but that the translator has 'an active hand in the intercultural process' as 'language is always embedded in cultural and ideological structure'. Translators should be aware of their ability to effect change, as their translation choices can either strengthen or weaken the existing power relations. Marais (2008) advocates a translation approach that 'mitigates or subverts western influences' when translating into an African language. He, therefore, suggests that Western texts that are translated into indigenous languages should be indigenised. It is taking Venuti's foreignisation one step further, almost domesticating the foreignness of the Western text.

The translator is therefore implicated in the creation of the hegemonic power relations through translation, but can also become the subaltern who speaks through resisting the dominating culture. Additionally, the translator must be aware of his hand in the shaping of cultural knowledge (Naudé, 2005). This includes the narrative styles of the dominated culture, for example, the oral storytelling tradition that must

be reflected in the translation. A translator can either validate the dominated culture by immersing himself in their culture and translating it with dignity and respect or can perpetuate the hegemonic hold of the dominating culture by downplaying the value of the dominated culture.

2.7   TRANSLATION STRATEGIES TO CONTRIBUTE TO THE RENEWAL OF THE SOUTH AFRICAN NATIONAL NARRATIVE

Translation has, on the one hand, been blamed repeatedly for contributing to the hegemonic hold of the West in arguably all academic disciplines, specifically the colonisation process (Cheyfitz, Liu, Niranjana and Rafael). On the other hand, translation has also been championed lately as a mechanism of negotiating difference in an increasingly globalised society (Bhabha, 1994; Chakrabarty, 2000; Young, 2003).

It is with this negotiating of difference, specifically cultural difference, that this research engages. This research is interested in how a text, a novel, in this case, can be translated to lead to greater cultural understanding between the culture of the TT and the culture of the ST. The concept of culture was discussed under point 2.6. Niranjana (1992:169) asks the important question: 'How does one represent difference without privileging the role of the Western intellectual or the post-colonial intellectual? How can we extend the meaning of representation while calling it into question?' She adds her voice to the voices of some of the most prominent postcolonial theorists (Spivak, Bhabha, Ngugi wa Thiong'o, Young) as well as the CTS theorists (Robinson, Sakai, Liu, Benjamin, Solomon)─ both groups who are concerned with the asymmetries prevalent in cross-cultural exchange.

All of them agree that these asymmetries should be addressed; however, they do not all agree on how it should be done. Niranjana's (1992) solution is to engage in a 'disruptive' approach to translation, an approach which 'shatters the coherence of the original and the invariable identity of sense…' She continues that the translator should constantly question his right to 'speak as' and to 'speak for' (Niranjana, 1992:170). CTS theorists agree with the 'disruptive' approach as well, ranging from Venuti's foreignising (1996), Sakai's (1997) reheterolingualisation, to Robinson

(2017:176) building on Solomon's (2009:118) notion of estrangement to '*any kind of strangeness*, as part of a resistant phenomenology of estrangement' arguably culminating in Solomon's translation of Finnish poetry into English, where he even considered 'maximum estrangement through the deregulation of all senses' by considering putting the poems through a word randomizer. Suchet (2009) calls this translation strategy, 'complete deafness to the source text'.

2.7.1 Goal of the translation

In the first instance, the choice of the text is important, as discussed in the section on Critical Translation Studies. In the second instance, the specific translation approach and strategies are also important. This depends mainly on the goals the translator wants to achieve.

The goal of this thesis is to show how an Afrikaans translation of Mda's *The Heart of Redness* (2000) can contribute to the enlarging of the South African national narrative.

I believe that such a translation can contribute in four important ways:

- It can break open and make accessible to Afrikaans-speaking people what is essentially the national narrative of the amaXhosa people in South Africa, thereby fostering understanding from the Afrikaans-speaking side and a feeling of belonging from the amaXhosa side as their stories are disseminated and read more widely.
- It can reframe some of the historical narratives regarding all the cultures represented in this novel, and combat the danger of a single narrative.
- It explains the difference in worldview between the white Afrikaans-speaking community whose worldview is essentially Western and the isiXhosa speakers whose worldview is essentially African.
- It can aid the correction of the unequal power relations between the different languages in South Africa represented in this novel: isiXhosa vs English and Afrikaans, English vs Afrikaans, and Afrikaans that is accessible to all the Afrikaans speakers in the country not only the White Afrikaans speakers.

To achieve these aims, the approach, discussed in the following section will be taken.

2.7.2 Translation approach

From a traditional translation studies (TS) approach, situated in van Doorslaer's map (2007), it was decided to be a target-oriented translation, making use of the foreignising strategy, to achieve the above-mentioned aims, as the reader needs to be taken closer to the text in order to foster cultural understanding. However, because the foundational theory for this research is Critical Translation Studies (CTS), the foreignising approach can be reframed as explained below.

According to Sakai (1997), one of the main differences between CTS and TS is that TS focusses on a monolingual society, created by imperialistic forces, of which translation was a tool. CTS, therefore, advocates a conscious decision to heterolingualise society. This is based on the premise that due to the practice of translation, the hegemonic creation of society resulted in the West as the standard against which all other cultures are pitted—consequently the saying 'The West, and the Rest'. Translation must therefore actively deconstruct the epistemic master-slave relationship.

Although the translation strategy which will be followed, is mainly a foreignising strategy, introduced by Schleiermacher, it is applied with a CTS rationale. Whereas Schleiermacher was advocating translating foreignly into another language so as to confirm the superiority of the German culture, CTS promotes foreignising for exactly the opposite reason—to balance the uneven power relations between the cultures represented by the source language and the cultures represented by the target language. Furthermore, as the translation of this text is considered important to contribute to the national narrative, it is imperative that the cultural elements of the different source cultures should be understood in the target language, resulting in another hybrid text, namely the translation.

One of the challenges with *The Heart of Redness* (2000) is that it effectively moves between three languages—the hybridised English of the source text, with a

consequent inclusion of isiXhosa, and the third language that it is translated into, namely Afrikaans. The Afrikaans into which the text is translated cannot be considered standard Afrikaans as the characters would not speak the standard variety of a colonial language.

Furthermore, the translation will be approached from a CTS point of view, meaning that it should be as disruptive as possible, while still reading like a translation, and not an adaptation. What further complicates matters is that Mda arguably thought in isiXhosa but wrote in English, making a working knowledge of isiXhosa, as well as an understanding of the culture a necessity for the translator. Manfredi (2010:56) asserts that not taking into consideration the conscious 'hybridity' of the texts would 'be a double form of disrespect'. This leads to questions of how linguistic hybridity should be translated.

In the first instance, it should be understood how the text is hybridised. This is summarised in the title of Ashcroft et al., *The Empire Writes Back* (2006). The title points to the fact that the colonised consider that they have paid the price for English, therefore, English is now theirs, and they can use it as they wish (Chandra, 1997). Narayan (1965:123) explains that they are, therefore 'not attempting to write Anglo-Saxon English. The English language, through sheer resilience and mobility, is now undergoing a process of Indianisation in the same manner as it adopted U.S. citizenship over a century ago'. Most probably this is the reason why Professor Higgins, a character in Lerner and Loewe's *My Fair Lady* (1956) states the following: 'There even are places where English completely disappears; in America they haven't used it for years'. In Africa's case, it has not disappeared, and it is not Indianised, but Africanised. Noussie (2009) explains how Mda achieves the hybridisation of *The Heart of Redness* (2000) through glossing, leaving isiXhosa words untranslated, relexification—as explained in the footnote on p.36, and the insertion of Xhosa proverbs.

Although this translation is approached mainly from a CTS foundation, as the transfer of culture is also an important aspect, the questions of disruption and estrangement are very valid. CTS considers translation re-enunciation. The ST is considered an utterance and the TT a re-enunciation. Translation, therefore, does

not merely consist of symmetrically transposing one language into another, but, according to Suchet (2009:160), 'it implies a total recasting of the original, the modification of each parameter of the original enunciation'. May (1994:1) adds that 'what a translation does is to reconstruct the work at all levels, from bottom to top and from top to bottom'.

2.7.3   Translation strategies

This case study entails the translation of a novel, more specifically a hybridised text. In this research, as specified, the focus is on linguistic hybridity. Additionally, heterolinguilisation, as defined by Sakai (1997), will be taken into consideration. Questions, therefore, arise as to how to translate hybridity as well as heterolingualism.

Klinger (2015:10) emphasises the importance of taking into consideration how linguistic hybridity is important for meaning construction in the ST. She points out that it contributes to the 'construction of the perspective from which the narrated events are perceived, the characters' and the narrator's cultural identity and the narrator's attitude towards the narrated cultures' (Klinger, 2015:10). She illustrates this meaning-making by demonstrating how TT shifts in linguistic hybridity can result in a shift in meaning in the TT. It is thus important to distinguish between linguistic hybridity that 'represents a different language on the story-level and linguistic hybridity that reflects "English" on the story level' (Klinger, 2013:116). She structures this hypothesis on Genette's (1972:71-76) three-level description of a narrative (see Figure 2) and emphasises that language is part of all three levels.
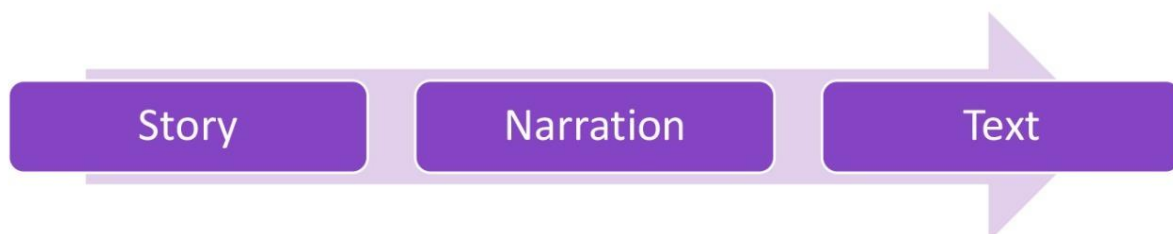
Figure 2: The three narrative levels

Source: Klinger (2015:12)

Regarding the translation of heterolingulaism, Suchet (2009:155) emphasises what is at stake. She states that it is 'not a mere set of linguistic forms but a discursive negotiation with alterity'. She defines heterolingualism as 'the result of a process of differentiation through which both the self and the other come into being,' and 'that as such, it requires not a static but a dynamic description in terms of strategy' (Suchet, 2009:155).

This translator will use a hybrid method of translation, drawing on Bhabha's (1990:211) 'third space' 'which enables other positions to emerge'. The ultimate goal is to create a translated text which takes into account the epistemological violence of previous translation regimes while also attempting to navigate cultural boundaries.

This will entail a revisit of the traditional TS methods as well as an incorporation of the CTS approach of going beyond the feel-of-the-foreign.

2.8 CONCLUSION

The main aim is to translate the text in such a way that the dignity of the dominated source culture is restored. Therefore, although the main theoretical underpinning is CTS, a hybrid translation strategy will be followed, foreignising as well as domesticating, walking the fine line between estrangement and neutralisation to produce a text that will draw in the target reader while at the same time presenting him with the option to reach out and cross the divide into the world of the previous other. This reflects Nord's (1988/1991,1997) more moderate approach. She contends that a translator has a responsibility both towards the TT reader as well as the ST author. It would, therefore, entail a translation approach of taking into account her notion of 'loyalty' to respect Otherness, while at the same time introducing it to the global community (Manfredi, 2010:56).

3   CHAPTER 3:
METHODOLOGY

3.1   INTRODUCTION

The aim of this research is to determine whether an Afrikaans translation of Zakes Mda's *The Heart of Redness* (2000) has the potential to contribute to the renewal of the South African national narrative. To be successful in this endeavour, a strong case for intercultural translation needs to be made within a CTS framework. To achieve the purpose set out under point 1.5, the current research consists of two parts-a theoretical part and a practical part. The theoretical part is presented in the form of a literature review in Chapter 2. The practical application of the hypothesis is demonstrated through firstly, an analysis of the source text and secondly, the translation of the most important cultural aspects of the source text culture, namely the culture of the amaXhosa, and three key passages from the source text. The translation and detailed analysis of specific excerpts from one novel merits a case study strategy, one of the eight research strategies presented by Saunders et al. (2007). This chapter will explain the research design and methodology for both the theoretical as well as the practical component of the study.

3.2   RESEARCH PROCESS

Cresswell (2013:5), one of the leading theorists in the field of research design and methodology, considers a research design as 'the entire process of research from conceptualizing a problem to writing research questions' as well as 'data collection, analysis, interpretation, and report writing'. He takes this definition from Bogdan and Taylor (1975) as he considers this the most comprehensive description. Babbie and Mouton (2007:74) call the research design 'the blueprint or how a study is structured to conduct it successfully'.

To focus the discussion, the research process onion of Saunders (2007), will be used. Although this model has primarily been developed for use in business studies, it can be adapted to research in any field and has also been applied in the social

sciences (Miller, 2015; Gouws, 2012). Here it is adapted to research in translation studies.
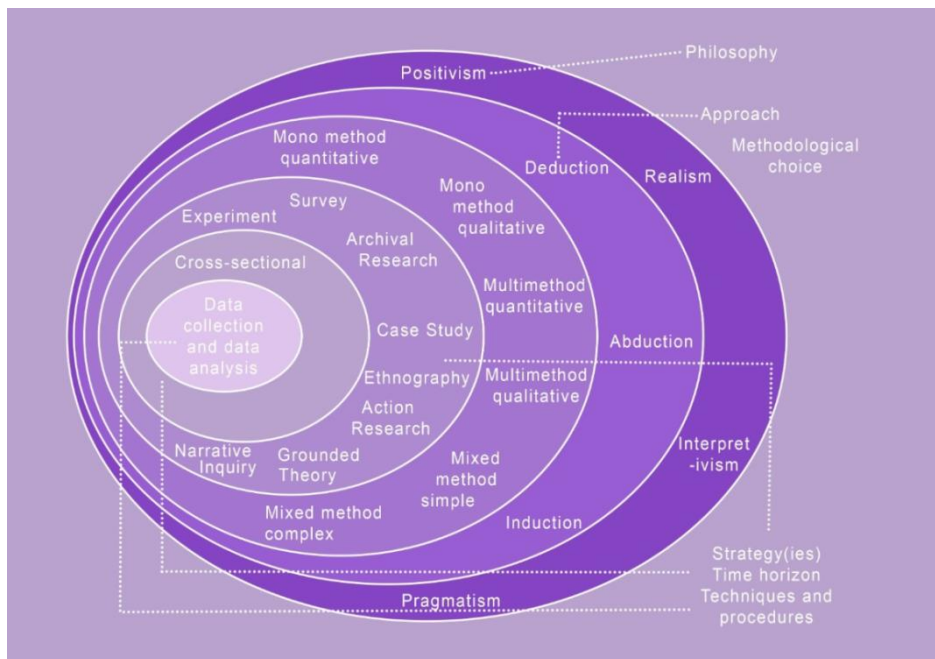
Figure 3: The research process onion (Saunders et al., 2007)

According to Saunders et al. the research design, encompassing the research process, consists of six distinct layers that need to be peeled away for the successful completion of the research project: philosophy, approach, methodological choice, strategies, time horizon and techniques and procedures.

Saunders et al. (2007) believe that a researcher's philosophy, 'her or his personal view of what constitutes acceptable knowledge and the way by which this is developed' is the main influence on the formulation of the research question and the ensuing design. They emphasise that even before one's research philosophy can be defined, one should be aware of the thought processes that inform the formulation of the research philosophies.

They delineate three major ways of thinking about research philosophy: epistemology, ontology and axiology. Grix (2004:59) declares that 'ontology and epistemology are to research what footings are to a house: they form the foundations of the whole edifice'. Saldanha and O' Brien (2013:10) emphasise that these terms should be understood before commencing with any research. It could, arguably, have been illustrated by a first, outer layer of Saunders et al.'s (2007) research

onion. This dissertation uses the definition of Mathews and Ross (2010:23) of ontology as 'the way the social world is seen to be and what can be assumed about the nature and reality of the social phenomena that make up the social world'. Epistemology is defined as 'the theory of knowledge and how we know things' (Mathews and Ross, 2010) Axiology, is a branch of philosophy that 'studies judgements about value' (Saunders et al., 2007:122). Heron (1996) believes that 'our values are the guiding reason of all human action'. Saunders et al. (2007:110) assert that the researcher's personal values have an impact on all the stages of the process, and this is important to note as it might influence the credibility of the research. This is a valid point also pertaining specifically to this research and will be addressed under the next point, point 3.2.1.

3.2.1 Philosophies

Cresswell (2009:6) calls these philosophies 'worldviews' as defined by Guba (1990:17) as 'a basic set of beliefs that guide action'; Lincoln, Lynham and Guba (2011), 'paradigms'; Crotty (1998) refers to them as 'epistemologies and ontologies' while Neuman (2000) considers them 'broadly conceived research methodologies'.

These research philosophies underpin different philosophical categories, covering a very broad field. Saunders et al. (2007) mention realism, positivism, interpretivism, objectivism, subjectivism, pragmatism, functionalist, interpretive, radical humanist and radical structuralist. Cresswell (2013:17) ads postpositivism, constructivism, hermeneutics, feminism, racialised discourse, critical theory and Marxist models, cultural studies models, queer theory and postcolonialism.

As mentioned under point 3.2, the researcher's ontological, epistemological and axiological positions will determine which philosophical approach will be taken. My personal worldview (ontology) is that structural laws and theories do not fit marginalised individuals and that inequality (in the form of domination, suppression, oppression and alienation) in society is created and sustained by historical, economic, political and social circumstances.

The ontological stance taken in this study, leads to what Guba and Lincoln (1994), under epistemology, call 'critical theory', which is the appropriate epistemology for the current study. The ontological position of critical theorists is rooted in historical realism (Rehman and Alharti, 2016:57). The existence of reality is assumed, but it is also assumed that it has been shaped by ethnic, political, cultural, religious and gender factors interacting to create a social system (Rehman and Alharti, 2016:57).

The current research is conducted from the vantage point of Critical Theory. Willmot (1997) explains that 'the aim of positivist and post-positivist enquiry is explanation, prediction and control, the aim of critical theory is critique and emancipation'. Critical Theory sees as the ultimate goal of social sciences the liberation of society from 'unnecessary restrictive traditions, ideologies, assumptions, power relations, identity formation, and so forth, that inhibit or distort opportunities for autonomy, clarification of genuine needs and wants and therefore greater and lasting satisfaction' (Alvesson and Willmott, 1992:435).

John Budd, 2012:175-176) delineates three stages in Critical Theory, namely the original stage as described under point 2.2.5.2. when the foundations of Critical Theory were established: social action and its motivation is critiqued, and the requirements to rectify any perceived unequalities are identified (Budd, 2012:175). The role of history was of pivotal importance to the original founders. In Budd's words (2012:175): 'The historical was not merely artifactual; it was essential to the understanding of the social situatedness of contemporary social life'. The second stage, introduced by Jürgen Habermas (1971), turned the focus to communication and language as the analytical and prescriptive bases for studying social action. During the third stage, introduced by students of Habermas who built on his work, 'the force of ideology and its influence on social action became more particularised' (Budd, 2012:176).

In the post-apartheid sociocultural and economic structure of South Africa, which straddles radical historical inequalities, this research philosophy is considered the most appropriate.

3.2.2 Approaches

Saldanha and O'Brien (2013:14) call the choice of an approach the 'logical system' in which the research fits. Saunders et al. (2007) give two approaches to research namely inductive and deductive. Silverman (2013) explains that the deductive approach uses pre-existing data and theories to develop a hypothesis. According to Saldanha and O Brien (2013:14), deductive reasoning moves from the particular to the general. Inductive reasoning moves in the opposite direction—from the specific to the general (Bryman and Bell, 2011). Theories and hypotheses are developed from the data collected. According to Pierce (1878), a third position is also possible, abduction: the identification of the most convincing hypotheses from the given research results and then further researching those hypotheses. However, this approach is not relevant to the current research.

The current research is both deductive, as the concepts of a particular theory are operationalized, and inductive, as it attempts to determine whether a specific translation approach, demonstrated by specific translation methods within the CTS framework, can be applied to other texts to enrich a country's national narrative.

3.2.3 Methodological choices

This layer represents a basic but important decision all researchers must make when designing their research. Will the research be based on words (qualitative), or numbers (quantitative), or both (mixed methods)? According to Babbie (2014:303) qualitative research is scientific method of observation to gather non-numerical data. He explains that this type of research does not refer to the 'counts or measures' of things but refers to 'meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions' of things. The questions 'why' and 'how', rather than the question 'how often', relating to a phenomenon are addressed. Conversely, quantitative research addresses the question of 'how often'. Givens (2008) explains that quantitative data is any data that is presented in numerical form. The last method, mixed methods, is an approach using data which is collected both qualitatively and quantitatively (Saunders, 2007).

The choice of CTS as a theoretical framework almost predetermines a qualitative design as CTS focuses on the breaking down of a hegemonic socio-cultural system through the translation of strategic texts. All data used was gathered through the close reading of the chosen text as well as additional literature, mostly academic books and academic journal articles. It is, therefore, a qualitative, literature-based study.

3.2.4 Strategies

Under this heading, Saunders et al. (2013) mention eight different research strategies, namely experiment, survey, archival research, case study, ethnography, action research, grounded theory and narrative inquiry.

Susam-Sarajeva (2009) claims that, in postgraduate research in translation studies, case studies are the most general method used. Various definitions of a case study exist. According to Bromley (1986:1) 'all case study research starts from the same compelling feature: the desire to derive a(n) (up-)close or otherwise in-depth understanding of a single or small number of cases, set in their real-world contexts'. Another definition of a case study as 'an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between the phenomenon and context are not clearly evident', is given by Yin (2009:18). Saldanha and O'Brien (2013:207) point out the overlapping use of *context* and *real*, consequently putting forward what they consider essential elements of a case study: firstly, it is the study of a real-life phenomenon, and secondly, it is always contextualised. A relationship between the context and the phenomenon is implied.

A case study research strategy can explain a complex issue through detailed contextual analysis of a limited number of events or conditions, i.e. cases, and the relationship between them. It is a focussed, in-depth study of a specific research problem, resulting in detailed descriptions of exact and unique cases, contributing to what is already known about the phenomenon in question. Although Saldanha and O'Brien (2013:213) note that the findings of case studies may not be extrapolated,

they might, however, apply to similar cases. The findings could, therefore, under specific conditions and contexts, be generalised (Saldanha and O'Brien, 2013:213).

Yin (2012:6) states that three steps are involved in designing case studies: In the first instance, what constitutes a case should be delineated. Yin (2009:32) states that a case is a real-life phenomenon not an abstraction like a topic, an argument or a hypothesis. Therefore, the study must be built around research questions or issues. A case is also not considered a sample or an example but 'is complete in its own merit' (Susam-Sarajeva, 2009). Secondly, decide on the type of case study designs—Yin, in 1989 identified: exploratory, explanatory, and descriptive; Stake (1995) identified three others: intrinsic, instrumental, and collective; according to Zainal (2007), other categories include interpretive and evaluative and, finally, in 2012(p8), Yin identified holistic single-case designs and holistic multiple-case designs where only a single unit of analysis is involved versus embedded single-case designs and embedded multiple-case designs where multiple units of analysis are involved in the study. Thirdly, the researcher should decide 'whether or not to use *theory* to help complete your essential methodological steps, such as developing your research question(s), selecting your case(s), refining your case study design, or defining the relevant data to be collected.

With regard to this study, translation as intercultural mediator is discussed in the real world context of post-apartheid South Africa, reinforcing the choice of the case study as strategy. Furthermore, a holistic, single-case study design is the most appropriate as the research focuses on the discussion and translation of one specific text. Lastly, as the research is situated within a CTS framework, the consideration of theory was instrumental in the development of the aim and purpose of this study.

3.2.5 Time horizons

Although this heading or layer is not considered specifically relevant to this research, the research can be classified as cross-sectional as it is undertaken to answer a specific question at a particular time. Saunders and Tosey (2011) use the word 'snapshot' to describe research using a survey or a case study in a specific time frame.

3.2.6 Techniques and procedure

This study aims to prove that an Afrikaans translation of Zakes Mda's *The Heart of Redness* (2000) has the potential to contribute to a renewed national narrative for South Africa. It consists of a theoretical as well as a practical component.

Concerning the theoretical component, a close reading of a comprehensive spread of articles covering the sub-questions of this study, as put forward under point 1.5, was done to formulate a substantiation for the purpose of the study in the form of a literature review.

In the case study component of this research, the source text is analysed to defend specific translation problems in the chosen text. Again, this will be done with the intention to identify the hegemonic structures created and perpetuated by translation and possibly breaking that hold, with the goal of presenting as true a narrative as possible as was intended by the ST author—the emphasis here is on the recounting of the narrative, and what translation methods should be followed to transfer the story on all three levels of the narrative, namely story, narration and text (Genette, 1972:71-76). Through the translation of key concepts of the text as well as three pivotal passages of the text, recommendations will be made regarding the correct translation strategies to apply. The aim is to make the text as foreign as possible to the target reader but at the same time, drawing them into the world of the dominated culture to overcome cultural barriers and counter social stratification.

The translation will be done by following a think-aloud protocol (TAP) (Lewis, 1982). The TAP method is considered an appropriate primary data-analysis method for a qualitative case study. The translator will, therefore, think-aloud while translating and transcribe the most relevant and important observations. This is a subjective method in that the translator not only describes her actions but also interprets and justifies them. This method, however, was decided on to put the translator, an Afrikaans speaking middle-aged women, in a constant state of awareness that she has to think in a heterolingual context to overcome the hegemony of the Western binary monolingual view of language.

3.3 Conclusion

This research is an in-depth study of a single case, based on the purpose of this study—to demonstrate how an Afrikaans translation of specific texts, can aid the renewal of the South African national narrative. In the theoretical component of the study, a close reading of a broad spectrum of academic material was critically read and compared to establish a theoretical foundation.

For the case study component of the current research, the rationale for the chosen source text *The Heart of Redness* (2000) is explained through an in-depth textual analysis of the novel. This addresses one of the foci of CTS, namely the importance of the text choice in destabilising the existing hegemonic translation structures, and addresses the 'why'-question posed by a case-study strategy. Furthermore, through the translation of key cultural concepts and three pivotal passages, and the ensuing discussion of the translation, the 'how'-question raised by the case study strategy is answered.

4   CHAPTER 4:
SOURCE TEXT AND TRANSLATION ANALYSIS

4.1   INTRODUCTION

Chapter 4 is divided into two parts: the first part consists of a text analysis of the text chosen as a case study, Zakes Mda's *The Heart of Redness* (2000) and the second part is an Afrikaans translation of critically important cultural concepts as well as three key passages from the novel.

The aim of the textual analysis is to demonstrate the importance of the chosen text from a CTS point of view to transform the literary canon of a previously hegemonic language, namely Afrikaans. Through the translation of the ST the reader of the TT is exposed to the culture of the previously dominated people group, the amaXhosa, leading to a demonstration of how an Afrikaans translation is approached to foster respect and understanding. Andre Lefevere (2012:v) remarks that 'translations can be potentially threatening precisely because they confront the receiving culture with another, different way of looking at life and society, a way that can be seen as potentially subversive'.

Therefore, both the text choice and the translation are important to answer the second and third sub-research questions:
- Based on translation studies, how can the act of translation and the translation approach facilitate the creation of a more representative national narrative?
- How can the translation of *The Heart of Redness* (2000) into Afrikaans be approached to overcome cultural isolation and ultimately facilitate the renewal of the national narrative?

4.2   SOURCE TEXT ANALYSIS

This section covers the main themes addressed in *The Heart of Redness* (2000) as well as the literary devices employed by Mda in his process of taking back one of Africa's narratives from the coloniser.

4.2.1 Background

Zakes Mda is rated amongst the most influential writers in the post-colonial writers' gallery. Straddling the divide between apartheid protest writers and post-apartheid African literature, he shows an insight into the current South African society which is not shared by many.

He writes to contribute to 'the many debates around nation-building, memory and reconciliation since 1994 and the way these influence the construction of narrative' (Fincham, 2011:xiv). His monumental work, *The Heart of Redness* (2000) tells the story of the amaXhosa's battle for survival on different temporal and spatial levels. During the 19th century, they fought a battle for physical survival, following the prophecies of a young prophetess, Nongqawuse, who told the amaXhosa, who were subjugated at that time by the British colonisers, to kill all their cattle and destroy all their crops. The promise was that by doing so, the ancestors would rise from the sea with new cattle and come and fight the colonisers for them in order to liberate them. However, these prophecies failed to materialise, and the amaXhosa were almost wiped out by famine.

This also resulted in the nation splitting into two groups, or cults, the Believers and the Non-Believers. Where the divide between these two groups focussed solely on those who believed in the prophecies, and those who did not, during the 19th century, the divide between the modern Believers and the Unbelievers is a bit more complicated. The resultant divide led to the second battle for survival portrayed by Mda, the battle for cultural survival in the modern day. The modern Unbelievers, led by Bhonco, do not believe in anything that cannot be experienced physically, and react to beauty with tears. They still lament the sufferings of the past. The modern Believers, however, celebrate the end of the historical suffering. This difference is also demonstrated in their view of the past and the influence it had on their current situation. The Unbelievers grief for their present state of 'backwardness' and aspire to get away from their traditional beliefs. The Believers still value their traditions and cherish the past. In this novel, the past is represented through the 'redness' as a symbol of a tradition of smearing their bodies with red ochre clay. The amaXhosa were also called the Red Blanket People (Elliot, 1987:2) because of the red blankets

they traditionally wore. This divide plays itself out between the Believers and the Unbelievers, mainly through what each group considered progress to be—in this case, whether or not the building of a casino at Qolorha-by-Sea would lead to a better life for the villagers. Bhonco and the Unbelievers support the development saying that 'if it is something that brings civilisation, then it is good for Qolorha' (2000:230). Zim, and the Believers, do not believe in so-called modern progress.

This narrative concerning progress is set against another background narrative, set during the colonial era, through which Mda inducts the reader into 'an altered understanding of socio-historical realities' (Fincham, 2011:iv) to bring about a different understanding of the past in the present. His aim is not to judge (Finchamm 2011:xv), but to challenge the single narrative that was created by the coloniser. This corresponds with his rationale for writing—he tells stories to create spaces where he does not necessarily evaluate the events of the past, but where these events can be re-experienced. Through his ways of writing he 'redress[es] the negativity of the colonial experience' (Fincham, 2011:iv). He employs various writing devices, discussed under point 4.1.3, to introduce the reader to a different understanding of South Africa's socio-historical realities (Fincham, 2011:iv).

Two novels by other authors are mentioned as resources for this novel: *Heart of Darkness* (Conrad, 1902) and *The Dead Will Arise: Nongqawuse and the Great Xhosa Cattle-Killing Movement of 1856-7* (Peires, 1989). Mda cites as primary resource Jeff Peires' book in his dedication (2000). However, Mda never personally mentions Conrad's text, *Heart of Darkness* (Sewlall, 2003:332). Several researchers (Jacobs, 2002; Sewlall, 2003; Bell, 2009; Stefan, 2013) have pointed out the resonances between Conrad's and Mda's texts. These resonances are considered important for this research as I consider it another way in which 'the empire writes back'. Even taking back a narrative regarding the colonised, casting them in the position of 'The Other' and writing them back into their own story on their own terms, is a decolonial act. Jacobs (2002:228) sees in Mda's title an apparent reference to Conrad's text, which necessitates that Mda is read in the context of Conrad's treatment of Africa's colonisation by Europe. Sewlall (2003:332) points out that already in the title, there are echoes of Conrad's title. Mda is, however, rewriting history by adding the article 'the' that 'imparts a degree of specificity that is lacking in

Conrad's amorphous, all-pervasive and ominous title, *Heart of Darkness* (1902). Darkness is also replaced with Redness. Although Redness is also a contentious concept in Mda's novel, the same as darkness in Conrad's novel, here it is an inner, personal struggle that does not take place in darkness but is highlighted by the author in this case. Where the intertextual references might influence the translation into Afrikaans, specific mention will be made.

4.2.2 Themes

In the following section, four important themes pertaining to the current research are discussed, namely political, societal, intercultural as well as intracultural, reinforcing the value of this novel in the construction of a renewed South African national narrative.

4.2.2.1 *Political themes*

Christopher Hope (1985:41) asserts that if you write about South Africa, you write about politics, which is evident in this text. Both the contemporary political dispensation-postapartheid and historical political dispensation-colonialism, are the background for the narrative. Furthermore, this is a post-colonial text dealing with colonialism on two levels: during the 'colonisation period itself and in the decolonisation period of post-apartheid. Postcolonialism is a broad cultural approach to researching the power relations between different people groups in which 'language, literature and translation play a role' (Hatim and Munday, 2005:106). Problems and consequences of colonisation as well as decolonisation are often addressed.

This definition is relevant to this text, as Mda firstly deals with colonisation during the 19th century period. Secondly, he deals with the apartheid and post-apartheid era, demonstrating the devastating effects of both political systems on specifically the amaXhosa but also the black community of South Africa in general. This is mainly done through the interaction of his central character, Camagu, a young Xhosa man who grew up during the struggle, but who is exiled from South Africa. His character is introduced during a wake in Hillbrow. Drawn by the beauty and mystery of one of the attendants at the wake, he finds his way to Qolorha-by-Sea after not being able

to find a job in the new South Africa, although he is highly qualified due to his lack of connections with people who were involved in the struggle. He had to learn the hard way that 'he never learnt the freedom dance' (Mda, 2000:31). This scenario enables Mda both to criticize the fall-out of apartheid and, according to Sewlall (2003:331), to criticize 'another brand of colonialism—the enriched elite in government structures',

> The beautiful men and women in glass displays did not like the Camagus of this world. They were a threat to their luxury German sedans, housing allowances and expense accounts (Mda, 2000:33).

4.2.2.2 Societal themes

Mda covers many societal themes in his novels, including racism, sexism, nepotism, violence, crime, disease, poverty, unemployment and discrimination. Societal issues usually focus on people who have few if any rights and privileges. In *The Heart of Redness* (2000) an additional societal theme, namely the ecosystem is also addressed, which can arguably, also be considered voiceless.

In the first instance, sexism is addressed through Mda's relationship with his female characters. In his earlier plays his works depicted a 'patriarchal, apartheid world of threefold female oppression: by male domination, by apartheid discrimination, and by the physical constraints imposed on women by their femaleness—physically, mentally and educationally' (Cloete and Madadzhe, 2007:38). However, in his novels, he deconstructs these traditional views (Cloete and Madadzhe, 2007:38). In *The Heart of Redness* (2000), there is a strong focus on female figures. Firstly, the essence of this novel is about the prophecies of a young female prophetess, Nonqawuse. Mda therefore gives the traditionally silenced black females (Vera, 1966:45) a voice—and, a very clear and strong voice. Additionally, apart from Nonqawuse, the two leading female protagonists in the contemporary narrative are Qukezwa and Xoliswa Ximiya, respectively representing the Believers and the Unbelievers; tradition vs modernity. Qukezwa is a Believer, who communes with nature, honours the Xhosa traditions and, represents 'a quintessential Africanness— the heart of redness' (Lloyd, 2001, 36). Although she is considered uneducated in the Western world view, she is very knowledgeable concerning the local ecosystem. Xoliswa Ximaya, however, represents the new, educated women who are embarrassed by their traditions and aspire to the Western way of life. Camagu's

relationship with the two women becomes an expression of his own journey of exploration, as he first enters into a relationship with Xoliswa because, on the surface, they were more compatible, but gradually, as he reconnects with his own African identity, he gets drawn into Qukezwa's net. There are many more examples of female empowerment in *The Heart of Redness* (2000). However, for the sake of this dissertation it suffices to say that Mda is sensitive about the gender issue and that it should be translated with the same sensitivity.

Secondly, Mda's protagonists are, according to Fincham (2011:xv), 'poor and ordinary people whose voices have been silenced under apartheid'. His protagonists are members of the 'class, gender, location, race, caste or ideology' groupings that have generally gone unnoticed in postcolonial theory (Loomba, 2005:19). Through ascribing to them, in Madiba's words, the same qualities that he ascribes to himself, he restores their dignity.

Thirdly, the race issue is addressed. It almost appears as if this is an issue that Mda gets out of the way swiftly. In the colonial period, the assumed superiority of the colonisers is shown to be only that, an assumed authority. Through Mda's use of satire, irony and sardonic statements and creating humorous situations where no humour should actually have been introduced, their assumed superiority is exposed. Sir Grey, the commissioner at that time, is mockingly referred to as 'The Man Who Named Ten Rivers', as if those rivers never had names before he came. In the excerpt below, Mda's (2000:96) strategy of destabilising empire through satire, is brilliantly demonstrated:

> 'Don't tell me about The Man Who Named Ten Rivers!' said Twin-Twin. 'Like all the others he is a thief. Just as he stole the land of the people of countries across the seas, he stole the land of the amaXhosa and gave it to the amaMfengu. He stole more of our land to settle more of his people!'

> Both Ned and Mjuza were up in Grey's defence. Grey was different from former governors, they said. Grey was a friend of the amaXhosa. Grey was a great reader of the bible—the big book that talked about the true salvation of the true god. Grey believed that all men were equal—well, almost equal—as long as they adopted a civilized mode of dress and decent habits…The land that he had grabbed in the process was really a very small price to pay for the wonderful gift of civilization.

Moreover, in a nutshell, the coloniser's aim is given and ridiculed. The core of the ensuing conflict between Believers and Unbelievers is described—tradition versus civilization—and the stage is set for the identity crisis of the amaXhosa people.

In the present day setting, white people are represented by Dalton and his wife. They are depicted as the 'archetypal image of the truculent and arrogant white person who lives at arms' length from his black community' (Hagemann, 2005:11). Mda leads his readers in a merry dance in an attempt to demonstrate that things are not always the way they seem. Mda (2000:7) describes Dalton as

> stocky and balding, with hard features and a long rich beard of black and silver grey streaks. He always wears a khaki safari suit. He looks like a parody of an Afrikaner farmer. But he is neither an Afrikaner, nor a farmer. Always been a trader. So was his father before him. And his grandfather was a trader of a different kind. As a missionary he was a merchant of salvation.

> Dalton is a white man of English stock. Well, let's put it this way: his skin is white like the skins of those who caused the sufferings of the Middle Generations. But his heart is an umXhosa heart. He speaks better isiXhosa than most of the amaXhosa people in the village. In his youth, against his father's wishes, he went to the initiation school and was circumcised in accordance with the customs of the amaXhosa people. He therefore knows the secret of the mountain. He is a man.

However, if one reads carefully, one would notice that he values the Xhosa culture as he speaks their language and he was circumcised in a traditional way. Mda in one stroke demonstrates that not all white people are racist and that in a postcolonial setting, there is space for them in the spirit of reconciliation and transformation. Dalton erased the boundaries between self and other and demonstrates kinship. The same does not however apply to Missis Dalton—who is treated with derision by Mda's authorial brush. She does not speak isiXhosa and she does not treat the local people with respect. Therefore, Mda illustrates that there are still those two polar opposites in the white, South African society.

Concerning the previous excerpt about Grey, the reference to the amaFengu points to a different kind of racism—racism between tribes. The amaFengu was a tribe that embraced the Bible, Christianity and Grey's civilization—and therefore also considered as enemies of the amaXhosa.

Concerning the ecological issue, there are two aspects to take into consideration: the relationship between man and nature as portrayed mainly by Qukezwa pointing to inter- as well as intracultural differences in worldview, discussed in point 4.1.2.3; and the development of Qolorha-by-Sea as an expression of the conflict between modernity and tradition.

4.2.2.3 Intercultural themes

The intercultural themes addressed in this novel are discussed according to Jenkins' table, juxtaposing the fundamental differences between the African and European worldviews. Please refer back to Table 3, point 2.3.3. Jenkins compiled this table after living and working in East Africa, particularly Kenya, for 25 years. Initially from America, he drew up this list to help other people from Europe and America, moving to Africa, to deal with what he calls a 'culture shock' (Jenkins, 2007:18). It gives a broad understanding of the different worlds attempting to find common ground in South Africa.

Most of the differences that Jenkins (2007) lists between the African and Western cultures are visible in Mda's novel, mainly on the 19th century narrative level between Sir George Grey and the amaXhosa, and in modern times between Dalton and the villagers. However, the main differences in worldview between Africa and Europe portrayed in *The Heart of Redness* (2000), concern magical realism and the concept of Ubuntu. As seen from the above, the Western mindset is one of reason and control—everything can be explained, and the individual is in control of his own destiny. Conversely, the African mindset acknowledges that there is a spiritual world and that not everything is explicable and controllable. This dissertation acknowledges that there are different points of view on this matter but also maintains that one needs a general foundation to build the debate on and will therefore use the above table as a starting point.

The first main difference between the African and European cultures represented in this novel is the usage of magical realism. Magical realism is contrasted with Western realism in this novel. Magical realism is considered a mode in literature associated with a mixture of realistic and supernatural elements (Murfin and Ray,

2009:279). Mda insists that magical realism is an element of the African oral storytelling tradition. He declares that

> I wrote in this manner from an early age because I am a product of a magical culture. In my culture the magic is not disconcerting. It is taken for granted. No one tries to find a natural explanation for the unreal. The unreal happens as part of reality (Mda, in Naidoo: 1997:281).

Naidoo (1997:ii) notes that Mda's Western education and embracing of African mysticism, or magical realism, are not expressed as opposites but rather as 'syncretic forces of potential transformative power'. Ngara (2007:2) furthermore proposes that Mda's use of magical realism is 'a conscious effort on his part to define an alternative strategy for the narration of the self'. This corresponds with Barker's view (2008:17) that .Mda employs magical realism 'wherever the subject matter deals with extreme and inexplicable inhumanity or ontological rifts'. Through the use of magical realism, Mda again creates a transformative space where 'the individual's right to voice and to dream' (Ngara, 2007:2) can be restored. Fincham (2011:xxii) summarises it succinctly when stating that 'Mda's magical realism is thus connected much less with the supernatural than with the transformative power of the human imagination'. Furthermore, as Mda is above all concerned with building community, this is a device that he employs to create a space where a new South Africa can be reimagined.

The second foundational difference between the African worldview and the Western worldview is the concept of ubuntu. It relates directly to the Western emphasis on individuality and the African emphasis on the well-being of the group above the well-being of the individual, as well as to the relationship between human and nature. Fincham describes ubuntu as 'an inter-relatedness that both unifies different people and places them in dynamic relationship to their environment'. Ubuntu therefore links an individual to the community and nature. The link with nature will be discussed comprehensively under point 4.1.3.2. The link to community can be best described as follows:

> Though it is a broad cultural concept, ubuntu is effectively expressed by the proverb common to most South African languages: motho ke motho ke batho (Sotho), or umuntu ngumuntu ngabantu (Nguni). This proverb, translated as 'a person is a person through others' establishes a perception of the world in which the self is not created through self-determination, but primarily through the

sacrifices of others (birth, protection, support) and through the interaction of self with others (MacDonald, 2009:134-135).

4.2.2.4 Intracultural themes

Attwell (2005) does not focus on racial conflict or apartheid and its consequences but the issue of modernity in Africa. He argues that *The Heart of Redness* (2000) 'foregrounds the encounter with modernity, not as a completed event, but as unfinished business over which the Xhosa, through figures such as Dalton and Camagu, and South Africans in general, must take charge' (2005:106). He continues that *The Heart of Redness* (2000) 'is concerned with two historical moments, both encapsulating the Xhosa's engagement with ongoing modernity' (Attwell, 2005:196). The first historical moment is around 1857 and concerns the decision the prophecies of Nonqawuse forced the amaXhosa people to make: to believe in the prophecies or not to believe in the prophecies. The second moment is the period immediately after the first democratic elections in South Africa in 1994. Another decision had to be taken: how is political freedom going to be put into practice? Attwell (2005) considers these moments as times of transition where people, and specifically the amaXhosa people in the context of this book, are brought face to face with modernity and have to make important, life-changing decisions.

I, therefore, consider, what Attwell (2005:196) calls 'the Xhosa's engagement with ongoing modernity' an intracultural theme—different members of the same culture necessitated to take a decision that could have far reaching consequences. The decision impacted the amaXhosa on two frontiers, both during the colonial setting and the modern setting. The impact was felt, firstly, on a cultural level and secondly on a political level. The result of the first decision regarding the prophecies, was the formation of the two groups, as mentioned already—the Believers and the Unbelievers. This decision led to a breakdown of the societal structure of the amaXhosa, which led to a breakdown of their political system. The results of the second decision—how to put political freedom into action—were more complex. Mda portrays this mainly through his main character Camagu's journey from the modern intellectual to finding his traditional roots again. Camagu became the victim of a political system where a new black elite was created while the socioeconomic status of the majority of the population has not changed (Michie and Padayachee, 2019).

During the time of the cattle-killings, the amaXhosa were a people divided; in modern times the amaXhosa are still divided by, essentially, the same question: to be or not to be, red. *The Heart of Redness* (2000) is a juxtaposing of adhering to tradition or following in the wake of modernity. This is expressed, as already discussed, in Camagu's journey from the modern intellectual to finding his traditional roots again, as well as Xoliswa Ximaya's journey of trying to escape the village and what it represents and, finally, the decision whether to build the casino or not. The final question, regarding the decision the Qolorha-by-Sea community has to make about whether to build the casino or not, addresses the heart of the matter; the heart of redness.

4.2.3 Stylistic devices and narrative strategies

Whereas Mda made use of performance techniques to educate people for the coming democracy in his plays (Fincham, 2011:xiv), he makes use of various stylistic and narrative strategies in his novels to reframe historical narratives with the aim of contributing to nation-building (Fincham, 2011:xiv).

4.2.3.1 Stylistic devices

Two stylistic devices that Mda employs with great success in his novel are humour and hybridity. In this section, humour as well as hybridity are discussed. However, linguistic hybridity has already been discussed under point 2.2.5. Thus, only cultural hybridity and mimicry are discussed below.

The first stylistic device that Mda employs is humour. Humour has many definitions—also depending on the context. Collins Dictionary (Breslin, McKeown and Groves, 2012) gives as one of the definitions: 'Humour is a quality in something that makes you <u>laugh</u>, for <u>example</u> in a situation, in someone's words or actions, or in a book or film'. In literature, several devices are used to create humour and therefore humour is considered the end product and not the device itself. Humour is employed in a very focussed manner in *The Heart of Redness* (2000). Mda makes use of devices such as irony, satire and sardonic references to disrupt his readers' reading process and provide them with an alternative perspective on historical events.

Several authors refer to Mda's use of humour, amongst them Mtheku (2003), Malan and Mashigoane (2004), and Hagerman, (2005). For Mtheku (2003:45) the novel's ironic approach is locked up in Camagu's conviction that he can escape the dilemma of black people in South Africa, fluctuating between tradition and modernity as well as between traditional beliefs and post-liberation desires. Malan and Mashigoane (2004) consider Mda's satirical approach as commentary directed toward the behaviours of people in the new South Africa, especially against the new Black elite of South Africa. Mda (2000:36) refers to them as 'Aristocrats of the Revolution'. Hagerman, in his master's dissertation, *Humour as a postcolonial strategy in Zakes Mda's novel, The Heart of Redness* (2005), provides the most comprehensive insight into Mda's strategic use of humour. He argues that Mda's use of humour has subverting as well as transforming functions. He holds that Mda employs humour for four specific purposes: highlighting the bigotry of 19th century colonialism; showcasing the link between the frontier mentality of the 19th and racism today, translating the schism between the believers and unbelievers into social commentary as well as emphasising the humorous elements of the new South Africa and the rehabilitation of traditional Xhosa beliefs.

Hagermann (2005:2) establishes as a foundation that humour is not frivolity for frivolity's sake but that there is a more comprehensive agenda. Humour is used for a specific purpose. In *The Heart of Redness* (2000), he identified four specific purposes for Mda's use of humour: an answer to 19th century colonialism, the frontier mentality and racism today; a translation of the schism between the believers and the unbelievers into social commentary; the humorous focus on elements of the new South Africa and the rehabilitation of traditional Xhosa beliefs.

It will not be possible for this research to give an in-depth description here, however, one example of each of Hagermann's suggestions will be quoted.

Firstly, regarding colonialism, Mda uses humour to undermine notions of cultural superiority.

> Then to the horror of the men watching, the soldiers cut off the dead man's head and put it in a pot of boiling water.
>
> 'They are cannibals too,' hissed Twin-Twin.

> The British soldiers sat around smoked their pipes and laughed at their own jokes. Occasionally one of these soldiers stirred the boiling pot, and the stench of rotten meat floated up to the twins' group. The guerrillas could not stand it any longer. With blood curdling screams they sprang from their hiding place and attacked the men of Queen Victoria. One British soldier was killed, two were captured, and the rest escaped.
>
> 'It is our father!' screamed Twin. 'They were going to eat our father!'
>
> It was indeed the headless body of Xikixa.
>
> 'We were not going to eat your father,' said John Dalton, prisoner of war, in his perfect isiXhosa. 'We are civilised men, we don't eat people.'
>
> 'Liar!' screamed Twin-Twin. 'Why would you cook anything that you are not going to eat?' 'To remove the flesh from the skull,' explained Dalton patiently. He did not seem to be afraid. He seemed to be too sure of himself. 'These heads are either going to be souvenirs, or will be used for scientific enquiry.'
>
> Souvenirs. Scientific enquiry. It did not make sense. It was nothing but the witchcraft of the white man. (2000:21)

Here the grotesque description of the situation upends any notions of civility that might have been ascribed by the colonisers to themselves. Mda also satirises the science of phrenology, defined by the *Encyclopaedia Britannica* as 'the study of the conformation of the skull as indicative of mental faculties and traits of character' (Sewlall, 2003:342).

Secondly, with regard to revisiting the cattle-killings:

> The great fear of starvation finally defeated General Maqoma's forces, and the amaXhosa surrendered to the British. They turned against Mlanjeni, the man of the River, because his charms had failed. But other nations continued to believe in him. Messengers from the distant nations of the Basotho, the abaThembu, the amaMpondo and the amaMpondise visited him, asking for war charms and for the great secret of catching witches. Six months after the war ended, the great prophet died of tuberculosis. (2000:25-26)

This excerpt is significant as it ironically foreshadows the schism that would soon materialise between the Believers and the Unbelievers. Mda addresses the agency of the amaXhosa people. Also, the cattle-killings had its roots (Peires, 1989:93) in an outbreak of contagious lung sickness, ironically enough, brought to South Africa by imported European animals. Sad and strange and true. Here, Mda utilises humour to challenge the validity of Mlanjeni's prophesies as he himself died of tuberculosis, a lung sickness.

Thirdly, turning the focus to elements in the new South Africa, Mda's satire becomes almost bitter. Hutcheon (1994:53) calls this usage of humour the 'satiric, corrective functioning of irony'.

> [Camagu] remembers how in 1994 he took leave from his job and came back to South Africa to vote, after an absence of almost thirty years. He was in his mid-forties, and was a stranger in his own country. He was swept up by the euphoria of the time, and decided that he would not return to New York. He would stay and contribute to the development of his country.
>
> At his first job interview he heard the comment, 'Who is he? We didn't see him when we were dancing the freedom dance.'
>
> That was when Camagu realised the importance of the dance. He had tried to explain about his skills in the area of development communication, how he had worked for international agencies, how as an international expert he had done consulting work for UNESCO in Paris and for the Food and Agricultural Organization in Rome, and how the International Telecommunications Union had often sought his advice on matters of international broadcasting. The interviewers were impressed. They commended his achievements. He had done his oppressed people proud in foreign lands. And now, the freedom dance? Alas! His steps faltered. (2000:31-32)

Lastly, Hagermann (2005) highlights the reinvention of redness. Mda did not write this novel because he hearkens back to a sentimental past but because he is working towards a balance between modernity and tradition. The following passage is quite sad as at first glance it reads like a description of an honoured tradition. However, as one reads further, it becomes clear that the occasion is a handout from the government and the receivers are not treated as honoured guests but more as people that need to be put up with out of necessity. Furthermore, the white character in this passage, speaks better isiXhosa than the central character, Camagu.

> When Zim arrives, heads turn. He is resplendent in the white ingqawa blanket which is tied around the waist and is so long that it reaches his ankles. Around his neck he wears various beads such as idiliza and isidanga. Around his head he wears isiqweqwe headbands made of very colourful beads. He is puffing away at his long pipe with pomp and ceremony.
>
> The aged and their hangers-on are all puffing away, filling the store with clouds of pungent smoke. Women, especially, look graceful with their pipes, which are much longer than men's.
>
> 'Tell them to stop smoking, John. We can't even breathe in this smoke,' complains Missis in English.
>
> 'Those who want to smoke must go outside!' shouts Dalton in his perfect isiXhosa.

'And they must not spit on the floor,' moans Missis. 'They spit everywhere, these people.'

'Don't spit inside the shop. It's not good manners. If you want to smoke and spit, go outside!' (2000:48)

Chiaro (2008:195) compares the translation of humour to the translation of traditional poetry with regards to the level of difficulty when translating. She does, however, add that the two genres cannot be translated in the same way as poetry is governed by rules, and humour tends to 'break [the] rules by deliberately exploiting ideas of linguistic and semantic duplicity', referring to Attardo and Raskin (1991). Like traditional poetry and proverbs, humour is therefore highly culture specific. It should be mentioned that when translating humour from a CTS point of view, the greatest care should be taken to keep the dignity of the person or persons involved intact and to keep Mda's goal with that specific application of humour firmly in mind.

The second stylistic device is Mda's use of hybridity. Mda uses hybridity as a subversive as well as a transformative strategy. Hybridity as a concept has been discussed in point 2.2.5. where linguistic hybridity has also been discussed comprehensively. In summation, through linguistic hybridity, Mda claims the English language as his own and used it as he wishes—he undermines the language of the coloniser but also uses it to further his own agenda of transformation. Through his use of English, he mediates the conflict between traditional African values and Western modernity. In this section, however, the focus will be on cultural hybridity. Cultural hybridity is when different cultures come into contact with each other and overlap. In the postcolonial context it is primarily the cultures of the colonised and the coloniser. Ashcroft et al. (2003:118) call it 'the creation of new transcultural forms within the contact zone produced by colonisation'. This intermingling of cultures happens in what Bhabha (1994:2) calls the 'third space' and radically challenges the dominance of the hegemonic cultural structures. According to Bhabha (1994), the admittance to cultural differences creates this hybrid culture where there is no assumed or imposed hierarchy. This is demonstrated in the way Bhabha (1994:14) characterises hybridity as:

> A problematic of colonial representation…that reverses the effects of colonialist disavowal, so that other 'denied' knowledges enter upon the dominant discourse and estrange the basis of its authority.

Cultural hybridity is personified in *The Heart of Redness* (2000) by two central characters, namely Dalton and Camagu, notably a white English man and a black Xhosa man returning from exile. Through this juxtaposition of race and culture, it is as if Mda wishes to demonstrate how the notion of cultural hybridity can overcome the traditional binaries of black and white, 'Self' and 'The Other'. Dalton's hybrid character was previously highlighted in the discussion of humour. He is a quintessential example of Fanon's (1967) 'Self' that allowed his contact with the 'The Other' to transform him.

Camagu, however, is found on the other end of the spectrum. He is an example of a cultural hybrid as he was born African but raised European and was taken on a journey from being a modern person, who has through circumstances already left behind his African heritage, to rediscover his traditional cultural identity. His name is the first indicator of his significance in the novel. Peires, on whose texts Mda relied for historical accuracy, explains that Camagu is defined as a way of addressing ancestors meaning 'Forgive and be pacified' (*The House of Phalo*, 1981) and 'Amen and be satisfied, O Great ones!' (*The Dead Will Arise*, 1989). Camagu's name already gives an indication of the outcome of his journey, associating him with the traditional belief in ancestors. Bell (2009:2100) describes his journey as a '…journey of enlightenment and insight into modern-day South Africa' that 'sees his transition from a disillusioned returnee in Johannesburg to a fulfilled parent and small-businessman in Qolorha-by-Sea'. His inner journey achieves one of the goals that Mda intended to achieve with his novel—to 'rewrite history to re-constitute the sense of belonging of the amaXhosa' (Bell, 2009:20).

4.2.3.2 Narrative strategies

Mda made use of various narrative devices in his quest of rewriting history and creating community. His way of writing is rooted in the oral storytelling tradition of South Africa. He also uses the focalization of his spatial settings to communicate his message as well as refiguring temporality. Furthermore, he makes use of free indirect speech, not telling the story from one particular point of view but allowing all the characters to speak for themselves.

In conversation with the Latin-American writer, Gabriel Marquez who is known for his use of magical realism in his writings, Mda (2011) asks him where he got his magic from. His answer is intriguing—from his grandmother. He then turns the question on Mda and asks him if he knew where his grandmother got it from and answered the question himself—from the African slaves (2011).

Mda (2011, 2018) himself has remarked on more than one occasion that his magic also comes from his grandmother and the oral storytelling tradition of Africa. Oral storytelling is an ancient tradition that involves both the teller and the audience in a moment in time that could never be repeated exactly in the same way. It is also an intimate experience—the teller and the audience share not only the same moment in time, but also the same space. Through this sharing of time and space, a communal experience is created (Hodge et al., 2002). Furthermore, the story is told in that specific moment and can never be repeated in precisely the same way—the storyteller therefore uses all his skills to capture his audience; his voice, his language, his facial expressions and body language. Ngugi Wa Thiong'o (1993:437) reminisces

> I can vividly recall those evenings … around the fireside. It was mostly the grownups telling the children, but everybody was interested and involved. We children would re-tell the stories the following day to other children who worked in the fields picking the pyrethrum flowers, tea-leaves or coffee beans of our European landlords.

He also had the following commentary on the power of language in oral storytelling:

> Language was not a mere string of words. It had a suggestive power well beyond the immediate and lexical meaning. Our appreciation of the suggestive magical power of language was reinforced by the games we played with words through riddles, proverbs, transpositions of syllables, or through nonsensical but musically arranged words (Ibid.: 437-438).

Mda's storytelling was influenced by the spoken word first and the written word second. Through his use of vividly descriptive language, Mda, staying true to his motive for writing, to rewrite history, uses 'the visual to destabilise the reader's preconceived notions' (Fincham, 2011:xxiv).

The sense of place, or the interaction between the spatial setting and the description thereof, serves, amongst others, two purposes. It erases previous images in the minds of his readers, possibly associated with adverse events, and replaces them

with new images. Mda grants his readers the opportunity to look at old pictures through new eyes and thereby, grant them the opportunity to imagine a different, better world. Fincham (2011,xvi) verbalises this beautifully: *'The Heart of Redness* translates the chiaroscuro of Conrad's novella into the vibrant colours of an Africa rich in culture and tradition'. Additionally, it reinforces the link between humans and nature, as encapsulated in ubuntu. Nature, according to the African worldview, is not something that needs to be mastered, but to live in harmony with. Mda (2009a:3) observes that 'I see the trees and the rocks and the grass and the hills and the rivers as storing places for memory.'

Mda uses the visual as an authorial strategy. Mieke Bal (1997:146) defines this technique as focalization, namely 'the relationship between the 'vision', the agent that sees and that which is seen'. It also links the characters in the novel to the readers of the novel, who '[watch] with the character's eyes and will … be inclined to accept the vision presented by the character' (Bal, 1997:146). Through his sensitive descriptions of the places in which his story is set, he is liberating nature and man from the negative associations with colonialism and apartheid and giving South Africa and all who lives in it, a chance to reconsider their place in this country. Fincham (2011:xxiii) explains that Mda, 'by changing the way we see aims to change the way we think about the world'.

The same effects are achieved by telling the story on two temporal levels, namely the 'colonisation period of the 19th century and the modern-day setting. Again, this is done artfully and with more than one aim. To understand what Mda aims to achieve, it is necessary to not only understand temporality. Miller (2003:86) asserts that 'It's about time. All literature is about time'. Martin (2016:1) believes that time shapes literature on various levels: The events of a story unfold over time, the story is narrated over time, the story is narrated in different times, the story is history. Various theories address the issue of time in relation to narratives (Chatman, 1978; Genette, 1980, 1988, Brooks; Ricoer, 1984; Barthes, 1977; Bakhtin, 1981). Here, Genette's proposed concepts of 'order, duration and frequency' will be adhered to, as well as Bakhtin's concept of the chronotope. The word itself is derived from two Greek words, chronos, time and topos, space. It is, therefore, literally time-space. It

denotes the inseparability of the two concepts: time expressed as space and space expressed as time.

According to Genette (1980), order refers to the order of events in the story, and the order in which the events of the story is incorporated into the narrative. The reordering of the chronological order of the story in the narrative, might have different effects in a narrative. Mda uses this technique to reconfigure South African history (Fincham, 2011:xvi). He tells the story in the 19th century as well as the present day. However, he also omits the story of the Middle Generations, the generations who suffered the most because of the cattle killings and also suffered the most under apartheid. The storyline of the struggle of the amaXhosa people is disrupted to meet the aim of the narrative—again, rewriting history, looking at history from a different angle.

Here the rewriting can be correlated with the formation of identity. To reconfigure a new identity, history needs to be reconfigured. The overlooked and pushed out should be given their rightful place in the historical narrative. Attwell (2005:8) remarks that the focus in African writing has shifted from 'an emphasis on how to write about sameness and difference, to writing about temporality, which is to say, writing about one's own place in history or one's place in the present and future'.

This concept is also embodied in Bakhtin's concept of the chronotope. Bakhtin (1986) considers an utterance as a meaning carrier. That utterance only gets meaning when it is uttered as part of a dialogue. It is also an expression of the specific culture and therefore the spatial cannot be dislocated from the time in which the utterance was made. Morris (1994:187) defines the chronotope as the 'spatio-temporal matrix which shapes any narrative text. Specific chronotopes correspond to specific genres…which themselves represent particular world views. To this extent, chronotope is a cognitive concept as much as a narrative feature of texts'. Bakhtin (1981:250) states that 'the chronotope is the place where the knots of the narrative are tied and untied'. In the chronotope is contained 'the meaning that shapes narratives' (Morris, 1994:187).

A second way in which the refiguring of time is significant in *The Heart of Redness* (2000) is that the two temporal levels are linked through the unbroken history of a Xhosa lineage, living for many generations in the Qolorha-by-Sea village. This is significant not only on a temporal level, where Mda shows that the past infuses the present, but on a cultural level as well. It points to the difference between a Western concept of a family and the African concept of a family. In the Western concept, one family is replaced by another family at the death of the grandparents. However, in African tradition a lineage is the continuation of a bloodline generation after generation (Kottak, 2006:404).

Mda (2006) alternates chapters from the present with chapters from the past. The present tense is used as the narrating tense in the modern chapters and the past tense used as the narrating tense in the chapters recounting the past. However, the characters in the past, converse in the present tense abolishing time barriers, creating one singular narration.

A further stylistic device employed by Mda is his use of free indirect speech. Stevenson (1992:32) explains the difference between free indirect speech and normal indirect speech by pointing out that there is no introductory clause in free indirect speech, for instance 'she said' or 'they exclaimed'. It appears as if the voice of the narrator and the voice of the character cannot be distinguished from one another. It removes the barrier between the characters voice and the narrator's voice, drawing the reader into the position of both and making the reading a more subjective experience.

All of the above devices might pose translational challenges for the translator. The refiguration of temporality will have to be translated very accurately if the author's goal is to be respected and relayed in the ST, specific attention will be paid to the use of tenses and morphemes; with free indirect speech it will have to be made absolutely clear who is the character that is talking at that moment; specific characteristics of the oral storytelling tradition will have to be identified and translation strategies identified.

4.2.4 The novel's relevance today

The Heart of Redness (2000) is even more relevant today as it was when first published in 2000, and mostly for three reasons: the innovation that his writing brought to the gallery of black writers in South Africa, the postcolonial themes that he addresses and the role that he wants his novels to play in the ongoing debates regarding nation-building.

Ralph Goodman (2004:63) states that '[Mda] sets up a dialectic which does not allow for absolute categories of oppression or collusion'. It is his 'identification with both the perpetrators and the victims of apartheid' that invites everybody to the table for a conversation regarding the past and creating the future.

Yolisa Kenqu, in her article 'English in Africa - Black South African artists in conversation: Nongqawuse, "The Bellow of the Bulls" and other travelling tropes in Zakes Mda's *The Heart of Redness'* (2019:57-78), voices an interesting opinion during this dialogue around Mda's metaphorical table. Kenqu (2019) revisits another single narrative—the narrative that all postcolonial black writers are trapped in tropes of 'writing back' and defining themselves in their Blackness as the opposite of being white. Kenqu (2019) interprets this novel 'as in dialogue with, and contributing to, the broader (and ongoing) existential conversations that black South African artists working in different media have been engaging in for many years now'. This translation therefore offers not only the Afrikaans reader insight into the amaXhosa people's reality but also offers the Xhosa culture another avenue of survival.

4.3 TRANSLATION ANALYSIS

4.3.1 Introduction

This section covers the case study. For this case study, critical concepts in the Xhosa culture, as well as three significant passages, embodying three significant chronotopes, are identified and then translated. An attempt is made to answer the third sub-question, namely how an Afrikaans translation of *The Heart of Redness* should be approached to overcome cultural isolation and ultimately facilitate the renewal of the South African national narrative.

In the previous sections, it has been established that this novel can be considered a postcolonial text. Elleke Boehmer (1995:210) points out how writers of postcolonial texts:

> justify their choice of language by emphasising how the various conflicts and anomalies of the postcolonial condition are vibrantly displayed within the hybridised medium itself … the point on which they agree is the need to dismantle the authority once commanded by English. If a colonial language embodies a colonial vision, then the aim must be to dislodge that vision … It is a process which can also be termed cultural boomeranging or switchback, where the once-colonised take the artefacts of the former master and make them their own.

The Heart of Redness (2000) is one of these hybridised texts Boehmer mentions, written by one of these authors attempting to dethrone the supremacy once yielded by English. The main research question of this study is to establish the potential of an Afrikaans translation of *The Heart of Redness* (2000) to contribute to the renewal of the South African national narrative. It therefore follows that the translation itself should hold a part of the answer. Referring to Boehmer's statement, although Afrikaans does not carry the same capital as English, it is a language still connected to the oppressive system of apartheid. Therefore, just as a hybrid English text takes 'the artefacts of the former master and make them their own', the fact that this hybrid text is translated into Afrikaans, might imply that Afrikaans is taken back as well. The Afrikaans translation is also a hybrid text: in the first instance because it is indeed a translation, and secondly, because it is a mixture of different languages and different cultures.

The translation process will be approached from a CTS angle. Thus, traditional questions of equivalence will not be the main determinant of the translation choice, as discussed under points 2.7.2–4. The translation aims to produce a text that will contribute to the restoration of dignity to the subjugated cultures as it is translated into a previously hegemonic language that is still struggling to free itself from the negative connotations from the past. Just as the colonised need to 'de-colonise the mind' (Wa Thiong'o, 1986), so does the coloniser. The main focus will therefore be on how heterolingualism and hybridity are negotiated between ST and TT. According to Meylaerts (2006:5), 'since translation is a cross-cultural process between cultures

that maintain unequal power relations, its degree of heterolingualism can be deemed of the highest symbolic importance'.

During the translation process, the think aloud protocol is employed—the translator records her thinking process and then transcribes the most relevant decisions in the text.

For the translation of the text, the following process, will be followed to determine the most appropriate translation for the specific example:

1. The source text excerpt will be quoted.
2. Thereafter, the translation will be done in table format.
3. The source text quoted will be translated according to the paragraph layout in the source text.
4. In the table, first, the source text sentence and next to it in the table the translation will be given.
5. Where appropriate, possible translations of the source text will be suggested.
6. The meaning of the source language choices will be provided.
7. The final translation choice is made.

4.3.2 Translating the title and religion as key concept

This section covers the translation of the title which is one of the most important aspects of a text as well as presenting religion as a key concept in the amaXhosa culture. Regarding the title, a title is the first introduction of a text to a reader, giving an indication of the content and possible focus of the text. Before the text translation can be done, the title should be translated as this will give structure and direction to the translation process. Newmark (1988:756) states that a translator is allowed to change the title of the book in the translation process but that with the title of fiction the title in some way should relate to the original, if only for identification. From the outset, this was a matter that took some serious consideration. Secondly, regarding religion as a key concept, during the study of the amaXhosa culture, I established that religion forms the backbone of the amaXhosa society. I considered this point important enough to warrant a focussed discussion.

Please note that the translation will be given in table format, with the source text in the first column and the translation in the second column, incorporated into the sentence structure.

4.3.2.1 Translating the title, *The Heart of Redness*

Firstly, there is the reference to Conrad's (1902) *Heart of Darkness*, a novel written more than a century ago, embedded in Mda's title. This link is explained by Abrams and Greenblatt (2000:1957). They state that the central theme of Conrad's novel is that there is little difference between so-called civilised people and the 'other', called savages. Here the darkness, although at first thought to be referring to the darkness of Africa, refers to the darkness in the central characters, Kurtz and Marlow's hearts. They, who considered themselves bearers of the light, namely the British civilisation, became the darkness in Africa and robbed the local people of their own light (my paraphrase). *Heart of darkness* (1902) can therefore refer to the state of being dark. Redness in *The Heart of Redness* (2000) fulfils the same role—it refers to the state of being red. Referring to Sewlall's (2003:338) comparison between Mda's *She plays with darkness* and *The Heart of Redness*, where Sewlall states that in *The Heart of Redness* (2000) the trope of darkness has been replaced with the trope of redness, I argue that the same holds when comparing the title of Conrad's novel to the title of Mda's book—the trope of redness has replaced the trope of darkness. The red in redness in this context refers to the red ochre that the amaXhosa people traditionally rubbed on their bodies as a sign of respect; it also refers to the red ochre that is used to dye their blankets. Redness is thus a reference to the traditional ways. In Conrad (1902:96), reference is made to the local people's 'scarlet' (red) bodies as a symbol of 'otherness'. For the African people, however, redness was an expression of identity. It also infers that if one follows the traditional ways, it keeps one in a state of redness, a traditional state, an unmodernised state.That is the central theme in *The Heart of Redness* (2000)—the tug of war in the community between the adherents to tradition and those who want to modernise.

Red in English and the direct translation, *rooi*, in Afrikaans do not have the same reference as red when used in the Xhosa context. Stefan (2013:16-17) points out that in Western cultures, the colours black and red have negative undertones as they

are significant colours in European Christian demonology. Also, in English and Afrikaans 'red' usually refers to love, think of all the red heart emojis, and sacrifice, specifically the blood of Jesus. If translated directly it might therefore not have the same connotation in Afrikaans. If translated literally, as Newmark (1988:76) suggests literature should be translated, the first translation would be,

| The Heart of Redness | *Die Hart van Rooiheid* |

which conforms to what Newmark (1988, 2009) considers as a literal translation, as opposed to word-for-word translation, to follow both the form and the intended meaning. The suffix –ness, meaning 'state, condition, quality'. The suffix *-heid* has the same meaning in Afrikaans, although the *-heid* can also be replaced with *wees* not a suffix but a being verb that can be joined to *rooi*.

Although the above is, in theory, a sufficient translation, as there is equivalence at word level (Baker, 2011:9) translating from English to Afrikaans, if taking into consideration the subversive act of translation as defined in CTS, other translations should be considered:

| The Heart of Redness | *Die Hart van Rooiwees*
 Om rooi te wees |

This translation might be more explicit about the state of being red—and might compel the reader to want to read the novel to find out how a person can be red. Taking it one step further—

| The Heart of Redness | *Rooi* |

And, going back one step,

| The Heart of Redness | *Die Hart van Rooi* |

Finally, the decision is taken to keep the reference to Heart as it indicates the very core of a matter and carries the same meaning in Afrikaans, and to emphasise the state of being as this is one of the contentious issues in this novel. The final choice is, therefore,

| The Heart of Redness | *Die Hart van Rooiwees* |

4.3.2.2 Religion as an important cultural concept

An essential key concept that needs to be established at the beginning is the understanding of the traditional Xhosa religion. This subject led to much research in an attempt to understand the culture, language and identity of the amaXhosa in order to portray them as a people in the TT truthfully, and not tainted with preconceived ideas, according to the traditional colonial narrative. In the words of E.V. Tisani (1987:88),

> When it comes to matters of a religion of any people, it is not simply with external factors that people are dealing. We are dealing with matters of depth, and therefore, personal.

I first encountered the depth of this matter when I did research regarding the names for the different Gods (my capitalisation, out of respect) in the ST. Furthermore, being fully aware of the role that religion played in the life of the Afrikaner of those days, and even up to today, I realised the importance of the appropriate translation, so as not to offend any of the cultures represented in the ST, as well as the TT readers.

From the outset it is thus essential to understand that the amaXhosa, pre-Christianity, had a cosmological worldview. Hoppers (2004:4) explains that indigenous knowledge systems and cosmology 'centres on the co-evolution of the spiritual, natural and human worlds' and stresses the 'essential interrelatedness and interdependence of all phenomena—biological, physical, psychological, social and cultural'. This translated into a holistic worldview, where the' socio-political, economic and religious spheres of life' (Tisani, 1987) were integrated. Davenport (1997:70) explains that the amaXhosa

> believed in a closed system of cause and effect that excluded chance, had this worldly needs: for rain, food, prosperity, fertility, healing, strengthening, protection from evil and misfortune, as well as restoring and maintaining of harmony and balance between people, their ancestors, and nature.

Most importantly, according to Tisani (1987:88), this worldview does not depend on preaching, but is 'part of being umXhosa to accept'. As their religious views were transferred orally, their religious practises stayed unchanged for generations. Peires (1976) observes that

Xhosa religion was logical enough, given the assumption that the unseen world was active in this world and was an important causative influence. Health and fertility were assumed as given, and any deficiency was attributed to dereliction of duty or to the influence of malevolent persons.

The amaXhosa also accepted that the unseen world worked according to a set pattern, and therefore it could be further assumed that the unseen world was comprehensible, and that their own actions could have an influence on the outcome of daily life. According to Peires (1976:124), religion and everyday life could not be separated from each other. The religious practitioners, the *inyanya* or *amadlozi* and the diviners, were not operating on a philosophical level but a very practical level, performing the necessary tasks to ensure the survival of the tribe. In this logical system, Qamata was considered the source of life, and the *izinyanya* or the *amadlozi*, were the mediators between the ancestors and the seen world. Furthermore, this system of appeasing the ancestors, extended to the heads of the households, for local matters, and the chiefs for larger political units.

Tisani (1987:175) demonstrates the hierarchy as shown below.

Figure 4: The Xhosa religious hierarchy Source: Tisani (1987:175)

With the introduction of Christianity, through the missionaries, the very fibre of their community was shaken. They were taught that the ancestors should not be worshipped, but Jesus; the missionaries considered ancestral worship as witchcraft, converts were not supposed to plead allegiance to the chief but only to God; their natural medicinal practices were replaced by Western medicine, their traditional knowledge systems replaced by schools (Peires, 1976). Also, choosing Christianity meant a rejection of their old religion and consequently their old way of life—quoting Cantwell Smith (1992:65), 'the Christian faith ramified to every aspect of the believer's life, moral, social and intellectual'. The current discussion is not an in-depth discussion, but hopefully sufficient to demonstrate the impact of the initial contact with Christianity on their social structure.

This contact also led to a change in their language. With the coming of Christianity, they needed new words to describe the new knowledge. The appropriation of the new concepts and vocabulary was mainly done through two prominent Xhosa diviners, who were contemporaries, Nxele and Ntsikana. Both had religious experiences with the introduction of this new God of the Christians, but in time they developed their own type of Christianity and amassed their separate followings. Therefore, it is crucial to recognise that, whoever of the two prophets that are mentioned in their cultural texts, points to a different attitude towards Christianity. It is beyond the scope of this study to continue this line of research further. However, the outcome, relevant to this study, is threefold. Firstly, after their encounter with Christianity, Thixo, a Khoi word used by the missionaries to describe God, was accepted as the word for the God of the white men; and Mdalidephu was the name given to the God of the black men. Secondly, their understanding of the resurrection was a present coming and therefore, this understanding had an impact on their interpretation of Nonqawuse's prophecies as well. Thirdly, before, there was no need for words that described a believer or an unbeliever, one was a believer by virtue of being an umXhosa. However, after encounters with Christianity, the word *amagqobhoka* was used to refer to converts. It has positive and negative connotations. According to the traditionalist Nokuzula Mndende (1998:9), '*amagqobhoka* are untrustworthy because they serve two masters'. *Amagqobhoka* can also be understood as enlightened people (Noussie, 2009:299) as *ubugqobhoko* is civilisation. Conversely, *amaqaba* refer to the amaXhosa 'who has not seen the

light and still smear themselves with red ochre' (Noussie, 2009:299). In the isiXhosa Bible, Christian believers are referred to as *abakholwayo* and unbelievers as *abangakholwayo*. As the root word for faith, or to believe, is *ukholo*, which literally translates to the people who believe and the people who do not believe (1 Corinthians 14:21-22).

It is therefore clear that an in-depth understanding of Tisani's (1987) 'matters of depth' is vital to translate the narrative accurately on all levels.

4.3.3 Passage 1: Setting the scene (pp.1-2)

The first passage is the first two pages of the novel. The very first sentence sets the tone for the rest of the novel—the novel opens with a reference to tears.

4.3.3.1 Excerpt from novel

Paragraph 1
'Tears are very close to my eyes,' says Bhonco, son of Ximaya. 'Not for pain…no…I do not cry because of pain. I cry only because of beautiful things.'

Paragraph 2
And he cries often Sometimes just a sniffle. Or a single tear down his cheek. As a result he carries a white handkerchief all the time, especially these days when peace has returned to the land and there is enough happiness to go around. It is shared like pinches of snuff. Rivers of salt. They furrow the aged face.

Paragraph 3
Bhonco is <u>different</u> from the other Unbelievers in his family, for Unbelievers are <u>reputed</u> to be such sombre people that they do not believe even in those things that can bring happiness to their lives. They spend most of their time <u>moaning</u> about past injustices and <u>bleeding</u> for the world that would have been had the folly of belief not seized the nation a century and a half ago and spun it around until it was in a <u>woozy</u> stupor that is felt to this day. They also mourn the sufferings of the Middle Generations. That, however, is only whispered.

Paragraph 4
Bhonco does not believe in grieving. He has long accepted that what has happene<u>d</u> <u>has</u> happened. It is cast in <u>cold iron that does not entertain</u> rust. His <u>forebears</u> bore the pain with stoicism. They lived with it until they passed on to the world of the <u>ancestors</u>.

Paragraph 5

Then came the Middle Generations. In between the forebears and this new world. And the Middle generations fleeted by like a dream. Often like a nightmare. But now even the sufferings of the Middle generations have passed. This is a new life, and it must be celebrated. Bhonco, son of Ximaya, celebrates it with tears.

Paragraph 6

NoPetticoat, his placable wife, is on the verge of losing patience with his tears. Whenever someone does a beautiful thing in the presence of her husband, she screams, 'Stop! Please stop! Or you'll make Bhonco cry!'

Paragraph 7

She dotes on him though, poor thing. People say it is nice to see such an aged couple—who would be having grandchildren if their daughter, Xoliswa Ximaya, had not chosen to remain an old maid—so much in love.

Paragraph 8

It is a wonderful sight to watch the couple walking side-by-side from a feast. He, tall and wiry with a deep chocolate face grooved with gullies; and she, a stout matron whose comparatively smooth face makes her look younger than her age. Sometimes they are seen staggering a bit, humming the remnants of a song, their muscles obviously savouring the memory of the final dance of a feast.

Paragraph 9

The custom is that men walk in front and women follow. But Bhonco and NoPetticoat walk side by side. Sometimes holding hands! A constant source of embarrassment to Xoliswa Ximaya: old people have no right to love. And if they happen to be foolish enough to harbour the slightest affection for each other, they must not display it in public.

Paragraph 10

'Tears are close to my eyes, NoPetticoat,' snivels the man of the house, dabbing his eyes with the handkerchief.
'A big man like you shouldn't be bawling like a spoilt baby, Bhonco,' says the woman of the house, nevertheless putting her arms around his shoulders.

Paragraph 11

A beautiful thing has happened. They have just received the news that Xoliswa Ximaya, their beloved and only child, has been promoted at work. She is now the principal of Qolorha-by-Sea secondary School.

Paragraph 12

Xoliswa Ximaya is not called just Xoliswa. People use both her name and surname when they talk about her, because she is an important person in the community. A celebrity, so to speak. She is highly learned too, with a BA in education from the

University of Fort Hare, and a certificate in teaching English as a second language from some college in America.

4.3.3.2 Translation and discussion of excerpt 1 (pp.1-2)

The translation and discussion will be done according to the paragraphs indicated in the quoted ST.

Paragraph 1

'Tears are very close to my eyes,' says Bhonco, son of Ximaya.	*'Trane is baie naby aan my oë,' sê Bhonco, seun van Ximaya.*

Already in this very first sentence of the novel, relexification is encountered. In English, agency, already pointing to a different relationship between the Xhosa character and his physiological functions than would be the norm for a European. The syntax is kept the same in the Afrikaans as in the English. In Afrikaans it should have been the fixed expression *Ek is na aan trane* but to acknowledge the difference in culture, world view and metaphor, it is translated as '*Trane is baie naby aan my oë.*'

The intricate way of African name-giving is introduced in the very first sentence. To understand the importance of names in the traditional African culture, it is essential to understand that the main form of identification with a group in Africa is the relationship one finds oneself in (Herbert, 1983:203). Anthropologists termed this association the clan or lineage. According to Herbert (1983), there are three primary associations through kinship which serve as the foundation of the traditional African governing system, namely descent, filiation and marriage. Descent is the lineage of a common ancestor and filiation the relation between parents and children. Marriage is considered not only a pact between a man and a woman, but also between the respective families. Families that can trace their origin back to a common ancestor are called clans (Sudarkasa, 1980:38-40). The leadership of the lineages and clans usually rest on the shoulders of the eldest males. Unlike Western families, when two people got married, they did not start their own family, but joined and existing family. These families might be linked either to the mother's side of the couple that got married, or to the father's side. The position of the specific person referred to is

established by the names they are called. One person might therefore have a family name, a lineage name, also a clan name.

Furthermore, these names are given according to certain traditions. Peires (1976:10) explains that there are three oral traditions in Xhosa culture, namely genealogies (*iminombe*), praises (*izibongo*) and tales (*amabali*). The most important of these traditions is the genealogy. It is still the primary indicator of seniority.

Consequently, the sequence of the names given is of the utmost importance, as well as the actual meaning of the name. In this sentence, Bhonco is called the son of Ximaya, placed in the patriarchal line, indicating his lineage, which is central to the theme of this book—the divide between the Believers and the Unbelievers—who are of the same descent.

Possible Afrikaans translations can be '*Bhonco, Ximaya se seun*' or '*Bhonco, seun van Ximaya*'. The first one is the preferred syntax but does not convey the correct cultural impact. The latter is chosen here as it indicates a 'walking back into time' to indicate lineage.

Although not all the meanings of the names used by Mda could be established, literary onomastics does play a role in the ST. Where the meanings of the names could be established in isiXhosa, the names carried the theme of the novels, contributed to the humour, as well as Mda's sardonic interpretation of the sociocultural situation. Therefore, although it was decided to foreignise, the names should be explained in order for the brilliance and meaning of the novel as cultural communication to come to its right. I would suggest doing this in the family tree provided in the front of the book.

A case in point is the name Bhonco, which means 'bracelet' in isiXhosa. Bhonco is an Unbeliever, therefore, one of the group that did not believe in the prophecies and still today do not believe in anything. They lament their present state of 'backwardness' and support modern ideas. However, bracelets are an integral part of Xhosa culture and his name, apart from indicating his lineage, also ties him to his culture.

'Not for pain…no…I do not cry because of pain. I cry only because of beautiful things.'	*'Nie van pyn nie…nee…ek huil nie weens pyn nie. Ek huil net oor pragtige dinge.'*

For the translation of the English preposition, for, there are various possibilities in Afirkaans: *vir, oor, van, weens*. Because of can be considered a synonym for *oor* in this context. To attempt to keep the meaning of the word the same in the translation, where Bhonco is trying to explain that he is not crying because he has been physically hurt, *van* is used in the first clause, *weens* in the second and *oor* in the final instance.

Paragraph 2

And he cries often	*En hy huil gereeld.*
Sometimes just a sniffle.	*Somtyds net 'n snuifie.*
Or a single tear down his cheek.	*Of 'n enkele traan wat oor sy wang rol.*
As a result he carries a white handkerchief all the time, especially these days when peace has returned to the land and there is enough happiness to go around.	*Daarom het hy altyd 'n wit sakdoek byderhand, veral noudat vrede weer na die land teruggekeer het en daar genoeg geluk is wat die rondte doen.*
It is shared like pinches of snuff.	*Dit word gedeel soos knippies snuif.*
Rivers of salt.	*Riviere van sout.*
They furrow the aged face.	*Kerf vore uit in die ou gesig.*

As this is a narrative, sufficient details should be included to make the story vivid and believable. This paragraph contains several literary devices to mimic the rhythm of the African way of oral storytelling. Firstly, alliteration in 'Sometimes just a sniffle' and the related metaphors. The author skilfully illustrates the effects of the suffering the amaXhosa people have endured but also of the resolution after the conflict. He uses the image of a single tear that, as he cries often, has become like rivers of salt that ploughed furrows in his old face. This is related to the white handkerchief, white being a symbol of peace. Furthermore, his crying is described as 'just a sniffle' sometimes which relates to the sniffing of snuff which is used in small pinches.

In the Afrikaans, to achieve the same sound effect, 'sometimes' could also have been translated with *partykeer*, is translated with *somtyds* to alliterate with *snuifie*— translated in the diminutive to form the link with the action of using snuff. The same

applies to 'such sombre people'—it is translated very directly to *sulke somber mense*.

Paragraph 3

Bhonco is <u>different</u> from the other Unbelievers in his family, for Unbelievers are <u>reputed</u> to be such sombre people that they do not believe even in those things that can bring happiness to their lives.	a. *Bhonco is anders as die ander …* b. *Bhonco verskil van die ander…*
	c. *Bhonco is nie soos die ander Ongelowiges in sy familie nie, aangesien Ongelowiges oor die algemeen beskou word as sulke somber mense dat hulle nie eers in daardie dinge glo wat geluk in hulle lewens kan verskaf nie.*
They spend most of their time <u>moaning</u> about past injustices and <u>bleeding</u> for the world that would have been had the folly of belief not seized the nation a century and a half ago and spun it around until it was in a <u>woozy</u> stupor that is felt to this day.	*Hulle bestee die meeste van hulle tyd om te kla/klaend oor die onregte van die verlede en bloeiend vir 'n wêreld wat sou gewees het as die dwaasheid van glo nie 'n eeu en 'n half gelede die nasie beetgekry en rondgespin het totdat dit in 'n wollerige waas verval het nie wat vandag nog gevoel kan word.*
They also mourn the sufferings of the Middle Generations.	*Hulle treur ook oor die leiding van die Middelgeslagte.*
That, however, is only whispered.	*Daaroor word egter net gefluister.*

To be different from, is a fixed expression in English and cannot be translated directly into Afrikaans as the place of the verb in the sentence differs. It can be translated as follows: *van...verskil, anders as...wees* (Pharos). However, as other in Afrikaans is *ander*, and I did not want to repeat that word in the Afrikaans translation, I, therefore, decided to change the position of the character from being different to not being the same as, broadening the semantic range of different.

Translating the Unbelievers and the Believers at first glance were easy as the equivalent words exist in Afrikaans: unbeliever—*ongelowige* and believer—*gelowige*. I was tempted, however, to translate it with *Die Wat Glo* en *Die wat nie Glo nie* of *Die Glo-ers* en die *Nie-glo-ers* of *Non-glo-ers* as it puts a stronger emphasis on the act of believing in this context, and grabs the attention of the reader. It would also have met

the subversive agenda of CTS. However, I decided against it as the words are difficult to read and it would have made the reading of the novel more exhausting as necessary as it is an unnatural word formation.

Thus, while taking the risk that I might possibly be undermining the Christian concept of being a believer or an unbeliever, I decided to translate it into Afrikaans as *Gelowige* and *Ongelowige* for the following reason. After a conversation with a Xhosa friend of mine, whom I asked about the isiXhosa word for the concept of a believer in Christ and a believer in the ancestors, he made this interesting remark— before the missionaries came, there was no need for words to mark the distinction between who believed in the ancestors, or who did not. Believing in the ancestors was in the people's DNA. After this conversation, I read more about that specific point and discussed it in the introduction.

Regarding the adverbs, 'moaning' and 'bleeding', the first, 'moaning', is replaced with an infinitive form of the verb in Afrikaans, *om te kla*, and the second indicated as happening simultaneously, with the suffix -*end*, indicating a continuous action.

Paragraph 4

Bhonco does not believe in grieving.	*Bhonco glo nie aan treur nie.*
He has long accepted that what has happened<u> has </u>happened.	*Hy het lankal aanvaar dat wat gebeur het gebeur het.*
It is cast in <u>cold iron that does not entertain</u> rust.	*Dit is in koue yster gegiet wat nie roes toelaat nie.*
His <u>forebears</u> bore the pain with stoicism.	*Sy voorsate het die pyn met stoïsisme gedra.*
They lived with it until they passed on to the world of the <u>ancestors</u>.	*Hulle het met die pyn geleef totdat hulle oorgegaan het na die wêreld van die voorvaders.*

Mda does not always comply with written punctuation rules. More often than not, commas are omitted. He writes in sentence fragments and run on sentences. Here, the comma between two verbal clauses, what has happened has happened. Also, after cohesive devices it is generally omitted in the novel. I surmise that it is underpinned by the oral storytelling tradition where the narrator would not always have paused. The comma is therefore omitted in the Afrikaans translation as well.

Translating metaphors is challenging on two levels, linguistically and culturally. In South Africa. The original metaphor in English would be 'cast in stone', indicating to something that cannot be changed. Here, the metaphor is adapted to the Xhosa culture where iron played a significant role. Two main references are made to iron in the Xhosa culture—the weapons, namely the assegai that was a spear with a wooden handle and an iron tip (McBride, 1976:9), as well as the cast-iron pots used, and still being used, for cooking. Rust would harm both these items and it is understood that if melted correctly, and looked after properly, both these items will not rust. The 'entertain' here I ascribe to the African way of using English where words sometimes are used out of context to create a new context—I am therefore adding in Afrikaans the word, *toelaat*, instead of *koue yster wat nie (kan) roes nie*. The only specific reference I could find linking rust and iron is by Ratan Tata (n.d.), an Indian industrialist. He stated. 'None can destroy rust, but its own rust can'. Explained as 'Likewise, none can destroy a person but its own mind-set can'. That is precisely what happened with the amaXhosa and the cattle-killings, and the battle between the two factions that is still fought in modern times. The amaXhosa are fighting amongst themselves because they have different mind-sets regarding tradition and modernity.

Moving to forebears and ancestors there seems to be a difference in where these persons are situated in the past—they are all dead, but an ancestor is considered further back as a grandparent. A forebear is also defined as an ancestor but there are temporal degrees.

Paragraph 5

Then came the Middle Generations.	*Toe het die Middel-Generasies gekom.*
In between the forebears and this new world.	*Tussenin die voorgeslagte en hierdie nuwe wêreld.*
And the Middle generations fleeted by like a dream.	*En die Middel-Generasies het soos 'n droom verbygeflits.*
Often like a nightmare.	*Dikwels soos 'n nagmerrie.*
But now even the sufferings of the Middle generations have passed.	*Maar, nou het selfs die lyding van die Middel-Generasies verbygegaan.*
This is a new life, and it must be celebrated.	*Hierdie is 'n nuwe lewe, en dit moet gevier word.*
Bhonco, son of Ximaya, celebrates it with tears.	*Bhonco, seun van Ximaya, vier dit met trane.*

Mda writes using sentence fragments. Although it is not incoherent, it is not always cohesive. Again, my deduction, this is a strategy to illustrate the broken world in which the current amaXhosa find themselves: not broken with the old, and not yet at peace with the new. In this specific passage, it may also allude to the passing of time. Furthermore, this is one of the fist examples of Mda's humorous approach to his writing, as discussed in point 4.1.3.2. Usually, a reference to a dream is a positive reference. The positive reference is turned around by the second sentence fragment, where the dream is called a nightmare. Mda uses irony to unsettle the reader. It is therefore literally translated in Afrikaans.

Paragraph 6

NoPetticoat, his placable wife, is on the verge of losing patience with his tears.	*NoPetticoat, sy versoenlike vrou, is op die punt om haar geduld met sy trane te verloor.*
Whenever someone does a beautiful thing in the presence of her husband, she screams, 'Stop! Please stop! Or you'll make Bhonco cry!'	*Wanneer ookal iemand 'n mooi ding in haar man se teenwoordigheid doen, skreeu sy, 'Stop! Asseblief, stop! Of jy sal Bhonco laat huil!'*

When reading her name in English, without knowledge of name forming in isiXhosa, one might interpret it as 'Without a petticoat'. It is therefore important to understand how names are given and formed in isiXhosa. Two primary considerations are important in the giving of names—meaningfulness and uniqueness (Herbert, 1997:6). The meaning may be tied to events surrounding the birth, emotional connotations, celebrity culture, birth order, day-born names, faith-based names, day or night, ancestral names, nicknames, European names, clan names. Furthermore, the No-prefix is an indication that the name points to a female person. The same therefore applies to NomaRussia, NoEngland, even Nongqawuse. Here, it might be gathered that there was a happening regarding a petticoat when she was born. Her name, therefore, is not changed in any way but left in the original isiXhosa format, transferred into the TT, granting it the dignity of the culture.

This sentence displays another ironic remark—his wife is placable, even-keeled emotionally, but she is on the verge of losing her patience. 'Placable' is translated as *versoenbaar*, *inskiklik* and *vergewensgesind*. In this context, with reference to Robinson's somatic theory—in order to emphasise the aim of Mda of breaking the

hegemonic relationships between the different people groups in South Africa, the Afrikaans word *versoenlik* is chosen as it can also be translated into English as 'reconciliatory'.

Paragraph 7

She dotes on him though, poor thing.	*Sy bewonder hom tog, arme ding.*
People say it is nice to see such and aged couple—who would be having grandchildren if their daughter, Xoliswa Ximaya, had not chosen to remain an old maid—so much in love.	*Mense se dit is mooi om so 'n ou paartjie – wat kleinkinders sou gehad het as hulle dogter, Xoliswa Ximaya, nie gekies het om 'n oujongnooi te bly nie – so verlief te sien.*

Xoliswa Ximaya poses the next obstacle—her name means 'be at peace' which is the exact opposite of what she is in this novel. She represents the Unbelievers and the struggle for modernity. Mda's novel is known for the sardonic and the humorous of which this an example which will be lost if the name is not translated into Afrikaans. Furthermore, whereas Bhonco is introduced as Bhonco, son of Ximaya, Ximaya is here used as Xoliswa's surname. A first indication that she has broken with the traditional ways.

Paragraph 8

It is a wonderful sight to watch the couple walking side-by-side from a feast.	*Dit is 'n wonderlike gesig om die paartjie langs mekaar te sien terugstap van 'n feesviering.*
He, tall and wiry with a deep chocolate face grooved with gullies; and she, a stout matron whose comparatively smooth face makes her look younger than her age.	*Hy, lank en seningrig met 'n diepbruin sjokolade gesig diepgeplooid; en sy, 'n stewige middeljarige vrou wie se relatief gladde vel haar jonger as haar jare laat lyk.*
Sometimes they are seen staggering a bit, humming the remnants of a song, their muscles obviously savouring the memory of the final dance of a feast.	*Somtyds word hulle gesien wanneer hulle bietjie onvas op hule voete is, terwyl hulle die laaste note van 'n liedjie neurie, hulle ledemate duidelik besig om die herinnering aan die laaste dans van die feesvieringe te geniet.*

The wordplay in the description of his face is translated into Afrikaans with specific reference to the deepness of the colour of his face as well as the depth implied by gullies, pointing back again to his furrowed face. To ensure the musicality of the English writing in the Afrikaans, the *diep* is repeated.

Paragraph 9

The custom is that men walk in front and women follow.	*Die gebruik is dat mans voor loop en vrouens volg.*
But Bhonco and NoPetticoat walk side by side.	*Maar Bhonco en NoPetticoat loop langs mekaar.*
Sometimes holding hands!	*Somtyds hou hulle hande vas!*
A constant source of embarrassment to Xoliswa Ximaya: old people have no right to love.	*'n Konstante bron van verleentheid vir Xoliswa Ximaya; ou mense het geen reg op liefde nie.*
And if they happen to be foolish enough to harbour the slightest affection for each other, they must not display it in public.	*En as hulle dwaas genoeg is om die minste toegeneentheid teenoor mekaar te hê moet hulle dit nie in die openbaar ten toon stel nie.*

Old people have no right to love. There might be different meanings to this phrase: They are not allowed to the concept of love of they are not allowed to love somebody. I chose to translate the former meaning.

Paragraph 10

'Tears are close to my eyes, NoPetticoat,' snivels the man of the house, dabbing his eyes with the handkerchief.	*'Trane is naby aan my oë, NoPetticoat,' snotter die man van die huis terwyl hy sy oë met die sakdoek droogvee.*
'A big man like you shouldn't be bawling like a spoilt baby, Bhonco,' says the woman of the house, nevertheless putting her arms around his shoulders.	*''n Groot man soos jy behoort nie soos 'n bedorwe baba te grens nie, Bhonco,' sê die vrou van die huis, maar sit nogtans haar arm om sy skouers.*

I had a little private chuckle when I read this sentence. Apart from the fact that the reader is introduced to a crying Xhosa man—and he was not even crying because he was in pain, which might have made his crying a little less embarrassing, the intensity of the action deepens. Snivels is translated as *snotter*, *grens*, *tjank* and *huil*. Bawl is translated as *brul*, *hard skreeu*, *galm* and *grens*. I cannot picture any traditional isiXhosa or Afrikaans-speaking man who would be comfortable being referred to in this way. Mda is challenging stereotypes and upsetting archetypes. Any of these words could be the translation of snivels and bawl. I chose *snotter* because in my head it rhymed with *stotter*, which is speaking haltingly, which I could picture.

Paragraph 11

A beautiful thing has happened.	*'n Pragtige ding het gebeur.*
They have just received the news that Xoliswa Ximaya, their beloved and only child, has been promoted at work.	*Hulle het sopas die nuus ontvang dat Xoliswa Ximaya, hulle geliefde en enigste kind, bevorder is by die werk.*

She is now the principal of Qolorha-by-Sea secondary School.	*Sy is nou die hoof van Qolorha-by-Sea Secondary School.*

The name of the school Xoliswa is working at is Qolorha-by-Sea Secondary School. Upon investigation it was found that this is an actual school that stills exists—and the name is in English. I, therefore, decided not to translate it into Afrikaans although the characters are now speaking Afrikaans. Leaving it in English again necessitates the reader to move closer to the text.

Paragraph 12

Xoliswa Ximaya is not called just Xoliswa.	*Xoliswa Ximaya word nie net Xoliswa genoem nie.*
People use both her name and surname when they talk about her, because she is an important person in the community.	*Mense gebruik beide haar naam en van wanneer hulle van haar praat, aangesien sy 'n belangrike mens in die gemeenskap is.*
A celebrity, so to speak.	*'n Ster, so te sê.*
She is highly learned too, with a BA in education from the University of Fort Hare, and a certificate in teaching English as a second language from some college in America.	*Sy is ook hoogsgeleerd, met 'n BA in onderwys van die Universiteit van Fort Hare, en 'n sertifikaat in die onderrig van Engels as 'n tweede taal van een of ander kollege in Amerika.*

With the translation of the university's name, the opposite decision was taken—to translate it into Afrikaans as Universiteit van Fort Hare as there exists a recognised translation (Newmark, 1988).

4.3.4 Passage 2: An umXhosa heart (pp.7-8)

The second excerpt was chosen for the introduction of the portrayal of various relationships on the contemporary temporal level: between black and white, white people staying in South Africa and white people leaving, older and yourger people and also male and female. The translator is presented with numerous opportunities to reframe a number of traditional narratives—master and slave, coloniser and colonised, the reasons for leaving or staying in postapartheid South Africa, to name three.

4.3.4.1 Excerpt from novel

Paragraph 1

'What is it now, old man?' he demands.

Dalton is stocky and balding, with hard features and a long rich beard of black and silver-grey streaks. He always wears a khaki safari suit. He looks like the parody of an Afrikaner farmer. But he is neither an Afrikaner nor a farmer. Always been a trader. So was his father before him. And his grandfather was a trader of a different kind. As a missionary he was a merchant of salvation.

Paragraph 2

Dalton is a white man of English stock. Well, let's put it this way: his skin is white like the skins of those who caused the sufferings of the Middle Generations. But his heart is an umXhosa heart. He speaks better isiXhosa than most of the amaXhosa people in the village. In his youth, against his father's wishes, he went to the initiation school and was circumcised in accordance with the customs of the amaXhosa people. He therefore knew the secrets of the mountain. He is a man.

Paragraph 3

Often he laughs at the sneering snobbishness of his fellow English-speaking South Africans. He says they have a deep-seated fear and resentment of everything African, and are apt to glorify their blood-soaked colonial history. And he should know. His own family history is as blood-soaked as any…right from the days of one John Dalton, his great-great-grandfather, who was a soldier and then a magistrate in the days of the Prophetess Nongqawuse.

Paragraph 4

'Don't call me old man. I have a name,' Bhonco protests. Although he is old, and to be old is an honour among his people, he has always hated to be called old man since his hair started greying in his late twenties and people mockingly called him Xhego—old man. Now at sixty-plus –or perhaps seventy, he does not know his real age—his hair is snow white.

Paragraph 5

'It is well, Bhonco son of Ximiya. We are not at war, are we?' Dalton tries to placate the elder.

'I do not fight wars with children. It was your father who was my age-mate.

And, ah, the old Dalton looked after me. He was a kind man, your father.'

'You didn't come here to talk about my father, did you?'

'I came to ask for ityala…for credit…I need a tin of beef. And some tobacco for my pipe.'

Paragraph 6

Dalton shakes his head, and takes out a big black book from under the counter. After a few pages he finds Bhonco's name.

'You see,' he says, 'your ityala is already very long. You have taken too many things on credit, and you have not paid yet. You promised that you were going to get your old-age pension soon.'

Paragraph 7

Dalton's wife, who is simply known as Missis by the villagers, thinks it is necessary to rescue her husband. She firmly steps forward and says, 'He is not getting any more credit, John.'
Bhonco does not take kindly to this interference. He raises his voice. 'Let's leave women out of this!'

Paragraph 8

Fortunately Missis understands no isiXhosa; she is a Free State Afrikaner. Dalton met her when he attended the Cherry festival in Ficksburg many years ago. She was the Cherry Queen, although it would be hard to believe that now— what with her rotten front teeth and all. Her saving grace is that she hardly ever smiles. She still finds it difficult to understand her husband's cosy relationship with these rustics.

4.3.4.2   Translation and discussion of excerpt 2 (pp.7-8)

Paragraph 1

'What is it now, old man?' he demands.	*'Wat is dit nou, Xhego?' vra hy?*

I chose to translate old man in English back to the isiXhosa word, *Xhego*. Dalton is an English man who speaks fluent isiXhosa, and in that sense, it disrupts the Afrikaans here, being more respectful to Bhonco. I am not explaining the meaning here, as it is explained further on in the passage by the free indirect speech, blurring the lines between the character's thoughts and the narrator. The text, therefore, explains itself.

Dalton is stocky and balding, with hard features and a long rich beard of black and silver-grey streaks.	*Dalton is stewig gebou en half kaalkop, met harde gelaatstrekke en 'n lang, weelderige baard met swart en silwergrys strepe.*
He always wears a khaki safari suit.	*Hy dra altyd 'n kakie-safaripak.*
He looks like the parody of an Afrikaner farmer.	*Hy lyk soos 'n bespotting van 'n Afrikanerboer.*
But he is neither an Afrikaner nor a farmer.	*Maar, hy is nóg 'n Afrikaner nóg 'n boer.*
Always been a trader.	*Altyd nog 'n handelaar.*
So was his father before him.	*Soos sy pa voor hom.*
And his grandfather was a trader of a different kind.	*En sy oupa was 'n anderse soort handelaar.*

As a missionary he was a merchant of salvation.	*As 'n sendeling was hy 'n handelsman in sieleheil.*

An author, and consequently, a translator, has immense creative power—every word carries potential. In translating Dalton's description, I was very aware of the fact that I am painting a picture in the reader's mind's eye where he will live forever. 'Stocky' can be translated in Afrikaans with *breed, swaar gebou, stewig* or *geset, kort en dik*. 'Balding' as *bles, hy het 'n bles, half kaalkop*. I chose *stewig* over *geset* as according to the description he had hard features, possibly an indication that he was not overweight, therefore not *geset*. Again, traces of the translator are clearly visible (Venuti, 1995). Dalton is wearing a safari suit—khaki can refer to the type of material, a lightweight cotton, or the colour of the suit. The suit itself has a long history, initially designed by Ted Lapidus and Yves St. Laurent (Geczy and Karaminas, 2018) and intended for African safari tours. It is also associated with the uniforms of the British Army stationed in South Africa and India (Doyle and Foster, 2016). It became synonymous with Afrikaners displaying a degree of mimicry, taking over the attire of the coloniser which they also resisted.

This information is essential to understand why his wearing of a safari suit makes him look like the parody of an Afrikaner farmer. Parody is consequently not translated with the equivalent, *parodie*, but *bespotting*, again shattering archetypes.

Mda is a master at painting a picture and then turning the angle that the reader looks at it by reframing the narrative with one or two words. Focalisation is one of the narrative devices that he uses to deconstruct (Derrida, 1991:273) history and reconstruct it in the present. Although Dalton is portrayed here as being a part of the community, and wanting to be part, as he has paid his cultural dues, his history is also traced back to the history of colonisation. His father was a soldier—one of the soldiers who cut off Twin and Twin-Twin's father, Xikixa's head, as quoted in the passage on irony under point 4.1.3.1, who later became a trader. His grandfather was also a trader, ironically referred to here as a 'merchant of salvation'. Pardon the expression, but his family history with regard to colonisation was not lily-white. Mda uses the synonyms 'trader' and 'merchant' extending the semantic range that he is covering. There is wide belief that first came the missionaries, then the merchants

and then the mercenaries, during Africa's colonisation. Through this pattern, from the mid-fifteenth century onwards, 'an unequal trading system has been imposed on Africa by Europe', according to Alcott (n.d.). Further reference will be made to the role Dalton plays in the translation of the fifth passage. Translating the words 'trader' and 'merchant', therefore, took some consideration. Finally, 'trader' is translated as *handelaar*—the well-known Afrikaans references to *kleinhandelaar, groothandelaar*, and especially in the rural areas—*algemene handelaar*, where the rural shops sell just about everything. 'Merchant' was more problematic—there is already a well-known translation of 'merchant' into Afrikaans namely the Afrikaans translation of Shakespeare's play, *The Merchant of Venice* (c1596) as *Die Koopman van Venesië*, by A. S Pohl (1969). She translated 'merchant' with *koopman*. I, however, decided to translate 'merchant' as *handelsman*. In the first instance, for alliteration, the -s alliterating with the other other s's: *As 'n sendeling was hy 'n handelsman in sieleheil.* Additionally, more than one sardonic reference is made in the book that the taking of the land by the colonisers, is a small price to pay for civilization.

The role that the missionaries played in the dividing and conquering of the amaXhosa is emphasised by Christie (1978:62)

> The missionaries actually helped in the conquest of the African chiefdom. They helped to break down African culture, and they imposed Western culture and work patterns. They undermined the way of life of the African people … [their] education actually divided the people.

Paragraph 2

Dalton is a white man of English stock.	*Dalton is 'n witman van Engelse afkoms.*
Well, let's put it this way: his skin is white like the skins of those who caused the sufferings of the Middle Generations.	*Wel. kom ons stel dit so: sy vel is wit soos die velle van die gene wat die lyding van die Middel-Generasies veroorsaak het.*
But his heart is an umXhosa heart.	*Maar sy hart is 'n umXhosa-hart.*
He speaks better isiXhosa than most of the amaXhosa people in the village.	*Hy praat beter isiXhosa as die meeste van die amaXhosa mense in die dorpie.*
In his youth, against his father's wishes, he went to the initiation school and was circumcised in accordance with the customs of the amaXhosa people.	*In sy jeug, teen sy pa se wense, het hy die inisiasieskool bygewoon en is hy volgens die tradisie van die amaXhosa mense besny.*
He therefore knew the secrets of the mountain.	*Hy ken dus die geheimenisse van die berg.*
He is a man.	*Hy is 'n man.*

In the above paragraph, the only real problems were posed by the translation of 'umXhosa heart' and 'amaXhosa people'. Personally, I am still struggling to find, in my mind, an acceptable translation for village, as it does not feel like a *dorpie*. The isiXhosa word is *umzana*.

To return to the umXhosa and amaXhosa, the Xhosa people refer to themselves as the amaXhosa and their language as isiXhosa. Xhosa is an agglutinative language, with the meaning of the root word determined by a wide range of prefixes and suffixes (Pascoe, 2012:6). In English, the word Xhosa is usually used for the people and the language. isiXhosa has seventeen noun classes. *Um-* indicates singular form and belongs to class 1 and *ama-* indicates plural, and belongs to class 6. Please refer to Appendix A for a table of the different classes. These terms are therefore not translated into Afrikaans as isiXhosa, the same as in English, but left in isiXhosa, that is, transferred.

Paragraph 3

Often he laughs at the sneering snobbishness of his fellow English-speaking South Africans.	*Dikwels lag hy vir die smalende snobisme van sy mede-Engelssprekende Suid-Afrikaners.*
He says they have a deep-seated fear and resentment of everything African, and are apt to glorify their blood-soaked colonial history.	*Hy sê hulle het 'n diepliggende vrees van en weersin in enigiets waseAfrika, en is daartoe geneigd om hulle bloeddeurdrenkte koloniale geskiedenis te verheerlik.*
And he should know.	*En hy behoort te weet.*
His own family history is as blood-soaked as any…right from the days of one John Dalton, his great-great-grandfather, who was a soldier and then a magistrate in the days of the Prophetess Nongqawuse.	*Sy eie familiegeskiedenis is so bloeddeurdrenk soos enige…reg van die dae van ene John Dalton, sy betoorgrootvader, wat 'n soldaat en toe 'n magistraat was in die dae van die Profetes Nongqawuse.*

In the first sentence, 'sneering' can be translated with *honend, smalend* and *spottend* in Afrikaans. I chose *smalend* as it has a more derogatory meaning than *spottend*, although *spottend* would have also alliterated with *snobisme*.

In the second sentence, everything African is translated as enigiets waseAfrika and it is done as this is actually Dalton's thoughts revealed through the third person omniscient translator and the use of free indirect speech. It sounds plausible that

Dalton might have thought that to himself as he is fluent in isiXhosa and *enigiets van Afrika* or *enigiets Afrika* does not give Africa its rightful place in this dialogue.

'Prophetess' is translated here with *Profetes* in Afrikaans, its equivalent. However, in Afrikaans translations of stories regarding the cattle killings, Nongqawuse is most often referred to as a *heks*, a witch, indicative of the traditional Afrikaner world view.

Paragraph 4

'Don't call me old man.	'Moenie my ou man noem nie.
I have a name,'Bhonco protests.	Ek het 'n naam,' protesteer Bhonco.
Although he is old, and to be old is an honour among his people, he has always hated to be called old man since his hair started greying in his late twenties and people mockingly called him Xhego—old man.	Al is hy oud, en om oud te wees is 'n eer onder sy mense, het hy dit nog altyd gehaat om ou man genoem te word aangesien sy hare in sy laat-twintigs begin grys word het en die mense hom spottenderwys Xhego—ou man— genoem het.
Now at sixty-plus—or perhaps seventy, he does not know his real age—his hair is snow white.	Nou, op sestig-plusof miskien sewentig, hy weet nie wat sy regte ouderdom is nie—is sy hare sneeuwit.

Here, the isiXhosa word, Xhego, used in the first sentence of this paragraph, is explained and cohesion in the paragraph is attained.

Paragraph 5

'It is well, Bhonco son of Ximiya.	Alles wel, Bhonco, seun van Ximiya.
We are not at war, are we?' Dalton tries to placate the elder.	Ons is nie in 'n oorlog met mekaar gewikkel nie, is ons?' Dalton probeer om die ouer man tot bedaring te bring.

Dalton reverts to the traditional way of address, re-establishing their former relationship. This is important to note in context of what follows—Bhonco reacts against being called old man, notwithstanding the fact that it is an honour in the African culture to be an elder. His reaction might presumably be due to the fact that the Believers and Unbelievers are still in conflict and both Zim and Bhonco know that their time in this world is running out as they are getting older. Therefore, 'elder' is translated as *ouer man*. It is a degree of comparison in Afrikaans, but, that is exactly what I wanted to indicate. As seen below, Bhonco emphasises the point that Dalton's

father was the same age as him. Therefore, he, Bhonco, is the older of him and Dalton.

'I do not fight wars with children.	*Ek voer nie oorloë teen kinders nie.*
It was your father who was my age-mate.	*Dit is jou pa wat my maat was.*
And, ah, the old Dalton looked after me.	*En, ag, die ou Dalton het agter my gekyk.*
He was a kind man, your father.'	*'Hy was 'n goedhartige man, jou pa.'*

The second sentence I did not translate literally—there is an Afrikaans saying: *Dit/hy is nie jou maat nie.* Meaning, in English if something is too difficult for you, or something you cannot understand, it is not your friend. A *maat* translates as 'friend'. The meaning behind this Afrikaans translation being that Dalton's father was of the same calibre as Bhonco, also taking age into consideration. They understood one another. He continues by saying that Dalton's dad looked after him, translated directly but not linguistically correctly into *Hy het agter my gekyk.* Most probably how it would have been said in Afrikaans were Bhonco actually speaking Afrikaans.

However, the line between showing respect to the stratified cultures, by translating their utterances respectfully, into Afrikaans is also a bit unclear. Bhonco's above discourse could also have been translated as follows:

'I do not fight wars with children.	*'Ek fight nie met kinders nie.*
It was your father who was my age-mate.	*Dit is jou pa wat my se maat was.*
And, ah, the old Dalton looked after me.	*En, ag, die ou Dalton het agter my gekyk.*
He was a kind man, your father.'	*Hy was 'n nice man, jou pa.'*

However, the translated text is aimed at restoring the dignity of all of the cultures involved. Although I would therefore include certain lexical and syntactical differences to allude to the fact that it is still a translation of an utterance in another language by a person from another culture, I am still of the opinion that the standard of Afrikaans used for the translation, should be acceptable to all the cultures involved. Even the translated Afrikaans attempts to put all the characters on an equal footing. 'Kind' is translated as *goedhartig* to correspond with the 'heart' mentioned in the title. Also, as this text aims to further cultural understanding, and Mda also had

the reframing of historical narratives in mind to counter social stratification, the heart of the matter, kindness, is emphasised by this translation.

'You didn't come here to talk about my father, did you?'	*'Jy het nie hiernatoe gekom om oor my pa te praat nie, het jy?'*

The personal pronoun 'you' covers a wide semantic range—it can mean a specific person, a common person or the president. In Afrikaans, you can be translated as *'n mens*, *jy* and the respectful address *u*. And, although it is clear that Dalton understand the societal hierarchy, and honours it, it would have read very strange in Afrikaans if he addressed him as *u*. I would have wanted to insert *Tata* here as it is a respectful form of address for an older man, thus, the following is a more acceptable translation.

'You didn't come here to talk about my father, did you?'	*'Tata, jy het nie hiernatoe gekom om oor my pa te praat nie, het jy?'*

Continuing with the paragraph, to the next sentence.

'I came to ask for ityala…for credit…I need a tin of beef.	*'Ek het gekom om vir ityala te vra. Ek het 'n blikkie bief nodig.*
And some tobacco for my pipe.'	*En bietjie tabak vir my pyp.'*

Ityala is another isiXhosa word that Mda explains through addition—he explains that it is credit. Most of the rural general trading stores had a system of credit. Usually the government's old age pensions and other grants would be paid out on pension day. Throughout the month, the people who received their grants at that pay point could buy against what they were going to receive at the end of the month. That was their *ityala*. I would follow the same procedure here as I followed with Xhego—I only give the explanation with the second reference.

Paragraph 6

Dalton shakes his head, and takes out a big black book from under the counter.	*Dalton skud sy kop en haal 'n groot swart boek onder die toonbank uit.*
After a few pages he finds Bhonco's name/	*Na 'n paar bladsye kry hy Bhonco se naam.*

'You see,' he says, 'your ityala is already very long.	*'Jy sien, sê hy, 'jou ityala is alreed baie lank.*
You have taken too many things on	*Jy het te veel goed op krediet gevat en*

| credit, and you have not paid yet. | *jy het nog nie betaal nie.* |
| You promised that you were going to get your old-age pension soon.' | *Jy het belowe dat jy binnekort jou pensioen gaan kry.'* |

Again, I would let the text explain itself.

Paragraph 7

| Dalton's wife, who is simply known as Missis by the villagers, thinks it is necessary to rescue her husband. | *Dalton se vrou, wat slegs as Missis deur die inwoners geken word, dink dit is nodig om haar man te red.* |
| She firmly steps forward and says, 'He is not getting any more credit, John.' | *Sy tree ferm vorentoe en sê,'Hy kry geen verdere krediet nie, John.'* |

Dalton's wife is not treated kindly by Mda. Her name is never mentioned, and she is only known as Missis. 'Missis' made me stop in my tracks. During apartheid, white female employers were referred to as *Miesies*, derived from Misses, and is now considered, and rightly so, a racist form of address (Bosman and Otto, 2015). I am, however, going to transfer the form of address, the English 'Missis' to the Afrikaans as it is going to sound very unnatural if they call her Madam, in English, or *Mevrou*, in Afrikaans. Those forms of address might have been applicable if the story was set in urban surroundings. It is also an indication of the relationship between the local people and the trader's wife.

Bhonco does not take kindly to this interference.	*Bhonco is nie beïndruk met hierdie onderbreking nie.*
He raises his voice.	*Hy verhef sy stem.*
'Let's leave women out of this!'	*'Kom ons los vrouens hieruit!'*

Paragraph 8

Fortunately Missis understands no isiXhosa; she is a Free State Afrikaner.	*Gelukkig verstaan Missis geen isiXhosa nie, sy is 'n Vrystaatse Afrikaner.*
Dalton met her when he attended the Cherry festival in Ficksburg many years ago.	*Dalton het haar ontmoet toe hy jare terug die Kersiefees in Ficksburg bygewoon het.*
She was the Cherry Queen, although it would be hard to believe that now— what with her rotten front teeth and all.	*Sy was die Kersiekoningin, al is dit nou moeilik om te glo—met haar vrot voortande en al.*
Her saving grace is that she hardly ever smiles.	*Haar redding is dat sy omtrent nooit glimlag nie.*
She still finds it difficult to understand her husband's cosy relationship with these rustics.	*Sy vind dit steeds moeilik om haar man se gemaklike verhouding met hierdie landbewoners te verstaan.*

The above excerpt is another excellent example of Mda's use of humour in this satiric description of Missis Dalton. Where Dalton is applauded for his use of fluency in isiXhosa, Missis Dalton is the subject of derision because she does not speak any isiXhosa. The narrator calls it fortunate, although it would have been fortunate if she did speak isiXhosa as it would have indicated a positive attitude from her side.

Furthermore, to add insult to injury, the reader is told that she was the Cherry Queen, a beauty pageant title, suggesting that she was beautiful in her youth. This passage did not pose many translational challenges, except the phrase 'what with her rotten front teeth and all', where the 'what with' has no equivalent in Afrikaans and is omitted in the Afrikaans translation.

She refers to the local people of the community as the 'rustics', which translates into Afrikaans as *landbewoners, boer/takhaar, plaasjapie* or *eenvoudige.* Although I at first considered using *plattelanders*, people living in rural areas and towns, I did not consider it specific enough and decided to use *landbewoners* as it is the most succinct description, also with reference to the debate regarding the actual land.

4.3.5 Passage 3: A patriarch and a patrician (pp.13-14)

This passage is the first passage in the novel of the narrative recounted on the colonial level. To me, it is an even more important passage than the first passage that was translated. As the first passage is situated in contemporary South Africa, one can assume a greater general understanding of the context. In the following passage, Mda takes his readers back to the time of King Sarhili. According to history, he personally went to meet with Nongqawuse on 10 July 1956, giving an indication of the temporality of this narrative level (SAHO). Crucial cultural elements are introduced in this passage which will have a determining effect on the success of the TT, based on whether the reader understands the importance of these references or not.

This novel is a dual-narrative, emphasising that the past always influences the present, as explained by Mda in a 2000 interview with News21, 'Naturally history is important. We are all products of our history. The past will continue to shape our

future.' Therefore, the understanding of the past referred to in this novel, by the contemporary Afrikaans readers, is crucial to the success of the translation. As Mda foreignised through his hybrid use of English, but kept his audience informed for them to understand the importance of each reference, it is important for the readers of the Afrikaans TT to also understand the historical background to fully comprehend the message of this novel.

This can be achieved in the same manner that Mda achieved his linguistic hybridity, through glossing and addition, which might happen automatically as the text is translated into the TL; and, it might be necessary to give a short introduction to the historical events preceding the cattle-killings in an introductory chapter.

4.3.5.1 Excerpt from novel

Paragraph 1
The ancestor's name was Xikixa. A patriarch and a patrician of the Great Place of King Sarhili. He was the father of the twins, Twin and Twin-Twin. Twin-Twin was the first of the twins to be born, so according to custom, he was the younger. The older twin is the one who is the last to kick the doors of the womb, and to breathe the air that has already been breathed by the younger brother.

Paragraph 2
Twin and Twin-Twin were like one person. Even their voice was one. Mothers who eyed them for their daughters could not tell the one from the other. And, because they were close to each other, like saliva is to the tongue, they relished playing tricks on the maidens.

Paragraph 3
The patriarch lived his live with dignity, and brought up his children to fear and respect Qamata, or Mvelingqangi, the great god of all men and women, and to pay homage to those who were in the ground—the ancestors.

Paragraph 4
The twins were circumcised together with the son of the chief, and therefore become men of standing in their community.
They became men of wealth too, for Xikixa did not want them to wait for his death before they could inherit his field, cattle and overflowing silos.
He divided the bulk of his wealth between them.

Paragraph 5
Twin-Twin, the first-born twin who was younger than the second-born, loved women, and was the first to marry. And then he married again. And again. Long before Twin could know the warmth of the night. Yet the brothers remained close friends.

Paragraph 6

Then the news of Mlanjeni reached the homestead of Twin-Twin. And that of Xikixa, which was also the home of Twin. It reached the ears of every homestead in the land.

Paragraph 7

Mlanjeni the Man of the River. He was only eighteen. Yet his head was not full of beautiful maidens. It did not throb with stick fights and umntshotsho dances. Instead he brooded over the evil that pervaded the world, that lurked even in the house of his own father, Kala. As a result he refused to eat his mother's cooking, for he said it was poisoned. He decided to fast because food enervated him. Women had an enfeebling power on him. So he kept himself celibate.

Paragraph 8

In order to stay clean he eschewed the company of other human beings, and spent his time immersed to the neck in a pool on the Keiskamma River. There he lived on the eggs of ants and on water-grass.

Paragraph 9

'That son of Kala has something in him,' said Xikixa to his twins.
'He is a child, but he already talks of big things.'
'I have heard his father talking with him about his behaviour,' said Twin-Twin. Yet, he will not listen.'
'Kala is right,' said the patriarch. 'What does a boy who has not even been to circumcision school know about witchcraft and disease?'

Paragraph 10

When the time came, Mlanjeni went to the circumcision school. Both Twin and Twin-Twin were among the khankatha ─the men who taught the initiates how to be men. Xikixa was the ingcibi ─the doctor who cut the foreskin. They saw that Mlanjeni was very dark and weak. They did not think he would survive the rigours of the mountain. But he did, and went on to become the new prophet of the amaXhosa people.

Paragraph 11

And the amaXhosa people believed in him, for it was clear that he had contact with the spirit world and was charged by the ancestors with the task of saving humankind from itself.

Paragraph 12

As his teachings unfolded, people knew that indeed he was the next great prophet after Nxele, the man who had revealed the truths of the world thirty years before. And both of them spoke against ubuthi, the evil charms that were poisoning the nation, and against witchcraft.

Paragraph 13

Whereas Nxele had preached about Mdalidephu the god of the black man, Thixo, the god of the white man, and Thixo's son, Tayi, who was killed by the white people, Mlanjeni worshipped the sun.

4.3.5.2 Translation and discussion of excerpt 3 (pp.13-14)

Paragraph 1

The ancestor's name was Xikixa.	*Die voorvader se naam was Xikixa.*
A patriarch and a patrician of the Great Place of King Sarhili.	*'n Patriarg en 'n aristokraat van die Komkhulu, Koning Sarhili se woonplek.*
He was the father of the twins, Twin and Twin-Twin.	*Hy was die vader van Twee en Twee-Twee.*
Twin-Twin was the first of the twins to be born, so according to custom, he was the younger.	*Twee-Twee was die eerste van die tweeling wat gebore is, dus, volgens gebruik was hy die jongste.*
The older twin is the one who is the last to kick the doors of the womb, and to breathe the air that has already been breathed by the younger brother.	*Die ouer tweeling is die een wat die laaste was om die deure van die baarmoeder oop te skop, en om die lug in te asem wat alreeds deur die jonger broer ingeasem is.*

Again, ancestor can be translated as either *voorvader*, or *voorouer*. My personal choice is *voorvader* to link with his being a patriarch. 'Patrician' is directly translated as *patrisiër*, meaning an aristocrat, which is not an Afrikaans word known to the common Afrikaans-speaker. A Google search with *patrisier* yielded only results in other languages but *aristokraat* yielded 126 hits. Thus, in this specific translation, I did not attempt to replicate the p-alliteration in the ST and translated 'patrician' with *aristokraat* to avoid misinterpretation of the fact that he was an important man in the Xhosa society. The k, does, however, alliterate with the k-sound in *Komkhulu*, the isiXhosa name for King Sarhili's Great Place. *Komkulu* is *ka* (prefix of place in isiXhosa) *umkhulu* (big or great) becoming *komkhulu*. A Great Place is therefore a literal translation of *Komkhulu*, becoming in English synonymous with the king's favourite *ikhanda*. Golightly (2011) explains that there are three kind of traditional Zulu settlements, and, being closely related to the amaXhosa, therefore Xhosa settlements: a homestead, which a young man puts after being married, a village, comprising of a few homesteads, called an *umuzi*, and then a military kraal or *ikhanda*. The *Komkhulu* is therefore the favourite *ikhanda*.

Twin and Twin-Twin were Xikixa's sons. Yolisa Kenqu (2019:1) notes that 'twins, doubles, and duality, these figurations and uncanniness, populate Zakes Mda's novels', as discussed in point 4.1.3.2. That is also the case in *The Heart of Redness* (2000), as also pointed out by Kenqu (2019:4). The twins become respectively the

leaders of the Believers and the Unbelievers after the prophecies of Nongqawuse were proclaimed, pitting the traditional against the modern on both narrative levels.

I decided to translate their names into Afrikaans as, in my opinion, it better emphasises, the closeness of the brothers at the beginning of their lives, as pointed out in the following excerpt. Furthermore, it is cultural hybridity as the amaXhosa are also taking back Afrikaans and using it in the way that they want to. Additionally, the Afrikaans reader is here drawn into the characters as it feels more personal to them.

Additionally, according to van Huysteen (2000:20) reduplication is a well-entrenched feature of colloquial Afrikaans. The connotation to the well-known verse in the Bible where the animals are entering into the arc, also comes to mind:

> *Van die rein diere en van die diere wat nie rein is nie, en van die voëls en van alles wat op die aarde kruip, het daar twee-twee na Noag in die ark gegaan, 'n mannetjie en 'n wyfie, soos God Noag beveel het (Genesis 7:8-9, 1953-Vertaling)*

Finally, when the brothers' relationship deteriorates due to being on the different sides of the Believer-Unbeliever divide, they became two and were not as one any longer (Mda, 2000:96). In the light of the role that prophecy plays in this novel, as well as the importance of name giving, the split of Twin into Twin-Twin might be considered a prophetic utterance.

Paragraph 2

Twin and Twin-Twin were like one person.	*Twee en Twee-Twee was soos een mens.*
Even their voice was one.	*Selfs hulle stem was een.*
Mothers who eyed them for their daughters couldn't tell the one from the other.	*Moeders wat 'n ogie op hulle gehad het vir hulle dogters kon hulle nie uitmekaar ken nie.*
And, because they were close to each other, like saliva is to the tongue, they relished playing tricks on the maidens.	*En, omdat hulle so naby aan mekaar was soos spoeg aan die tong, het hulle dit geniet om die jong vrouens poetse te bak.*

In this excerpt a simile demonstrating the ultimate proximity is used by Mda. I could not establish whether it is a traditional saying or one that he created for this novel. It does, however, sound like something someone would make up in the telling of a story, again linking to the oral storytelling tradition his works are built on. 'Relished' is

usually linked to the enjoyment of food, as a verb, but also to types as food, as a noun if taking into consideration different kind of relishes: achar, pickles, etc. In Afrikaans it is translated as *behae skep in, hou van, in die smaak val by, geniet*. I was tempted to translate it as: *En, omdat hulle so naby aan mekaar was soos spoeg aan die tong, het hulle dit gesmaak om die maagde* (another translation pickle) *'n poets te bak*. I decided against it as the tone of this passage is dignified, referring to Xikixa, and this would have rung disrespectful.

Playing tricks is translated as *'n poets bak* or *'n streep trek*. The former translation is chosen for the obvious culinary connotation.

Bringing the discussion to the word 'maiden': in the Xhosa culture, a maiden is an unmarried young woman, and, therefore a virgin. In Afrikaans, maiden can be translated as *meisie, jong vrou* or *maagd.* The decision was made to translate with the more neutral *jong vrouens*.

Paragraph 3

The patriarch lived his live with dignity, and brought up his children to fear and respect Qamata, or Mvelingqangi, the great god of all men and women, and to pay homage to those who were in the ground—the ancestors.	*Die patriarg het sy lewe met waardigheid gelei, en het sy kinders grootgemaak om Qamata, of Mvelangqani, die groot god van alle mans en vrouens, te vrees en te respekteer, en om eer te betoon aan diegene wat ter aarde bestel is—die voorouers.*

Paragraph 4

The twins were circumcised together with the son of the chief, and therefore become men of standing in their community.	*Die tweeling is saam met die seun van die hoofman besny, en het dus manne van aansien in die gemeenskap geword.*
They became men of wealth of wealth too, for Xikixa did not want them to wait for his death before they could inherit his field, cattle and overflowing silos.	*Hulle het manne van weelde ook geword aangesien Xikika nie wou gehad het hulle moet wag vir hom om dood te gaan voor hulle sy veld, beeste en oorvloeiende silo's kon erf nie.*
He divided the bulk of his wealth between them.	*Hy het die grootste gedeelte van sy rykdom tussen hulle verdeel.*

In this passage, the different gods of the different cultures are introduced. They play a pivotal role in the lives of the amaXhosa and were discussed extensively in point

4.2.2. Another crucial point to understand in Xhosa culture, is the role that the departed play in the societal hierarchy. This was also discussed in point 4.2.2.

It is keeping that hierarchy in mind that those who were in the ground is translated with the fixed expression in Afrikaans*: ter aarde bestel is.* The phrase, those who were in the ground, does not relay a sense that those people were dead. Moreover, as explained, to the amaXhosa, they are still very much alive through their involvement in everyday life. Therefore, I did not want to translate it with *met die wat begrawe is* or *die wat in die grond is. Ter aarde bestel* does make the link with being in the earth and while it still refers to a burial, it does not explicitly state that the people in question are dead.

Paragraph 5

Twin-Twin, the first-born twin who was younger than the second-born, loved women, and was the first to marry.	*Twee-Twee, die eersgebore tweeling wat jonger was as die tweedegeborene, was lief vir vrouens en het eerste getrou.*
And then he married again.	*En toe het hy weer getrou.*
And again.	*En weer.*
Long before Twin could know the warmth of the night.	*Lank voor Twee die warmte van die nag kon ken.*
Yet the brothers remained close friends.	*Steeds het die broers baie na aanmekaar gebly.*

Another metaphor is used in this excerpt—probably referring to Ecclesiastes 4:11

> Also, if two lie down together, they will keep warm. But how can one keep warm alone? (NIV)

I therefore translated it literally as I think the meaning is clear.

Paragraph 6

Then the news of Mlanjeni reached the homestead of Twin-Twin.	*Toe het die nuus van Mlanjeni Twee-Twee se werf bereik.*
And that of Xikixa, which was also the home of Twin.	*En Xikixa s'n, waar Twee ook gebly het.*
It reached the ears of every homestead in the land.	*Dit het die ore van elke werf in die land bereik.*

A homestead is translated as o*pstal, boerewoning, woonhuis, plaaswerf.* None of the meanings is an apt description of a Xhosa homestead. It would have, during apartheid, been referred to as a *stat*. One husband living with his family, and extended family in a number of separate huts, built in a specific layout. I would have

like to translate it with the isiXhosa *ikhanda*, but that refers to only one house, and again is not correct. I therefore choose *werf* as it translates into English as yard, premises, farmyard, farmstead, shipyard, amongst others. A stead is defined as a place. A farmstead usually consisted of many buildings, the house and other outbuildings, and that is exactly what a Xhosa homestead also consists of.

Paragraph 7

Mlanjeni the Man of the River.	*Mlanjeni, die Man van die Rivier.*
He was only eighteen.	*Hy was net agtien.*
Yet his head was not full of beautiful maidens.	*Maar sy kop was nie vol van pragtige jong vroue nie.*
It did not throb with stick fights and umntshotsho dances.	*Dit het nie gepols met stokgevegte en umntshotsho danse nie.*
Instead he brooded over the evil that pervaded the world, that lurked even in the house of his own father, Kala.	*In plaas daarvan het hy oor die boosheid getob wat die wêreld deurdring het, wat selfs in die huis van sy eie vader, Kala, op loer gelê het.*
As a result he refused to eat his mother's cooking, for he said it was poisoned.	*Gevolglik het hy geweier om sy moeder se kos te eet aangesien hy gese het dat dit vergiftig was.*
He decided to fast because food enervated him.	*Hy het besluit om te vas omdat kos hom uitgemergel het.*
Women had an enfeebling power on him.	*Vrouens het 'n ontkragtigende effek op hom gehad.*
So he kept himself celibate.	*Dus het hy nie getrou nie.*

Throb is translated as *klop, bons, pols, palpiteer, bewe, ril*, throb with, as *bons van* or *wemel van*. I decided to translate it with *pols met* as *pols* is often used in the expression *polsende ritme* in Afrikaans. One of the Afrikaans translations of enfeeble is *ontkragtig*, amongst other options. Enfeebling is the present particle or gerund of enfeeble. In Afrikaans, it is formed by adding the suffix *-ende*.

And, because, women had this effect on him, he kept himself celibate which does not only mean abstinence from sexual activity, which is referred to as chastity, but inferred that he never married.

Paragraph 8

In order to stay clean he eschewed the company of other human beings, and spent his time immersed to the neck in a pool on the Keiskamma River.	*Om rein te bly het hy die geselskap van ander mense vermy en het hy sy tyd in 'n poel in die Keiskamma Rivier deurgebring, tot by sy nek onder water.*
There he lived on the eggs of ants and on water-grass.	*Daar het hy op miereiers en watergrass geleef.*

The previous references to Mlanjeni's characteristics all related to aspects of human behaviour that he considered as enfeebling him. The references to sexuality are significant—it points to everything Camagu was not in his relationships with women. Clean has a number of Afrikaans translations, two specifically pertaining to sexuality, *rein* and *kuis*. *Rein* translated to English is translated as pure, clean, undefiled; stainless; chaste, virtuous, clean-living, virginal, vestal, all the qualities that Mlanjeni was aspiring to.

Paragraph 9

'That son of Kala has something in him,' said Xikixa to his twins.	*'Daar is iets omtrent daardie seun van Kala,' het Xikixa vir sy tweeling gesê.*
'He is a child, but he already talks of big things.'	*'Hy is 'n kind, maar hy praat al oor groot goed.'*

| 'I have heard his father talking with him about his behaviour,' said Twin-Twin. | *'Ek het gehoor hoe sy pa met hom oor sy gedrag praat,' het Twee-Twee gesê.* |
| Yet, he will not listen.' | *'Maar, hy wil nie luister nie.'* |

| 'Kala is right,' said the patriarch. 'What does a boy who has not even been to circumcision school know about witchcraft and disease?' | *'Kala is reg, sê die patriarg. 'Wat weet 'n jongetjie wat nog nie eers die besnydenisskool bygewoon het nie van ukuthakatha en siektes?* |

For the amaXhosa people, rites of passage are very important. The term is the anglification, or in translational terms, the naturalisation of the French phrase *rite de passage,* formulated by the French ethnographer, Van Gennep. He defines it as a ceremony or ritual performed when a person exits one group to enter another (1909). Only if this concept is understood, can one understand the previous dialogue where Xikika told his sons that although Mlanjeni is still only a child, he is already talking of big things. According to Xhosa culture, he is not allowed to talk about big things yet because he has not gone to initiation school, has not proven himself as a man and therefore is not qualified to talk about these things. Although this passage linguistically does not pose more challenges than the translation of witchcraft, the reader must realise the importance of the fact that Mlanjeni has not gone to circumcision school yet. Again, I am tempted to translate boy here with *snotkop*, because that would have been a typical Afrikaans thing to say: What do you know? You're only a boy? *Wat weet jy? Jy's nog 'n snotkop*. In the Xhosa culture there is a much more definite social hierarchical distinction between boy and man than the words *seun* and *man* in Afrikaans today. Arguably, if this text was translated thirty

five years ago when most of the Afrikaner young men were conscripted into military service, that same distinction would have applied to the Afrikaans. Thus, to emphasise that distinction between a boy and a man in English, and a 'seun' and a 'man' in Afrikaans, However, I did decide to use the more emotive metonym, *snuiter*.

Also, in this excerpt, the introduction of witchcraft into the conversation is very enlightening, because, for European people, many aspects of the African religious system appear to be witchcraft, contrary to the Western mindset which calls for everything to have a scientific, rational explanation. I therefore translate witchcraft with the isiXhosa word here although it is only mentioned in isiXhosa further on in the passage to emphasise the importance of the subject matter he is conversing about. Xikixa calls this 'big things'.

Paragraph 10

When the time came, Mlanjeni went to the circumcision school.	*Toe die tyd gekom het, het Mlanjeni na die besnydenisskool toe gegaan.*
Both Twin and Twin-Twin were among the khankatha—the men who taught the initiates how to be men.	*Beide Twee en Twee-Twee was onder die khankatha—die mans wat die abakwetha , die ingewydes, leer hoe om manne te wees.*
Xikixa was the ingcibi—the doctor who cut the foreskin.	*Xikixa was die ingcibi—die dokter wat die voorhuid gesny het.*
They saw that Mlanjeni was very dark and weak.	*Hulle het gesien dat Mlanjeni baie donker en swak was.*
They did not think he would survive the rigours of the mountain.	*a. Hulle het nie gedink dat hy die hardhede van die berg sal oorleef nie.* OR *b. Hulle het nie gedink dat hy die berg sou oorleef nie.*
But he did, and went on to become the new prophet of the amaXhosa people.	*Maar hy het en het aangegaan om die nuwe profeet van die amaXhosa te word.*

Further culture specific items are introduced here: the *khankatha* and the *ingcibi*, both terms that Mda explained through addition. The isiXhosa words are kept in the TT. What is of interest here is the translation of men. The first 'men', simply referring to specific men, is translated as *mans*. However, the second 'men', referring to the traditional meaning of being a man—in isiXhosa, the meaning is embodied in the phrase *Ndiyindoda*, 'I am a man'. The true meaning is—I survived the hardships of the mountains and was properly circumcised. Youths who opted for medical male

circumcision and did not attend circumcision school are often ostracised and not considered proper men (Silimfe, 2017). It is therefore important to the narrative that Mlanjeni underwent the traditional rite of passage and earned the right to talk about important things. Another interesting point is that though Mda refers to the event and the importance thereof, he did not use the traditional terms, *inkwenkwe*—boy and *indoda*—a real man (Pharos). Any male who has not undergone the traditional circumcisional rite of passage is referred to as an *inkwenkwe* and is not allowed to take part in traditional male activities like tribal meetings. As he did not use those terms in this passage where it is very relevant, I do not feel as if I have the right to do that. My deduction is that in his aim of presenting a balanced view of tradition versus modernity, he is also addressing issues in his own culture and reframing those narratives. This type of man, *ndiyindoda*, I am translating as *manne* in the TT.

I am inserting another isiXhosa word here, for the initiates—*abakwetha* to emphasise the solemnity of the event. I want the TT reader to feel immersed in the Xhosa culture, to realise that although our worlds overlap, for the most part we do not know one another at all.

The circumcision school is held in the mountain. The mountain can be considered a chronotope—a time-place setting that cannot be taken apart: when the time came, he went to the mountain. The rigours of the mountain took some consideration when translating. Rigour is translated as *strengheid, strafheid, hardheid, nougesetheid, stiptheid. Only* the first three can be translated in this context. Rigours would then be translated as *strenghede, strafhede, hardhede*. In my opinion it does not convey the necessary emotive value and I decided to translate it simply with *die berg*. The mountain thus becomes a personification of the qualities ascribed to the mountain.

Paragraph 11

And the amaXhosa people believed in him, for it was clear that he had contact with the spirit world and was charged by the ancestors with the task of saving humankind from itself.	*En die amaXhosa-mense het in hom geglo, want dit was duidelik dat hy kontak gehad het met die geesteswêreld en van die voorouers opdrag ontvang het om die mensdom van hulleself te red.*

Paragraph 12

As his teachings unfolded, people knew	*Soos sy leringe ontvou het, het mense*

that indeed he was the next great prophet after Nxele, the man who had revealed the truths of the world thirty years before.	*verstaan dat hy inderwaarheid die volgende groot profeet na Nxele was, die man wat die waarhede van die wêreld dertig jaar tevore onthul het.*
And both of them spoke against ubuthi, the evil charms that were poisoning the nation, and against witchcraft.	*En beide van hulle het teen ubuthi, die bose towerspreuke wat besig was om die nasie te vergiftig, gepraat, en teen ukuthakatha, toordery.*

Paragraph 13

Whereas Nxele had preached about Mdalidephu the god of the black man, Thoxo, the god of the white man, and Thixo's son, Tayi, who was killed by the white people, Mlanjeni worshipped the sun.	*Waar Nxele oor Mdalidephu, die god van die swartman, Thoxo, die god van die witman, en Thixo se seun, Tayi, wat deur die witmense doodgemaak is, gepreek het, het Mlanjeni die son aanbid.*

The author uses the terms 'black man' and 'white man'. These terms are not easy to explain in the first place, and even more difficult to translate in context. In isiXhosa it might have been, *indoda* for man, discussed previously or *abantu*, or *abelungu*. The term *abantu* means people in general, *abelungu* refers specifically to white people. However, there is a negative connotation to the word *abelungu*—if you are considered an *umlungu* (singular of *abelungu*) you are not considered fully human. The following is an excerpt of an online Mail and Guardian article, written by a staff reporter (2006):

> Overall, the term mlungu is actually a negative one that captures the inhumanity of the colonial oppressor. To get a sense of this alternative meaning, one needs to listen to Hapo Zamani. Miriam Makeba's rendering of this tune contains the line '*nindibona ndingenakhaya nje, kungenxa yabelumbi*' (Abelumbi are the reason I am homeless). The word *abelumbi/umlumbi* is understood by Ngunis to be the basis for the term *abelungu/umlungu.*

> The ultimate proof that Bab' uKhaba's interpretation is but a fanciful fantasy of a staunch proponent of Mandela's one-sided brand of reconciliation is found in the Nguni people's insistence on drawing a distinction between *abelungu* and *abantu* (people). If Ngunis regarded whites to be endowed with inherent righteous qualities, then why do they not accord them automatic membership of the *abantu* family?

> Oom Bey and Bishop Colenso epitomised the fundamental principles of *ubuntu*. The challenge for uBab' uKhaba is to encourage more *mlungus* to embrace the spirit of *ubuntu* so that once again, at long last, they can become *abantu*.

The above was chosen as an illustration of the emotive value of *umlungu*, above pure academic sources as I consider it a more faithful reflection of the feeling on the street.

I did, however, decide not to translate white people as *abelungu* in this passage, but with the more neutral and literal translation of *abantu abemhlophe*—people who are white. In the spirit of the ST, I considered this a less inflammatory term.

This novel is of extreme importance to the breaking open of the Xhosa culture as it introduces key concepts of the religious and societal hierarchy. I would recommend footnotes, an introductory chapter or a glossary to explain the most important concepts.

4.4   Conclusion

This section has shown the importance of the text choice for contributing to the South African national narrative as well as the correct translation approach to a text translated with the aim of contributing to the national narrative, according to the theoretical foundation laid in Chapter 2.

In the first section, it was shown how the choice of the text is important, as discussed in the section on Critical Translation Studies. It was emphasised that this text was written with the aim of nation-building and contributing to a new national narrative in South Africa, which makes it an appropriate text as a case study.

Additionally, the importance of language as an identity marker, as well as the interrelationality between language, culture and identity were highlighted. Thus, an Afrikaans translation can facilitate the accessibility of the amaXhosa culture for Afrikaans-speaking South Africans.

To achieve these aims, the translation approach was a target-oriented translation, that made use of the foreignising strategy as, in the attempt to bring the source text culture and the target text culture closer together, the reader needs to be taken closer to the text in order to foster cultural understanding. However, because the

foundational theory for this research is Critical Translation Studies (CTS), the traditional foreignising approach, according to Schleiermacher, is reframed to balance the uneven power relations between the cultures represented by the source language and the cultures represented by the target language. Furthermore, as the translation of this text is considered important to contribute to the national narrative, it is imperative that the cultural elements of the different source cultures should be understood in the target language.

CHAPTER 5:
CONCLUSION

5.1 INTRODUCTION

This study attempted to elucidate how an Afrikaans translation of Mda's *The Heart of Redness* (2000) can contribute to the renewal of the South African national narrative. The study has as its foundation the power of story: that we all have a story to tell, made up of events and characters. Also, that the sequence in which we tell that story becomes our narrative and that narrative becomes our reality—a reality that no one can challenge as it is born out of experience.

We recount that narrative in different ways: orally, written, through art, through dance, to name but a few expressions of our narratives. In this research, the focus was on written narratives. Our narratives are then taken up in the narratives of the groups that we associate with. My narrative becomes our narrative becomes the overarching narrative, a national narrative. Our narratives become the containers for our own histories and, the national narrative becomes the container for the nation's history. A further aspect of narratives—that they are usually told in our own languages, our mother tongue, was also emphasised and the link between language, culture and identity made clear. Our narratives, consequently, become our literary canons, carrying our memories from generation to generation.

However, due to the fact that history is usually written by the conqueror, history is biased towards the narrative of the conqueror, and written in the conqueror's language and consequently a hegemonic societal structure is established. The result is that the subjugated culture, their language as expression of that culture, and their narratives, are moved to the periphery of society. This shifting also entails a twisting of the subjugated's identity as language is a very important identity marker. According to Fanon (1952), through colonialism, the 'Self', the coloniser's dominant identity, and 'The Other', that which is different from the 'Self', were formed, both parties forever locked in the 'master-slave' dichotomy—a divide that is virtually impossible to overcome except, possibly, through disruptive technology.

Traditional translation studies acknowledge the role that translation has played in the creation of these hegemonic structures through translation, as was discussed in point. 2.2.5. It also acknowledges that TS has played a pivotal, if not the most important, role in the standardisation of national languages. Therefore, the focus on TS for the last 2000 years was on equivalence of a kind. The formalising of a national language included decisions about what should or should not be translated in and from the national language, strengthening the power of the culture that conversed in that language. Language being considered an expression of culture, led to numerous minority groups fighting for cultural survival. This also led to identity crises, as the very foundation that their identity was built on, was being undermined. Furthermore, as they were relegated to the outskirts of society, these dominated groups also struggled financially as the monetary power was also usually in the hands of the dominating culture.

Traditional translation studies is consequently underpinned by the monolingual worldview that essentially views the world as made up of one demographic area inhabited by one nation speaking one language. Translation will therefore entail taking that one language and transferring it to the one other language spoken by a single other group of people, also inhabiting one specific demographic area. However, Meylaerts (2006:1) calls this 'the myth of monolingualism' that has 'unmasked the idea of homogenous (national) languages as a central mechanism mobilized by Western nation-states to bestow a common identity upon their citizens.' This view is indeed challenged on many levels. We live in an era of unprecedented migration. Furthermore, we live in a country which was arguably, created partly through migration. The original inhabitants of the southernmost tip of Africa are the Khoi and the San people. Then came the Bantu-peoples from Northern Africa and finally, the colonialists, who mostly left, and the Afrikaners, who mostly settled. The Afrikaners are a group of people who had their ethnogenesis in Africa, formed through the intermarrying of migrants from different European nations as well as intermarrying with many of the indigenous peoples. Even if it is theoretically accepted that all the different people groups in one area all speak the same language and thus understand each other, Bakhtin's (1981:358) notion of heteroglossia—speaking one language but in different modes to different groupings of people—still comes into play. Consequently, proving Sakai's point, that we are

translating ourselves constantly, therefore the existence of a monolingual state is near impossible.

CTS, which introduces what Robinson calls the civilization turn in TS, builds on post-colonial studies and emphasises that responsibility should be taken for the role that translation has played in the subjugating of other cultures, resulting in hegemonic cultures expressed by hegemonic languages. Thus, TS should cognitively work towards breaking down structures that keep hegemonic languages in place. In the first instance, as Sakai proposes, it should be admitted that there exists no such thing as a monolingual society and secondly, heterolingualism should be embraced.

This is where TS crosses paths with narrative theory. Baker (2006) illustrated how these hegemonic structures were put in place by translation and specifically, in crises, how certain narratives were created by very selective translation and the use of very specific terminology—for instance, take the difference in meaning between the terms 'migrant' and 'refugee'. The difference for the person in question is sanctuary, or being sent back to the country they might have fled from.

The current study incorporated Baker's (2006) findings and focussed on the power of narratives, with specific reference to the forging of a national narrative. Building on Genette (1980) and Somers (1994), she argues that one's narrative is one's reality. This research illustrated how an individual's narrative is recounted in that individual's language, primarily in the mother tongue. Those stories become the narrative of the group that one identifies with. The oral stories became the written stories: and, as previously emphasised, the written stories that are translated are mainly determined by the political and economic powers of the reigning regime. In South Africa it was the British who determined the lingua franca during the colonial period. The British built schools mainly to replace the oral history of the indigenous people with written history in the case of both the indigenous people and the people who had their ethnogenesis in South Africa, the Afrikaners. Following the exit of the British, the Afrikaners followed their example during apartheid. The Afrikaners built a nation around a language and Afrikaans became the main identity marker of the Afrikaner Nationalists. Consequently, texts translated into the indigenous languages were carefully selected to keep them in a subjugated position. Many texts were translated

into Afrikaans to develop the language to a scientific and academic level. Furthermore, although there was literature written in the South African indigenous languages, these books were not promoted. Additionally, due to the racial segregation policy, the stories were neither translated into Afrikaans nor into English: not into Afrikaans so that the Afrikaners could not read about 'the others'; nor into English so that the message of what was happening in South Africa could not be spread outside the borders of the country.

As a result of this, amongst others, the Afrikaans writers who did not agree with South Africa's apartheid policy started self-translating and the indigenous people started writing in English, resulting in what is called a hybrid text. Ashcroft et al. (2006) called this literary phenomenon, happening in previously colonised countries, the empire writing back (my paraphrase).

This research argued that stories are powerful vehicles, and in a spirit of transformation, more stories about indigenous cultures should be translated into Afrikaans to work towards social unity and against stratification. The question might be asked, why specifically into Afrikaans? One of the biggest rifts that needs to be overcome, is the rift between, not black and white, but black and Afrikaner. This study proposed that having access to each other's reality through a sharing of stories, and including those stories in the national narrative, will lead to better understanding between the race groups, shattering the known stories and bringing a new perspective. *The Heart of Redness* (2000) was chosen to illustrate this point. In the first instance, Mda writes to build community and enlarge the national narrative and secondly, this is a narrative about the very essence of the amaXhosa's struggle over the last 300 years: to follow the traditional ways or be incorporated into modernity. It can be called, in its own right, a national narrative of the amaXhosa, incorporating a founding myth, as well as the stories of many generations and individuals, giving shape and reality to the amaXhosa's struggle for identity.

According to CTS, the first step in righting the wrongs translated in the name of empire, is the choice of text as it is daring to imagine 'The Other' on the same level as the 'Self'. Translation enables the self on both sides of the linguistic divide to

crossing the border on purpose and with a purpose—finding each other and in the process ourselves.

5.2 SUMMARY OF FINDINGS

This translation attempted to illustrate that if a translation is undertaken to aid the rectification of the uneven power relations in society or in the text, it is a very sensitive and complex matter. The main aim of the translation was therefore to dismantle the old technology and build something new. Therefore, according to CTS, one should create as much as possible the reality of a heterolingual society in the TT. But, where CTS advocated almost throwing all rules overboard in an attempt to make the TT as foreign as possible to make the reader aware of the different linguistic communities and their uneven positions in society, the following should still be taken into consideration in a translation like this one: loyalty to the reader as well as loyalty to your ST author. Therefore, the translation cannot be different just for the sake of being different. Being too different may also not show respect to the different linguistic communities involved. As Millan-Varela (2004:52) states, 'Due to the 'contextual (over) determination of minority contexts, translated texts can also become a space in which language and identity conflicts become textualized'.

This text was therefore not approached from the angle of translation problems as, 'this approach fails to do justice to the specificity of the phenomenon' as 'it is based on the questionable postulate of equivalence between original and translation while it also fails to deal with the fundamental question of the function of heterolingualism (Meylaerts, 2006:5). Consequently, in an attempt to remain aware of the heterolingual community in the text itself, as well as the heterolingual societal structure of South Africa, it was decided to follow Douglas Robinson's advice, 'Any new knowledge about the process of translation is beneficial' (1998). Meylaerts (2006:11) calls one of these approaches (Buzelin, 2006) a reflexive practice of translation. Here, the think aloud protocol was followed, documenting the navigation of translation choices. These choices were discussed specific to the text in question.

Additionally, the foreignising approach was used, taking into consideration Boyden's remark that 'any translation procedure can become a tool of cultural 'colonisation.' In

this spirit of transparent translation, I concluded that the approach is to literally think carefully about each and every word that you take into your hands and mind and heart to translate—and, only then did I come across Meylaerts' (2006) article where she writes that 'for the author (of the translated text) the only way out is to deal reflexively with these concepts, because what is foreign or domestic is always decided in a specific cultural constellation'.

5.3 CONCLUSION

In the South African social context, although knowledge of the different cultures may exist amongst among the various people groups in South Africa, more often than not, the understanding between the different cultures is lacking. For social hegemony to be demolished, and an inclusive South African identity to be established, understanding between the 'Self' and 'The Other' must be facilitated. One possible way of doing this is through the renewal of the South African national narrative to include narratives of all the various people groups sharing the geographical area, called South Africa. The national narrative can be enlarged through including stories from all the aforementioned groups, who have not been ascribed the same value in the previous political dispensation. Translation of cultural stories from and in the different national languages in South Africa should therefore take prominence in the process of nation building. The sharing of cultural capital through translation will not primarily be accomplished by identifying translational problems between any two languages as this from the outset implies a monolingual society. The translator has to be constantly aware that he is working with 'matters of depth' (Tisani:1987) in a heterolingual society. Furthermore, these types of texts are extremely rich in cultural meaning that cannot be properly understood in the TT if sufficient background is not given. This background cannot only be through glossing and untranslated words (simply carrying over or transferring the word from the ST to the TT) as it impedes the rhythm of the texts, written in the oral story telling tradition, and, also, consequently, the author of the ST, is not honoured. Therefore, a prologue is suggested, giving background and an explanation of the societal and religious structure of the amaXhosa.

Finally, I would like to end this insightful journey quoting Chimamanda Ngoza Adichie (2009) who said

> Many stories matter. Stories have been used to dispossess and to malign. Stories can break the dignity of a people. But stories can also repair that broken dignity.

5.4 SUGGESTIONS FOR FURTHER RESEARCH

As has been illustrated in this study, translation takes place within the prevailing power structures of the day. If taken into consideration that South Africa is a multilingual country, the following research avenues might be explored:

Research into how decisions are made by individuals in the context of their mother tongue, or in situations where they have to think in a second or third language, could be very insightful in the post-apartheid pedagogical as well as social spaces.

The current study can be used as a springboard by other researchers to determine how the Afrikaans canon can be enriched by the translation of non-Afrikaans indigenous literature. Such research could propose texts for inclusion in the Afrikaans canon, as well as arguments for the contribution these works would make to the renewal of the national narrative. Researching the criteria for the determination of suitable texts might also open up an interesting field of research.

Another possible area of research is the translation of Afrikaans literary works into other indigenous South African languages; if not for commercial purposes, then with nation-building as an initiative. An example of a work which has already been translated is Joubert's *Die swerfjare van Poppie Nongena*.

Lastly, research should be conducted into the non-commercial goals of ethical publishing and the contribution publishing houses can make to the renewal of a South African national narrative, as part of their corporate social investment.

REFERENCES

Abel, M. 2019. Opinionista. *Daily Maverick*. [Online] Available at
https://www.dailymaverick.co.za/opinionista/2019-10-02-imstaying-lets-all-
fight-the-good-fight-together/ [Accessed 15 November 2019].

Abrams, M. and Greenblatt, S. 2000. *The Norton Anthology of English Literature*.
New York, NY: Norton.

Adichie, C. N. 2009. *The Danger of a Single Story,* video. [Online] Available at:
https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_sing
le_story?language=en [Accessed 24 July 2018].

Alexander M. J. and Chandra T. M. eds. 1997. *Feminist Genealogies, Colonial
Legacies, Democratic Futures*. London, New York, NY: Routledge.

Alexander, N. 1989. Nation building and language. In: M. Pütz, ed. 1995.
*Discrimination Through Language in Africa?:Perspectives on the Namibian
Experience* (69). New York, NY: Mouton de Gruyter, 29-44.

Alvesson, M. and Willmott, H. 1992. On the idea of emancipation in management
and organization studies. *Academy of Management Review,* 17(3), 432–64.

Anant, S.S. (1966). The need to belong. *Cunoda's Mental Health*, 14, 21-21.

Anderson, B. 1991. *Imagined Communities: Reflections on the Origin and Spread of
Nationalism*, 2nd ed. London: Verso.

Anon. 2019. *#ImStaying*. [Facebook]. 7 September. [Online] Available at:
https://www.facebook.com/groups/hashtagimstaying/about/ [Accessed 30
November 2019].

Arndt, S. 2000. African gender trouble and African womanism: an interview with
Chikwenye Ogunyemi and Wanjira Muthoni. *Signs: Journal of Women in
Culture and Society*, 25(3), 709-726.

Ashcroft, B., Griffiths, G. and Tiffin, H. eds. 2006. *The post-colonial studies reader*.
Abingdon-on-Thames: Taylor and Francis.

Attardo, S. and Raskin, V. 1991. Script theory revis (it) ed: Joke similarity and joke representation model. *Humor-International Journal of Humor Research*, 4(3-4), 293-348.

Attwell, D. 2001. Mda turns to Nongqawuse for inspiration. *Sunday Independent*. January 28: 14.

Attwell, D. 2005. *Rewriting Modernity: Studies in Black South African Literary History*. Pietermaritzburg: University of KwaZulu-Natal Press.

Babbie, E. and Mouton, J. 2007. *The practice of social research.* Belmont, CA: Thomson Wadsworth.

Babbie, E. and Mouton, J. 2008. *The practice of social research,* South African edition. Cape Town: Oxford University Press Southern Africa.

Baker, M. 2006. *Translation and Conflict: A Narrative Account.* London, New York, NY: Routledge.

Baker, P., Gabrielatos, C., Khosravinik, M., Krzyżanowski, M., McEnery, T. and Wodak, R. 2008. A useful methodological synergy? Combining critical discourse analysis and corpus linguistics to examine discourses of refugees and asylum seekers in the UK press. *Discourse & Society*,19(3), 273-306.

Baker, M. and Saldanha, G. eds. 2011. *Routledge Encyclopedia of Translation Studies*. London: Routledge.

Bakhtin, M.M. 1994. *The Bakhtin reader: selected writings of Bakhtin, Medvedev, and Voloshinov.* London, New York, NY: Arnold.

Bal, M. 1985. *Narratology: Introduction to the Theory of Narrative*. Transl. C. van Boheemen. Toronto: University of Toronto Press.

Bal, M. 1990. The point of narratology. *Poetics Today,* 11(4), 727-753.

Bandia, F.P., 2008. Translation as Reparation. Manchester: St Jerome.

Barth, F. 1981. *Selected Essays of Frederik Barth*. London: Routledge and Kegan Paul.

Barthes, R. 1975. An introduction to the structural analysis of narrative. Transl. L. Duisit. *New Literary History* 6(2), 237-272.

Bassnett, S. 2011. The translator as cross-cultural mediator. In: K. Malmkjaer and K. Windle, eds. *The Oxford Handbook of Translation Studies*. Oxford: Oxford University Press. 94-107.

Bassnett, S. and Lefevere, A. 1998. *Constructing Cultures: Essays on Literary Translation*. Clevedon, OH: Multilingual Matters.

Bauman, Z. 2001. Identity in the globalising world. *Social Anthropology*, 9(2),121-129.

Baumeister, R.F. and Leary, M.R. 1995. The need to belong: desire for interpersonal attachments as a fundamental human motivation. *Psychological Bulletin*, 117(3), 497-529.

Bedeker, L. and Feinauer, I. 2006. The translator as cultural mediator. *Southern African Linguistics and Applied Language Studies,* 24(2), 133-141.

Bell, D. and Jacobs, J.U. eds. 2009. *Ways of writing: Critical essays on Zakes Mda*. Pietermaritzburg: University of KwaZulu-Natal Press.

Bembe, M.P. and Beukes, A.M. 2007. The use of slang by black youth in Gauteng. *Southern African Linguistics and Applied Language Studies*, 25(4), 463-472.

Berkowitz, P. 2013. General Household Survey 2012: Arrested Development? [Online]. Available at: http://www.dailymaverick.co.za/article/2013-08-23-general-household-survey2012-arrested-development [Accessed 29 November 2019].

Bernaerts, L., Caracciolo, M., Herman, L. and Vervaeck, B. 2014. The storied lives of non-human narrators. *Narrative*, 22(1), 68-93.

Beukes, A-M. 2006. Translation in South Africa: the politics of transmission. *Southern African Linguistics and Applied Language Studies,* 24(1), 1-6.

Bhabha, H.K. 1991. 'Race', time and the revision of modernity. *Oxford Literary Review*, 13(1), 193-219.

Boehmer, E. 1995. *Migrant Metaphors: Colonial and Postcolonial Literature*. Oxford University Press.

Bogdan, R. and Taylor, S.J. 1975. *Introduction to qualitative research methods: a phenomenological approach to the social sciences*. Hoboken, NJ: Wiley.

Bornman, E. 2003. Struggles of identity in the age of globalisation. *Communicatio,* 29(1 and 2), 24-47.

Botha, M. 2017. Power and Ideology in South African Translation. PhD. University of Johannesburg.

Bourdieu, Pierre. 1984 [1979]. *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. Cambridge, MA: Harvard University Press.

Bourdieu, P. 1991. *Language and Symbolic Power*. Trans. G. Raymond and M. Adamson. Cambridge: Polity.

Brand, L.A. 2010. National narratives and migration: Discursive strategies of inclusion and exclusion in Jordan and Lebanon. *International Migration Review*, 44(1), 78-110.

Brand, L.A. 2014. *Official Stories: Politics and National Narratives in Egypt and Algeria*. Stanford, CA: Stanford University Press.

Britten, S. 2012. South Africa Needs a New National Myth. [Online] Available from: http://www.thoughtleader.co.za/sarahbritten/2012/03/28/south-africa-needs-a-new-national-myth [Accessed 17 June 2017].

Brubaker, R. 1990. Immigration, citizenship and the nation-state in France and Germany: a comparative historical analysis. *International Sociology,* 5(4), 379-407.

Bruner, J. 1991. The narrative construction of reality. *Critical Inquiry*, 18(1), 1-21.

Bryman, A. and Bell, E. 2011. *Business Research Methods*, 3rd Ed. Oxford: Oxford University Press.

Bührig, K., House, J. and ten Thije, J. D. 2009. Translatory action and intercultural communication: an introduction. In: K. Bührig, J. House and J.D. ten Thije eds. *Translatory Action and Intercultural Communication*. Manchester: St. Jerome. 1-6.

Büthe, T. 2002. Taking temporality seriously: Modeling history and the use of narratives as evidence. *American Political Science Review*, 96(3), 481-493.

Buzelin, H. 2006. Independent publisher in the networks of translation. *TTR: traduction, terminologie, rédaction*,19(1), pp.135-173.

Bybel. 1953. Bellville. Die Bybelgenootskap van Suid-Afrika.

Calhoun, C. 1997. Nationalism and the public sphere. *Public and Private in Thought and Practice: perspectives on a grand dichotomy*, 75-102.

Cameron, K. ed., 1999. *National identity*. Bristol: Intellect Books.

Carton, B. and Morrell, R. 2012. Zulu masculinities, warrior culture and stick fighting: Reassessing male violence and virtue in South Africa. *Journal of Southern African Studies*, 38(1), 31-53.

Castello, D. 2014. Descriptive Translation Studies and The Cultural Turn. Master of Arts. University of Birmingham.

Castells, M. 1997. An introduction to the information age. *City*, *2*(7), 6-16.

Catford, J.C. 1965. *A Linguistic Theory of Translation; an Essay in Applied Linguistics: by JC Catford*. Oxford: Oxford University Press.

Chakrabarty, D. 2000. Subaltern studies and postcolonial historiography. *Nepantla: Views from South*, 1(1), 9-32.

Chan, K.S. 2010. Traditionality and hybridity: a village cuisine in metropolitan Hong Kong. *Visual Anthropology*, 24(1-2), 171-188.

Chapman, M. 2006. Postcolonialism: a literary turn. *English in Africa*, 33(2), 7-20.

Chatman, S. 1986. Characters and narrators: Filter, center, slant, and interest-focus. *Poetics Today*, 7(2), 189-204.

Chatman, S. 1990. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film.* New York, NY: Cornell University Press.

Cheyfitz, E. 1991. *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. New York, NY, Oxford: Oxford University Press.

Chiaro, D. 2008. Verbally expressed humor and translation. *The Primer of Humor Research*, 8, 569-609.

Chibber, V. 2013. *Postcolonial Theory and the Specter of Capital*. London: Verso.

Cloete, N. and Madadzhe R.N. 2007. Zakes Mda: shifting female identities in *The Heart of Redness. English Academy Review*, 24(1), 37-50.

Cockburn, C. 1998. *The space between us: Negotiating gender and national identities in conflict*. London: Zed.

Conrad, J. 1988 [1902]. *Heart of Darkness*. Harmondsworth: Penguin.

Creswell, J.W. 2013. *Research Design Qualitative, Quantitative, and Mixed Method Approaches.* Newbury Park, CA: Sage.

Crotty, M. 1998. *The foundations of social research: Meaning and perspective in the research process*. London: Sage.

Cullen, J. 1980. Introduction. In G. Genette (ed.). *Narrative Discourse: An Essay in Method*, transl. J. E. Lewin. New York, NY: Cornell University Press, 7-13.

Cummins, J. 2000. *Language, Power, and Pedagogy. Bilingual Children in the Crossfire.* Clevedon, OH: Multilingual Matters.

Cummins, J. 2000. Academic language learning, transformative pedagogy, and information technology: Towards a critical balance. *TESOL Quarterly*, 34(3), 537-548.

Czarniawska, B. 2004. *Narratives in Social Science Research*. London: Sage.

Dai, G. 2016. Hybridity in translation studies. In *Hybridity in Translated Chinese*. Singapore: Springer, 11-19.

Daniel, J. and Southall, R. 2019. *Voting for Democracy: Watershed Elections in Contemporary Anglophone Africa*. London: Routledge.

Danisile, C. 2012. Intercultural misunderstanding in South Africa: an analysis of nonverbal communication behaviour in context. *Intercultural Communication Studies,* 21(2), 20-31.

Dannenberg, H. P. 2009. Culture and nature in *The Heart of Redness.* In: D. Bell and J. U. Jacobs eds. *Ways of Writing*. Pietermaritzburg: University of KwaZulu-Natal Press, Ch. 9.

Davenport, T. R. H, Elphick, R, and Currey, J. 1997. *Christianity in South Africa: A Political, Social and Cultural History.* Berkeley, CA: University of California Press.

De Beer, M. 2017. A Visual and Textual Re-storying of the Diary of Susanna Catharina Smit (1799-1863). PhD. University of Stellenbosch.

Derrida, J. 1963. Cogito et histoire de la folie. *Revue de Métaphysique et de Morale*, 68(4), 460-494.

De Saussure, F. 1959. *Nature of the linguistic sign*. New York, NY: McGraw-Hill.

De Wet, K. 2002. ons stig brand in die geheue / as ons woorde op papier sit: Aantekeninge oor samehange, kleur en die teleks van taal in Antjie Krog se Kleur kom nie alleen nie. *Tydskrif vir Letterkunde* XXXIX 3(4):1-20.

Diekhoff, T. 1929. Some and any as indefinite articles. *Philological Quarterly*, *8*, 307.

Doke, C.M. and Vilikazi, B.W. 1972. *Zulu-English Dictionary*. Johannesburg: Witwatersrand Press.

Dolet, E. 1540[1997]. *La manière de bien traduire d'une langue en aultre*. Paris: J. de Marnef, translated by D. G. Ross as *How to translate well from one language into another*, in D. Robinson (ed.) (1997b), 95–7.

Doyle, P. and Foster, C. 2016. *Kitchener's Mob: The New Army to the Somme.* Cheltenham: History Press.

Du Bois, W.E. 1989. *The souls of black folk [1903]*. New York: Bantam.

Du Plessis, H. 2016. Litnet. [Online] Available at: https://www.litnet.co.za/afrikaans-vandag-en/. [Accessed 15 November 2019].

Du Toit, B.M. 1970. Afrikaners, nationalists, and apartheid. *Journal of Modern African Studies*, 8(4), 531-549.

Encyclopaedia Britannica*, 2012. Encyclopaedia Britannica Online.* [Online] London: Encyclopaedia Britannica (UK). Available at: encyclopaedia britannica.co.uk/intro [Accessed 15 August 2018].

Eprile, T. 2002. The shock of the new. *New York Times*. 11 Aug 2002, 9-10.

Erikson, E. H. 1968. *Identity: Youth and Crisis*. New York, NY: Norton.

Esposito, Roberto. 2008. *Bios: Biopolitics and Philosophy*. Trans. Timothy Campbell. Minneapolis, MN: University of Minnesota.

Even-Zohar, I. 1979. Polysystem theory. *Poetics Today*, 1(1/2), 287-310.

Fanon, F. 1952. *Black Skin, White Masks*. Translated from French by Charles L. Markmann. 1967. New York, NY: Grove Press.

Fincham, G. 2011. *Dance of Life: The Novels of Zakes Mda in Post-Apartheid South Africa.* Cape Town: UCT Press.

Fishman, J.A. ed. 2001 [1999]. *Can threatened languages be saved?: Reversing language shift, revisited: A 21st century perspective* (Vol. 116). Clevedon, OH: Multilingual Matters.

Fludernik, M. 1996. *Towards a 'Natural' Narratology*. New York, NY: Routledge.

Fowler, R. 1977. Cohesive, progressive, and localizing aspects of text structure. *Grammars and Descriptions*, 64-84.

Freud, S. 2002 [1930]. *Civilization and Its Discontents*, London: Penguin.

Funk, D.C. and James, J. 2001. The psychological continuum model: A conceptual framework for understanding an individual's psychological connection to sport. *Sport Management Review*, 4(2), 119-150.

Gabriel, S. and Young, A.F. 2011. Becoming a vampire without being bitten: The narrative collective-assimilation hypothesis. *Psychological Science*, *22*(8), 990-994.

Galloway, M. 2019. Mda turns untold history into brilliant novel. https://www.sowetanlive.co.za/good-life/2019-04-07-mda-turns-untold-history-into-brilliant-novel/

Geczy, A and Karaminas, V. 2017. *Fashion and Masculinity in Popular Culture*. London: Routledge.

Genette, G. 1980. *Narrative Discourse: An Essay in Method*, transl. J. E. Lewin. New York, NY: Cornell University Press.

Gentzler, E. 2001. *Contemporary Translation Theories* 21. Clevedon, OH: Multilingual Matters.

Geschiere, P. and Jackson, S. 2006. Autochthony and the crisis of citizenship: democratization, decentralization, and the politics of belonging. *African Studies Review*, 49(2), 1-8.

Gibson, A. 1996. *Towards a Postmodern Theory of Narrative*. Edinburgh: Edinburgh University Press.

Giddens, A. 1985. *The Nation-state and Violence* 2. Berkeley, CA: University of California Press.

Gikandi, S. 1991. Chinua Achebe and the post-colonial aesthetic: writing, identity, and national formation. *Studies in 20th and 21st Century Literature*, 15(4), 29-41.

Gillham, B. 2000. *Case Study Research Methods*. London, New York, NY: Continuum.

Gouws, A. 2012. Social welfare and religion in Paarl through the lens of a feminist ethic of care. In: I. Swart, A. Gouws, H. Pettersson, J. Erasmus and F. Bosman eds. *Welfare, religion and gender in post-apartheid South Africa: Constructing a south-north dialogue*. Stellenbosch: Sun Press. 269-284.

Granqvist, R.J. 2008. Translation as an emancipatory act? In: K.W. Shands. ed. 2008. *Neither East nor West: Postcolonial Essays on Literature, Culture and religion*. Huddinge: Södertörns högskola. 29-41.

Grix, J. 2004. *The Foundations of Research*. Johannesburg: Palgrave Macmillan.

Guba, E. G. and Lincoln, Y. S. 2005. Paradigmatic controversies, contradictions and emerging influences. In N. K. Denzin and Y. S. Lincoln eds. *The Sage Handbook of Qualitative Research,* 3rd ed. London: Sage,191-216.

Gutt, E.A. 1991. *Translation and Relevance: Cognition and Context*. Blackwell, Oxford.

Hageman, M.E. 2005. Humour as a postcolonial strategy in Zakes Mda's novel, *The Heart of Redness*. Master of Arts. University of the Western Cape.

Hall, J. K. 2011. *Teaching and Researching: Language and Culture.* London: Pearson.

Hall, E.T. and Trager, G.L. 1953. *The Analysis of Culture*. Washington, DC: Foreign Service Institute/American Council of Learned Societies.

Halliday, M. A. K. Hasan, R. 1976. *Cohesion in English*. London: Longman.

Hantrais, L. 1989*. The undergraduate's guide to studying languages*. London: Centre for Information on Language Teaching and Research.

Harding, J.R. 2017. *Similes, Puns and Counterfactuals in Literary Narrative*. London: Routledge.

Haspelmath, M and Michaelis, S. M. 2017. Analytic and synthetic. In *Language Variation-European Perspectives VI: Selected papers from the Eighth International Conference on Language Variation in Europe (ICLaVE 8), Leipzig 2015*. Amsterdam: John Benjamins.

Hatim, B. and J. Munday. 2004. *Translation: An Advanced Resource Book*. London, New York, NY: Routledge.

Herbert, R. K. 1997. The politics of personal naming in South Africa. *Names: A Journal of Onomastics*, 45(1), 3-17.

Herman, D. 1999. Introduction: Narratologies. In: D. Herman, ed. *Narratologies: New Perspectives on Narrative Analysis.* Columbus, OH: Ohio State University Press, 1-30.

Hermans, T. 1985. *The Manipulation of Literature. Studies in Literary Translation*. New York, NY: St. Martin's Press.

Hermans, H.J. 1996. Voicing the self: From information processing to dialogical interchange. *Psychological Bulletin*, 119(1), 31-50.

Hermans, T. 1999. *Translation in Systems: Descriptive and Systemic Approaches Explained.* Manchester: St Jerome.

Heron, J. 1996. *Co-operative Inquiry: Research into the Human Condition*. Newbury Park, CA: Sage.

Hervey, S. G. J. and Higgins, I. 1992. *Thinking Translation: A Course in Translation Method, French-English*. [e-book] London: Routledge. Available at: http://www.amazon.com/Thinking-Translation-Course-Method-English/dp/0415078164 [Accessed 26 October 2017].

Hietaranta, P. 2000. Thwarted expectations: investigating translational mishaps with reference to cultural disparities. *Target* 12, 83-107.

Hobsbawn, E. J. 1990. *Nations and Nationalism Since 1780: Programme, Myth, Reality*. Cambridge: Cambridge University Press.

Holmes, J.S. 1988. The name and nature of translation studies. In L. Venuti ed. 2004. *The Translation Studies Reader* (1st/2nd/3rd ed.). London, New York, NY: Routledge,180-92.

Holy Bible, *New International Version*. 1984. Grand Rapids, MI: Zondervan.

Hope, C. 1985. The political novelist in South Africa. *English in Africa*, 12(1), 41-46.

Hoppers, C.O. 2004. *Culture indigenous knowledge and development: The role of the university.* Johannesburg: Centre for Education Policy Development.

Horkheimer, M. 1937. Traditionelle und kritische Theorie. *Zeitschrift für Sozialforschung*, 6(2), 245-294.

House, J. 1981. *A Model for Translation Quality Assessment,* 2nd ed. Tübingen: Narr.

House, J. 1986. Acquiring translational competence in interaction. In *Interlingual and Intercultural Communication: Discourse and Cognition in Translation and Second Language Acquisition Studies.* J. House and S. Blum-Kulka eds. Tübingen: Narr, 179-194.

House, J. 1997. *Translation Quality Assessment: A Model Re-visited.* Tübingen: Narr.

House, J. 2006. Text and context in translation. *Journal of Pragmatics* 38, 338-358.

Hulpke, E. 1991. Cultural constrains: a case of political censorship. In: Kittel and Frank eds. *Interculturality and the Historical Study of Literary Translations* Berlin: Erich Schmidt, 71- 74.

Jacobs, J.U. 2002. Zakes Mda's *The Heart of Redness*: the novel as 'Umnqokolo'. *Kunapipi-Journal of Post-Colonial Writing*, 24(1,2), 224-236.

Jakobson, R. 1959. On linguistic aspects of translation. *On Translation*, 3, 30-39.

Jaffer, Z. 2012. South Africa needs a new national narrative. Public address at the University of the Free State. [Online] Available from: http://www.zubeidajaffer. co.za/research/critical-conversations [Accessed 18 June 2017].

Jahn, M. 2017. *Narratology: A Guide to the Theory of Narrative.* English Department, University of Cologne. [Online] Available from: http://www.uni-koeln.de/ ame02/pppn.pdf [Accessed 15 June 2017].

Jansen, J. 2017. Introduction-Part II. Decolonising the university curriculum given a dysfunctional school system? *Journal of Education,* 68, 4-13.

Jenkins, J.H. 1991. The state construction of affect: Political ethos and mental health among Salvadoran refugees. *Culture, Medicine and Psychiatry*, 15(2), 139-165.

Kasparek, C. 1983. The translator's endless toil. *Polish Review*, 28(2), 83-87.

Katan, D. 1999. *Translating Cultures: An Introduction for Translators, Interpreters and Mediators.* Manchester: St Jerome.

Kaufman, S.J. 2001. *Modern Hatreds: The Symbolic Politics of Ethnic War*. Ithaca, NY: Cornell University Press.

Kenqu, Y. 2019. Black South African artists in conversation: Nongqawuse,'The Bellow of the Bulls' and other travelling tropes in Zakes Mda's *The Heart of Redness. English in Africa*, 46(1), 57-78.

Khalfa, J. and Young, R.J.C. eds. 2018. *Frantz Fanon, Alienation and Freedom*. Translated by Steven Corcoran. London: Bloomsbury Academic.

Khoza, R. 2011. *Attuned leadership: Lessons on humanism in leadershi*p. London: Routledge.

Klaudy, Kinga. 1998. *Explicitation. Encyclopedia of Translation Studies*. Mona Baker, ed. London: Routledge, 80-85.

Klinger, U. and Svensson, J. 2015. The emergence of network media logic in political communication: a theoretical approach. *New Media and Society*, 17(8), 1241-1257.

Kloskowska, A. 1998. The responses of national cultures to globalization and its effect on individual identity. *Polish Sociological Review*, 1(121), 3-19.

Knospe, S. 2016. Through the cognitive looking glass: studying bilingual wordplay in public signage. In: Knospe, S., Onysko, A. and Goth, M. eds. 2016. *Crossing Languages to Play with Words: Multidisciplinary Perspectives,* 3. Berlin: Walter de Gruyter, 195-231.

Krog, A. 2002. *Met Woorde Soos Met Kerse*. Cape Town: Kwela.

Krog, A. 2004. *Die Sterre Se 'Tsau' : Xam-gedigte*. Cape Town: Kwela.

Krog, A. Morris, R. C. and Tonkin, H. 2010. Translation as reconciliation: a conversation about politics, translation and multilingualism in South Africa. In: H. Tonkin and M. E. Frank (eds.). *The Translator as Mediator of Culture.* Amsterdam: John Benjamins, 17-35.

Kruger, H. 2001. The creation of interlingual subtitles: semiotics, equivalence and condensation. Perspectives. *Studies in Translatology,* 9(3), 177-196.

Kruger, H. 2011. Exploring a new narratological paradigm for the analysis of narrative communication in translated children's literature. *Meta* 56, 812-832.

Kruger, H. 2012. *Postcolonial Polysystems: The Production and Reception of Translated Children's Literature in South Africa*. Amsterdam: John Benjamins.

Kruger, J. 2001. Focalisation in the Translation/Rewriting of Narrative Texts: A. P. Brink's Imaginings of Sand/Sandkastele. PhD. North West University.

Lanser, S. S. 1981. *The Narrative Act: Point of View in Prose Fiction.* Princeton, NJ: Princeton University Press.

Lauring, J. 2011. Intercultural organizational communication: the social organizing of interaction in international encounters. *Journal of Business and Communication* 48(3), 231.

Le Cordeur, M. 2011. Die variëteite van Afrikaans as draers van identiteit: 'n sosiokulturele perspektief. *Tydskrif vir Geesteswetenskappe*, 51(4), 758-777.

Lefevere, A. 1977. *Translating literature: the German tradition from Luther to Rosenzweig* (No. 4). Amsterdam: Rodopi.

Levý, J. 1963. Teorie informace a literární proces. *Česká literatura*, 11(4), 281-307.

Lewis, C. H. 1982. *Using the Thinking Aloud Method In Cognitive Interface Design* (Technical report). IBM. RC-9265.

Lincoln, Y.S., Lynham, S.A. and Guba, E.G. 2011. Pragmatic controversies, contradictions, and emerging conclusions, revisited. *The SAGE handbook of qualitative research,* 4th ed. Thousand Oaks, CA: Sage.

Liu, L.H. 1995. *Translingual Practice: Literature, National Culture, and Translated Modernity: China, 1900–1937.* Stanford, CA: Stanford University Press.

Liu, L.H. ed. 1999. *Tokens of Exchange: The Problem of Translation in Global Circulations*. Durham, NC: Duke University Press.

Liu, L.H. 2004. *The Clash of Empires: The Invention of China in Modern World Making*. Cambridge, MA: Harvard University Press.

Liu, L.H. 2010. *The Freudian Robot: Digital Media and the Future of the Unconscious*. Chicago, IL: University of Chicago Press.

Long, W. 2018. Decolonising higher education: postcolonial theory and the invisible hand of student politics. *New Agenda: South African Journal of Social and Economic Policy*, 69, 20-25.

Loseke, D. R. 2007. The study of identity as cultural, institutional, organizational, and personal narratives: theoretical and empirical integrations. *Sociological Quarterly*, 48(4), 661-688.

MacDonald, T.S. 2009. Twinship and humanism in *She plays with the darkness.* In Bell, David and Jacobs, J.U. (eds). *Ways of Writing: Critical Essays on Zakes Mda.* Pietersburg: University of KwaZulu-Natal Press.

Mafuwane, B. M. 2012. The Contribution of Instructional Leadership to Learner Performance. PhD. University of Pretoria.

Malan, R. and Mashigoane, M. 2004. *Heart of Redness Study Notes*. Cape Town: Oxford University Press.

Mambrol, N. 2016. Postcolonialism. *Literariness.org*, [blog] 6 April. Available at: https://literariness.org/2016/04/06/postcolonialism/ [Accessed 6 February 2019].

Manfredi, M. 2010. Preserving linguistic and cultural diversity in and through translation: from theory to practice. *Mutatis Mutandis: Revista Latinoamericana de Traducción*, 3(1), 45-72.

Marx, K. and Engels, F. 1848. *Communist Manifesto*. London: Communist League.

Maslow, A.H. 1943. A theory of human motivation. *Psychological Review,* 50(4), 370.

Matthews, S. 2011. Becoming African: debating post-apartheid white South African identities. *African Identities,* 9(1), 1-17.

Matthews, B. and Ross, L. 2010. *Research Methods: A Practical Guide for the Social Sciences*. Edinburgh: Pearson Education.

May, R. 1992. *The Cry for Myth*. New York, NY: Delta.

McAdams, D.P., De St Aubin, E.D. and Logan, R.L. 1993. Generativity among young, midlife, and older adults. *Psychology and Aging,* 8(2), 221-30.

McCrone, D. 2002. *The Sociology of Nationalism: Tomorrow's Ancestors*. Abingdon-on-Thames: Routledge.

Mda, Z. 1995. *Ways of Dying*. Cape Town: Oxford University Press.

Mda, Z. 2000. *The Heart of Redness*. Cape Town: Oxford University Press.

Meylaerts, R. 2006. Heterolingualism in/and translation: How legitimate are the Other and his/her language? An introduction. In: C. Millán, and F. Bartrina, eds., 2013. *The Routledge Handbook of Translation Studies*. London: Routledge,1-15.

Michie, J. and Padayachee, V. 2019. South African business in the transition to democracy. *International Review of Applied Economics*, 33(1), 1-10.

Miller, D. R. 2015. Tacit Cultural Knowledge: An Instrumental Qualitative Case Study of Mixed Methods Research in South Africa. PhD. University of Nebraska, Lincoln, NE.

Miller-Naudé, C.L. and Naudé, J.A. 2010. The translator as an agent of change and transformation: The case of translating biblical Proverbs. *Old Testament Essays*, 23(2), 306-321.

Mndende, N. 1998. *Siyacamagusha*. Cape Town: Icamagu Institute.

Mncube, P. 2019. The rainbow nation is dead. *News24* [online] Available from: https://www.news24.com/Columnists/GuestColumn/the-rainbow-nation-is-dead-20190523 [Accessed: 30 November 2019].

Moen, T. 2006. Reflections on the narrative research approach. *International Journal of Qualitative Methods,* 5. [Online] Available from: https://www.researchgate.net/publication/251595937_Reflections_on_the_Narrative_Research_Approach [Accessed 7 November 2017].

Morgan, N. 2006. Revisiting the South African book market: towards a change of tongue? *Acta Academica*, Supplement 2, 179-196.

Morris, P. ed. 1994. *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, Voloshinov. With a glossary compiled by Graham Roberts*. London: Edward Arnold.

Motyl, A.J. 1992. The modernity of nationalism: nations, states and nation-states in the contemporary world. *Journal of International Affairs*, 2, 307-323.

Mtheku, R.V. 2003. The Examination of Zakes Mda's *The Heart of Redness* (2000) within a Historical context. MA. University of Durban-Westville.

Munday, J. 2009. *The Routledge Companion to Translation Studies*. New York, NY: Routledge

Munday, J. 2012. *Evaluation in translation: Critical points of translator decision-making*. London: Routledge.

Munday, J. 2016. *Introducing Translation Studies*. New York, NY: Routledge

Naidoo, V. 1998. Magic Realism in Zakes Mda's *Ways of Dying* (1995) and *She Plays with Darkness* (1995). PhD. University of Durban-Westville.

Naudé, J.A. 2005. The shaping of cultural knowledge in South African translation. *Stellenbosch Papers in Linguistics,* 36(1), 35-58.

Naudé, J. 2010. Religious translation. *Handbook of Translation Studies*, 1, 285-93.

Neuman, W. L. 2000. *Social Research Methods: Qualitative and Quantitative Approaches,* 4th ed. Boston, MA: Allyn and Bacon.

Ndlovu, M. 2013. Mobilising history for nation-building in South Africa: a decolonial perspective. *Yesterday and Today*, 9, 1-12.

Ndlovu, V. 1997. Transferring culture: Alan Paton's *Cry the beloved country* in Zulu. MA. University of South Africa.

Neethling, S.J. 1997. On translating AC Jordan's *Ingqumbo Yeminyanya* into Afrikaans. *South African Journal of African Languages*, 17(1), 18-22.

Newmark, P. 1981. *Approaches to Translation*. Oxford, New York, NY: Pergamon. republished 2001 by Shanghai Foreign Language Education Press.

Newmark, P. 1988. *A Textbook of Translation*. New York, NY, London: Prentice Hall.

Newmark, P. 2009. The linguistic and communicative stages in translation theory. In: J. Munday, ed. 2009. *The Routledge companion to translation studies*. London: Routledge. 34-49.

Ngara, K.M. 2007. Imagining the real - magical realism as a postcolonial strategy for narration of the self in Zakes Mda's *Ways of Dying* and *The Madonna of Excelsior*. MA.University of the Western Cape.

wa Thiong'o, N. 1981. *Writers in Politics: Essays*. Nairobi: East African Publishers.

wa Thiongo, N. 1986. *Decolonising the Mind*. London: James Curry.

Nida, E. 1964. *Toward a Science of Translating*. Leiden: Brill.

Nida, E. 2004. Principles of correspondence. In: L. Venuti ed. 2000. *The Translation Studies Reader*. London: Routledge. Ch. 9.

Niranjana, T. 1992. *Siting translation: History, post-structuralism, and the colonial context*. Berkeley, CA: University of California Press.

Nord, C. 1994. Translation as a process of linguistic and cultural adaptation. *Teaching Translation and Interpreting*, *2*, 59-67.

Nord, C. 1997. *Translating As a Purposeful Activity: Functionalist Approaches Explained.* Manchester: St Jerome.

Nord, C. 2005. *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*, No. 94. Amsterdam: Rodopi.

Noussi, M.C.M. 2009. Translation, multilingualism, and linguistic hybridity: a study of *The Heart of Redness* by Zakes Mda. In: P. Wittke-Rüdiger, K. Gross, eds. 2009. *Translation of Cultures*. Amsterdam: Rodopi, 291-301.

Nünning, A. 2003. Narratology or narratologies? Taking stock of recent developments, critique and modest proposals for future usages of the term. In: T. Kindt and H.H. Müller, eds. *What is Narratology? Questions and Answers Regarding the Status of a Theory.* Berlin: Walter de Gruyter, 239-275.

OED – see *Oxford English Dictionary*

Ostler, N. 2006. *Nicholas Ostler: Empires of the Word : A Language History of the World*. New York, NY: HarperCollins.

Oxford English Dictionary (*OED*). 1989. *Oxford English Dictionary.* Simpson, JA & Weiner, ESC.

Panou, D. 2013. Equivalence in translation theories: A critical evaluation. *Theory and Practice in Language Studies*, 3(1), 1.

Pedersen, Jan. 2005. How is culture rendered in subtitles? In: *Challenges of Multidimensional Translation: Proceedings of the Marie Curie Euroconferences MuTra: Challenges of Multidimensional Translation*. Saarbrücken, 2nd – 6 th May 2005. Stockholm: Stockholms universitet. 1–18.

Peires, J.B. 1976. *A History of the Xhosa c. 1700 – 1835*. MA. Rhodes University.

Peires, J.B. 1982. *The house of Phalo: a history of the Xhosa people in the days of their independence*, 32. Berkeley, CA: University of California Press.

Peires, J.B. 1989. *The* Dead Will Arise*: Nongqawuse *and the* Great Xhosa Cattle-Killing Movement of 1856-7*. Indianapolis, IN: Indianapolis University Press.

Perry, T. W. 2019. isiXhosa Noun Classes. *Conservation Ecology.* [Online] Blog. 3 December. Available at: http://facweb.furman.edu/~perrytravis/index.html [Accessed 21 June 2019].

Petterson, B. 1999. The postcolonial turn in literary translation studies: theoretical frameworks reviewed. *Canadian Aesthetics Journal*, 4. [Online] Available at www.uqtr.uquebec.ca/AE/vol_4/petter.htm. [Accessed 31 August 2017].

Pharos-5-in-1. 2003. *Pharos 5-in-1 Dictionaries/Woordeboeke*. Cape Town: Pharos.

Pierce, C.S. 1878. Deduction, induction and abduction. *Popular Science Monthly*, *13*, 470-782.

Pohl, A.S. 1969. *Die Koopman van Venesië*. Johannesburg: DALRO.

Posel, D. 2001. What's in a name? Racial categorisations under apartheid and their afterlife. *Transformation*, 47, 50-74.

Potgieter, A.P. 2016. Lexical and grammatical development in trilingual speakers of isiXhosa, English and Afrikaans. *South African Journal of Communication Disorders*, 63(2), 1-11.

Potgieter, A. and Southwood, F. 2016. A comparison of proficiency levels in 4-year-old monolingual and trilingual speakers of Afrikaans, isiXhosa and South African English across SES boundaries, using LITMUS-CLT. *Clinical Linguistics and Phonetics*, 30(2), 87-100.

Potgieter, E. 2017. *SA Reconciliation Barometer Survey*. Cape Town: Institute for Justice and Reconciliation.

Prah, K.K. 2006*. Challenges to the Promotion of Indigenous Languages in South Africa*. Cape Town: Centre for Advanced Studies of African Society.

Prince, G. 1990. On narrative studies and narrative genres. *Poetics Today* 11(2), 271-282.

Pyrah, G.B. 1955. *Imperial Policy and South Africa 1902-10*. Oxford: Clarendon.

Ram, U. 1994. Narration, Erziehung und die Erfindung des Jüdischen Nationalismus. *Österreichische Zeitschrift für Geschichtswissenschaft,* 5, 151-77.

Ramutsindela, M.F. 1997. National identity in South Africa: the search for harmony. *GeoJournal,* 43(1), 99-110.

Rehman, A.A. and Alharti, K. 2016. An introduction to research paradigms. *International Journal of Educational Investigations*, 3(8), 51-59.

Reiss, K. and Vermeer. H.J. 1984. *Grundlegung einer allgemeinen Translationtheorie*. Tübingen: Niemeyer.

Renan, E. 1882. What is a nation? In: S. Woolf, ed. *Nationalism in Europe 1815 to the Present: A Reader*. London: Routledge, 54-66.

Republic of South Africa (RSA). 1953. *Bantu Education Act*, *47 of 1953.* Pretoria: Government Printer.

Republic of South Africa (RSA). 1996. *Constitution of the Republic of South Africa Act, 108 of 1996.* Pretoria: Government Printer.

Richardson, B. 2006. *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction*. Columbus, OH: Ohio State University Press.

Rimmon-Kenan, S. 2002. The story of I: illness and narrative identity. *Narrative*, 10(1), 9-27.

Roberge, P.T. 1992. Afrikaans and the Ontogenetic Myth. *Language and Communication*, 12(1), 31-52.

Robinson, D. 1997. *What Is Translation?: Centrifugal Theories, Critical Interventions* (No. 4). Kent, OH: Kent State University Press.

Robinson, D. 2017. *Exorcising Translation: Towards an Intercivilizational Turn*. London, New York, NY: Bloomsbury.

Rochette, B. 2011. Language policies in the Roman Republic and Empire. In: J. Clackson, ed. 2011*. A Companion to the Latin Language*. Hoboken, NJ: Wiley. 549-563.

Fowler, R. 1977. Style and structure in literature: essays in the new stylistics. *Journal of Aesthetics and Art Criticism* 36 (1), 107-109.

Rogers, M., Hart, W.B. and Miike, Y. 2002. Edward T. Hall and the history of intercultural communication: the United States and Japan. *Keio Communication Review* 24, 3-26.

Rousse, R. 1995. Questions of identity: personhood and collectivity in transnational migration to the United States. *Critique of Anthropology* 15 (4*).*

RSA – see Republic of South Africa

Rukeyser, M. 1968. *The speed of darkness*. New York: Random House.

Sachs A. 1991. Preparing ourselves for freedom: culture and the ANC constitutional guidelines. *TDR (1988-)*, 35(1), 187-193.

Said, E. 1998[1978]. *Orientalism*. London: Penguin.

Sakai, N. 1997. *Translation and Subjectivity: On Japan and Cultural Nationalism*. Minneapolis, MN: University of Minnesota Press.

Saldanha, G. and O'Brien, S. 2013. *Research Methodologies in Translation Studies*. London: Routledge.

Sapir, E. 1929. The status of linguistics as a science. *Language 5*, 207-214.

Saunders, M., Lewis, P. and Thornhill, A. 2007. *Research Methods for Business Students.* 4th ed. Harlow: Pearson Education.

Saunders, W.M. and O'Brien, G. 2006. Oral language. In: F. Genesee et al. eds. 2006. *Educating English language learners: A synthesis of research evidence.* Cambridge: Cambridge University Press, 14-63.

Saunders, M.N K. and Tosey, P.C. 2013. The layers of research design*. Rapport* (Winter), 58-59.

Scheler, M. 1961*. Ressentiment*. Ed. L.A. Coser, Trans. W. Holdheim. New York, NY: Free Press of Glencoe.

Schleiermacher, F. 1813/2012 'On the different methods of translating. In: L. Venuti, ed. 2012. *The Translation Studies Reader*, 3rd ed. London, New York, NY: Routledge, 43–63.

Schlesinger, P. 1992. Europeanness'-a new cultural battlefield?. *Innovation: The European Journal of Social Science Research*, *5*(2), 11-23.

Sebeok, T. 1986. *Encyclopedic Dictionary of Semiotics.* Berlin: Mouton de Gruyter.

Sewlall, H. 2003. Deconstructing empire in Joseph Conrad and Zakes Mda. *Journal of Literary Studies*, 19(3-4), 331-344.

Silimfe, Z. M. 2017. *Experiences of young Xhosa Men who undergone Medical Male Circumcision in the Western Cape*. MA. University of KwaZulu Natal.

Silverman, D. 2015. *Interpreting qualitative data*. Newbury Park, CA: Sage.

Sinha, C. and Bernárdez, E. 2015. Space, time, and space-time. *The Routledge Handbook of Language and Culture*, New York, NY: Routledge, 309-324.

Smith, C.W. 1962. *The Meaning and End of Religion*. Minneapolis, MN: Fortress.

Snell-Hornby, M. 1990. Linguistic transcoding or cultural transfer? A critique of translation theory in Germany. In st, S. and Lefevere, A. *Translation, History and Culture.* London: Pinter, 79-86.

Snell-Hornby, M. 2006. *The Turns of Translation Studies: New paradigms or shifting viewpoints?* 66. Amsterdam: John Benjamins.

Solomon, J. 2014. The postimperial etiquette and the affective structure of areas. *Translation,* 4 (Spring), 171–201.

Sommer, R. 2004. Beyond (classical) narratology: new approaches to narrative theory. *European Journal of English Studies,* 8(1), 3-11.

Somers, M. 1992. Narrativity, narrative identity, and social action: rethinking english working-class formation. *Social Science History,* 16(4), 91-630.

Somers, M. 1994. The narrative construction of identity: a relational and network approach. *Theory and Society,* 23(5), 605-649.

Somers, M. and Gibson, G.D. 1994. Reclaiming the epistemological 'other': narrative and the social constitution of identity. In: Calhoun, C., ed. *Social Theory and the Politics of Identity*. Cambridge: Blackwell, 37-99.

Southall, R. 2019. Polarization in South Africa: Toward Democratic Deepening or Democratic Decay?.*The ANNALS of the American Academy of Political and Social Science*, *681*(1), 194-208.

SAHO. 2019. South African History Online [Online]. Available at: https://www.sahistory.org.za/ [Accessed: 30 November 2019].

Stanzel, F. 1984. *A Theory of Narrative,* transl. Charlotte Goedsche. Cambridge: Cambridge University Press.

Statistics South Africa. 2012. *Census 2011: Census in brief* (PDF). Pretoria: Statistics South Africa. 2012. 23-25. Available at: http://www.statsa.gov.za/census/census_2011/census_products/Census_2011_Census_in_brief.pdf> [Accessed 5 October 2017].

Steiner, G. 1975. *After Babel.* Oxford: Oxford University Press.

Stevenson, Randall, 1992. *Modernist Fiction*. Lexington, KY: University of Kentucky.

Spivak, G. C. 1993. *Outside in the Teaching Machine.* New York, NY: Routledge.

Suchet, M. 2009. Translating literary heterolingualism: Hijo de hombre's French variations. *Translation Research Projects, 2*, 151.

Sudarkasa, N. 1980. African and Afro-American family structure: A comparison. *The Black Scholar*, 11(8), 37-60.

Susam-Sarajeva, S. 2009. The case study research method in translation studies. *The Interpreter and Translator Trainer*, 3(1), 37-56.

Tajfel, H. ed. 2010. *Social identity and intergroup relations,* 7. Cambridge: Cambridge University Press.

Tajfel, H., Turner, J.C. Austin, W.G. and Worchel, S. 1979. An integrative theory of intergroup conflict. *Organizational Identity: A Reader*, 56-65.

Tata, R. 2019. *ETNOWNEWS*. [Online] Available at: https://www.timesnownews.com/business-economy/companies/article/7-ratan-tata-quotes-that-will-inspire-you-to-become-successful/460310 [Accessed 26 October 2018].

Teich, E. 2003. *Cross-Linguistic Variation in System and Text: A Methodology for the Investigation of Translations and Comparable Texts*. Berlin: Mouton de Gruyter.

The isiXhosa Bible, 1975, Bellville: The Bible Society of South Africa.

Thornborrow, J. 2004. *Language and Identity.* In: I. Singh, and P.J. Stillwell, eds. *Language, Society and Power: An Introduction,* 2nd ed. London: Routledge.

Ting, H. 2008. Social construction of nation—a theoretical exploration. *Nationalism and Ethnic Politics*, 14(3), 453-482.

Tisani, V.E.,1987. A Critical Study of the Religious Outlooks of two nineteenth century Xhosa Prophets and their Consequences for Xhosa Christian Practice in the Eastern Cape. MA. The University of Cape Town.

Todd, L. 1984. E Pluribus Unum? The language for a national literature in a multilingual community. *ARIEL: A Review of International English Literature*, 15(4).

Toury, G. 1982. A rationale for descriptive translation studies. *Dispositio*, 7(19/21), .23-39.

Tymoczko, M. and Gentzler, E. eds. 2002. *Translation and power*. Amherst, MA: University of Massachusetts Press.

Tymoczko, M. 2006. Translation: ethics, ideology, action. *Massachusetts Review*, 47(3), 442-461.

Tytler, A. F. 1797. *Essay on the Principles of Translation*. Edinburgh: Cadell and Davies, extracted in D. Robinson ed. 1997, 208–12.

UNESCO. 2012. *Index Translationum. World bibliography of translation*. [Online] Available at: http://www.unesco.org/xtrans/ [Accessed 19 July 2018].

Van Doorslaer, L. 2007. Risking conceptual maps. In: Y. Gambier and L. van Doorslaer, eds. *The Metalanguage of Translation, Special issue, Target,* 19(2), 217–33.

Ulrych, M. 1992. *Translating Texts. From Theory to Practice*. Rapallo: Cideb Editrice.

Ulrych, M. and Bollettieri, R.M. 1999. The State of the Art in Translation Studies: An Overview. *Textus,* 12(2), 219–241.

Van Huyssteen, G. B. 2000. Die reduplikasiekonstruksie in Afrikaans: enkele aspekte van `n kognitiewe gebruiksgebaseerde beskrywingsmodel vir Afrikaans. [The Reduplication Construction in Afrikaans: Some Aspects of a Cognitive Usage-Based Model for Afrikaans]. Ph.D. Potchefstroom: PUCHE.

Venuti, L. 2000. Translation, community, utopia. In: Venuti, L., ed. *The Translation Studies Reader.* London: Routledge, 468-488.

Venuti, L. 2004. Retranslations: The creation of value. *Bucknell Review*, 47(1), 25.

Vermeer, H. J. 1989. Skopos and commission in translational action. In: Venuti, L. ed. *The Translation Studies Reader.* London: Routledge, 221-232.

Viljoen, H. and Van der Merwe, C.N. eds. 2007. *Beyond the Threshold: Explorations of Liminality in Literature*. New York, NY: Peter Lang.

Vinay, J.-P. and Darbelnet, J. 1958[2000]. A Methodology for Translation. [An excerpt from Comparative Stylistics of French and English: A Methodology for Translation, trans. and eds. J. C. Sager and M.-J. Hamel, Amsterdam: John Benjamins, 1995, first published in 1958 as Stylistique comparée du français et de l'anglais. Méthode de traduction] In: L. Venuti ed. 2004. *The Translation Studies Reader.* London: Routledge. 84-93.

Vygotsky, L. S. 1978. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press.

Vosloo, F.A., 2005. Antjie Krog se vertaling *die sterre sê 'tsau'*:'n deskriptiewe analise. PhD, Stellenbosch: University of Stellenbosch.

Wacquant, L. 2005. Habitus. In: J. Becket and Z. Milan eds. 2005. *International Encyclopedia of Economic Sociology*. London: Routledge.

Walker, M. and Unterhalter, E. 2004. Knowledge, narrative and national reconciliation: storied reflections on the South African Truth and Reconciliation Commission. *Discourse: Studies in the Cultural Politics of Education*, 25(2), 279-297.

Wallmach, K. 2000. Get them lost just as in the narrow streets of the casbah: metaphors of resistance and subversion in translation. *Hermeneus,* 2, 235-258.

Wallmach, K. 2002. Seizing the surge of language by its soft, bare skull: simultaneous interpreting, the Truth Commission and *Country of My Skull. Current Writing: Text and Reception in Southern Africa*, 14(2), 64-82.

Webb, V. 2012. Managing multilingualism in higher education in post-1994 South Africa. *Language Matters*, 43(2), 202-220.

Wertsch, J. 1997. *Vygotsky and the Formation of the Mind*. Cambridge, MA: Harvard University Press.

Wertsch, J. 2001. Narratives as cultural tools in sociocultural analysis: official history in Soviet and Post-Soviet Russia. *Ethos* 28 (4), 511-533.

Whorf, B. L. 1940. Science and linguistics. *Technology Review* 42:227-231; 247-248.

Wielenga, C. 2013. Shattered stories: Healing and reconciliation in the South African context. *Verbum et Ecclesia* 34(1), Art. #747.

Willemse, H. 2016. The hidden histories of Afrikaans [Online]. Available at: https://www.up.ac.za/faculty-of-humanities/news/post_2235567-the-hidden-histories-of-afrikaans [Accessed: 30 November 2019].

Willmott, H. 1997. Management and organization studies as science? *Organization,* 4, 309-344.

Winks, D. 2009. Forging post-colonial identities through acts of translation? *Journal of African Cultural Studies* 21(1), 64-74.

Wodak, R. 1999. Critical discourse analysis at the end of the 20th century. *Research on Language and Social Interaction*, 32(1-2), 185-193.

Wolf, M. and Fukari, A. eds. 2007.*Constructing a sociology of translation*(Vol. 74). Amsterdam: John Benjamins Publishing.

Wong, D. and Shen, D. 2002. Factors Influencing the Process of Translating. *Meta*, [e-journal] 44(1), 78–100. https://https://doi.org/10.7202/004616ar

Yin, R.K. 2009. How to do better case studies. *The SAGE handbook of applied social research methods*, *2*. Thousand Oaks, CA: Sage, 254-282.

Young, R.J. 2009. What is the Postcolonial?. *ARIEL: A Review of International English Literature*, 40(1), 13-25.

Zabus, C. 2007. (M)other tongue and the third code. In: *The African Palimpsest*. Amsterdam: Rodopi. 1-12.

Zauberga, I. 2001. Discourse interference in translation. *Across Languages and Cultures*, 2(2), 265-276.

Zellermayer, M. 1997. When we talk about collaborative curriculum-making, what are we talking about? *Curriculum Inquiry*, 27(2), 187-214.

Zlatev J., Racine T., Sinha C. and Itkonen E. eds. 2008. *The Shared Mind: Perspectives on Intersubjectivity.* Amsterdam: John Benjamins.

Appendix A:

IsiXhosa: Noun Classes (Perry, T. W.)

The Xhosa language, as all the bantu languages, is structured around the noun. There are 15 noun classes in the bantu languages. In Xhosa 2 noun classes have been dropped but the numbering of the classes is retained for reference.

Class	Prefix	Description	Example
1	Um	Singular; Personal nouns only	Um + ntu = Umntu = A person; Umhlobo = friend
2	Aba	Plural of Class 1	Aba + ntu = Abantu = People; abahlobo = friends
1a	U	Singular; Personal proper nouns; Kinship terms; Some personal nouns; A few animals; Miscellaneous	U + bhuti = Ubhuti = Brother; UJohn = John; Unomadudwane = scorpion
2a	Oo (prounounced like "awe")	Plural of 1a	Oobhuti = brother and others; OoJohn
3	Um	Singular; Exclusively non-personal; Some anatomical terms; Names of trees, Some nouns derived from verbs; Miscellaneous	Um + vubu = Umvubu = hippo; Umngcunube = willow tree; Umbuzo = a question (from Ukubuza = to ask); umpu = gun
4	Imi	Plural of 3	Imi + vubu = Imivubu = hippos; Imipu = guns
5	I or Ili (for one syllable stems)	Singular; Anatomical terms, especially for paired body parts; Nouns refering to individuals of a particular ethnic group, Miscellaneous personal nouns; Words borrowed from other languages; A few animal names; Miscellaneous	Ili + fu = Ilifu = cloud; Idolo = knee; iNgesi = English person; Igqhira = traditional doctor; Ipolisa = policeman/woman; Isele = frog; Ixesha = time
6	Ama	Plural of 5; Some liquids and abstract nouns take this prefix	Ama + fu = Amafu = clouds; Amanzi = water; Amandla = strenth, power, force
7	Isi	Singular; All languages or ways of doing things in a particular culture; Words from other languages that begin with "s"; Ordinal numbers; Certain personal nouns; Miscellaneous	Isi + Xhosa = IsiXhosa = Xhosa language, culture, and way of doing things; Isikolo = school; Isibini = second; Isidenge = fool; Isifo = disease
8	Izi	Plural of 7	Izi + denge = Izidenge = fools
9	I, In, Im	Singular; Most animal names; Most words from other languages; A few personal nouns; Certain nouns derived from verbs; Miscellaneous	Ingwe = leopard; Iti = tea; Intombi = girl; Inthetho = speech (from Ukuthetha to speak); Indlela = path, road, way
10	Ii, Iin, Izin, Iim	Plural of 9	Iin + tombi = Iintombi = girls; Izingwe = leopards
11	Ulu, U	Singular; Certain nouns derived from verbs; Miscellaneous; *Plural is Class 10	U + sana = Usana = baby; Uthando = love (From ukuthanda to love); Uluthi = stick (Izinthi = sticks)
14	Ubu	Singular without a plural form; Certain abstract nouns; Miscellaneous	Ubu + ntu = Ubuntu = humanity; Ububele = kindness; Ububi = badness; ugliness; Ubuhle = beauty; Ubusi = honey; Ubusuku = night
15	Uku or Ukw	Equivalent to the English infinitive *to* or gerund *-ing*	Uku + fa = Ukufa = to die, dying, death; Ukutya = to eat, eating, food; Ukwenza = to do, doing