

**The Retention of Evoked Meaning in  
Literary Translation:  
Translating Dialect and Register in  
*The Long Journey of Poppie Nongena*  
by Elsa Joubert**

By

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## Summary

Throughout history, the process of translation has been approached from numerous perspectives, yet these can be distilled into two main categories: literal and free translation. In terms of translation strategy, the history of translation can be characterised generally by trends towards either literal or free translation. A preference for either is usually determined by movements in related fields such as literature, philosophy, linguistics and pragmatics. This study considers the matter of literal versus free translation from the perspective of inter-cultural literary translation. Faithfulness versus creativity is shown to be a rather complex matter, considering the fact that truthful representation of one aspect of a text does not necessarily equate total truthfulness. This study assumes a source text oriented perspective in line with recent trends towards valuing the original position and function of the source text and towards considering translation as a cultural act with the view to teaching others about foreign cultures, rather than domesticating cultural elements to correspond to the culture of the audience. One linguistic concept will be focused on with this perspective in mind: evoked meaning, which arises from the use of dialect and register. The contribution of dialect and register to character representation and contextualisation endows these language varieties with special importance, especially in the translation of culturally entrenched or historically rooted literary texts. This research considers the way in which dialect and register contribute to the meaning of a literary text, based on Baker's description of lexical meaning (1992). The study shows how overt translation, a type of faithful translation described by Juliane House (1977, 1997 and 2009), can be employed in order to retain or re-create evoked meaning. This is done by means of a theoretical discussion and a practical illustration. For the illustration, *The Long Journey of Poppie Nongena* (1980), the English translation of Elsa Joubert's novel *Die Swerfjare van Poppie Nongena* (1978), is analysed to prove the loss of meaning that results when dialect and register are not adequately translated because of a tendency towards domestication (cultural adaptation in favour of the audience of the translation). The study uses House's first model for translation quality assessment (1977) to point out shortcomings related to the expression of dialect and register in this translation. The first twenty one chapters of the source text are then re-translated to illustrate how evoked meaning can be better expressed with a full implementation of overt translation strategies. Overt translation is thus proven to be a viable solution to the problem of retaining evoked meaning in literary translation.

## Key Terms

Evoked meaning, dialect, register, literary translation, overt translation, foreignisation/exoticism, inter-cultural translation, covert translation, functional equivalence, translation quality assessment

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# 1 INTRODUCTION

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*No, words are not made to designate things. They are there to situate us among things. If one sees them as designations, one demonstrates the most impoverished idea of language. And the most common.*

Henri Meschonnic, *The Rhythm Party Manifesto*

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The following study addresses a problematic area in literary translation, namely the retention of evoked meaning. Evoked meaning is a type or level of meaning which arises from the use of non-standard language varieties such as dialect and register. Far from being a mere embellishing device, these language varieties contribute significantly to the meaning of a text by providing information concerning the users of the language varieties and the situations in which communication takes place. The existence of differing cultural and linguistic constraints in every language makes it easy to understand the difficulty of translating dialect and register, yet the loss that can be incurred by translating these varieties into standard language is also easily conceivable. The objective of this study is to prove how so-called overt translation strategies can be applied in literary translation in order to create a translation that adequately conveys the evoked meaning of the source text, and in so doing produce a faithful representation of the original that effectively conveys its personal, cultural and situational dimensions.

In order to produce this kind of translation, two questions must be asked. The first is: What is the nature of a literary text and what distinguishes it from a pragmatic text? Jacob Mey (2010: 12) describes the complex nature of a literary text as follows: 'A literary text does not only involve a process of understanding every sentence and recovering the information collected'. Rather, what needs to be explored when dealing with literary texts, he argues, is 'the kind of effects that authors as text producers set out to obtain, using the resources of language in their efforts to establish a "working cooperation" with their audiences, the consumers of the text'. The creation of effects is thus distinguished from the conveyance of hard information. In a literary text, effects potentially possess equal importance to content, contributing to textual features such as characterisation, contextualisation, mood, tone and humour. In pragmatic

texts, these features are either absent or are of secondary importance, since relaying a certain message or imparting information is the primary objective. In literary texts, as in persuasive texts, however, the importance of effects is elevated even to the level of meaning.

The above statement introduces the next question: What is meaning? Meaning, from a linguistic perspective, has been classified in many ways, but can generally be divided into two basic categories; one involving the meaning of a word as it would be defined in a dictionary and the other involving associations and connotations to words, which are not strictly defined or definable. The two major aspects of a literary text, content and effects, thus correspond to the basic definition of meaning as denotation and connotation (see section 2.3. for references), since content conveys denotational meaning and effects express connotational meaning. Of course, the matter is more complex than this, but for the time being, there is value in a simplified view. Discrepancies between an original and a translation on the level of connotation are rather difficult to analyse, since this type of meaning cannot be judged as correct or incorrect or true or false, as denotational meaning (referred to as propositional meaning by Baker, 1992) can. Baker explains (1992:13): 'All other types of lexical meaning [besides propositional meaning] contribute to the overall meaning of an utterance or a text in subtle and complex ways and are often much more difficult to analyse'. Maria Del Mar Rivas Carmona relates this problem to literary translation (2012: 121): 'Nevertheless, this obvious fact [that no single language has only one "version"] is often forgotten in literary translations which, though semantically and grammatically correct, are not totally appropriate in their respective contexts. This means that propositions can be apparently correctly exchanged between one language and another, but they can still be unacceptable and inappropriate for the respective native speaker'. Literary translation is thus concerned with the translation of both propositional meaning and non-propositional meaning, since the insufficient expression of the latter will lead to an 'inappropriate' translation (see section 2.4.).

Evoked meaning, which is expressed through the use of dialect and register, is a sub-section of non-propositional meaning. Mona Baker's explanation of the levels of meaning (1992: 13-17), drawn from Cruse's fourfold classification of meaning (1986) and Halliday's work on register (1978), is unique in its inclusion of an evoked level of meaning, making her definition of meaning the most appropriate for this study. This will attempt to identify and explain shortcomings related to the retention of evoked meaning, using a translation found to be lacking the full

meaning of the original due to a disparity in the expression of both dialect and register. *The Long Journey of Poppie Nongena* (1980), the English translation of Elsa Joubert's *Die Swerfjare van Poppie Nongena* (1978), will serve as the subject of scrutiny.

*Die Swerfjare van Poppie Nongena* is an Afrikaans novel based on the turbulent life story of an Afrikaans-speaking black woman born in the early 20<sup>th</sup> century and her struggle under the apartheid regime. The novel, which was first published in November 1978, was an immediate success, receiving three major South African literary prizes the year after its release. Characteristic of this book, and the factor of main importance in this study, is the very extraordinary use of language and the culturally entrenched nature of the text. Joubert's style of writing incorporates the idiomatically rich and often humorous dialectic Afrikaans of the Northern Cape as well as a highly informal register, and is deeply rooted in the Xhosa culture and township culture. Besides these already plentiful intricacies, the Afrikaans, particularly at the beginning of the book, contains antiquated forms reminiscent of pre-standardised early 20<sup>th</sup> century Afrikaans. These factors give the book a very distinct flavour and must have played a major role in its success.

The English translation of the novel, undertaken by Joubert herself, was first published in 1980 by Jonathan Ball Publishers in association with the British publisher Hodder and Stoughton as *The Long Journey of Poppie Nongena*. The American edition, published by W.W. Norton & Company in the same year, was renamed *Poppie Nongena*, and subsequent paperback editions (Coronet Books, 1981 and Southern Book Publishers, 1985) were simply called *Poppie*. The English translation, evidently intended for both an international and a local market, made the novel into an international success. It was voted one of the one hundred most important books published in Africa during the last millennium, was dramatised as a stage play by Sandra Kotzé (*Poppie*, 1983) and was made into a film, directed by Koos Roets (*The Long Journey of Poppie Nongena*, 1989), all attesting to the magnitude and acclaim of the story. The reference to the acclaim of the *story* as opposed to the text as a whole is intentional, since, in spite of the positive reception of the English version internationally, when compared to the original novel, the translation shows some major deficiencies and one may go as far as saying that it is an inexact or weak representation of the original text as far as evoked meaning is concerned. Credit will thus not be given to the presentation of Poppie's story in English. Instead, the success thereof will mainly be attributed to the content and not to its being faithfully rendered in the

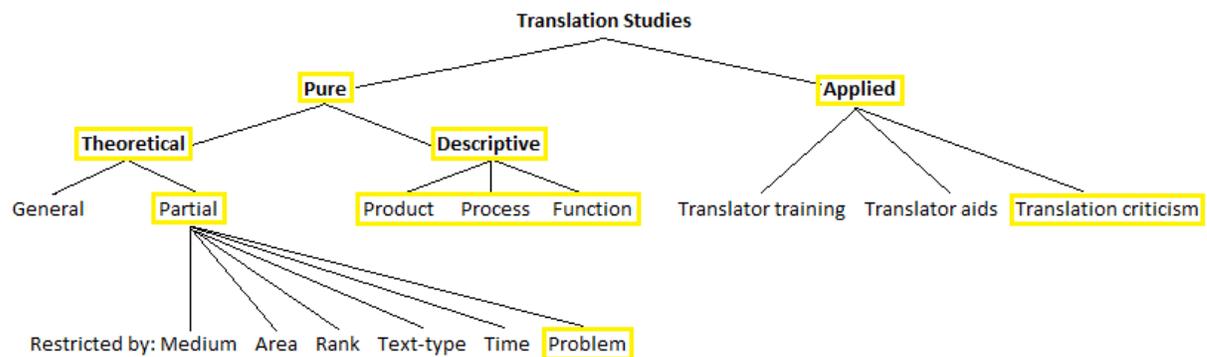
English language. The English audience is, of course, unaware of this shortcoming and has to be satisfied with a version that largely corresponds only in propositional content. Some attempts were indeed made to convey the source culture, dialect and register, to which credit will be given, yet these attempts are inadequate and the translation remains ‘flat’.

An important point concerning the published translation is that it differs somewhat from Joubert’s original translation, having undergone extensive revision by publishers in London. Despite the differences between the original manuscript and the published translation, however, most of the translational characteristics of concern in this study are present in both documents, allowing one to attribute divergences between the source text and the target text to Joubert’s translation strategy rather than the influence of publishers. The main difference between the original translation and the edited translation is the original’s use of the historic present, which was adapted in the edited version in the interest of naturalness.

The English translation of *Die Swerfjare van Poppie Nongena* will thus serve to illustrate the loss that is incurred when a translation lacks the evoked meaning of the original. This will be achieved by a comparative study of these texts according to a model for translation quality assessment in which so-called semantic shifts or mismatches in translation relating to evoked meaning will be identified. For this purpose, the first South African/ British edition (*The Long Journey of Poppie Nongena*, 1980) will be used. After comparing the Afrikaans and English texts, the novel will be re-translated in order to prove, by illustration, the feasibility of transferring evoked meaning more effectively by using a different translation strategy. Both the model for translation quality assessment and the chosen translation strategy stem from translation scholar Juliane House. House’s first model for translation quality assessment (1977) was chosen to compare the source text and the translation, since it is structurally divided in a way that best enables the identification of shifts or mismatches in the transfer of evoked meaning, consisting of descriptive and comparative sections divided according to dimensions constituting dialect and register. Of House’s two prescribed translation strategies, overt and covert translation, overt translation was chosen for its suitedness to the translation of culturally-rooted literary texts (covert translation, with its neutralisation of cultural elements, being better suited to the translation of pragmatic texts). Overt translation (also 1977) entails the retention of certain source text elements (whether words, grammatical structures, titles, names or idioms) as a type of foreignisation or exoticism (these terms are used broadly here, merely as a description, not

taking into account their respective theoretical connotations), making the source culture and situational context apparent to the reader of the translation. In its application in the re-translation, this translation strategy is proven to be a practical solution to the loss of evoked meaning.

This dissertation will thus feature theoretical, descriptive and critical components. Its scope in relation to the field of Translation Studies as a whole can be described using Holmes' basic map of translation studies as explained by Toury (2012:4). In arguably the first attempt at defining Translation Studies as a semi-autonomous discipline, Holmes suggested the following structure for describing the field at the Third International Congress of Applied Linguistics in Copenhagen in 1972. The areas that will be covered in this study are indicated using frames:



**Figure 1**

The main focus of this study will be identifying and solving a general problem in the field of literary translation. Thus, the primary pathway of this study will consist of a theoretical examination of a problem-restricted phenomenon: the retention of evoked meaning in literary translation. However, this problem will be analysed by means of the description of an actual translation, resulting in the branching out of the study from a theoretical to a descriptive field. The chosen translation, as well as the re-translation, will be viewed according to all three sub-categories of descriptive research: text function, process and product. Furthermore, translation practice is touched in the form of translation criticism or translation quality assessment. It must be noted that the focus of the two last-mentioned branches of study is not the description and evaluation of a specific translation for the sake of description and evaluation. Rather, these fields are procedures for highlighting the identified problem in practice and for defining the grounds for identifying the problem as such. Thus, the descriptive and applied areas in this study

are an aid to the investigation of a general problem. The reason for structuring the study in this way is that mere description, comparison and criticism of an isolated text and its translation do not possess much value in a theoretical sense. The problem with such studies is explained by Toury as follows (2012:5): 'It is very clear that individual studies into translation are bound to yield isolated descriptions, an obvious result being a gradual accumulation of discrete pieces of knowledge'. He also states, however (2012:XI): 'Being reciprocal in nature, the relations between the theoretical and descriptive branches of a discipline also make it possible to produce more refined and hence more significant studies [...]'. The effectiveness of this study thus lies in its combination of theoretical and practical research areas.

In summary, this study aims to identify a theoretical problem (the translation of evoked meaning) by means of a real translation (*The Long Journey of Poppie Nongena*). It will then propose a theoretical solution (covert translation) and provide an illustration of the application of this solution in practice (re-translation). This approach will be linked with a general trend towards faithful translation and can then be applied in the translation of texts of a similar nature.

### **1.1. Research Question**

Could the implementation of overt translation strategies enable a translator to effectively translate evoked meaning in literary texts in order to create a faithful, yet aesthetical, and functionally equivalent translation?

This question cannot be answered in an isolated way. In order to answer it, the following questions will be addressed:

1. What are the essential elements that should be preserved in the translation of literary texts?
2. What is meaning, and how can an understanding of the levels of meaning contribute to the analysis of texts and the practice of translation?
3. How do register and dialect contribute to the meaning of a text?
4. In what way can dialect and register be translated? What strategies can be used?
5. What is overt translation, and how can it be used to translate literary texts?
6. Which factors influence the quality of a translation, and how can translation quality be measured?

## 1.2. Outline of Chapters

Following this introductory chapter, the second chapter explains the theoretical approach taken in this study, addressing many of the questions stated above. It provides an in-depth look at why House's theory is used and contrasts and compares her concepts with those of other translation scholars in order to determine the location of her theory within the field of modern translation research. Furthermore, the concept of meaning is clarified and her model for the assessment of translation quality is described.

The third chapter consists of a source text analysis according to House's original model for translation quality assessment, adapted for the purposes of this study. The analysis is conducted in two parts, one involving user-related language varieties (dialect), and the other use-related language varieties (register). The occurrence of regional and temporal dialect, the incorporation of Xhosa and Afrikaans language and culture and informal and slang language are pointed out as the main linguistic features of the novel. The discussion of informality and slang is rather involved and includes an analysis of code-switching, incorrect language use, cursing and informal vocabulary. The effect of the Xhosa culture and language on the novel is also discussed at length. Text features such as the inclusion of Xhosa words, the creation of new words and the use of irregular word order and unusual expressions to reflect Xhosa culture and idiom are discussed. Regarding township culture, words belonging to township slang are highlighted.

Following the source text analysis, the fourth chapter investigates the way in which Joubert's translation corresponds or does not correspond to the original in terms of the characteristics described in the previous chapter. The translation analysis commences with a description of the ways in which Joubert does indeed employ overt strategies in her translation. These strategies include the use of foreign words (both Xhosa and Afrikaans), the imitation of Afrikaans, the retention of Afrikaans nicknames, the direct translation of idioms, the imitation of dialect and, finally, the use of slang and incorrect language. Though it seems from this list of devices as if Joubert applies overt strategies extensively, this is not the case, as the frequency of the occurrence these devices is relatively low. Therefore, following this, mismatches in the expression of evoked meaning in the translation are identified. The second part of House's model for translation quality assessment is used for this. It entails a comparison of the translation with the original, based on the same twofold categorisation according to dialect and register used in the source text analysis, followed by a statement of quality. In this comparison,

the translation is evaluated according to the degree to which the text fulfils the requirements of an overt translation, i.e. the degree to which it corresponds to the original\* on the levels of text, register and genre and the degree to which it allows cultural elements to shine through.

\* In this research, the words 'source text' and 'target text' are often used in relation to the translation process where directionality may be implied, whereas 'original' and 'translation' are used more broadly to distinguish the source or origin from the translated product. In the footnotes of the re-translation, the abbreviations ST (Source Text) and TT (Target Text) are used due to space constraints. Thus, both sets of terminology are used.

The fifth chapter consists of a re-translation of the first twenty-one chapters (Sections I and II) of *Die Swerfjare van Poppie Nongena*. The translation is preceded by a detailed description of the translation strategies employed and the reason for the choice of those strategies. The translation itself forms the bulk of the study. It is supplied with annotations in the form of footnotes, which serve to explain the choice of individual words and the effect they create in order to accomplish the goal of producing a translation that matches the original in evoked meaning. The footnotes are not categorised specifically, but follow the progression of the novel. The re-translation thus fulfils an illustrative and comparative purpose.

The sixth chapter contains a rather brief consideration of other translations of *Die Swerfjare van Poppie Nongena* to determine in what way evoked meaning is expressed in other European languages. The reason for placing this chapter after the discussion, analysis and re-translation of the English translation is so that all relevant matters pertaining to the English translation could be established before considering the translation problem more broadly, as addressed by different translators in different social and cultural contexts. A discussion of an evaluation of the French translation (*Le Long Journey de Poppie Nongena*, 1980) undertaken by Korbin (1983) is presented first, after which the Dutch and German versions (*Der Lange Weg der Poppie Nongena* and 1983 *De Zwarte Dagen van Poppie Nongena*, 1985) are analysed. These translations all show an even greater degree of divergence from the original than the English version, having been translated from the English translation by translators who were based in Europe and seemed to lack adequate knowledge of South Africa and the cultures in the book. However, these translations all show a degree of overttness, for which credit is given.

In the final chapter, the research questions are re-stated and a summarised answer is presented for each question based on the conclusions reached by the dissertation. The chapter brings together the theoretical and practical aspects of the study and highlights the most important findings related to the retention of evoked meaning in literary texts. The appendix containing relevant sections from *Die Swerfjare van Poppie Nongena* and *The Long Journey of Poppie Nongena* was omitted in the bound copy due to copyright issues.

## 2 THEORETICAL FRAMEWORK

Answering the research question stated in the introduction will require situating the study within a specific theoretical structure. As stated before, Juliane House's theory of overt translation (1977) forms the overall framework according to which Joubert's translation is critiqued and the re-translation is executed. This chapter begins by considering two seemingly opposing translation strategies that developed from the ancient debate concerning free versus literal translation. These two strategies are considered from a historical perspective and a trend back towards loyalty to the source text is identified, specifically in literary translation. Overt translation is discussed as a solution to the problem of adequately transferring evoked meaning in literary texts. In addition, this chapter provides an expansion of the concepts 'dialect', 'register' and 'meaning' and considers House's original model for translation quality assessment (1977) as a means of measuring mismatches in evoked meaning. House's model is discussed at length to show its relation to meaning and its appropriateness for determining mismatches in dialect and register.

### 2.1. Reasons for the Choice of Translation Strategy

#### 2.1.1. A Brief History

Deciding upon an appropriate translation strategy is one of the recurring challenges addressed in translation theory. The complexity of this issue can be attributed to the fact that the choice of translation strategy rests on a pre-supposition of what it is that makes a translation good or acceptable. Views concerning this differ depending on the text type, the translator and the general theory that is current at the time in which the translation takes place. The task of deciding on a translation strategy can be simplified by considering the two main strategies in translation: literal and free translation. This section will consider these two strategies from a historical perspective in an attempt to understand reasons for their alternating popularity and to determine the current standing of these strategies in modern translation theory.

Whether to employ literal or free translation strategies is an age-old debate that had its genesis with Marcus Tullius Cicero in 46 B.C. In a time when translation was used mainly for comparing grammars and for learning languages, he was the first to introduce the thought of free translation, paving the way towards the receptor- and equivalence-based translation theories

that would govern translation studies in the 20<sup>th</sup> century. Other early translators who identified the possibility of employing either free or literal approaches include Jerome (348-420 B.C.) and Martin Luther (1483-1586), who both found that one can either translate word for word or sense by sense. Liberal translation only really came into practice in the English-speaking realm in the 1600s, however, with free translations of Greek mythology by Barten Holyday, John Denham and Thomas Wroth, of which Lawrence Venuti provides an in depth study (2008:35-82). Their practice of liberal translation was a reaction against the so-called ‘grammarians’ of the time (Venuti, 2008:35), who perhaps over-emphasised literal translation. Following this initiation of momentum in the direction of liberal translation in the Western world, the pendulum swung away from literal translation almost completely to an extreme reader-oriented translation approach by the late twentieth century. A reaction to the formalist movement of the 1950s with its intense focus on grammar (the formalists being comparable in this sense to the 17<sup>th</sup> century grammarians) propelled the extreme reader- or receptor-based theories to follow. Receptor-based approaches are epitomised by Eugene Nida’s theory of dynamic equivalence (Nida and Taber, 1969), inspired by behaviourism, and Hans Vermeer’s skopos theory (1987) which is of a functionalist nature. These theories owe their development to a tendency in translation studies to consider factors such as the reader’s culture and the purpose of a text, rather than studying the meaning of texts in an isolated way. These two translational approaches, as well as other similar approaches, will be considered in more detail, after which opposing theories will be presented.

### **2.1.2. Dynamic Equivalence**

Eugene Nida, a prominent scholar and Bible translator, took a scientific approach towards translation, as explained in his book *Toward a Science of Translating* (1964). Within the context of this scientific view of translation, he set out his theories on dynamic equivalence in the eighth chapter of the book called ‘Principles of Correspondence’ (also found in Venuti, 2012), where he introduced the notions of formal and dynamic equivalence. Formal equivalence involves very exact translation of the structure and form of a non-literary text with the aim of conveying propositional meaning, whereas dynamic equivalence is receptor-focused and emphasises the function and message of a text rather than its structure (Venuti, 2012:155). Nida views translation as a process of communication and states that ‘a translator must go beyond the lexical structures to consider the manner in which an intended audience is likely to understand a

text' (Nida and Taber, 1969: vii). He further states that the questions 'For whom?' and 'In what cultural setting?' are crucial in determining the adequacy of a translation (*ibid.*). A successful translation, according to Nida, is one that achieves the same effect as the original, but on a differing audience and therefore employing different means. Nida places much emphasis on effect or response in line with his behaviourist and Bloomfieldian concept of meaning as response (Venuti, 2012:155). It is easy to see how this approach leaves much room for divergence from the source text, especially in terms of the text's cultural and historical situation.

### **2.1.3. The Skopos Theory**

The skopos theory was set forth by Hans Vermeer in 1978 in his article 'Ein Rahmen für eine allgemeine Translationstheorie' [A Framework for a General Theory of Translation]. This intention of creating a general theory of translation is emphasised again in the title of the book which he published with Katharina Reiss in 1984, *Grundlegung einer allgemeinen Translationstheorie* [Foundation for a General Theory of Translation]. The skopos theory was unique in its consideration of change in function and audience between an original and its translation as a general occurrence and not an exception (Newmark, 2009:21). Vermeer was concerned with the differing background knowledge, value systems, norms and conventions of a necessarily different audience of any translation (*ibid.*). Vermeer explains (1978:99): 'Entscheidend für Translation ist, dass das Verhältnis "Situation" (verbalisierter Situationsteil) kultur- und damit sprachspezifisch unterschiedlich ist. [What is crucial for translation is that the situational relation (the verbalised situational aspect) is culturally and therefore language-specifically distinct.] He goes on to explain (1978:99): 'Damit wird es unmöglich, in der Translation nur den verbalen (sprachlichen) Teil zu berücksichtigen.' [Thus, it becomes impossible to only consider the verbal (linguistic) aspect in translation.] Under this approach, the function or purpose (skopos) of the translation determines the way in which the translation is carried out. As in the theory of dynamic equivalence, the translator may adapt textual features such as form and style in consideration of the audience and its cultural views and norms. Reiss and Vermeer (1984:95) define translation as an act which concerns 'die Erreichung eines Zieles und damit die Änderung eines bestehenden Zustandes' [the attainment of a goal and therefore the change of an existing condition]. According to Nord (2013:204), the translator, under the skopos theory, fulfils the role of a cultural mediator, interpreting culture to avoid misunderstandings or even a complete lack of understanding. Under this approach 'the end

justifies the means', as Hatim states (2009:42); the 'means' of course involving a large degree of departure from the source text, especially in terms of non-propositional elements.

#### **2.1.4. Other Receptor-Based Theories**

Although the theory of dynamic equivalence and the skopos theory represent the most well-known theories in what will be referred to as receptor-based translation, they are by no means the only theories of this kind. 'Communicative translation' is a term that denotes the same general approach. The *Dictionary of Translation Studies* explains communicative translation by stating that 'a translator who is translating communicatively will treat the ST [source text] as a message rather than a mere string of linguistic units and will be concerned to preserve the ST's original function and to reproduce its effect on the new audience' (Shuttleworth & Cowie, 2014:21). Newmark defines communicative translation similarly as an attempt to produce on the readers of the translation an effect comparable to that produced by the original on its readers (1988:22). Other terms describing basically the same notion include 'idiomatic translation' and 'pragmatic translation'. Idiomatic translation is a term used by Beekman and Callow (1974) to define a translation that seeks to express the meaning of the source text in a form that is natural in the target language. This type of translation also prioritises communication of the essential meaning of the source text. As for pragmatic translation, Casagrande provides the following definition: 'In pragmatic translation, the purpose is essentially to translate a message as efficiently and as accurately as possible. The emphasis is on the content of the message as such rather than on its aesthetic form, grammatical form or the cultural context, all of which are subsidiary to the practical matter-of-fact- goal' (1954:335).

Reader-oriented, or receptor-based, approaches are used successfully within certain contexts today. Notably, Nord mentions the usefulness of the skopos theory in the South African context, where there is an urgent need for the translation of functional texts in fields such as administration, finance, insurance, law, health and medicine into languages that lack specific terminology and expressions and where university translator training is not as common as in other parts of the world (2013:208).

#### **2.1.5. Source-Based Approaches**

Although receptor-based approaches are useful in certain spheres, they are limited by their focus on functional texts and do not make adequate provision for the translation of aesthetic texts or

for the translation of texts which require retention of cultural and historical elements. This is because emphasis on the basic message often leads to domestication of the source culture, i.e. replacement of cultural elements of the source text with elements of the target culture. This has resulted in major criticism from many scholars, and receptor-based translation theory does not enjoy as much popularity in translation studies today as it has in the past. Notable criticism has come from House, Meschonnic, Newmark and Venuti, who represent a move towards primary consideration of the source text in its form and cultural situation, in most cases in the interest of cultural and creative loyalty. For these translators, the problem with receptor-based translation strategies is not fundamental. They do not completely oppose the use of such strategies, acknowledging their usefulness in the translation of certain types of text. The problem for them lies in the promotion of receptor-based translation strategies as an overall or general translation strategy and in their use in translating certain types of text. Nida's application of receptor-based strategies in Bible translation becomes an area of conflict, for example, since the Bible is not only a historically and culturally embedded text, but also a spiritual text, which elevates the significance of individual words and expressions. Receptor-based strategies are also employed frequently in literary translation with the result of domestication, which is also controversial.

The conflict surrounding receptor-based and source-based translation approaches thus lies in the scope of their use and in the fact that source text oriented approaches introduce a definite shift in emphasis away from the reader of the translation towards the source text. By considering some of the criticism of receptor-based translation approaches, the philosophy that unites source-based scholars will become evident. The following arguments illustrate a move away from primary consideration of the audience of a translation to consideration of the source text in its cultural setting. Though the scholars whose arguments will be mentioned here do not belong to one movement *per se*, they can be grouped together according to their mutual preference for source-oriented approaches. The presentation of these criticisms forms a type of prelude to the discussion of House's theory of overt and covert translation (see 2.1.6.), which will further explore what supporters of source-based translation advocate.

A major proponent of source-based translation is French poet and linguist Henri Meschonnic. His criticism is aimed primarily at the theory of dynamic equivalence, as are those of the scholars to follow (besides House). In an article called 'Une Linguistique de la Traduction' (1973), he criticises Nida's separation of science and art or science and ideology by which he considers

art an extra. Meschonnic considers this 'extra' not as such, but as the whole of traditional rhetoric (p. 330\*). Basically, Meschonnic's critique comes down to a criticism of Nida's concept of meaning, in which form and meaning are divorced: 'Nida's technical modernisation, on the pragmatic level, relies on a postulate that is a definition of meaning: restrictive enough for the language-system, that definition cannot account for what a text is, nor for what the translation of a text is' (Meschonnic, 1973:330-331). Nida considers that if one minimises form, one will have one universal thought for all languages (Nida and Taber, 1969:49), but this allows a gross loss in differences which are not only stylistic, but which Meschonnic refers to as 'signification and value of an inseparable nature' (p. 341). Meschonnic is also critical of Nida's focus on response, using his translation of Romans 16:6 ('Greet one another with a holy kiss') as 'Give one another a hearty handshake all around' (Nida & Taber, 1964:160) as an example of a translation that removes all historical distance, though the historical situation forms a part of the identity of the text. Thus, of main concern to Meschonnic is the form of the original and form as meaning. This can be seen in his introduction to *Poétique du Traduire* (1999), in which he states that meaning can never be translated alone and where he criticises those who consider form as a 'residue of what one believes meaning to be' (1999:23).

*\*A hybrid referencing system will be used in this dissertation. Although the Harvard method will be used in general, specific pages in the same book will simply be referred to using the abbreviation 'p.' and references to the same page using 'ibid.'*

Hauglund (2011) identifies three general arguments against Nida's theory: 1) that it is unobtainable in practice, 2) that it is impossible to measure and thus an inadequate standard of assessing a translation, and 3) that it will lead to an undermining of foreign aspects in the original and to the use of domesticating (covert) strategies (2011:14). Of the arguments voiced by specific scholars mentioned by Hauglund under these three categories, some of relevance to this study include those of Hu, Newmark and Venuti. The summaries of their arguments below have been paraphrased from Hauglund (2011:14-16) and include references to their original work.

Hu, a Chinese-American linguist, criticises the obtainability of Nida's theories and has a similar argument to Meschonnic. His main criticism in the article 'On the Implausibility of Equivalent Response' (1992) has to do with Nida's opinion that meaning should receive priority over form, which implies separability between content and form and which defines language as a mere tool

for conveying meaning, implying that meaning remains constant regardless of the way in which it is conveyed (Hu, 1992:296, as referred to in Hauglund, 2011).

As to the undermining of foreign aspects, Newmark's criticism in *A Textbook of Translation* (1988) lies in his belief that emphasis on effect leads to a removal of cultural elements and that 'the role of the translator should be to promote understanding among people and nations by explaining cultural items instead of using ethnocentric strategies to preserve the original effect of the source text' (Hauglund, 2011:15). Newmark's views on translation tie in closely with those of House and Meschonnic. He speaks strongly against the conception of translation mainly as a science and emphasises translation as a creative act.

Venuti, in his book *The Translator's Invisibility: a History of Translation* (2008 [1995]) shares Newmark's opinion that the emphasis on effect leads to cultural poverty. He therefore aptly dubbed the practice among translators of domesticating translations in order to achieve an equivalent effect 'destructive translation'. He encourages translators to rather attempt to preserve the foreignness of the source text culture. Venuti strongly believes in making translations visible as translations, seeing them as a reconstitution of another text.

Juliane House directs her criticism at the skopos theory. She explains (2009:15): '[...] in a certain type of translation [overt translation] one is explicitly NOT considering the effect or purpose of a translation, but rather the linguistic-cultural means, revealed in textual analysis, with which this effect may (or may not!) be achieved. It is well known that in linguistic theory considerations of the so-called perlocutionary effect have long been abandoned because of the difficulties of establishing exactly what that effect is. Any fixation onto the effect of a text is thus equally unfruitful, and in essence, reductionist'. Thus, of concern to House is not the perlocutionary effect of a text as a whole; i.e. its intention to inspire, to convince, to amuse, to enlighten, etc. Her objective, rather, is to produce a text that is closer in resemblance to the original, though it may have a different effect on the reader, since it will be read as a translation by an audience of a different culture.

Thus, of concern to these critics is the value of the form of language and the cultural situation of a text as indispensable carriers of meaning. It is clear that they do not have texts of a predominantly functional nature in mind, but those of a poetic, literary, historical or religious nature. The above-mentioned arguments indicate that receptor-based translation strategies are

insufficient for translating texts of such a nature without incurring loss, and that strategies that attempt to preserve source text elements should be favoured in such cases. This is the approach that will be taken in this study. The discussion of House's theories in the following section will further explain and justify this choice of strategy.

### **2.1.6. House's Overt and Covert Translation Strategies**

This section will continue to consider the debate concerning liberal versus literal translation, but will focus on the theory that underlies this study: House's description of overt and covert translation strategies.

House's approach of distinguishing between overt and covert translation is drawn from Friedrich Schleiermacher's explanation of the two possible approaches in translation, given in a speech in 1813. In this speech he stated (1973 [1813]:55):

*Entweder der Übersetzer lässt den Schriftsteller möglichst in Ruhe und bewegt den Leser ihm entgegen, oder er lässt den Leser möglichst in Ruhe und bewegt den Schriftsteller ihm entgegen.*

[Either the translator leaves the author in peace as much as possible and moves the reader towards him, or he leaves the reader in peace as much as possible and moves the author towards him. Translation by House (2009:13).]

This means that the translator can either adopt an approach in which he attempts to keep the tone of the language 'strange' to give the impression that the reader is dealing with something foreign (moving the reader of the translation towards the author of the original), or he can make the text more acceptable to the target language audience by adapting it to match the cultural context of the target culture (moving the author towards the reader). House calls these two approaches covert and overt, which can be compared to Venuti's theory of foreignisation and domestication (1995). Though these terms are very similar, House argues that the term 'foreignisation' is inaccurate, since it implies the act of making strange (alienating perhaps), rather than referring to keeping the tone of the language strange so as to present the foreign.

House's definition of overt and covert translation approaches can be summarised as follows (House, 2009:13-17): In the case of an overt translation, the text reads unashamedly as a translation. It does not attempt to read as an original. House explains that this type of translation does not cover up the original, but allows the original text to shine through. A source

text that may require an overt translation is 'tied in a specific way to the culture enveloping it' (p. 15). This type of translation is usually applied to literary texts and the aim is to achieve equivalence at the levels of text, register and genre.

Covert translations aim to read as originals. This approach can be used in translating texts that are not particularly tied to the target culture, or texts of a pragmatic nature. It is only with this approach that what House calls 'real' functional equivalence can take place, where an equivalent speech event is re-created with an equivalent function. Achieving this goal means that changes may be made at the levels of text and register.

Considering the literary nature of *Die Swerfjare van Poppie Nongena* and its strong cultural ties, it is obvious that of the two strategies, the overt strategy is most applicable. The overt strategy will thus form the basis from which this study will be conducted. It must be kept in mind, however, that this strategy will not be considered merely as a general translational approach, but as a means of creating equivalence at the level of evoked meaning.

#### **2.1.7. Equivalence**

No study concerning translation is complete without having touched upon the matter of equivalence and, at this juncture, equivalence will therefore be looked at briefly from the perspective of overt translation. Though equivalence in overall perlocutionary effect is not emphasised in House's theory, this does not rule out the necessity of other types of equivalence, since without equivalence, the created text could not be considered a translation, but an adaptation or re-working perhaps. Though there is agreement as to the necessary presence of equivalence in a translation, it is the area in which the equivalence is aimed at that differs according to various translation theories. House (2009:12-13) explains that equivalence is the key factor that characterises the relationship between an original and its translation and that, generally speaking, the kind of equivalence aimed at in translation is functional equivalence, or equivalent use in context. She is of the opinion, however, that functional equivalence differs depending on whether an overt or covert approach is used. She explains that overt translation achieves a kind of 'removed equivalence', as opposed to true functional equivalence, which can only be achieved through covert translation. Through removed equivalence, the reader is allowed access into the function which the original had or has in its discourse world. She refers to this as a kind of topicalisation of the original textual function,

which is achieved by equivalence at the levels of text, register and genre. (True equivalence would involve changes at the levels of text and register.) Thus, according to House's theory, whether equivalence is true or removed, there must be a form of functional equivalence. The focus of this study will thus be to achieve equivalence at all three planes of text, register and genre, which represent indispensable areas of overlap between a source text and its overt translation.

## 2.2. Dialect and Register

Since dialect and register are key concepts in this study, this section will be dedicated to providing a definition of these concepts, followed by an investigation of ways of translating these varieties.

Dialect and register have long been a topic of concern in sociolinguistics, the earliest comments on dialects having been recorded in 12<sup>th</sup> century sources. Since the 1970s, there has been a renewed emphasis on the social variations of language according to age, class, gender, location and so forth. In translation studies, the first name that generally comes to mind at the mentioning of register is Michael Halliday, whose 'main interest is in investigating how language is used to construe meaning as people interact in a specific situational and cultural context' (Schäffner, 2011: 50). Schäffner further explains, 'The immediate situational context which accounts for language variation is referred to as *register*' (p. 50). The word 'register' was first used by Halliday in a paper called 'The Users and Uses of Language', in which he differentiated his view from the general understanding that language varies according to situation type as follows: 'What register does is to attempt to uncover the general principles which govern this variation, so that we can begin to understand what situational factors determine what linguistic features' (1978:32). In this work, Halliday famously defined register as language in use, according to topic (field), interpersonal relationships (tenor) and the role or medium of the language (mode). These three categories are retracable in both House's model for translation quality assessment and Baker's definition of evoked meaning, as will be shown later.

As for dialect, Mona Baker's definition (1992) will be used. She defines dialect as a variety of language that has currency within a specific community or group of speakers (1992:15). These varieties can be classified geographically (Scottish versus American English), temporally (referring to the use of words in different periods in history) and socially (indicating variations

according to social class). It is easy to see why authors of literary texts would employ dialectic language in their writing and how such varieties would influence the meaning of a text.

Newmark (1998:195) identifies three reasons why dialectic language is used by authors: 1) it displays a certain use of slang, 2) it underlines social or class differences and 3) it displays the culture of a specific cultural minority. Of course, register can also be used as a literary tool in a similar way, rendering valuable information regarding situations.

Although the concepts of dialect and register have traditionally been kept separate, recent theory on register by Asif Agha (2005 and 2007) includes both variations under the term 'voice'. Agha defines register as 'a linguistic repertoire that is ideologically linked to stereotypic social personae and the values, activities, behaviors, and so forth, to which such personae may be attached, whether these indexical links are "real" or imagined' (2007:154). In this study, evoked meaning, rather than the concept 'voice', acts as the unifying factor under which both these varieties will be combined.

Now that dialect and register have been briefly defined, strategies for the translation of these varieties will be investigated. The focus will be on the translation of dialect, since equivalent registers usually exist in languages and register is easier to replicate by creative means. Some of the principles related to dialect translation can be applied in translating register, however. Basil Hatim and Ian Mason (1990) mention two common approaches in the translation of dialect, both of which have definite shortcomings. Most translators either translate dialectic language into standard language, which results in a loss of effect, or they translate it into an equivalent dialect, which might create unintended effects. Hatim and Mason consider the most prominent trend to be translating dialectic language into a more neutral form, which results in major cultural loss. They propose a strategy which falls somewhere between these two main strategies, which Hauglund appropriately calls the 'two evils' (2011:23). This strategy entails modifying standard language by means of non-standard handling of grammar or deliberate variation of the lexis of the target language.

Manuela Perteghella, in writing on translating dialect and slang for stage productions, identifies five ways in which these language varieties can be translated (2002:45-53). These include dialect compilation (translating dialect or slang into a mixture of target dialects or idioms), pseudo-dialect translation (inventing a fictitious, indistinct dialect using non-standard language and idiomatic features of various target dialects), parallel dialect translation (translating dialect or

slang into a similar variation in the target language, but retaining cultural references), dialect localisation (true localisation in which even place names and cultural references are changed) and standardisation (translating non-standard language into standard language). The approach she calls pseudo-dialect translation probably corresponds to what Hatim and Mason consider the best approach, though any of the others could be found to be more appropriate depending on the specific translation. This description is therefore an expansion of Hatim and Mason's strategies, and, though it is linked to stage production, it is very valuable as a guide.

### **2.3. The Concept 'Meaning'**

The introductory paragraph of this dissertation has pointed out the importance of the concept 'meaning'. In this section, it will be further defined and related to the preceding discussion on dialect and register. As already mentioned, linkages can be drawn between the concept 'meaning' and the term 'effect', as is done by Mey (2010). It has also been stated, in reference to Meschonnic (1973) and Hu (1992), that form and meaning are closely related. In addition, various types of meaning can arise from different speakers in different places, times and situations, as described by Baker (1992). There has also been reference to various levels of meaning.

The rather complex definitions of meaning mentioned above are a development in the field of semantics which arose from the inadequacy of defining meaning purely linguistically as symbol, thought and referent. This representation of meaning is very limited, since it mainly describes propositional meaning and does not make provision for associations. Linguistic meaning was first defined using the words 'denotation' and 'connotation' in the 19<sup>th</sup> century by John Stuart Mill, and subsequent models describing meaning can still be distilled to these two basic categories. Therefore, more recent descriptions of the levels of meaning that include an associative level are more helpful. Ogden and Richards, in their classic work *The Meaning of Meaning: A Study of the Influence of Language upon Thought and of the Science of Symbolism* (1923), differentiate five functions of language, which will be considered as a definition of meaning for the purposes of this study (1946 [1923]:227):

- 1) Symbolisation of reference
- 2) Expression of attitude to listener
- 3) Expression of attitude to referent

4) Promotion of effects intended

5) Support of reference

They group together functions two through five (the emotive functions) and differentiate between two basic uses of language: symbolic and emotive or evocative (1946:229). In symbolic language use, of essence is the correctness of the symbol and the truth of the reference, whereas in emotive or evocative language use, the character of the attitude aroused in the addressees is most important. Newmark, perhaps alluding to Ogden and Richards, also poses the question 'What is the meaning of *meaning*?' in his book *About Translation* (1991). He mentions three levels of meaning, namely: cognitive, referring to dictionary meaning; communicative, referring to the function of the phrase; and associative, denoting the emotional association with the message. Nida (1964) had previously described a similar classification of meaning. He distinguished between linguistic, referential and emotive meaning, with linguistic meaning referring to the function of words, referential meaning to dictionary meaning and emotive meaning to associations. John Lyons (1995) is especially concerned with meaning in relation to context and distinguishes propositional meaning from non-propositional meaning and sentence-meaning from utterance-meaning. He also distinguishes reference from denotation. These terms show a similar concept of meaning to those preceding. Another scholar who makes a similar distinction is Daniel Chandler (2002) who, like John Stuart Mill, refers to denotative and connotative meaning, the former referring to literal meaning and the latter to ideological and emotional associations.

These views represent but a few of the many attempts at defining meaning. What they all prove is that meaning is not as simple as 'sign' and 'referent'. Instead, associations play an important role. The implication for translation is that translating meaning requires a knowledge of signs and both their dictionary meaning and associative meaning. Translating only propositional meaning without consideration of other types of meaning can lead to translations that are correct, but inappropriately expressive or misrepresentative of the tone and style of the original. It is easy to see how the need to translate different types of meaning has major stylistic, formal and cultural implications.

As mentioned before, Mona Baker's description of the levels of lexical meaning (1992:13-17) has proven to be the most useful for this research. Her levels include propositional, expressive, presupposed and evoked meaning. As with other models, these can be divided into two basic

categories: denotation (propositional meaning) and connotation (all of the other categories of meaning). Under the category of non-propositional meaning, expressive meaning refers to the difference in expressive value in words that may have the same propositional meaning. The words 'lean' and 'skinny', for example, refer to the same condition or state, but differ in expressive value. Presupposed meaning arises from selectional restrictions (such as the use of certain adjectives to describe human subjects and others to describe inanimate subjects) and collocational restrictions (rules governing the co-occurrence of words in expressions). Evoked meaning, as has been explained, refers to meaning arising from dialect and register variations. In terms of dialect, Baker describes geographical, temporal and social variations and under the category of 'register', she uses Halliday's designations 'field', 'tenor' and 'mode' as sub-categories. None of the other models includes a category of meaning specifically related to dialect and register. Though one could probably describe the effects of these linguistic variations under an associative or connotative category, the finer terminological distinctions of Baker's model facilitate more focused analytical description.

Some time will be taken at this point to consider the relationship between dialect, register and meaning. In texts where characterisation and situational context are important features and where dialect and register are used purposefully (as is always the case in literary texts), these varieties must constitute an aspect of the meaning of the text, for they render information concerning people and situations which possibly surpasses the informative value (denotative value) of written description. One could say that the intentional use of dialect and non-standard register always possesses informative value and is therefore always meaningful. In cases where these language varieties are intentionally not translated (there may be many reasons for this), there should be an awareness that the rendition is one that lacks some of the meaning of the original. One may consider the hypothetical example of translating the slang of a township gangster in conversation with his friend into standard language. Though the words may be translated correctly into another language in terms of propositional value, they would constitute a misrepresentation of the character and the situation of the original speech act and would therefore not express the entire meaning of the original act. Evoked meaning can thus be equated to characterising and contextualising information arising from the use of non-standard language varieties. Using Baker's description of meaning in evaluating Joubert's translation, one may therefore go as far as saying that there is a discrepancy in meaning between the original

and the translation, or at least a discrepancy on one level of meaning, and not just a discord in terms of ‘additional’ or ‘ornamental’ textual features.

The final definition of meaning that will be considered is that of House, whose categorisation will be used in conjunction with Baker’s definition of meaning. House considers three types of meaning to be of particular importance for translation: semantic meaning, pragmatic meaning and textual meaning (1997:30-31). Semantic meaning refers to the relationship between linguistic units and referents – the most basic type of meaning found in all models (p.30). Pragmatic meaning refers to the reasons governing the use of sentences and the ‘real world conditions’ under which sentences are used as utterances (*ibid.*). In other words, pragmatic meaning describes the relationship between words and their users in a certain communicative situation. Connotative meaning, as was described in other definitions of meaning, is considered a part of pragmatic meaning by House (*ibid.*). Though House’s inclusion of this aspect of meaning is useful, since it takes into consideration the context in which communication takes place, an over-emphasis of this type of meaning, especially in its ‘illocutionary force’, may lead to the same over-emphasis of effect that is found in extreme receptor-based translation theories.

It is House’s textual aspect of meaning that is most important for this research. She refers to Catford (1965) and Gleason (1968) in saying that translation is a textual phenomenon and that textual meaning thus needs to be kept equivalent in translation (1997:31). She states that the different ways of text constitution determine textual meaning (*ibid.*). In other words, the ways in which sentences in a text are connected constitute a form of meaning. House then relates textual meaning to the need for functional equivalence in explaining that the function of a text plays a part in determining textual meaning (pp. 31-32). In order to determine the function of a text, House suggests describing its ‘textual profile’ (p. 36), which involves an analysis of the context surrounding the text. The dimensions provided by House for determining textual profile allow overlap with Baker’s definition of meaning, since House’s ‘situational dimensions’ can be divided into aspects of dialect and register. Therefore, House’s definition of textual meaning and Baker’s definition of evoked meaning are merged in House’s description of situational dimensions. These will be discussed under point 2.4.1.2, where they will be directly linked to her model for translation quality assessment.

Before moving on to translation evaluation, however, one more point needs to be mentioned in relation to House's definition of meaning. House describes textual function by referring to two major categories as superordinate classes: an ideational and an interpersonal class. These two language components, taken from Halliday (Halliday and Hasan, 1989), refer to the two basic categories of meaning mentioned in the beginning of this section. The ideational function refers to the cognitive function of meaning, while the interpersonal function refers to expressive or emotive meaning. Though these categories refer primarily to the function of language, and a designation of a text as either primarily ideational or primarily interpersonal does not account for a definition of textual function, they are useful in linking textual function back to meaning in its simplest form. In order to define textual function specifically, however, an analysis of situational dimensions is required.

#### **2.4. Translation Quality Assessment**

Since this study rests upon the judgment of one translation as inadequate or weak and of another as better, something must be said of translation quality assessment in order to provide a ground for such statements. In referring to translation quality, of concern in this study is not the occurrence of language errors, or mistranslations of information, or even the literary presentation of the translation. Joubert, being a renowned writer, possesses an outstanding command of the English language and employs it fully in her translation. This study is not concerned with assessments that would cast doubt upon the translator's language ability. Rather, of importance is the appropriateness of the language used in the translation as a reflection of the original (in this case, in terms of its evoked meaning). The above statement ties in with what Van Leuven-Zwart (2004) writes concerning quality assessment of translations. She mentions two categories that are taken into account in the assessment of translations: the quality of the language and the degree to which the translation has translated what is said in the original. She calls these two criteria 'creativity' or 'recreating character', and 'loyalty' (2004:301). In her opinion, in the translation of prose, critics pay much more attention to creativity than to loyalty. Critics are likely to praise beautiful use of language even when the creative presence of the translator overshadows the original work (p. 301). In terms of the creativity criterion, Joubert's translation of *Die Swerfjare van Poppie Nongena* by no means lacks literariness, but whether this language is reflective of the original becomes debatable when considering the loyalty criterion.

How, then, should one go about determining the balance between these criteria? Van Leuven-Zwart (pp. 303-304) suggests a method comprising two components: a comparative and descriptive component. By means of comparison, cases are discovered where an utterance in the translation does not agree with the corresponding utterance in the original in terms of style or content. These cases are called shifts ('verschuivingen'). Shifts are unavoidable in translation and are not all necessarily detrimental to the translation. Therefore, using the descriptive model, the influence of microstructural shifts needs to be investigated. These might affect macrostructural elements such as the depiction of characters, the description of places and the presentation of events. Van Leuven-Zwart's suggested model is descriptive rather than prescriptive. She considers statements that a translation is bad or inappropriate (except in the case of incorrect translation) outdated and takes a descriptive route to avoid such statements. She would rather *describe* differences between the translation and the original without a final judgment concerning the quality. This is a somewhat evasive approach and is ultimately not very useful. Her description of creativity and loyalty criteria is useful, however, as is her consideration of shifts and their influence on the text.

#### **2.4.1. House's Model for Translation Quality Assessment**

A more comprehensive assessment tool than Van Leuven-Zwart's suggested method is provided by Juliane House. It is convenient that House, whose translation strategy provides the theoretical perspective of this study, is also concerned with translation quality assessment and it is logical that her model of assessment matches her translation theory. It also matches Baker's description of evoked meaning. House's original model for translation quality assessment (1977\*) is used in this study. Though House adjusted her model in 1997\* in an effort to simplify it, the original model will be used, since its structuring better suits the purposes of this study, being divided according to features that constitute dialect and register. The original model was adapted for the purposes of this study and in order to circumvent features that attracted criticism, however. This will be explained in more detail in the introduction to the third chapter.

*\*A thorough description of House's 1977 model is found in House (1997). Though the new model is introduced in this book, it is also used to refer to the first model. Thus, the reader of this dissertation should not be confused by the apparent incongruity in date; the 1997 source is used to refer to the 1977 model.*

Like Van Leuven-Zwart's method, House's model is composed of a comparative and a descriptive component, though hers occur in reverse order to Van Leuven-Zwart's and both the source text and the translation are described rather than just the translation. Her model also provides for the description of shifts, though she refers to these more strongly as 'mismatches'. This wording reflects the ideological stance of her translation theory, which has a stronger prescriptive component. This section will look at House's model for translation quality assessment, especially in its relation to evoked meaning and textual meaning.

Determining the appropriateness of a translation is a very delicate matter, and some, like Gideon Toury (2012), who follow a descriptive-explanatory approach, are very critical of translation scholars who wish to establish norms or rules on how to produce good translations. The complexity of determining appropriateness becomes evident when considering the wide array of possible theoretical perspectives, the personal creativity and preference of translators, the translation brief and the influence of publishers. House (2013: 534-535) explains the complexity of the translation process by describing first the need for equivalence and then the constraints that arise from the 'doubly-bound' relationship between a translation and its source text. This double linkage consists of constraints to the source text on the one hand, and to the communicative conditions of the recipient on the other hand (p.34). In this double linkage lies the equivalence relation. House further explains the relativity of equivalence that results from the influence of various conditions which embed the translational act, as well as a host of linguistic and contextual factors, some of which include the structural constraints of the two languages, differing representations of reality in the languages, the linguistic and stylistic norms of the original, the linguistic and stylistic norms of the translator and target language, the expectations of the receptor, translation traditions and the translator's understanding of the original, and his creativity and theory (p.35). How can a process so complex be assessed fairly accurately? The following section will consider this matter by looking at the overt-covert distinction in translation quality assessment.

#### **2.4.1.1. Overt and Covert Translation in Quality Assessment**

House is of the opinion that 'the distinction between two types of translation, overt and covert translation, is essential in all thinking about translation quality assessment' (2013:535). This is because overt and covert translations make different demands on translation criticism. Therefore, by considering these two approaches, arising from two varying demands, the

complex process of translation evaluation can be simplified. House considers overt translation the easiest of the two to assess, since no consideration has to be made of cultural filtering (*ibid.*). She considers overt translations more straightforward, since they are unfiltered and ‘simply’ transposed from the source to the target culture in the medium of a new language. In her opinion, the main source of difficulty with overt translations is finding linguistic-cultural equivalents, particularly in terms of characterisations of the author’s ‘temporal, social and geographical provenance’ (p. 537). It is hard to agree with House’s consideration of the evaluation of an overt translation as a simple act in comparison with the evaluation of a covert translation, since finding ways to express cultural elements and finding the equivalents she mentions can prove much harder and demand more creativity than simply transferring them into the target culture, and such strategies can therefore be very difficult to assess. Since with covert translation there is the expectation of cultural filtering and an intentional loss of cultural elements of the source text, these do not require as much attention in assessment as House states. Nevertheless, the usefulness of the overt–covert distinction as a parameter for evaluating translations cannot be debated, and this distinction is necessary in order to achieve a fair evaluation.

How, then, does one determine whether to evaluate *The Long Journey of Poppie Nongena* as an overt or a covert translation? This is a complex matter, since the translation contains characteristics of both approaches. As will be proven in the fourth chapter, Joubert’s translation can be considered an overt translation because of the use of certain overt strategies. For this reason, the requirements for overt translations will be used as the assessment criteria. The intention here is not to apply the demands of an overt translation to what is explicitly a covert translation. This would be both unfair and unproductive, since the requirements of the two strategies vary so vastly. Therefore, in terms of quality assessment, the degree of implementation of a translation strategy will be critiqued rather than the choice of translation strategy. This is in line with House’s consideration of the overt–covert distinction not as an ‘either–or’ dichotomy, but as a relative distinction along a cline, where there is leaning toward either the original or the translation (p. 536). It will be shown that although there are some attempts at translating overtly, these insufficiently reflect the original in terms of expressing register and dialect.

#### 2.4.1.2. Situational Dimensions as a Framework for Analysis

At this point, the discussion concerning text functionality and contextual parameters will be resumed. As mentioned before, textual function is determined by the use of a text in a particular context, and text and the context are not viewed by House as being separate (1997:36). In order for a translation to be considered adequate, the textual profile and function of the translation thus have to match those of the original. In her original model for translation quality assessment (1977), House breaks down the notion of 'situation' into manageable parts called 'situational dimensions', which have been referred to. House incorporates Crystal and Davy's model (1969:66) into the following scheme (House, 1997:39), which forms the overall structure of her model for translation quality assessment:

- A Dimensions of Language User:
  - 1. Geographic Origin
  - 2. Social Class
  - 3. Time
- B Dimensions of Language Use:
  - 1. Medium: simple/complex
  - 2. Participation: simple/complex
  - 3. Social Role Relationship
  - 4. Social Attitude
  - 5. Province

House's description of situational parameters thus clearly meets Baker's definition of evoked meaning in the division of the parameters into user-related and use-related language categories, since these consist of aspects of dialect and register, which constitute evoked meaning. In this way, House's model allows for detailed evaluation of evoked meaning. House's user-related language dimensions correspond exactly to Baker's categories of dialect and are rather self-explanatory, but the use-related language dimensions differ and require some explanation.

In brief, 'medium' refers to the means of relaying the message as well as the purpose of the message. Though the word 'medium', in a general linguistic sense, can refer to various kinds of written, spoken or preformed means of communication, translation, as opposed to interpreting, is only concerned with written texts, and the categorisation is thus more limited. House

(1997:40) distinguishes generally between texts that are to be spoken and those that are not necessarily to be spoken. These categories will be defined in more detail in the application of this model. 'Participation' refers simply to the ways in which participants in communication interact with one another (p. 40). Communication may be simple, taking the form of a monologue or dialogue, or it may be a more complicated combination of the two. 'Social role relationship' denotes the relationship between the addresser and addressees in a text and is described according to the presence or absence of authority either as asymmetrical or symmetrical (p. 41). 'Social attitude' describes the degree of social distance or proximity between participants in communication, which is related to the formality or informality that exists between them (*ibid.*). Finally, 'province' refers to the author's profession and the topic of the text in a broad sense (p. 42).

The above categories are all related to the context of language use and Halliday's categories of register, 'field', 'tenor' and 'mode', can be seen in this categorisation, with 'province' corresponding to 'field', 'social role relationship' and 'social attitude' corresponding to 'tenor', and 'mode' and 'participation' corresponding to Halliday's 'mode'. In fact, in her revised model (1997), House makes use of Halliday's three categories of register to structure the entire model. The reason that this latter model is not used, therefore, is that the distinction between user- and use-related language dimensions is not very evident (user-related dimensions being left out of the overall structuring of the model entirely). The result is that the emphasis falls more strongly on considerations of register than of dialect. The twofold division of the original model is thus better suited to the particular purpose of this study.

#### **2.4.1.3. Use of the Model**

How, then, does House propose that these situational dimensions be used for determining textual profile and, thus, translation quality? House suggests beginning with an evaluation of the source text according to the above headings (1997:43). In her example analyses, user-related language dimensions are simply named, while use-related language dimensions are analysed by referring to the syntactic, lexical and textual means by which they are achieved. After this analysis, the function of the source text can be stated (p. 45). This concludes the first part of the analysis. The second part starts with what House refers to as the source text and target text comparison and statement of quality. This involves listing mismatches in translation according to the same headings used for the source text analysis and providing a statement of quality (p. 46).

Interestingly, House’s model seems to emphasise the categories under language use heavily and neglect the dimensions of the language user. This is seen in the fact that there is no analysis of the dimensions of the language user in her example analyses (1997:49 & 57). Whether these are simply named because the language is ‘non-marked’ or whether these language features are only meant to be stated is unclear.

#### 2.4.1.4. House’s Model as a Comparative Tool

Since House’s model involves a strong comparative component, some elaboration is required regarding the grounds of comparison as they relate to House’s model. In the theory of contrastive analysis, the most elementary requirement is that like must be compared with like. In other words, in the comparison of differences, the two contrasted texts must share certain characteristics. The constant is traditionally known as the tertium comparationis. Kruger and Wallmach (1997:123), in referring to comparative studies in the field of translation studies specifically, explain that the tertium comparationis will consist of an invariable set of dimensions comprising the aspects of the source and target texts that will be compared. In the case of this study, evoked meaning with its division into register and dialect and further into language user and language use dimensions thus forms the tertium comparationis. As mentioned before, the division of House’s analytical model into these categories is the reason that her original model was chosen above the revised model. The comparison can be expressed visually in an adaptation of Kruger and Wallmach’s model (1997:123), as follows:



(ST – source text, TC – tertium comparationis, and TT – target text)

Besides its provision of a basic set of criteria as a basis of comparison, a further reason for the suitability of House’s model, when viewed in the light of contrastive analysis, is that it consists firstly of a source text analysis. Such an assessment of the source text is necessary in order to carry out a meaningful comparative study. Once the source text has been analysed and the

constant elements have been described, these elements can be contrasted by a similar evaluation of the target text. Kruger and Wallmach (1997:123) suggest that the evaluation of two texts involve a description of both macro and microstructural shifts. Macrotextual elements may include aspects such as the division of the text into chapters, the titles of chapters, the narrative structure, dramatic plot and poetic structure (Lambert & Van Gorp, 1985:52). Microtextual elements, on the other hand, may include word selection, dominant grammatical patterns, forms of speech representation, metaphors and figures of speech, terms of address, language variety, modality, cohesive patterns, coherence, text structure, aspects of culture and translation procedures (Lambert and Van Gorp, 1985:52 -53). When considering the macrostructural elements especially, it is evident that Lambert and Van Gorp have literary texts in mind in their description of textual aspects. Though Kruger and Wallmach are also concerned with literary texts, they suggest determining macrotextual features differently according to individual texts and studies. In the case of this study, dialect and register and their related language dimensions could be considered as macrostructural elements, since they are superordinate categories of language that are achieved in different ways on the microstructural level. Thus, House's model is further applicable as a means of contrastive analysis because of its description of both macro- and microtextual features.

#### **2.4.1.5. Criticism**

Several criticisms have been directed at House's original model for translation quality assessment and two main criticisms will be discussed briefly under this section as explained by House herself (1997:101-104). This section is necessary to justify the changes made to the model for this study, which will be explained in the following chapter.

The main criticism against House's original model came from Newmark (1979 & 1981) and Slote (1978) and concerned the complexity of the model. The model is indeed complex and full of jargon, which makes it rather cumbersome for general evaluation use. House (1997:102) argued that the complex differentiation is required in order to achieve insightful results, yet agreed that re-grouping the categories according to field, tenor and mode (though requiring further subcategorisation), would simplify the categorial system and make it more transparent. This explains the division of her later model into only three main sections according to Halliday's components of register, plus a section dedicated to genre.

Another valid critique was voiced by Brotherton (1981), who considered House's categorisation of features as textual, syntactic and lexical unnecessary, since these areas are not distinctly separable. House attributes this to the nature of language (1997:103) and retains this format of description in her revised model. This problem will be avoided by the adaptations of the model for this study, however.

## 2.5. Summary

In concluding this chapter, the theoretical approach to this study can be summarised as follows:

This study will use Juliane House's distinction of overt and covert translation strategies, favouring the implementation of overt strategies for the chosen text. This is in line with more recent trends in translation studies towards primary consideration of the source text and source culture. The overt-covert distinction will also be applied in translation quality assessment and an adaptation of House's original model for assessing the quality of translations will be used to evaluate *The Long Journey of Poppie Nongena*. The model will serve to prove that there is dissimilarity between the original and its English translation at the level of meaning, since dialect and register constitute evoked meaning.

### 3 SOURCE TEXT ANALYSIS

This chapter contains a discussion of the first part of House's model for translation quality assessment. It further consists of a source text analysis of *Die Swerfjare van Poppie Nongena*, in which the novel's textual profile and function are determined. In the analysis, language phenomena contributing to the expression of dialect and register are pointed out and their effect is described. Linguistic intricacies in the novel such as geographic, temporal and social dialect, informal register and the linguistic reflection of elements of Xhosa and township culture were mentioned briefly in the introduction. These features are analysed here, not so as to explain each occurrence of such language, but in order to determine their overall contribution to meaning in the novel. As explained in the previous chapter, an adapted version of House's original model will be followed, since original division of the analysis into two sections according to user-related and use-related language varieties is most appropriate for this study. My adapted version of House's original model for translation assessment is structured as follows:

#### SOURCE TEXT ANALYSIS

##### 1. Dimensions of Language User:

- a) Geographical Origin
- b) Social Class
- c) Time
- d) Culture

##### 2. Dimensions of Language Use:

- a) Medium
- b) Participation
- c) Social Role Relationship
- d) Social Attitude
- e) Province

##### 3. Genre

##### 4. Statement of Function

The alterations to House's model that were made to circumvent the shortcomings mentioned in the previous chapter can now be described based on the above model:

The first modification to House's original model is the inclusion of descriptions of the means by which the language user dimensions are obtained. Such descriptions are not included in her example analyses, where language user dimensions are simply named. This analysis will place much emphasis on user-related dimensions and will include thorough descriptions of the ways in which they are expressed.

Secondly, this model includes an additional heading, 'culture', under the language user dimensions. The purpose of this addition is to make provision in the model for the description of cultural and ethnic language user features. There was a need for the inclusion of this section for this study, since an interesting cultural situation exists in *Die Swerfjare van Poppie Nongena*, where most of the characters are Xhosa ethnically and culturally, yet they speak Afrikaans. Therefore, Xhosa culture is expressed through the Afrikaans language, which leads to interesting language alterations. This additional parameter could be beneficial in other analyses, where the same language is used by people of differing ethnic and cultural backgrounds at the same time and without geographic distinction, but with language differences reflective of their culture and ethnicity. In South Africa, for example, there are first language English and Afrikaans speakers of varying cultural and ethnic backgrounds, whose language might differ as a result. This distinction is evident when one considers language variation among Jewish, Indian and Coloured first language English speakers in South Africa, or differences in Caucasian and Coloured Afrikaans. House's model does not provide a way to describe such language variations. This is, of course, not a lack mainly on House's part, since her categorisation rests upon a generally accepted definition of dialect.

Thirdly, the description of the means by which certain language features are achieved and contextual relationships are established will not take place in exactly the same way as in House's first model, where features are briefly listed using complicated linguistic jargon with few examples. Instead, this aspect of the analysis will take the form of a more lengthy discussion, where examples will be used and effects will be mentioned. This does not constitute a change to the model as much as it represents an 'unabridged' version of the same. The discussion will not be structured according to lexical, syntactic and textual means of achieving language characteristics (in response to Brotherton's criticism), but will take on a freer form. In this way, the model's linguistic complexity will be circumvented. The fact that this analysis will take place in the form of a comprehensive and rather lengthy discussion does not mean that this format is

suggested for translation analyses of other texts and for other purposes. It is merely the preferred format for a study of this nature, and similar analyses might find a more succinct analysis more practical.

Lastly, the section on genre, an addition to House's 1997 model, was included in this model. The inclusion of genre as a superordinate category to register (and dialect, though she does not mention it) in her later model aimed at facilitating better categorisation of texts or textual function. This change was brought on as a result of an expansion in literature on discourse types or genres in the field of linguistics (1997:105). Since different genres result from different registers (p. 106), House thought it useful to include this superordinate category. This is a sensible adjustment and was therefore included in the model used for this research.

### **3.1. Dimensions of Language User**

#### **3.1.1. Geographical Origin: Orange River Afrikaans**

One could classify Poppie and her family's dialect broadly as Orange River Afrikaans. There are different variations within this category of non-standard Afrikaans, but attempting to define Poppie's dialect exactly within these sub-categories proves to be a task too complex for this study, since there are differing opinions as to the classification of these dialects. It is sufficient to conclude that Poppie's language is a variety of a dialect spoken in the Northern Cape, West Coast and parts of Namibia.

Dialectic variations that occur in the novel include words such as 'gaat' (Joubert, 1978:24 – see appendix), 'slaat' (p. 14), 'onse' (p.3) and 'hulle se' (p. 33), which Stell (2010, s.p.) classifies as Orange River Afrikaans. Du Plessis (1994, s.p.) also categorises the inclusion of an additional comparative indicator to adjectives and adverbs, such as 'ouerder' (p. 12) and 'meerder' (p. 8) and constructions with '-goed' such as 'ma-goed' (p. 5) as characteristics of Orange River Afrikaans. Another example of a regional language occurrence is the contraction of modal verbs and the word 'nie', omitting the 'n', as in 'sallie' (sal nie) and 'willie' (wil nie) on pages 39 and 46. Besides these elements of Orange River Afrikaans, there is an interesting occurrence of a character who speaks using a guttural 'r' [R], typical of the Afrikaans spoken on the West Coast. When Poppie moves to Lamberts Bay, she meets a girl called Katrina who speaks in this way. This is reflected orthographically by the doubling of the letter 'r' to indicate the length of the sound, and the inclusion of a 'g' to indicate its guttural quality as in the following example (p.

25): 'Kyk darrg verrg' (Look over there). This would typically be written, 'Kyk daar ver'. The occurrence of dialectic language is a very effective characterising mechanism, sketching a vivid picture of the characters and grounding the text in reality. It also inspires intrigue within the reader, evoking somewhat of an exotic attraction or amusement in speakers of Standard Afrikaans. At the same time, it creates a sense of familiarity with users of this dialect. Thus, the use of this dialect is a very effective literary technique.

### **3.1.2. Social Class: Poor Working Class**

The following section will focus on slang and informality as seen from a dialectic perspective as characteristic of the identified social class. Although slang and informality can be considered as elements of register related to tenor (Baker, 1992:16), this type of language may also be considered dialectical if it is taken to be characteristic of the speakers' social class, as opposed to being a type of language which is used only situationally. The latter explanation is a more accurate classification of the informal language used in *Die Swerfjare van Poppie Nongena*, since it is used consistently in varying situations. Dumas and Lighter (1978:14) define slang according to four categories, two of which are important here: slang 1) functions to reduce formality and 2) demonstrates group familiarity, usually with a lower-class or status group. In the case of *Die Swerfjare van Poppie Nongena*, the lack of a formal or standard register unquestionably functions as an indicator of the lower socio-economic class to which the characters belong. As a result of poor education due to an impoverished environment, they simply do not possess a very sophisticated vocabulary. Though the first of Dumas and Lighter's points is also applicable, this will be discussed under the analysis of language use dimensions.

Four elements will be discussed that can be considered features of the social dialect used by the characters in *Die Swerfjare van Poppie Nongena*. There will, of course, be overlap between these features as elements of dialect and as elements of an informal register, and examples will be discussed here which could also be considered examples of informal register. However, all general features of informality and slang will be discussed under this section due to the difficulty of compartmentalising these language functions strictly. The features of slang and informality to be discussed include code-switching, incorrect language usage, swearing and informal vocabulary.

### 3.1.2.1. Code-switching

One of the most striking features of the language in *Die Swerfjare van Poppie Nongena* is the large incidence of code-switching or, more specifically, language switching. The distinction 'language switching' is made based on a critique in recent literature on code-switching against equating codes with linguistic varieties, i.e. languages and dialects (Auer, 2013: 28). In this case, the codes do happen to be separate languages: Afrikaans and English. Poppie's brother, Mosie, possesses a very particular idiolect that exemplifies code-switching as a characteristic of informal language or slang, often with an amusing effect. A typical example of Mosie's language is found on pages 160 and 161. The English words are underlined:

*Buti Mosie skryf vir Poppie: Ons het oor die wireless gehoor en ons het gedink julle huis het op julle omgeval. My swaertjie was geworried like en toe kom sy vriendjie van die bachelor quarters om te sê hy's baie siek, hy't van die werk af gekom, maar hy kan nie praat nie. Die very selfde persoon wat my kom sê het, het so 'n blou vantjie, toe sê ek vir hom hy moet my met die vantjie vat na my swaertjie toe. Toe's daar baie ander vriende by hom en hulle probeer nou die home-made dokterbesigheid, maar ek sê: Kom ons vat hom en rush hom dokter toe. [...] Toe vra ons die receptionist of ons nie die man gou kan deurvat surgery toe nie.*

[Buti Mosie wrote to Poppie: We heard over the wireless and we thought your house had fallen on top of you. My little brother-in-law was worried like and then his little friend from the bachelor quarters came to say he's very sick, he came home from work, but he can't talk. The very same person who came to tell me has this little blue van, and I told him he should take me with the van to see my brother-in-law. There were lots of other friends with him and they tried the home-made doctor business, but I said: Let's take him and rush him to the doctor. [...] Then we asked the receptionist if we could take the man through to the surgery quickly.]\*

*\*All translations done in the source text analysis are original and not taken from Joubert's translation. They are meant to fulfil only an explanatory role and are therefore quite literal and do not necessarily reflect the translation strategy to be followed in the re-translation of the text.*

Poppie's language also contains a large amount of code-switching (p. 36):

*En as die merry-go-round nou kom, was dit baie lekker. Ons het op die swings gery en op die perdjies. Dit het naby die lokasie gestaan en ons het gery vir 'n sikspens. Die ander het getraai om die horlosies te wen, maar ek het van die swings gehou.*

[Now, when then merry-go-round came, it was very nice. We rode on the swings and on the horses. It stood close to the location and we rode for a sixpence. The others tried to win watches, but I liked the swings.]

In some cases, English words have kept their original orthography, as in most of the examples above, whereas at other times, English words have adopted Afrikaans orthography and even morphology. Such examples include 'kollek' (collect, p. 14), 'tep' (tap, p. 14), 'gemiekste' (mixed, p. 20) and 'kyste' (cases, p. 21), to name but a few.

The examples above illustrate that code-switching in this text is not merely a situational occurrence, since it is used by various characters (including many others besides the two mentioned above) in every-day situations. The information it conveys concerning the language users is related mainly to their level of education, since an educated Afrikaans speaker is more likely to possess a 'purer' vocabulary. A lower level of education is associated with a lower income bracket, of course, which has further socially characterising implications. Besides expressing information regarding the speakers, code-switching has an amusing effect, similar to the effect of geographical dialect. It creates a kind of vibrancy which standard language cannot achieve alone and conjures up associations of township life. Thus, in terms of associative or emotive quality, it adds much to the text.

### **3.1.2.2. Incorrect Language Use**

Another factor which contributes to the informal social dialect and general tone of the speaking is the occurrence of incorrect language usage. Some may argue against the description 'incorrect' since the language can only be considered as such according to conventional speech and prescriptive grammar rules. Since words such as 'unconventional' are rather vague and political, the word 'incorrect' is preferred for this study, however. This is not to pronounce any kind of judgment, but to highlight the relationship between this type of language and a lack of education. Incorrect language occurs in various forms, including, but not limited to, the following examples:

### 3.1.2.2.1. Past Tense Errors

‘Ons het nie Xhosa gekon praat nie’ (p. 6). The perfect tense has been applied incorrectly to a modal verb ‘kon’ (could), instead of to the verb ‘praat’ (speak).

‘Wil Mama dan hê ek moet daai ou goed gevat het?’ (p. 42). The verb ‘moet’ (must) is in the present tense, but ‘gevat het’ (have taken), to which the modal verb refers, is in the past tense; thus, there is discord in tense.

‘Die dokter het hom geondersoek’ (p. 161). The word ‘ondersoek’ (examine) is incorrectly used in combination with the past tense marker ‘ge-’. Verbs which are constructed with a preposition do not take this form in the past tense.

‘Nou’s ek bietjie sterker en frisser van lyf geword’ (p. 123). Here the verb ‘is’ (is) is used to indicate the past tense instead of the standard ‘het’ (have). This might be a remnant of the Dutch use of the verb ‘to be’ as an indicator of the past tense of transitive verbs, but it is nonetheless incorrect in standard Afrikaans. This form is not recorded in descriptions of Orange River Afrikaans.

### 3.1.2.2.2. Lexical Errors

‘Hessie sing lat sy maer word’ (p. 13). Here, the word ‘lat’ (which should be spelt ‘laat’, meaning ‘let’), is used instead of ‘dat’ (that). This is a very common occurrence in informal Afrikaans.

‘Sy was nie sonder gelerentheid nie’ (p. 5). The word ‘gelerentheid’ does not exist in Standard Afrikaans and it is not derived from Dutch, though it may appear so. The word should be ‘geleerdheid’ (education/literacy).

‘Anders is cleaners, anders is packers’ (p. 33). Here, the word ‘anders’ (others) is repeated, though, in order to indicate comparison correctly, the first ‘anders’ should be replaced with ‘party’ (some), and the word ‘anders’ should be written ‘ander’. This structure is a characteristic of Xhosa English.

### 3.1.2.2.3. Plurality Errors

‘... agterkant van geweers... onder die poelisse en soldade.’ In this short section on page 94, there are two cases of incorrect formation of the plural. ‘Geweers’ (guns) should be ‘gewere’

and 'soldade' (soldiers) should be 'soldate'. 'Poelisse' is an Anglicism, and is therefore a non-standard form, which accounts for the apparent plurality error in this case. The standard plural would be 'polisiemanne'.

This list is by no means exhaustive and the few examples mentioned simply fulfil an illustrative purpose. This type of incorrect language has great bearing on the text, creating a significantly informalising effect and acting as an affirmation of the uneducated lower social class to which the characters belong.

### **3.1.2.3. Swearing**

Swearing does not occur very frequently in *Die Swerfjare van Poppie Nongena*, being limited mostly to the characters Pengi, Plank and Hoedjie. It is hard to draw the line between the use of swearwords by these characters as a characteristic of their lower social class and as a characteristic of register, since this language often occurs to a more extreme degree during drunken episodes (which constitute situational language use). Since it is also used in daily conversation and is therefore also characteristic of class, it will be considered a part of social dialect as well. Swearing probably represents the lowest end of the language spectrum in terms of social acceptance. It is generally considered an unsophisticated act and therefore affirms the lower social ranking of certain characters. The following is a typical example of the swearing of the character Pengi (p. 20):

*Maar as Plank se vingers die snare nie wil los nie, dan skreeu hy: Jou dooie donner, waar sit jou donnerse ore, in jou gat?*

[But when Plank's fingers don't want to leave the strings, he shouts: You dead devil (lit. thunder), where are your bloody ears, up your arse?]

This language expresses a very high degree of emotive meaning and is therefore highly characteristic in comparison with standard language. It indicates a low level of sophistication among the characters that use it.

### **3.1.2.4. Informal Vocabulary**

Although all of the previously-mentioned categories can be considered under the heading 'Informal Vocabulary', there are common colloquial words that do not fit any of the other

categories that will be discussed here as the most common way of expressing informality. Using informal words as opposed to more formal options is also the least obvious way of expressing informality when compared to the very striking ways mentioned already. Included under this section are words that are used commonly in informal, conversational settings. Some examples include 'daai' (p. 265) as a contracted form of 'daardie' and 'hierso' and 'daarso' (p. 265), instead of 'hier' (here) and 'daar' (there). These forms occur very commonly in informal spoken discourse. Similarly, 'skrou' (p. 138) has the more standard synonym 'skreeu' (shout), and 'manne' (p. 58) and 'anderste' (p. 53) have standard synonyms 'mans' (men) and 'anders' (different).

This vocabulary contributes to the informal dialect of the speakers in a slightly more subtle way than the techniques mentioned before, though it is similar in function, indicating a lower degree of formality which is very often associated with a lower social class.

### **3.1.3. Time: Early 20<sup>th</sup> Century and Contemporary Afrikaans**

The language in *Die Swerfjare van Poppie Nongena*, though corresponding mainly to contemporary Afrikaans, contains occurrences of archaic vocabulary and constructions. The use of archaic words can be considered a feature of temporal dialect, since it is reflective of the historical time frame in which the novel takes place (starting at the time when a standardised form of Afrikaans began to emerge – Afrikaans is considered to have become standardised with the first complete Bible translation in 1933 – and ending towards the end of the 20<sup>th</sup> century).

The most apparent occurrence of temporal dialect is the use of a verbal form which resembles the past perfect tense of strong verbs in Dutch. This form is not applied only to what would be strong verbs in Dutch, however. Examples include (pp. 3-6): 'geërwe' (to inherit; 'geërf' in standard Afrikaans), 'afgesterwe' (to die off; 'afgesterf'), 'gesôre' (to care for; 'gesorg') and 'getêre' (to tease; 'geterg'). The word 'wis' (p. 89), the past imperfect tense of the word 'weet' (to know) is also used. Standard Afrikaans does not have imperfect past tense forms, with the exception of the modal verbs, the verbs 'to be' and 'to think' and certain fixed expressions. Therefore, this form is characteristic of an older variation of Afrikaans. Another similar example is the word 'worde' (p. 50), which resembles a Dutch infinitive, but is simply used as a replacement for the word 'word' (to become) in any verbal function. The archaic word 'algar' (p. 142) is used instead of the standard 'almal' (everyone) in a few instances.

Dated words add an authenticating element to the text by reflecting the era in which the events took place on a linguistic level. Considering Poppie's age (born in 1936), this language is appropriate and serves to ground the text historically.

#### **3.1.4. Culture: Afrikaans-Speaking Xhosas**

As mentioned before, culture plays an important role in *Die Swerfjare van Poppie Nongena* and strongly influences the linguistic make-up of the text. The term 'culture' was defined from the perspective of translation studies by Newmark (1988:94) as 'the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression'. He introduced the term 'cultural word', referring to words that the target reader of another culture is unlikely to understand. He categorises cultural words into the following classes, all of which are present in *Die Swerfjare van Poppie Nongena*: ecology (plants, animals, geographic features and meteorological phenomena), material culture (food, clothing, housing and transport), social culture (work and leisure), organisations, customs, activities and procedures (political, religious and artistic) and, finally, gestures and habits (1988:95).

The Xhosa culture can be seen as a central theme in the novel and there are many references to its practices especially, referred to as 'onse geloof' (our faith). Examples include marriage customs such as paying 'lobola' (Joubert, 1987: 46), arranged marriages (p. 4), paying so-called 'damage money' for children born out of wedlock (p. 135), wearing customary clothing after marriage (p. 51) and performing customary duties towards one's parents-in-law (p. 51). Furthermore, there are customs such as male initiation and circumcision (p. 203), consultation of traditional healers (p. 108), divining and witchcraft (p. 168) and respectful addressing of elders (p. 54).

Of interest in this section is not mainly the occurrence of culture on the level of content, however, but the effect of this culture on the language used by the speakers, or from the converse perspective, the nature of the language as a means of cultural characterisation. Ways in which cultural elements penetrate the linguistic make-up of the text include the use of Xhosa words, the invention of Afrikaans words to describe elements of the Xhosa culture and the use of unusual word order and expression to mimic the structure and idiom of the Xhosa language. The two last-mentioned language features can be considered a kind of translation of Xhosa cultural concepts and idiom into Afrikaans. These features will be investigated in turn.

### 3.1.4.1. Xhosa Words

Joubert uses Xhosa words throughout the text. This phenomenon is an extreme case of foreign language incorporation and represents more than simply the use of loan words as described by Baker (1992:28). Xhosa words in this text perform a foreignising function and serve as cultural markers, since they have no explanatory function in themselves, being supplied with a description or translation in each case, except where the words are derived from Afrikaans or would be understandable to the Afrikaans reader. Thus, the reason for including these words is not primarily to impart information, but to place the text within a cultural context and to describe and explain cultural features. It could also be considered a stylistic feature, enhancing the aesthetic appeal of the book by including words that evoke a sense of 'Africanness'. Furthermore, these words act as authenticating symbols, reminding the reader throughout that the characters are real Xhosas (even if mostly by culture and not by language). Xhosa words prompt the reader to access a store of cultural associations, evoked simply by reading the words. Below are some examples of the incorporation of Xhosa words and phrases into the source text.

Already in the second paragraph of the novel, two Xhosa words are used (p. 3):

*Sy't onse mama vertel van die runderpes en die beeste en die skape wat vrek en van die Engelse Oorlog, of die Imfazawe yamabulu, die oorlog van die Boere.*

[She told our mama about the rinderpest and the cows and the sheep that died and about the English War, or the Imfazawe yamabulu, the war of the Boers.]

In the first case, the Xhosa word 'mama' is left untranslated, since it closely resembles the Afrikaans word 'mamma' and does not pose any cognitive challenges. In the second case, the Xhosa word 'Imfazawe yamabulu' is provided with a description, 'the English War' and 'the war of the Boers', since it is most likely not understandable to the reader.

Other words that have been left untranslated due to a similarity with Afrikaans words include 'tata' (p. 4), which resembles 'pappa', 'sisi' (p. 30), which resembles 'sussie', and 'buti' (p. 37), which resembles 'boetie'. These words are mostly used as titles and when referring to the relationship, the Afrikaans word is often used instead.

The chapter called ‘Poppie Gaan Kuier in Kafferland’ (Poppie visits Kaffirland) is replete with examples of the use of Xhosa words in combination with a description. This reflects the immersion into the Xhosa culture that Poppie experiences in this chapter – experiences that are almost as foreign to her as to the reader – making the technique especially effective. It is as though Poppie and the reader discover these facets of the Xhosa culture at the same time. In this chapter, reference is made to ‘inqodi’ (p. 56), a type of traditional sour porridge, which is described in an entire paragraph. Similarly, the word ‘bula’ (p. 57), which is a process of separating wheat from chaff using cattle, requires a whole paragraph to explain. There is also ‘isicakathi’ (p. 57), a herb taken by pregnant women. Furthermore, the word ‘igqira’ (p. 59) is used to refer to a traditional healer and ‘isanuse’ (p. 59) is used to refer to one who trains other healers. There are many other examples of Xhosa words used with explanations, though the above-mentioned examples suffice to illustrate their use. From the examples, it can be seen that the use of foreign words is a very effective method of creating a cultural context and of allowing the foreign elements of the text to become apparent.

#### **3.1.4.2. Calque**

Calque (see Vinay and Darbelnet, 1995:31) refers to the act of borrowing a word or a phrase from another language by literal, word-for-word or root-for-root translation to create a new lexeme. This is also known as loan word translation, and the occurrence of this phenomenon in the novel implies that the source text in itself can be considered a type of translation to a certain degree. The invention of new words based on Xhosa words is a common occurrence in *Die Swerffare van Poppie Nongena*. It functions as a translation of cultural idiom and thought into Afrikaans, and in this sense, it has a similar effect to the use of Xhosa words. Through the creation of neologisms by means of calque, the reader is forced into the mindset and culture of the characters, resulting in a kind of cultural immersion and inviting the reader to enter into the foreign culture of the characters.

Most word creations found in *Die Swerffare van Poppie Nongena* are words that have been created to explain aspects of Xhosa societal structure that do not exist in the Afrikaans language or culture, such as ‘grootvan’ (p. 4), which refers to one’s clan name, but literally means ‘great name’. This word sounds strange to the reader, but the meaning is evident. There are also the titles ‘grootma’ (great mother) and ‘grootpa’ (great father), referring to the older siblings of one’s parents, and ‘kleinma’ (small mother) and ‘kleinpa’ (small father), referring to the younger

siblings of one's parents (all found on p. 4). These titles are provided with a description upon first being used. Similar words, 'grootmanne' (great men) and 'grootvroue' (great women) refer to the respected elderly people in a family (p. 49). There is also the term 'skoonwerf' (in-law grounds), which denotes the house of one's parents-in-law (p. 51). Furthermore, Poppie refers to herself as an 'ingetroude vrou' (a married-in woman) on page 54. This is a reference to the belief that a woman marries 'into' her husband's family. 'Met die lyf wees' (p. 27) is an amusing neologistic idiom, used frequently throughout the book. It literally means 'to be with body' and refers to pregnancy. A final example is the use of the expressions 'geloof toe gaan' (p. 46), 'geloof doen' (p. 198) and 'bos toe gaan' (p. 203), which mean very literally to 'go to the custom', to 'fulfil the custom' and to 'go to the bush', all denoting the practice of male initiation. As with the examples already mentioned, these expressions sound strange, giving an impression of foreignness, yet they are easy to understand based on the context. Hence, they present foreign cultural elements in a comprehensible way according to Xhosa thought and idiom.

An interesting occurrence of word creations which are not necessarily examples of calque is Poppie's mother's use of the words 'gelobola' and 'gekerk' (p. 53). This literally means 'lobolaled' (verbalisation of a foreign word through code-mixing) and 'churched' (unconventional verbalisation of an existing lexeme), referring to the way in which Poppie marries Stone. This unusual verbalisation is quite striking and is very effectively foreign.

### **3.1.4.3. Irregular Word Order and Unusual Expressions**

This technique is very closely related to the previous section in that it involves the inclusion of elements foreign to Afrikaans idiom and a kind of mimicry or translation of the Xhosa language. In the cases mentioned under this section, word order has been adjusted and expressions have been used in an unusual way to imitate Xhosa sentence structure. This technique is no different in its foreignising function to the techniques mentioned previously.

An instance of using unconventional word order is found on page 20, where kleinpa Ruben writes a letter to his mother-in-law. We know that this character is a proud Xhosa who does not speak Afrikaans from his description on page 12; thus, the reader's assumption is that the letter is 'actually' written in Xhosa. The English address is possibly used as a taught writing convention that the writer uses for formality.

*Dear Mother, skryf kleinpa Ruben, dit gaan goed, ons hoop dit gaan nog reg met Ma-goed. Iemand wat baie siek is hier, is my vrou. Iemand wat gehelp moet word, is my vrou.*

[Dear Mother, wrote kleinpa Ruben, it's going well, we hope it's going alright with Mother. Someone who is very sick here is my wife. Someone who needs to be helped is my wife.]

Here, the word order is very curious and gives a definite sense that the letter represents something actually written in another language. The same is true of Poppie and Stone's correspondence during their courtship. The inclusion of Xhosa words in their love letters implies the use of Xhosa in the actual letters. The fact that Stone does not yet speak Afrikaans at this point further proves this. The first letter (p. 44) reads:

*Dear Poppie, Ndiyaphila. Dit gaan goed met my. Ek hoop dit gaan goed met jou. Ek het lankal 'n oog op jou. Ek vra dat jy die brief moet antwoord asseblief, Ndiyathanda. From Stone.*

[Dear Poppie, Ndiyaphila. It's going well with me. I hope it's going well with you. I've had an eye on you for a long time. I ask that you must answer the letter please, Ndiyathanda. From Stone.]

His second letter has a similar sound (p. 45):

*Dear darling, dit gaan goed met my, ek hoop dit gaan goed met jou. Hoekom het jy nie gister uitgekome nie, ek het gewag tot sesuur by die pad, van halfdrie af. Ek het nou so gewag en ek is nou kwaad. Sal jy nou anderweek en Sondag kom? Stone*

[Dear darling, it's going well with me, I hope it's going well with you. Why didn't you come yesterday, I waited till six o'clock by the road, from half past two. Now I waited so much and now I'm angry. Will you come other week (next week) Sunday? Stone]

Poppie replies (p. 45):

*Dear buti Stone, dit gaan goed met my, ek hoop dit gaan goed met jou. Ek kan nie gekom het nie deur die wind en ons het mense gekry van die kerk af en toe werk ek nou tot laat toe, daar was nie kans om te kom nie, ngothando, met liefde from Poppie.*

[Dear buti Stone, it's going well with me, I hope it's going well with you. I couldn't come through the wind and we got visitors from church and so I worked till late, I didn't get a chance to come, ngothando, with love from Poppie.]

The rigidity and awkwardness of these letters in their wording and the unusual greeting (also found in the first example) are all indications that these letters are not written in Afrikaans, but have been 'translated' for the sake of the reader. The effect, besides creating the impression that what is being dealt with is something foreign, is quite amusing and endearing and the use of this style successfully attains its goal of inviting the reader into a Xhosa frame of reference.

#### **3.1.4.4. Township Vocabulary**

Although township culture plays an important role in the novel, it does not have much more of an effect on the language of the book besides the informality and slang already discussed. The only additional factor worth considering here is the occurrence of vocabulary uniquely related to township life. Of course, the township culture here is not the same as modern township culture and its situation within the period of apartheid has a great bearing on vocabulary. The words 'dompas' (p.88), referring to the passes carried by black people during apartheid and 'phumaphele' (p. 103), a word used when one had to move from the township to a homeland, marry both spheres of township life and apartheid. The following is another such example combining township vernacular with apartheid (p. 162):

*As die poelieslorries kom, dan skree die kinders in die strate: 'Umgqomo', wat beteken petroldrom, want hy lyk soos 'n groot petroldrom, of 'nylon', wat hulle naam was vir die pick-up met die wire-net.*

[When the police trucks came the children shouted in the streets: 'Umgqomo', which means petrol drum, because it looks like a big petrol drum, or 'nylon', which was their name for the pick-up with the wire net.]

Poppie explains the use of the word 'bra' by the young men in the location as follows (p. 83):

*Bra is as hulle wil kort sê vir broer. En as hulle nie lus het vir buti nie, sê die jong ouens in die lokasie sommer bura.*

[Bra is what they say when they want to shorten brother. And when they don't feel like saying buti, the young guys just say bura.]

She also explains the different words used in the township for a 'konka', a metal drum with punched holes containing lit coals, used as a heater, (p. 78):

*Stone het daarvan gehou dat daar ounag as hy opstaan, voordat hy dairy toe gaan, nog hitte in die imbawula is – in die jellie, soos die bruinmense die konka met gate waarin die vuur smeul, genoem het [...]*

[Stone liked it when, early in the morning, when he got up before going to the dairy, there was still heat in the imbawula – in the jellie, as the coloured people used to call the konka with holes, in which the fire burnt.]

Some final examples of words typical of township life are ‘shebeenqueen’ (tavern hostess, p. 244) and ‘skollie’ (thug, p. 245).

These words function as cultural indicators in a similar way to Xhosa words, although they are more commonly understood. Most of the examples, such as ‘shebeenqueen’, ‘skollie’, ‘bra’ and ‘dompas’ should be familiar to the Afrikaans reader. These words conjure up definite associations with township life.

## **3.2. Dimensions of Language Use**

### **3.2.1. Medium: Complex, to be Read as if Heard**

House’s category of ‘medium’ corresponds to what Halliday refers to as ‘mode’ in his register classification. House draws on suggestions by Gregory (1967) in order to describe variations in written medium. She distinguishes between texts that are to be spoken as if written, texts that are simply to be spoken, texts that are not necessarily to be spoken, and, as a sub-category of the latter, texts that are to be read as if heard (1997:40). *Die Swerfjare van Poppie Nongena* consists of an informal monologue by Poppie herself and narration by a mediator and in both cases, the text is written as though spoken to the reader. The complex narrative situation will be discussed in more detail in a subsequent section and the focus here will be on the way in which the spoken appearance of the text is established.

Apart from the repetition of the phrase ‘sê Poppie’ (says Poppie), which is an obvious indicator that speech has been recorded, the illusion of spokenness is achieved lexically through the use of words such as ‘mos’ (roughly, ‘you know?’), ‘ja’ (yes), ‘nou’ (now, used as a filler and not as an indicator of time) and ‘ag’ (oh). These words are all typically found in spoken language.

Furthermore, the impression of speech is achieved by irregular use of punctuation. Sentences are combined into long sections of text, separated only by commas. The resulting effect is an

unfinished impression, mimicking the fragmentary, free style of informal spoken discourse and creating the sense that Poppie is telling the story as the thoughts and memories return to her with something of a stream-of-consciousness effect. This is also seen in the sections of text narrated by the mediator. The following illustrates this use of punctuation and its effect (p. 15):

*Oompie Pengi was baie ligkop, sê Poppie, hy was 'n jollie ou, jy kon nooit vir hom kwaad geraak het oor die huurgeld of iets nie. As Ouma raas dan sê hy net iets snaaks, dan lag ons, dan's dit klaar. Buti Plank aard na oompie Pengi, maar buti Hoedjie is die stil een, hy hou nie daarvan dat ons spot nie, hy word gou kwaad, maar nie ou Plank nie, as ons spot, is dit goed.*

[Oompie Pengi was very easy-going, said Poppie, he was a jolly guy, you could never get mad at him because of the rent or anything. When Ouma yells then he just says something funny, then we laugh, then it's over. Buti Plank takes after oompie Pengi, but buti Hoedjie is the quiet one, he doesn't like it when we tease, he gets mad quickly, but not old Plank, when we make fun, it's fine.]

The reason for classifying the medium as complex is the fact that there are sections of the text which are written in a composed, 'literary' way and are not necessarily indicative of speech. Although this accounts for a far smaller percentage of the text than speech imitation and although it is also classified as text that is not necessarily to be spoken, it does affect the complexity of the medium, adding a more composed, literary dimension. Another category can be invented to describe this language, namely: text that is read as if written. If a text can be read as if heard, surely it can be read as though it were written (though this may seem obvious of all texts). An example of this composed, literary style is seen in the following excerpt (p. 5):

*En omdat die ma uitgewerk het by Prieska ver van hulle af en die kind en haar broers by die ouma grootgeword het, en Siejy los vir Poppie, of Kyk na Poppie, of Gee die melk vir Poppie, saam met die roep van hulle spel en die kloek van die hoenders wat hulle opjaag oor die warm klei-agterplasia, saam met die wind deur die vere van die rooibruin hoenders, in die draai van die tolpunt in die sand gehoor is, het die naam bly steek.*

[And because the mother did sleep-in work in Prieska far away from them and the child and her brothers grew up with the ouma and because the – Go away, leave Poppie alone, or Look after Poppie, or Give the milk to Poppie were heard with the noises of their playing and the clucking

of the chickens that they chased over the hot clay backyard, with the wind through the feathers of the reddish brown chickens, in the spinning of the top in the sand, the name stuck.]

The complexity of this section with its use of poetic description clearly does not create the same tone as was seen in the ‘spoken’ discourse of the previous example and can thus be considered a variation in medium. Since this medium variation occurs so infrequently, however, the medium has been classified overall as ‘read to be heard’.

### **3.2.2. Participation: Complex, Mediated Monologue and Dialogue**

Participation refers to the interaction of the narrator with the reader (House, 1997:40). A text can either be a simple monologue or a dialogue, or it can consist of a more complex mixture of the two. In the case of *Die Swerffjare van Poppie Nongena*, the mixture of modes of participation will be referred to as part mediated monologue and part dialogue. The sections of monologue are described as ‘mediated’ because, although Poppie tells her own story, her story is presented to the reader by an unidentified third voice, acting as a mediator. This voice can be referred to as the superior or extra-diegetic narrator (see Genette, 1988:84–88). The text is described as part dialogue, because interspersed in the sections of monologue are instances in which characters are represented in conversation.

The co-participation of the mediator or superior narrator and Poppie in the narrative act requires some consideration. Though the presence of the mediator is undeniable, he or she remains a background figure, presenting sections of the story and then allowing Poppie to ‘speak’. The presence of the mediator is often only seen in the occasional insertion of ‘sê Poppie’ and subtle switches to third-person narration. In the presentation of dialogue, the mediator has a more prominent function, sketching parts of the story and presenting the words of other characters in direct speech, though in a way that is not obvious. For this reason, it is hard to determine who the primary narrator is. Surely, based upon the large volumes of direct speech, Poppie indeed tells her own story. However, these sections of direct speech are presented and partially developed by third party. In this sense, the text can be described as quasi-autobiographical. The lack of quotation marks serves to blur the distinction between Poppie’s speaking and that of the mediator and the use of a similar dialect and vocabulary by both parties, even more so. Lütge Coullie (1996) describes the function of the superior narrator in *Die Swerffjare van Poppie Nongena* as that of an ethnographer, explaining or naturalising

aspects of black culture for a white reader. This function may account for the hidden nature of this narrator. Dalven (1995:81) explains the relationship between the two parties from the perspective of authentication, though her tone is somewhat critical: 'In this richly complicated book, Joubert casts herself in the role of interviewer-researcher-documenter and then ingeniously pretends to disengage herself, as 'author', from the text so that this purportedly 'real' woman, Poppie, may speak her own story.' Though Dalven is critical of Joubert's apparent disengagement (arguing that her hegemonic white ideology blurs a truthful representation of the subaltern), this study will view the disengagement of the superior narrator (not necessarily identifiable as Joubert herself) as a means of allowing Poppie's voice to shine through, while fulfilling a hidden role as cultural interpreter. The following example illustrates the mediator's transparency due to the use of a style similar to Poppie's (p. 61):

*Sy [Poppie] het die huis oorkant die straat so sien brand. Die bruin poeliesse wat saam met die witman gekom het, het eers die goed uit die huis gedra. 'n Ysterkatel, sonder matras, 'n cupboard, 'n kombuistafel en 'n paar stoele, party met af pote, 'n paar stukkies skottelgoed, blikke en paraffienkassies. Die poeliesse het toe die deur so 'n skop binnetoe gegee dat dit aan sy skaniere hang. En die mêtjie getrek.*

[She (Poppie) saw the house across the street burn like that. The coloured cops that came with the white man first carried the stuff out of the house. An iron bed frame without a mattress, a cupboard, a kitchen table and a few chairs, some without legs, a few dishes, tins and wooden paraffin boxes. The cops gave the door such a kick inward that it hung on its hinges. And struck the match.]

Here, the use of informal or slang language, mostly evident in the use of naturalised code-switching and Anglicisms ('poeliesse', 'cupboard', 'mêtjie') resembles Poppie's language. The occurrence of a similar style may function as an indicator of indirect speech, though this is implied and none of the usual markers of indirect speech (such as 'Poppie said that') are used. The superior narrator's use of Poppie's words, which occurs frequently throughout the novel, seems to be a deliberate technique used to give the impression that Poppie herself is speaking, further removing the mediator from the foreground to perform the role of a concealed presenter of the story. The mediator's opinion or feelings are never offered and he or she takes on a neutral or objective stance in relation to the story. The instances of poetic writing,

mentioned in the previous section, are an exception to this. In these cases, the mediator exercises a greater degree of prominence.

As for the narrator's involvement with the reader ('the narrator' will be used to refer to the complex relationship between Poppie and the mediator), no context is provided for the narration and the reader is never addressed directly. In relation to the audience, there are no imperative or interrogative sentences or inclusive and addressing pronouns directed at the reader ('we', 'us', 'you', 'your') to explicitly suggest direct reader involvement, although words such as 'mos' and 'ja' and the casual, conversational tone do indicate subtly that the narrator is involved in a conversation with the reader. Poppie's story is told to an unidentified or universal reader, yet in a personal way, so that the reader does not get the sense that he or she is merely a third-party observer of a conversation between others, in spite of the fact that there is no direct address. The informality and spokenness of the language helps to establish a friendly relationship with the reader.

The sections of dialogue within sections of monologue function to illustrate Poppie's interaction with other characters from a removed perspective, as though the reader were viewing the conversation taking place. Thus, there is an obvious difference in perspective between sections of monologue and sections of dialogue. The use of monologue engages the reader as the addressee in a story-telling situation, whereas the use of dialogue removes the reader and places him or her in the position of a viewer, 'observing' the interaction of characters from a distance. This change in perspective is very effective at giving dimension and variation to the narration.

### **3.2.3. Social Role Relationship: Predominantly Symmetrical**

Under this heading, House analyses the relationship between the addresser and the addressees in a text, which corresponds to Halliday's category of tenor. This relationship may be symmetrical (non-hierarchical) or asymmetrical (marked by the presence of some kind of authority). Here, a distinction will be made between the narrator's addressing the reader in the sections of monologue and the characters' addressing one another in the sections of dialogue. The addresser/addressee relationship is not as simple as in House's functional text examples, where there is just one addresser (the author) and one addressee (the reader). In *Die Swerffjare van Poppie Nongena*, there is both an in-text social role relationship (between characters) and a

meta-textual social role relationship (between the narrator and the reader). Both of these relationships will have a significant effect on the register used in the book. The text has been classified as predominantly symmetrical, since in the sections of both monologue and dialogue, there is no indication that the narrator is addressing someone of either a higher or lower social ranking. The informal tone of the language in the sections of monologue establishes an equal social relationship with the reader and, in the sections of dialogue, a predominantly informal tone indicates equality among the participants in conversation in most cases. This is to be expected, since conversations mainly take place between family members, friends and neighbours. There are instances, however, where the relationship between characters is distinctly asymmetrical. Examples include Poppie and her family's interactions with employers, government officials and police, and Poppie's interaction with her stepfather, where authorities exercise supremacy, sometimes in a condescending manner.

It is at this juncture that the previous discussion on informality and slang becomes relevant again. Informality and slang have already been considered from the perspective of social dialect. Here, these varieties will be viewed from the perspective of register (see Finegan, 2008), since informal language and slang do not only tell us something about the social class of the speakers, but also give insight into the relationship that exists between them. Examples of ways in which an informal tone is achieved linguistically have already been discussed in detail and these will not be repeated. Rather, additional examples will be mentioned where informality and slang can clearly be seen as situational language use. This does not mean that the characteristics of slang and informal language that have already been discussed play an inferior role in the general establishment of relationships between characters. These features have the same bearing on determining and describing relationships as they have on social characterisation.

Situational use of slang and informal language can be seen in the interaction of more sympathetic white characters with black characters. Their use of this language may represent an attempt at bridging breaks in understanding that may result from too formal a register. It can also be seen as an attempt at establishing social equality. Such language is used by Mr Strydom, the pass office clerk, and Mr Green, Mosie's employer at the garage. An example of Mr Strydom's use of informal language and even township slang is found on page 103:

[...] *toe sê Mr. Strydom: Soos die wet sê, moet ek vir jou 'n phumaphele gee. Dis soos hulle in die lokasie roep vir jy moet uit, jy moet weg.*

[Then Mr Strydom said: As the law says, I have to give you a phumaphele. That's how they say in the location, you must get out, you must go away.]

Later in the same passage, he says:

*Ons ken jou storie, sê Mr. Strydom. Dis hier in jou file. Ons ken dit so goed soos jy. Jy kwalifiseer nie vir die Kaap nie, maar omdat jou man siek is, gee ons jou twee maande extension.*

[We know your story, said Mr Strydom. It's here in your file. We know it as well as you. You don't qualify for the Cape, but because your husband is sick, we'll give you two months extension.]

Mr Strydom's use of code-switching ('file', 'extension') and township language ('phumaphele') probably does not represent this character's standard vocabulary, considering his occupation and race, and can therefore be considered exemplary of situational language use. It has been mentioned how this register can be used in an attempt at reaching characters of a lower social class at their level. It can also be used patronisingly, however. In the following example, Mr Van Jaarsveld, another government official, intentionally uses incorrect language in speaking to Poppie, yet this is a case of 'talking down', rather than an attempt at being inclusive (p. 134):

*Toe loer ou Jaarsveld deur die venster uit en hy sê vir my: Ja, jy gaan Kafferland toe en jy gaan eet mielies.*

[Then old Jaarsveld peered through the window and said to me: Yes, you're going to Kaffirland and you're going to eat mealies.]

In this example, word order ('eet mielies') is reversed as an intentional simplification or dumbing down of the character's language (this incorrect word order coincidentally matches the correct English word order; thus the mistake is not evident in the above translation). A similar asymmetrical social role relationship is also established linguistically in the following excerpts from page 71, representing Poppie's employers' commands to her:

*Toe, toe, toe, is jy nog nie klaar nie? [...] Trek die gordyne, Rachel. [...] Gooi die asbak vir my uit. [...] Vee bietjie op, Rachel, netnou trap ons daarin.*

[Come now, aren't you done yet? Pull the curtains, Rachel. Empty the ash tray for me. Wipe up now, Rachel, just now we'll step in it.]

Here, inequality is shown by the use of commands rather than polite requests and condescending expressions such as 'toe, toe, toe' (come now). Furthermore, Poppie's English name, Rachel, is used, indicating personal distance.

There are many more scattered examples of language that indicates asymmetry in terms of social role. Any interaction between adults and children may be considered asymmetrical, for example, though to a lesser degree than the examples mentioned above. For the most part, however, the language is characterised by informality, suggesting symmetrical social role relationships.

#### **3.2.4. Social Attitude: Consultative-Casual**

This dimension describes the degree of social distance or proximity that results from either the formality or informality of a text. House (1997:41) refers to Joos (1961), who distinguishes five different styles of formality, namely frozen (pre-meditated and often literary, for education or edification), formal (well-structured and elaborate with no addressee participation), consultative (neutral or colloquial, commonly used in communication between strangers), casual (between friends or 'insiders' with little background information) and intimate (very close relationships with maximum shared background). Once again, a distinction can be made between the social attitude between the narrator and the reader and between characters. The social attitude in *Die Swerfjare van Poppie Nongena* has been labeled 'consultative-casual' at both levels for the following reasons: 1) communication between the narrator and the reader (though one-directional) is communication between strangers and there is no shared background knowledge, yet 2) the language is quite casual and conversational, establishing a friendly relationship between the reader and the narrator. The fact that personal information, thoughts and feelings are opened up in some instances, places the reader in the position of a kind of confidant/e, though the text is not entirely intimate and the relationship that is established is not 'real', but rather implied through language use. Similarly, at the in-text level, communication that occurs between strangers is consultative, whilst conversation between friends and family members, which is prevalent, has a warm and casual tone.

The following example illustrates the warm, yet consultative tone of the narration by the mediator (p. 23):

*Poppie en haar mama het met die fabriek se skuit van Doringbaai na Lambertsbaai gegaan. Poppie was te bang om op die bakkie te klim wat hulle moes uitneem na die skuit. Die bakkie was vasgestoot in die nat sand en die vissermanne het geskrou dat hulle moes gou maak. Poppie se mama het hulle kyste wat Mosie strand toe gebring het, vir die vissermanne gegee wat dit op die skouer na die bakkie toe gedra het. Haar rol komberse het hulle sommer vir mekaar gegooi. Mama het haar rok tot bo die knieë opgetel en ingeloop.*

[Poppie and her mama went with the factory's boat from Doringbaai to Lamberts Bay. Poppie was too scared to get onto the dinghy that would take them out to the boat. The dinghy was pushed so that it stuck in the wet sand and the fishermen yelled that they should hurry up. Poppie's mama gave the cases that Mosie brought to the beach to the fishermen, who carried them on their shoulders to the dinghy. Her roll of blankets, they just threw to each other. Mama picked her dress up above her knees and walked in.]

In this case, the use of the affectionate word 'mama' by the narrator as opposed to the neutral 'ma' contributes to the warm tone mentioned before. Furthermore, the occurrence of informal words such as 'skrou', 'kyste' and 'sommer' (not reflected in the above translation) establish a casual and friendly tonal quality. Otherwise, the language has the typical consultative character of literary narrative.

The following conversation between Poppie and her mother is a typical example of the informality that exists between characters, in this case, between family members (p. 68):

*Kyk hoe groot is my klonkie, sê sy toe sy Bonsile sien.*  
*Mama is moeg. Dit gaat so moeilik met die inwonery, sê sy vir Poppie. Hulle is nog besig om hierdie plek aan te lê en daar's nog min huise. Maar die ou het 'n erf gekry in Elsie en ons gaan nou daar huis opsit. [...] Die ou het toe werk gekry in 'n garage om petrol te gooi. Maar toe sukkel ons so omlat ons nie getroud is nie. Toe besluit ons om te trou. Ons is twee maande terug in die Native Affairs Department getroud sodat ons 'n erf kan kry. [...]*

[Look how big my little boy has got, she said when she saw Bonsile.]

Mama was tired. It's so difficult with the sleeping in, she told Poppie. They're still busy laying this place out and there are only a few houses. But the guy got a plot in Elsie and we're going to put up a house there. The guy got work at a garage to put in petrol. But we were struggling so much because we weren't married. So we decided to get married. We got married two months ago at the Native Affairs Department so that we could get a plot.]

This excerpt shows familiarity and some degree of intimacy between Poppie and her mother. The affectionate reference to Bonsile as 'my klonkie' (my little boy) indicates closeness. Furthermore, informality is again indicative of a casual, comfortable relationship. In this case, informality is seen in the use of the words 'ou' (guy), 'omlat' (since – which should be 'omdat') and occurrence of English words. In terms of content, the opening up of personal struggles and situations shows a level of intimacy.

The following example, Poppie's conversation with a secretary at a rural office, shows that even interactions with strangers, though consultative, are often very informal (p. 220):

*Moet ek weer kom, vra Poppie. Die pad is ver, daar is nie busse nie. Ek het nie geweet van 'n tax nie, watter tax?*

*Die geld is 'n rand en dis nou 'n soort tax wat jy betaal, dan as hulle nou eendag die grond opdeel dan kan jy 'n stukkie kry.*

*Poppie is agterdogtig. Wie se grond is dit?*

*Dis niemand se grond nie, sê die meisie. Hulle gaan nou die kampe kleiner maak, daar waar die beeste en skape wei, en dan gee hulle dit uit en die tax is nou jou soort van deposit.*

*Die swart meisie is vriendelik.*

*As ek nou oormôre Sterkspruit toe gaan, sê sy, dan kan ek sommer die rand daar betaal. Los jou pasboekie en die rand hier by my. As ek terugkom met die motorkar, dan staan jy by die hek van die ilali waar jy bly, dan gee ek jou die pasboekie terug met die stamp daarin.*

*Jy kan my maar trust, sê die meisie.*

[Must I come again, asked Poppie. The road is long, there aren't busses. I didn't know about any tax, what tax?

The money is a rand and that's now a kind of tax you pay, then, when they divide the land one day, you can get a piece.

Poppie is suspicious. Whose land is it?

No-one's land, said the girl. They're going to make the camps smaller, there where the cows and sheep are grazing, and then they'll give it away and the tax is your kind of deposit.

The black girl was friendly.

When I go to Sterkspruit the day after tomorrow, she said, then I'll just pay the rand there.

Leave your pass book and the rand here with me. When I come back with the motorcar, then you must stand at the gate of the ilali where you live, then I'll give you the pass book back with the stamp in it.

You can trust me, said the girl.]

This excerpt shows the consultative, yet casual tone among strangers, once again evident in the use of informal words and the use of English. Here, although the tone of the conversation is very friendly, no personal information is shared and the conversation remains consultative.

### **3.2.5. Province: Daily Life**

Province refers to the text producer's occupational and professional activity as well as to the field or topic of the text in its widest sense (House, 1997:42). In other words, it refers mainly to the thematic scope of a text. House's choice of the word 'field' in describing the term 'province' again alludes to Halliday's definition of register. The word 'field' is used by Halliday to describe what is taking place in a speech event and how it influences the speaker's choice of words, and this definition is included here. As will be shown in the section dedicated to genre analysis, the text can be described as biographical fiction, since the distinctions between fact and creative product are blurred to an extent. There is a strong emphasis on daily life and human interactions, leading to the use of very common, every-day terminology. Not only so, but the field of township life with its associated population results in a particularly informal language variety. The biographical account takes place within a political theme, though this theme is not very manifestly foregrounded and every-day occurrences seem to be of greater importance.

### **3.3. Genre: Biographical Fiction**

Genre is one of the areas in which there must be overlap between an original and its translation according to House's theory of overt and covert translation. Therefore, in accordance with her 1997 model, this section will be dedicated to describing the genre of *Die Swerfjare van Poppie Nongena*.

The book emerged after two years of discussion between the author and ‘Poppie’, her domestic worker, who requested to remain anonymous. Joubert claims in the book’s preface that it is a true story and that only the names have been changed, yet, in the preface of the English version, she refers to it as a novel (more vaguely ‘verhaal’, or story, in the original). This implies some degree of creativity on the part of the author, which is also indicated by the fact that she possesses the full copyright to the book and translated the book rather liberally, sometimes altering or omitting facts. For these reasons, the book is generally considered a biographical novel as opposed to a true biography.

Some may argue that *Die Swerfjare van Poppie* Nongena should be considered a political novel, but in this study it will not be considered as such. Joubert’s comment on the back cover of the seventh edition of the book (2006) may seem to indicate a political motive. She is quoted saying:

*Die lewe van die werklike Poppie het my diep geraak, en my beklem. Hier was ’n vrou, magteloos vasgevang in ’n onmenslike sisteem, wat veg vir die bestaan van haar gesin. Deur die boek wou ek aan haar ’n stem gee.*

[The life of the real Poppie touched me deeply and constrained me. Here was a woman, helplessly caught in an inhumane system, fighting for the existence of her family. Through the book, I wanted to give her a voice.]

References to the ‘inhumane system’ of apartheid and Poppie’s fight for existence appear to be politically inspired. However, this statement must be understood in association with her utterance in the preface of the same edition, where she states:

*Die boek probeer nie ’n geheelbeeld gee van die politieke en sosiale gebeure van die afgelope veertig jaar wat betref die plattelandse, stedelike en hervestigde swartmense nie. Dit probeer alleen om een gesin se belewenis van dié tydperk so getrou dit vir my moontlik was, te beskryf.*

[The book does not attempt to give an overall picture of the political and social events of the past forty years concerning the rural, urban and relocated black people. It merely attempts to describe one family’s experience of this time as faithfully as was possible for me.]

Thus, the novel will not be considered a political novel with an obviously and principally political motive. Rather, of importance is the conveyance of the story of Poppie and her family, to which

others can relate not mainly at a political level, but on a personal level. The genre will therefore be considered as biographical fiction.

#### 3.4. Statement of Function

Based upon the source text analysis according to House's contextual parameters, the textual profile of the novel can be determined. According to House's model, textual function will be described by referring to the situational dimensions discussed above and by linking these to ideational and interpersonal language functions (as defined in 2.3.). As a reminder, the ideational function refers to the use of language to communicate information and present arguments and explanations (House, 1997:34), whereas the interpersonal function refers to the 'expression of a speaker's attitudes and his influence on the attitudes and behaviour of the hearer' (House, 1997:35).

The analysis proved that the text features a much stronger interpersonal than ideational component. The ideational aspect is seen in the text's intention to impart biographical and historical information pertaining to one person and her family. The expression of this information takes place within a complex context, however, both in terms of the language users and the situation, and the language is marked in all the categories of situational dimension. Dialectic language in four areas (**geographical, social, temporal and cultural/ethnic**) marks the language under the category related to the language user. From this it can be deduced that characterising information is of great importance in the text and that the way characters speak bears much importance. The contribution of the various dialectic variations lies in their stylistic, characterising and authenticating function as well as their ability to allow cultural reflection and even immersion.

In terms of the use-related situational dimensions, the interpersonal language function is also most prominent. On the dimension of **medium**, the 'written as if spoken' mode supports the interpersonal component by giving a prominence to Poppie's 'voice' (emphasising the subjective, individual aspect). It was seen that despite the presence of the author as a medium, Joubert tries to distance herself and allow Poppie's voice to be the primary one, even when reference is made to Poppie in the third person. On the **participation** dimension, a complex mixture including sections of mediated monologue and sections of dialogue was identified. The sections of monologue involve the audience in the communicative act, whereas the sections of

dialogue present a removed perspective, as though the audience were watching the events take place. This aspect variation functions both to present a personal account and to present 'scenes' from the account as though they were being seen as they happen, and ideational as well as interpersonal language functions are supported in this way. Furthermore, the use of a predominantly informal register establishes (or is determined by) a symmetrical **social role relationship** in most cases, both among characters and between the narrator and the reader. In some cases, however, register is used to indicate unequal status among characters, highlighting racial or class distinctions. The symmetrical social role relationship is closely connected to the identified presence of a **social attitude** that is both consultative and casual, with the relative familiarity and casualness once again emphasising the interpersonal language function. The same can be said of the **province** of the text, where (auto)biographical aspects are foregrounded by the focus on everyday and personal occurrences presented in informal language.

## 4 TRANSLATION ANALYSIS

In this chapter, the second part of House's first model for the evaluation of translation quality is used in order to ascertain in which ways *The Long Journey of Poppie Nongena* corresponds or does not correspond to *Die Swerfjare van Poppie Nongena* in terms of language user and language use dimensions. What is assessed in this chapter is not mainly the degree to which *The Long Journey of Poppie Nongena* is well-translated in a literary, aesthetical sense, but the degree to which it represents the source-text, not only on the level of content, but especially in terms of dialect and register. The chapter starts with a brief comparison of Joubert's original translation and the published version of the translation that was edited by the book's British publishers. It continues by considering Joubert's translation approach as described in a journal article. The article explains challenges and decisions and states the desired outcome of her chosen approach. The discussion of the article is placed at the beginning of this chapter as a kind of measuring device, so that a comparison can be made between her desired results and the actual results, as determined by the translation analysis. Following the article discussion is a list of ways in which Joubert uses overt strategies in her translation. This does not form part of the translation analysis itself, but acts as a prelude to the analysis and as proof of its designation as an overt translation. In the translation analysis that follows, only mismatches in dialect and register are discussed, and other 'overtly erroneous' translations are ignored. This constitutes the only adaptation to House's model in this section and, unlike the other adaptations, it is not based on any specific critique, since a list of errors is an obvious requirement in general qualitative assessments. This study is concerned primarily with the translation of evoked meaning and not with general mistranslations, however, and by narrowing down the translation analysis to focus on mismatches in dialect and register only, the identified theoretical problem can be highlighted more effectively than could be done when considering every inaccurate aspect of the translation.

It is important to note that in analysing *The Long Journey of Poppie Nongena*, the intention is not to impose unrealistic expectations on the translator. With a text of such complexity, it is not expected that every aspect of the source text, especially those related to the language user, be translated with equal effect to the original. This is idealistic, considering basic language constraints. Dimensions such as temporal and geographic dialect are particularly hard to

translate in this case, especially when also needing to consider social class and culture in applying an appropriate dialect. Therefore, the focus is on those elements that can realistically be translated more effectively. Other problematic areas are still discussed, however.

#### 4.1. Original Translation versus Adapted Translation

One may ask whether a criticism of Joubert's translation is fair when this translation has undergone extensive alteration by publishers in London. An excerpt from Joubert's original translation will be presented here to show that it corresponds to the edited version in terms of the features that are critiqued in this study. For the actual analysis, however, the revised version will be used for two reasons: 1) it is the version of book that is ultimately available to the public, and 2) it was endorsed by Joubert and therefore carries her approval as the desired final product. Since Joubert's original manuscript is not available publicly, it is not considered 'official' and is therefore not suitable for analysis. Six chapters of the original manuscript are, however, available in a Master of Arts dissertation by Ruth Korbin (1983). This dissertation can also be consulted concerning differences between the original English translation and its revised version. (The English title is misleading, since the entire dissertation is in French.)

The following excerpt illustrates the presence, in the original translation, of the same problematic features found in the the edited translation. The implication of this correspondence is that the features which will be critiqued and which represent mismatches are primarily the result of Joubert's chosen translation strategy and not the result of editing. It is recommended that the reader of this study refer back to this excerpt after reading the translation analysis to identify problems discussed in the ananalysis in the original translation. This excerpt is taken from Korbin (1983:105-106), and will not be analysed, but merely presented for comparison.

*Lena's fourth child was brought to ouma Hannie who called her Poppie. She had another name as well, Ntombizodumo, which means girl born from a line of great women, and her mother added two more names, Rachel Regina as baptismal names, because she preferred the sound of the English to the more ordinary names like Lena and Martha and Mieta and Hessie which she and her sisters bore.*

*The three sons of Lena had English names as well, Philip, Stanley and Wilson. Perhaps it was Machine Matati from Mafeking, who went to war for the English, who chose these new names. No, says Poppie, it was not just our pa who was educated, our ma had some learning too.*

*But ouma Hannie called the child Poppie from Poppetjie, which means little doll. And because her mother was away at work in far off Prieska, and because the child and her brothers grew up with their grandma, her words – Leave Poppie alone, or sshh Poppie, or give Poppie some milk – mingled with their play. The words, mingled with the clucking of the chickens they chased across the hot clay-smearred backyard, were caught up in the wind rustling the feathers of the red-brown fowls, swished with the sand of the top spinning in the sand. Because of that, the name stuck.*

*Ouma had no truck with English names. [...]*

*Ouma's youngest child, oompie Pengi, used to tease her. He'd come home drunk, singing, and then he'd say: God, ma, just watch the way old George's child is singing. Then ouma Hannie would say: Pengi, you're making a noise around my head, my head can't stand it. Then he'd say: But listen, ma, listen I'm singing to you. Then he'd start dancing, doing tap-dance steps – he'd travelled a lot, he knew the steps. Then he'd dance round ouma Hannie and say: God, ma, people say I'm not a Xhosa, I'm a Zulu. Then ouma would ask: Now why do they say that? And he'd answer: They say I sing too well for a Xhosa. You're no Xhosa, they say, you're a Zulu, go search for your pa. Ouma Hannie would reply: Go search till you find him, I don't mind. But it was just Pengi's joke.*

#### **4.2. Joubert's Translational Approach**

Joubert writes about her English translation of *Die Swerfjare van Poppie Nongena* in a most enlightening article called 'Die Vertalings van Die Swerfjare van Poppie Nongena' in the Afrikaans literary journal, *Tydskrif vir Letterkunde* (1982). She states that upon consideration of an English translation, many voiced their opinion that translating the novel would be impossible, believing that the language is the story (Joubert, 1982: 93). The interwoven nature of language and story constitutes the first of three problems related to the translation as identified by Joubert. Joubert admits that the story is incorporated into the use of language (p. 93), though she does not accept that the language *is* the story (p. 94). In explaining the relationship between the characters' language and the story, she mentions how changes in language reflect changes in situation. At the beginning of the novel, the 'Afrikaansness' of the characters and their identification with the Afrikaans coloureds are emphasised. When they are forced to move, their Afrikaans deteriorates and English words are used more frequently. This change is summarised in Mosie's words, 'Ek like nie om gepush te worde nie.' Joubert explains how the Dutch word

‘worde’ hearkens back to the days with ouma Hannie in Upington and the time in Lamberts Bay, whereas the English words reflect his time in Cape Town as Wilson.

The second ‘stumbling block’ identified by Joubert is the use of the historic present tense in the original. This study will not dedicate much attention to this matter, however. Besides reaching into areas beyond the scope of this study, the feeling of Margaret Body, the editor of the English translation, is shared: ‘[...] in English the dramatic present is such an artifice, such a self-conscious literary device that even well handled, as here [in Joubert’s original version of the English translation], it inevitably comes between the reader and the matter he’s reading’ (p. 97).

The third obstacle that Joubert mentions is the use of patois or informal/ broken/ regional language, which she lumps together (p. 93). This matter is very closely related to the first obstacle. The occurrence of this type of language and the difficulty of translating these varieties led to Joubert’s decision to translate the book herself. She felt that, as the author, she would be most familiar with the potential pitfalls, and in case of failure, the fault would be her own.

Concerning the way to deal with the first and last problems, which are of interest in this study, Joubert makes some interesting statements. Firstly, as mentioned already, she affirms that the language is not the story. Instead, she believes that the language interprets a certain ‘geestesklimaat’ – literally, a ‘spiritual climate’ (p. 94). Her goal in the translation was to transpose this spiritual climate into another language. She uses musical terminology to describe this process, stating that if the original were written in B flat, the translation would have to remain in the same key.

Joubert received many suggestions of ways to deal with the problem of dialect (p. 94). One suggestion was to use Soweto slang, but Joubert rejected this suggestion, since this dialect does not match the geographical origin of the characters. Another suggestion was to use ‘Capey English’, but Joubert also found this dialect unsuitable for people from Upington. The third suggestion was to use Cockney English, since the translation would be for an English audience. Joubert considered this the least appropriate solution, which it is indeed. Through trial and error, she decided on the strategy of using simple English and preserving certain Afrikaans and Xhosa words and Xhosa expressions. She explains that these expressions gave her simple English a kind of ‘andersheid’ (‘differentness’; note the relation to foreignisation) and contributed to the re-creation of the original’s spiritual climate (*ibid.*). She admits that some kind of loss was

inevitable, since sentences such as Mosie's words 'Ek like nie om gepush te worde nie' are untranslatable. She states that the effect of this sentence, the helplessness and frustration, can be re-created however (*ibid.*).

In providing a solution for translating patois/regional language/broken language and idiomatic language (which she now includes), Joubert refers mainly to her use of Xhosa expressions and idiomatic language related to life, birth and death in the English translation (p. 98). Though she does not use terms such as 'foreignisation', her discussion of solutions to the problem of translating cultural idioms entails foreignising strategies. She refers mainly to strategies that involve either the use of exact words from the original (such as 'Kleinma', 'sisi', 'buti-ka-Nombi' and 'tata-ka-Bonsile') or direct translations of source text idioms (such as 'red baby', 'try-teat child' and 'going to the bush'). A problem mentioned by Joubert under this section was whether or not to use incorrect language. She is of the opinion that incorrect language had to be used for certain characters, though the language editor, Margaret Body, did not advocate 'too much use of unidiomatic English' (p. 101). This perhaps explains the overall lack of incorrect language in the translation, with a few exceptions such as 'they caught me'.

Joubert's proposed strategy of using simple English and foreignising strategies seems a very sensible solution to the translation problems identified in *Die Swerfjare van Poppie Nongena*. The following section discusses these and other foreignising or overt strategies in more detail and the translation analysis considers whether the strategy described above was carried out successfully to obtain Joubert's goal of creating the same spiritual climate or preserving the same 'key'.

### **4.3. Overt Translation Strategies**

In the second chapter, it was mentioned that Joubert's translation can be considered an overt translation. In this section, seven general strategies are considered in order to prove her use of overt strategies. These are not only mentioned, but briefly analysed to determine their effectiveness. The seven strategies include the use of foreign words, mimicking Afrikaans, the retention of Afrikaans names, direct translation of idioms, mimicking dialect, using slang, informal and incorrect language, and retaining Afrikaans songs, rhymes and prayers.

#### 4.3.1. Foreign Words

One of the most obvious foreignising strategies used by Joubert is the incorporation of foreign words. Xhosa words are used as in the source text and are provided with explanations in the same way. Their use will therefore not be discussed here. Besides Xhosa words, however, some Afrikaans words were used (not always retained necessarily) in the English translation. These include words with a high degree of cultural loading, which can therefore not be adequately translated by an English word or paraphrase. The word ‘agtterryer’ (Joubert, 1980:11 – see appendix) is an example of this type of word. This concept would lose its historical identification if it were rendered as ‘henchman’, for example. Many Afrikaans words are provided with a brief in-text explanation, whereas others are only defined in the glossary in the back of the book.

Examples of words that are used without an in-text definition, but are defined in the glossary include ‘koppies’ (p. 11) ‘veld’ (p. 15), ‘kraals’ (p. 27), ‘boer meal’ (p. 32), ‘kierie’ (p. 33), ‘doek’ (p. 70) and exclamations such as ‘ag now’ (p. 35). These Afrikaans words act as cultural markers in a similar way to Xhosa words, though, for the local audience, they possess informative value as well, since they should be understandable to many South Africans. The fact that Joubert’s English translation catered for both an international and a local audience is a complicating factor in this regard. Since many of these words occur frequently, however, the international reader can easily become familiar with them and is not greatly disadvantaged.

In addition to the use of existing Afrikaans vocabulary, invented words from the original were kept in many instances, especially those that describe Xhosa familial relationships in the source text, such as ‘grootma’ and ‘kleinma’. An in-text description accompanies these words at their first occurrence. In this way, elements of both the Xhosa culture and the Afrikaans culture that are found in the original are transferred by means of selected lexical items in the English translation.

#### 4.3.2. Mimicking Afrikaans

In a few cases, Joubert attempts to mimic features of the Afrikaans language in the English translation in the same way that Xhosa is mimicked in the original. As the imitation of Xhosa, which was discussed in the source text analysis, is employed in the same way in the translation, it will therefore not be discussed here. The imitation of Afrikaans is an equally effective means of cultural transmission and it could have been employed far more extensively. Aspects of the

Afrikaans language that are mimicked include typical word order and exclamations. One good example is Ouma Hannie's question 'Now for what must I drink so much water?' (p. 56). This is a very realistic reflection of what an Afrikaans person would sound like in English with the somewhat unusual use of 'now' and the words 'for what' resembling the informal Afrikaans expression 'vir wat?'. Another example is Poppie's question to one of her admirers, 'What is oom saying to me?' (p. 63). Here, the intention must have been to indicate the age difference between Poppie and her admirer and to indicate her use of a respectful tone. A South African English audience is likely to be familiar with the Afrikaans practice of addressing others respectfully by replacing personal pronouns with titles such as 'oom' (uncle), which would have a foreignising effect on the international audience. Another similar instance is Poppie's words on page 112: 'It was during that time that Mamdungwana and I got so completely used to one another.' The language here is strikingly strange and reflective of a foreign idiom. In addition to this infrequently occurring technique, Afrikaans exclamations and fillers are used to indicate that the characters are Afrikaans speakers and that their speech is presented 'in translation'. Words of this kind include 'ag now' (p. 35) 'ag' (p. 43, 53, 85) and 'ja' (p. 88). These words are not only effective at allowing the source language to shine through, but are indicators of the informality and spoken nature of the language, which were proven to be important features of the source text.

A strange phenomenon in the translation is that contractions are not used where they would usually occur in spoken or informal discourse. This is rather conspicuous and might represent an attempt at creating the impression that the characters are not English speakers. Examples include 'we were not sad when she left' (p. 17), 'kleinpa Ruben could not speak Afrikaans' (p. 23), 'she did not mind anymore' (p. 30), and 'I have taken contract' (p. 103). The execution of this technique, however, supposing that it was done intentionally as an overt translation strategy, is not very successful, since it has a formalising rather than foreignising effect.

#### **4.3.3. Retention of Afrikaans Names**

With the translation of names, Joubert opted for an overt translation strategy in most cases. This applies mostly to Afrikaans nicknames, which are highly descriptive and often quite humorous. Though these names do possess English equivalents, the Afrikaans names were kept. In Afrikaans, the name 'Poppie', for example, is a nickname and a common term of endearment for a girl. Joubert chose to use this name and to explain its meaning rather than to substitute it

with an English equivalent. This choice is quite obvious, considering the fame of the original title; however, this strategy is also used in rendering names of less significant characters. The intention, besides cultural signification, is probably to preserve the humorous meanings conveyed by the nicknames. The following excerpt illustrates this technique very well (p. 69):

*Because we didn't know their Xhosa names, we gave them Afrikaans nicknames. Stone's friend's cheeks were marked in the tribal way with long downward scars, so we called him Snoek, which is a barracuda fish. We said: The snoek bit him in the face. The straight tall one we called Stokkiestyf, which means something like stiff as a yardstick, and a very black one we called Metjiesbek which means match-mouth. Stone we called Doodgooi, because of his thick pair of lips. Doodgooi means heavy and lumpy.*

This technique is not used consistently. The name 'Joorsie', for example, is translated as 'George' (p. 14) and the name 'Johnnie Slapoog' is translated as 'Johnnie Drop-Eye' (p. 114). Other Afrikaans names, such as Hoedjie (p. 14) and Muis (p. 138), are not provided with a definition, causing the meaning of these names to be lost to the international reader.

#### **4.3.4. Direct Translation of Idioms**

In most cases, idiomatic language was replaced with equivalent English idioms. Some very striking idioms were translated literally, however, and were provided with a description. The following passage illustrates this strategy (p. 58):

*Is he wet? Ouma would ask, which means drunk. No, ouma, we'd say, not wet nor warm, but perhaps just a little bit so. But ouma kept asking: Has he got a wet tooth, which means is he drinking a lot, and we couldn't lie to her any longer. Yes ouma, he has.*

The overt translation of this idiom allows the cultural flavour and humour of ouma Hannie's expression to be preserved.

A similar example is found on page 121, yet in this case, no description was given. Here, the expression 'die poeliesse was bietjie baie warm met die mense' (Joubert, 1978:88) was translated as: 'the police were too hot with the people in the location'. The meaning is evident in this case, and no explanation is required, although the understatement 'bietjie baie warm' in the Afrikaans expression was lost. The use of foreign idiom in this way is very effective, yet examples of this type of translation are scarce.

#### 4.3.5. Mimicking Dialect

The translation contains only one attempt at reflecting regional dialect: mimicking the phonology of an Afrikaans dialect spoken on the West Coast using an eye dialect. Joubert translated Katrina's dialect very successfully as follows (p. 40):

*She spoke differently to the Basters at Upington, she slurred her r's and said: Farrh away. [...]  
If you do it rrhong, you sin, Katrina told Poppie. [...]  
She's the Lorrhd's ma, said Katrina.*

Here, the guttural 'r' (slurred is perhaps not the best description), is represented orthographically in a similar way to its expression in the source text. In Afrikaans, the addition of an 'r' and a 'g' indicated the length and quality of the sound, whereas in English, an 'r' and an 'h' were used, since English has no way of indicating guttural sounds using standard symbols. This technique is equally effective in making the dialectic pronunciation evident and even 'audible'.

#### 4.3.6. Slang, Informal and Incorrect Language

Possibly the greatest deficit in Joubert's translation is a discrepancy in informality, which will be highlighted in this chapter. In spite of an overall elevated formality, however, the translation does attempt to retain informality and slang in some cases. In the following two examples on page 88, informal and incorrect language are used as a reflection of the incorrect language spoken by Poppie in the original, though this type of language is used very infrequently:

*I said: I don't have a pass. My mother has got some papers, ja, but I never had no papers myself.  
[...]  
I was upset, I said: They caught me, oompie Japie.*

The double negation in the first example is an appropriate means of expressing Poppie's lack of education and low social class and serves as a good compensatory construction for the incorrect language in the original. The word 'caught' serves the same purpose, though this word is perhaps too noticeably incorrect, especially considering that Poppie does not use this type of language very consistently in the translation. Placed within a more consistently employed social dialect, it may have been more fitting.

Another example of expressing social dialect through informal language, in this case incorporating township language, is the following (p. 88):

*The skollie, he's not going to grab you by the shirt and say, Now you, you've had it, and stick a knife in you.*

The repetition of the subject here is a common occurrence in Black South African English and is thus a very realistic structural deviation from Standard English. De Klerk refers to this as the use of pronouns to perform an emphatic topicalising function 'subject doubling' and reports a high occurrence of this phenomenon among speakers of Xhosa English (2003:467-468). A similar construction is used by Pengi (p. 46), when he says, 'This is my home, this one.' Such cases, where corresponding pronouns do not occur next to each other, but are spread apart, are referred to by Bamiro (1995:197) as the use of resumptive pronouns. This construction is used with the same effectiveness as subject doubling.

An overt translation strategy has been followed in translating township vocabulary such as 'skollie' (in the above example) and 'bra'. These and similar words were used as they occur in the original and have not been translated into English.

#### **4.3.7. Retention of Afrikaans Songs, Rhymes and Prayers**

For the most part, an overt translation strategy was employed in the translation of lyrical and poetic sections of the source text. With the exception of Hoedjie's name rhyme (p. 5), which was omitted entirely, other songs, rhymes and prayers have been kept as they are in Afrikaans and have either been provided with an explanation or translation or have simply been left untranslated. From the perspective of expressing the source text culture, the strategy of keeping such sections of text as they are in Afrikaans is effective. The incorporation of Afrikaans in this way serves as an authenticating strategy and acts as a signal of 'foreignness', reminding the reader of the culture of the characters.

Poppie's rhyme about the Sandman (p. 21), one example of lyrical language in the source text, was expanded in the English translation. In the original, only the first line of the rhyme is included and it was ended with ellipses, implying perhaps that the reader knows the rest of the rhyme. In Joubert's translation, however, four lines of the Afrikaans rhyme are included and explained as follows: '[...] which means that the old oompie Sandman comes down the chimney

and sends the little child to sleep'. By providing both the original rhyme and an approximate translation, authenticity is maintained without loss of meaning.

The same strategy was used with Pengi's song (p. 32), 'Hitler kom van ver af, die boere skiet hom nerf-af, nader na die pale toe', which was provided with the following explanation and translation: '[...] which was an Afrikaans song, left over from the war, and which means Hitler comes from far away, the Boers are shooting him to Hell and back'. The same effect is created as was described in the previous example.

The prayer that Poppie learns at the Catholic school in Lamberts Bay is written in Afrikaans using the West Coast eye-dialect, discussed before. This prayer is not translated as it is very specifically identified as the Hail Mary – one of the most well-known prayers of the Catholic Church, with which many readers may be acquainted. It is also perhaps not translated, since the way in which it is recited in the regional dialect is of more importance than the content of the prayer. A South African reader should be able to recognise the strange spelling of words containing an 'r' as an indicator of dialect, even if he or she does not understand Afrikaans. It is also identified as a prayer for the international readership, and therefore does not necessarily require translation.

The implementation of the strategies mentioned above proves that Joubert's translation can indeed be considered an overt translation. In the following translation analysis, the discussion of mismatches will prove how overt translation strategies could have been employed to a fuller extent to avoid the inconsistencies in register and dialect that will be highlighted.

#### **4.4. Source Text and Target Text Comparison and Statement of Quality**

The chosen scheme for the translation analysis will be structured as follows:

##### SOURCE TEXT AND TARGET TEXT COMPARISON AND STATEMENT OF QUALITY

###### 1. Dimensions of Language User:

- a) Geographical Origin
- b) Social Class
- c) Time
- d) Culture

## 2. Dimensions of Language Use:

- a) Mode
- b) Social Attitude

## 3. Statement of Quality

The translation analysis will take the form of a discussion and examples will be used throughout to support statements related to quality, as was the case with the source text analysis.

### 4.4.1. Dimensions of Language User

#### 4.4.1.1. Geographical Origin

Besides the single case of successful translation of West Coast dialectic pronunciation, *The Long Journey of Poppie Nongena* contains no obvious attempts at translating geographical dialect. Joubert's reasons for not using other dialects (Cape Flats English, Soweto slang and Cockney) have been mentioned. Her decision to avoid the complete use of an equivalent dialect was wise, since translating into a similar dialect, in this case, would have resulted in unintended effects. Besides concerns related to regionality voiced by Joubert in relation to the use of Cape Flats English (which she calls 'Capey English') Soweto slang or Cockney, racial associations would have produced further complications. Cape Flats English (see Finn, 2008) has a strong association with the Cape Coloured community, and is not usually associated with a black population bracket, leading to unintended effects related to racial depiction. To a large extent, considerations concerning region and race provide an excuse for the lack of regional dialect in Joubert's English translation. However, there is an English dialect that could have been drawn upon with some success, but which was not mentioned by Joubert – Xhosa English. Xhosa English (see De Klerk, 2003) differs somewhat in terms of geographical boundary from Orange River Afrikaans, extending into the Eastern Cape, but overlapping with it in the Western Cape. This overlap, along with shared speaker ethnicity and culture permits possible exchange without too many unintended effects. The only disadvantage of the Xhosa English dialect is that it is not as obviously recognisable a regional dialect as Orange River Afrikaans. It more closely resembles social dialect due to being characterised mainly by incorrect language structures. In the case of Joubert's translation, Black South African English (perhaps not Xhosa English specifically) was used to some extent, although not extensively or consistently. Thus, although the lack of

regional dialect in the English translation is largely excusable, the use of Xhosa English could have provided a feasible solution to the problem of translating regional dialect.

#### **4.4.1.2. Social Class**

The overall discrepancy between the original and the translation at the level of social dialect, perhaps constitutes the greatest problem. This is a result of using a kind of language which is, firstly, too sophisticated for the characters and, secondly, is not representative of the simple, conversational language of the original. Once again, as in the source text analysis, there is overlap between this section and the section on social role relationship (associated with register). It has already been explained that the highly informal language of the original can be considered either as social dialect or as situational language use, indicative of familiarity between characters. Therefore, the examples discussed here may also apply to the matter of social role relationship. Mismatches resulting from the choice of vocabulary and expression will be discussed first, followed by those resulting from structural complexity. Finally, the ways in which the social dialect was represented in the original by means of code switching, incorrect language use, cursing and informal vocabulary will be revisited to determine mismatches.

##### **4.4.1.2.1. Mismatches in Vocabulary and Expression**

Joubert's English translation recurrently employs a vocabulary and an idiom which are more formal than those of the original language. Examples are bountiful; thus, only a few will be mentioned.

The following section contains a number of words that represent an elevated social dialect not representative of the original. A more literal translation is provided of the original text excerpt to illustrate the difference. Such translations here and in other examples will be termed 'close translations' and are not direct, or word for word, translations in the strictest sense (the word 'close' was chosen, since it represents an undefined degree of proximity and is not as absolute as the word 'direct'). Although these translations are not strictly direct, they are closer in meaning and informality to the original and their purpose is merely to give a closer English approximation of the original text. The close translations done in this chapter also do not necessarily match the corresponding sections in the re-translation and are not necessarily reflective of the strategies applied there. In the following examples, words and phrases that are considered to be unrepresentatively formal have been underlined.

Original:

*Grootma Martha van Staden het op Putsonderwater gebly, sê Poppie, en grootpa Fanie het op die railways gewerk. Kleinma Hessie en kleinpa Ruben het ook daar gebly, Kleinpa was poeliesman op die railways. Soggens vroeg in die halfdonker kom die oompies uit die huise in die lokasie, so een-een uit die halfdonker kom hulle nader en loop na die railway-jaart. Anders het op die trollie gaan sit, anders het die trollie gestoot, dan gaan werk hulle ver uit op die lyn. En as Grootpa nou huis toe kom, is ons altyd so bly, want hy kom met die stukkie brood wat hy oorgelos het van die kos wat hy werk toe vat. Hy het so 'n blou emmertjie wat ons die billie geroep het, met 'n dekseltjie op, en daarin het hy magou gedra en brood. Dan sien ons ver van waar ons teen die rantjie sit dat die trollie kom, dan het ons altyd gehardloop vir daai stukkie brood, dit was vir ons die lekkerste. (p. 9)*

Joubert's translation:

*Mama was working in De Aar for our keep, and ouma worked sleep-in with white people in Uppington to help earn money for us. So Plank and Mosie went to live with kleinma Hessie and kleinpa Ruben at Putsonderwater, and Hoedjie and I lived there too, but with grootma Martha and grootpa Fanie who worked on the railway. We lived in the location close to the railyard. Early in the morning the oompies went off on a trolley to a far place on the railway line where they worked. We liked it so much when grootpa came home because he left us a chunk of bread in his billie can. It was a small blue pail with a lid in which he took magou and bread to eat at work. We would watch from the small koppie to see the railway trolley coming home along the line, then we raced to meet him, on account of the chunk of bread that we knew he had saved for us. That was good. (p. 19)*

Close translation:

Grootma Martha van Staden lived in Putsonderwater, said Poppie, and grootpa Fanie worked on the railways. Kleinma Hessie and kleinpa Ruben also lived there, Kleinpa was a cop at the railways. Early in the morning in the half-darkness, the oompies came out of their houses in the location – one by one they came closer out of the half-darkness and walked to the railway yard. Others sat on the trolley, others pushed the trolley, then they went to work far out on the line. Now, when Grootpa came home we were always so happy, because he came with a piece of bread that he left over from the food that he took to work. He had this little blue bucket that we

called the billy, with a little lid on it, and he carried magou and bread in it. We saw from far, where we were sitting on the koppie, that the trolley was coming, then we ran for that piece of bread, to us, that was the nicest.]

The difference in social dialect is evident from the comparison of these excerpts. On the one hand, Joubert does indeed use informal vocabulary found in the original in an attempt to reproduce the original dialect. One example of this is the reference to men as 'oompies'. On the other hand, however, formal vocabulary is used that does not match this use of informal language. The words 'for our keep' and 'pail', for example, are not typically associated with informal discourse. They lend the text an air of sophistication that is unsuited to the social situation of the characters. Similarly, the word 'raced' and the phrase 'on account of' are somewhat literary and not representative of the language of the poor, uneducated working class in South Africa. The construction 'anders... anders', used to indicate opposition in the Afrikaans text, is noted by De Klerk to occur in Xhosa English as 'others... others' (2003:470). This could have been kept in the translation as a realistic reflection of the language of the Xhosa people.

The same disparity seen in the previous example can be seen in the following excerpt, where overly formal words and expressions have again been underlined:

Original text:

*Ons was so dom, ons het nie eens geweet wat word gedoen nie, ons het net geweet dis abakwetha. Die mooiste vir ons was as die manne so kieriespeel en hulle singe sing as hulle die seuns na die bos toe vat. Hulle slaat mekaar met die kieries, dit was vir ons lekker. Daar word bier gemaak en die vrouens dans en sê hulle se dinge. Die seuns word kaalkop geskeer en witgesig gesmeer en van die lokasie af weggevat met niks klere aan nie, net die komberse om.*  
(p. 26)

Joubert's translation:

*We were really very ignorant, we never knew what they did to the boys in the bush, that they cut the foreskin to make men of them. We just knew it was abakwetha. The boys' heads were shaved and their faces smeared with white clay and they were led away from the location quite naked, with only their blankets covering them. We liked watching the older men dancing and*

*mock-fighting with their kieries and singing all the time as they took the boys from their parents. Sometimes they really hit out at one another and we liked that. Lots of beer was made and the women danced and had a lot to say about it all. (p. 42)*

Close translation:

We were so dumb, we didn't even know what was being done, we just knew it was abakwetha. The most beautiful to us was when the grown-up men played kerie and sang their songs (sings) when they took the boys to the bush. They smacked each other with the kieries, we liked that. Beer was made and the women danced and said their things. The boys were shaven bald and their faces smeared white and were taken from the location with no clothes on, just the blankets around them.

Rendering 'so dom' (so dumb) as 'really very ignorant' is a classic example of the problem found in Joubert's translation. The case is similar with the translation of 'met niks klere aan nie' (with no clothes on) as 'quite naked'. In this excerpt, the underlined words once again express a deceptive and uncharacteristic sophistication.

The inclusion, below, of a short and by no means exhaustive list of words that possess a higher degree of formality than the corresponding source text words serves to further accentuate this point. These words are linked in the centre column to the lexical source and are provided with a close translation in the right column. This comparative list contains a selection of words from the first section of the book (the first 10 chapters) only, since it fulfils merely an illustrative purpose and it is not meant to be exhaustive.

Source Text Word	Joubert's Translation	Close Translation
Agtermense (p. 4)	Forebears (p. 12)	Forefathers (lit. forepeople)
Haar susters se name (p. 5)	Names her sisters bore (p. 13)	Her sisters' names
Soek (p. 6)	Search (p. 14)	Look for
Krummels vir die vuuraansteek (p. 7)	Kindling (p. 16)	Crumbs for starting the fire
As jy dit gewoond is (p. 7)	If one is used to it (p. 17)	If you're used to it
Skepding (p. 9)	Ladle (p. 18)	Spoon/ scoop (lit. dishing thing)

Al slaat hy hom half dood (p. 10)	Even if he got caned (p. 20)	Even if he beat him half to death
Manne wat omval (p. 11)	Men toppling (p. 21)	Men falling over
Grootma Martha het nie sulke goed nie (p. 11)	Grootma Martha's life was too sparse (p. 21)	Grootma Martha didn't have stuff like that
Word sy bang (p. 11)	Her heart contracted (p. 21)	She got scared
Walletjies (p. 11)	Hillocks (p. 21)	Small hills/ bumps
Koletreine (p. 11)	Freight trains (p. 21)	Coal trains
Sê (p. 12)	Claim (p. 22)	Say
Beeste (p. 12)	Cattle (p. 22)	Cows
Met handepraat (p. 16)	Beckoning (p. 28)	With hand-speaking
Om werk oop te maak (p. 17)	Stilled their mind to the work (p. 29)	To open the work
Baie netjies (p. 19)	Neat on their persons (p. 32)	Very neat
Lekker dronk (p. 19)	Tippled (p. 32)	Nice and drunk
Iemand wat baie siek is (p. 20)	A body that has been stricken with illness (p. 34)	Someone who is very sick
Boude (p. 21)	Buttocks (p. 35)	Bum
Skeef (p. 22)	Awry (p. 36)	Skew
Twaalfuurkos (p. 22)	Midday meal (p. 36)	Twelve o'clock food
Hulle tel vir Poppie op en gee haar aan (p. 23)	They bodily handed her over (p. 38)	They picked Poppie up and passed her on
Inmekaarkrimp (p. 27)	Cringing (p. 43)	Shrinking
Onder hom inkry (p. 27)	Thrust in (p. 43)	Get in underneath it
En dis slegter as Xhosas (p. 28)	The Fingos were of lower caste (p. 44)	And that's worse than Xhosas
Tot vandag toe (p. 28)	Up to the present day (p. 44)	Till today
As sy siek is (p. 28)	When she fell ill (p. 44)	When she was sick
Suinig (p. 28)	Mean (p. 44)	Stingy
Lê die kamer vol (p. 27)	Strewn about (p. 45)	Lying all over the room
Lena begin te huil (p. 27)	Lena wept (p. 45)	Lena started crying

Geklim (p. 28)	Clambered (p. 45)	Climbed
Die kerk gelos (p. 29)	Cast away his church (p. 46)	Left the church
Jou ouma se bene pla (p. 30)	Your ouma's legs are plaguing her (p. 47)	Your ouma's legs are bothering her

The bookish style of Joubert's translation is evident in the choice of vocabulary and expression in the quoted passages and in the list above. This style is in opposition to the spoken nature of the original text that was identified in the source text analysis.

#### 4.4.1.2.2. Structural Formality

The formality of the language used in Joubert's translation is not merely achieved lexically, but also structurally. Frequently, complex structural devices such as the passive voice, complex tenses and 'would' constructions (as an indication of repeated past actions) are employed, which increase formality to a great extent. This section will proceed according to the pattern in the previous section, where excerpts will serve as illustrations of this phenomenon. Structures such as the passive voice may indeed occur in the original and the chosen English tenses may be the most correct grammatically, but the effect they create differs in English, constituting a much more subtle incongruity than was identified in the previous section. Sensitivity to slight tonal variations as a result of structural complexity is required beyond grammatical faithfulness. Often, complex syntactical structures are used very deliberately in the translation, however, even when they are neither found in the source text, nor required by it.

The following excerpt contains the passive voice, parenthetical insertions and 'would' constructions used in conjunction with the past continuous tense, all of which are characteristic of written discourse or formal spoken discourse and are overly complex in relation to the original text:

Original:

*Ons het vir bene gesoek in die vullishope van die lokasie. Ouma krap met haar stok in die vullishope, onder die as en die ou blikke en die vullis, sy lig met haar stok die bene en krap dit oop en sê: Poppie, daarso's jou been. [...]*

*Sy sit die blik op die lap-kussinkie op my kop en ons loop met die grootpad same na waar die witmense bly. Plank en Hoedjie dra die paraffienblik vol bene vir onse ouma en Ouma dra die sak met bene op haar kop. [...]*

*Plank en Hoedjie kry nie geld nie en ook nie nikkerballs nie. (p. 8-9)*

Joubert's translation:

*We searched for bones in the rubbish dumps of the location. Ouma would poke her stick in the rubbish heap and, scratching around amongst the ash and the old rusty tins and the garbage, pry the bones loose with the tip of her stick and scratch the filth away saying: Poppie, there's a bone for you. [...]*

*She would settle the tin on the little cushion of rags on my head and we'd take the main road to where the white people lived. Plank and Hoedjie carried a big paraffin tin filled with bones, hanging on a stick balanced on their shoulders, and ouma carried a big bag on her head. [...]*

*Plank and Hoedjie were given neither money nor niggerballs. (p. 18)*

Close translation:

We looked for bones in the rubbish dumps of the location. Ouma scratched with her stick in the rubbish dumps underneath the ash and old cans and rubbish, she lifted the bones with her stick and scratched them open and said: Poppie, over there's your bone. She put the can on the little cloth pillow on my head and we walked along the big road to where the white people lived. Plank and Hoedjie carried the paraffin can full of bones for our ouma and Ouma carried the bag with bones on her head. Plank and Hoedjie didn't get money and also no niggerballs.

In the above passage, the more complex structural elements are not required by the source text, but are a conscious stylistic choice. The difference between Joubert's translation and the close translation is marked, and the difference in formality as a result of the use of simpler structures is very apparent.

So as to prove the regularity of this occurrence, another excerpt from the translation will be compared to the original text, this time illustrating especially the frequent use of the passive voice. In this example, the passive voice is indeed used in the source text, but is employed to a lesser degree. This example also contains the use of the past perfect tense, which has an equally formal effect, since it is not commonly used in very informal discourse.

Original:

*Lena het 'n bees geslag en dit buitekant gaargemaak. Bier en brandewyn en brood en pap en vleis [sic.]. Stone en Poppie het op stoele in die voorkamer in die huis gesit saam met die strooimeisies en strooijonkers, die ander het in- en uitgekome, die hele dag lank. Later het die son begin skyn en die sambrele is weggesit, maar toe dit die aand weer begin reent, het iemand omgee nie, want hulle is warm gemaak deur die bier en brandewyn. (p. 48)*

Joubert's translation:

*Lena had slaughtered an ox and it was roasted outside. Beer and brandy and bread and porridge were served with the meat. Stone and Poppie sat on chairs in Lena's sitting room, together with the bridesmaids and bestmen, and the guests passed in and out of the house the whole day long. Later on the sun came out and the umbrellas were put away, but when it started raining again later that evening nobody minded because they had been warmed by the beer and brandy. (p. 71)*

Close translation:

Lena slaughtered an ox and cooked it outside. (There was) beer, brandy, bread, pap and meat. Stone and Poppie sat on chairs in the sitting room of the house with the bridesmaids and bestmen, the rest went in and out the whole day long. Later, the sun started shining and the umbrellas were put away, but when it started raining again, no one cared because they were warmed by the beer and brandy.

In this example, the passive voice is used repeatedly in Joubert's translation, even where it is not used in the source text, which results in an increase in formality.

#### **4.4.1.2.3. Means of Expressing Social Dialect Revisited**

In the source text analysis, four means were discussed by which a social dialect corresponding to the poor working class was expressed. These included code-switching, incorrect language use, swearing and informal vocabulary. Although all of these elements feature in the translation, their occurrence is far less frequent than in the original. Of these, vocabulary has already been considered and it has been shown that the translation employs a more literary vocabulary and idiom than the original. Not only have formal words been used, but markedly informal words

and expressions were often translated neutrally. A short comparison of source text words with their English translations and a close translation will illustrate this.

Source Text Word	Joubert's Translation	Close Translation
Anties (p. 4)	Aunts (p. 12)	Aunties
Glad met sy bek (p. 4)	A great talker (p. 12)	A smooth talker
'n Jollie ou (p. 15)	Good fun (p. 27)	A jolly guy
Kafferbier (p. 19)	Beer (p. 32)	Kaffir beer
Ek slaat hom in sy donner in (p. 20)	I'll knock him down (p. 33)	I'll hit him to hell and gone (approximately)
Dat die drank hom verniel (p. 29)	That the drink took hold of him (p. 46)	That the drink messed him up
Daai ou goed (p. 42)	These old men (p. 63)	Those old things
Poeliesse (p. 84)	Police (p. 116)	Cops
Miskien het die skollies hom gepak (p. 84)	Perhaps the skollies have attacked him (p. 116)	Maybe the skollies grabbed him/ beat him up

This short list proves that the vocabulary and expression of the translation are marked not only by formality, but by neutrality rather than informality in many cases. Often, informal language is hard, if not impossible to translate with an equivalently expressive word. Words such as these are not included in the above list for lack of an equivalent and include words and expressions such as 'meide', 'met die lyf wees', 'uitskrou', 'woelig wees onder die meisies' and 'manne'. This lack of adequate expression is an inevitable constraint which is characteristic of all literary translations and the effects of these expressions can only be accounted for by means of compensation in other parts of the text. Joubert's translation does not employ compensatory strategies very extensively, however, and informal words are scarce in comparison with the original.

As for code-switching, reference has been made to Joubert's use of Afrikaans words in her translation. The inclusion of these words primarily fulfils a cultural function, however, being limited mainly to the expression of familial relations and cultural terms. Afrikaans words are not used frequently to express informality, with the exception of Afrikaans fillers and exclamations such as 'ja' and 'ag'. This is not surprising, considering that the international audience would not

know these words. If the translation were done for a South African audience only, Afrikaans words could have been incorporated much more liberally. Afrikaans words such as 'lekker', 'sommer', 'mos' and 'nè' could easily have been used without hindering understanding. The inability to re-create code-switching equivalently for an international audience is an unavoidable constraint, however, and the lack of code-switching will not count against Joubert's translation.

Regarding incorrect language, it has been explained that Joubert does make use of incorrect language in her translation as an element of social dialect. However, the occurrence of such language is far less frequent than in the original, resulting in a misrepresentation of the characters' literacy and social status.

Swearing was another feature of the social dialect in *Die Swerffare van Poppie Nongena*. Words of such high expressive value possibly constitute one of the most difficult challenges in translation and it is no surprise that such language often does not correspond in tone and expression. 'Kruip in julle moer in' (p. 39) is translated as 'Go to Hell, crawl up your bloody arses' (p. 57), for example. The words 'bloody' and 'arses' in this expression, are misrepresentative of the speaker, since they are unlikely to occur in township language. There is thus a discrepancy in social expression in this case. Other sections of cursing contain these words as well, causing the problem to extend beyond this example.

#### **4.4.1.3. Time**

Joubert's translation does not contain any words that are obviously antiquated. The lack of a formal temporal dialect is excusable, as was the case with the lack of geographical dialect, since it would be hard to translate the text, or parts of it, into early 20<sup>th</sup> century South African English without creating the unintended effect of excessive formality. This is because English was primarily a language of culture, commerce and education in South Africa at the time in which the novel takes place, with relatively few speaking it as their mother tongue. The status of Standard English at that time excludes a historical variety thereof as an appropriate temporal indicator. But what about the suitability of a non-standard English temporal variety? De Klerk and Gough (2002:356) explain that English was first introduced to the black population as a means of instruction in missionary schools, but a growth in school populations required government assistance in black education. The government enforced mother-tongue education in government schools from around 1935, however, which led to limited contact with native-

speaker norms and resulted in characteristic patterns in pronunciation and syntax, derived from the mother tongue, which came to be known as Black South African English. Black South African English with its characteristic 'broken' elements is still in use today, and does not really possess a commonly identifiable temporal variation. However, consideration of the socio-political situation during and prior to the apartheid regime and the influence of segregation and oppression on language may be useful in terms of indentifying historically *characteristic* language varieties (even though they may not be temporal dialects in the strictest sense). In this case, a lack of exposure to mother-tongue English forms part of the historical context in which the novel takes place. Thus, broken English might be employed as a temporal dialect, since it reflects the language situation among black people in South Africa around the time in which the events in the novel take place. Since Joubert uses elements of Black South African English, but does so in combination with an excessively formal register or social dialect, its effects are partially nullified. For this novel, a fuller implementation of Black South African English or Xhosa English would yield a better reflection of the historical situation than the predominant use of Standard English vocabulary in this case.

#### **4.4.1.3. Culture**

This section, created to refer to the expression of culture and ethnicity through language, has already been covered to a large extent by overlap with previous sections. It has already been mentioned that the Xhosa culture is expressed through the use of Xhosa words, the changing of sentence structure and the use of unusual idioms in the translation in the same way as in the original. This is also true of the use of township vocabulary. Xhosa culture and township culture are thus adequately represented by these strategies. Regarding the use of Black South African English and Xhosa English, much more could have been done to adequately reflect the source culture, however. The Afrikaans language and culture have also been expressed through the use of Afrikaans words, the retention of Afrikaans names, the imitation of Afrikaans sentence structure and the use of Afrikaans songs, rhymes and prayers. The imitation of Afrikaans sentence structure could have been employed much more extensively, however. The fluency and literary quality of the speech also influence the desired Afrikaans/ Xhosa impression negatively, misrepresenting the characters culturally by creating the impression that they are native English speakers at times. Thus, the expression of culture, though present, is somewhat deficient.

#### 4.4.2. Dimensions of Language Use

Whereas all of the language user dimensions contained some form of disparity, there was incongruity in only two of the language use dimensions: mode and social attitude. These two dimensions are both affected by the relative formality of the translation in relation to the source text, though they do not differ to the extent that their designation or description will change. The descriptions prescribed by House are too broad to account for the differences in these dimensions. Nevertheless, dissimilarities will be illustrated by means of examples from the source and target texts.

Since the dimensions of social role relationship and social attitude are so closely related, one might expect social role relationship to be affected by the formality of the translation, but this is not the case. In the source text analysis, the social role relationship of *Die Swerfjare van Poppie Nongena* was described as predominantly symmetrical. In other words, there was neither a noticeable presence of authority in most cases of communication between characters nor in the narrator's addressing of the reader. Exceptions were pointed out where hierarchy was established linguistically in the interactions between employers and employees, police and civilians, white and black characters, etc. In the first case, that of symmetrical relationships in the source text, the symmetry in the translation remains unchanged, because formality was increased on the side of both parties involved in communication. In terms of the symmetrical relationship shown to exist between the narrator and the reader in the source text, the use of informal words, though far less frequent than in the source text, preserves a casual tone, indicating a symmetrical relationship with the reader. In the cases where asymmetry in social role was very apparent, there was also no overall change. Therefore, though elevated formality could influence social role relationship, this is not the case in this translation, where social attitude is affected to a greater degree.

##### 4.4.2.1. Mode

The spoken impression of the original is affected negatively by the formality and literary quality of the translation. Whereas the many language errors and the use of highly informal language promoted the illusion of spokenness in the original, the lack of these aspects in the translation lends the text a more composed, literary semblance. The following two passages can be compared to illustrate the difference in mode between the original and the translation:

Original:

*Daar was twee soorte werke in die visfabriek, sê Poppie. Anders is cleaners, anders is pakkers. Die cleaners krap die vis en sny die skowwe en die kop en die stert af. Dan gooi hulle dit in die draad-traye: daar's manne wat dit kom wegvat. Daar's dammetjies met water, nou word die vis daarin uitgetip, in die eerste dam, die anders skep dit uit die tweede dam en die anders in die derde dam in groot sif-traye en dan word dit verbygevat, dan gooi hulle die vis op die pakkerstafel. (p. 33)*

Joubert's translation:

*There were two kinds of jobs in the fish factory, says Poppie. Some were cleaners, others packers. The cleaners gutted the fish, scraped them, cut off the fins, head and tail and threw them into wire trays for the men to take away. The men washed them in cement dams filled with water, and threw them on the packers' tables. (p. 51)*

Close translation:

There were two kinds of jobs in the fish factory, said Poppie. Others are cleaners, others are packers. The cleaners scrape the fish and cut the fins and the head and the tail off. Then they throw them into the wire trays: there are men who come to take them away. There are small dams with water – now the fish get tipped into them, into the first dam, the others scoop them out into the second dam and the others into the third dam with the big sieve trays and then they're taken past, then they throw the fish on the packers' table.

It is evident from the comparison of these passages that the more composed nature of Joubert's translation renders it much less reflective of spoken language than the original, which is quite spontaneous, raw perhaps, and natural. Thus, although the translation still has an overall element of spokenness due to the presence of direct speech, the use of fillers such as 'ja', et cetera, its composed nature and literariness in many places removes some of this quality.

#### **4.4.2.2. Social Attitude**

In the source text analysis, the social attitude was described as 'consultative-casual'. As mentioned before, this designation has not changed in the translation, although clearly observable differences exist. The biggest difference perhaps exists in the social attitude between

the narrator and the reader. This relationship is markedly consultative in comparison with the original, though the casual element is still perceivable in the occasional use of slang and informal language.

The predominantly consultative attitude in place of the casualness of the source text narration is evident in Poppie's account of her wedding, from which an excerpt will be taken.

Original:

*'n Makoti moet elke oggend vyfuur opstaan, sê Poppie. Jy moet weet wat jou werk is. Jy kan nie lat jou skoonwerfmense opstaan en jy lê slaap nie. (p. 50).*

Joubert's translation:

*A makoti has to rise at five o'clock every morning, says Poppie. They expect you to work for them. You can't let them get up and you lie abed. (p. 74)*

Close translation:

A makoti must get up at five o'clock every morning, says Poppie. You must know what your work is. You can't let your in-law people get up and you lie sleeping.

In this section, a consultative tone is achieved in Joubert's translation through the use of formal words such as 'rise', in place of 'get up', and the phrase 'lie abed', instead of the more common 'lie asleep'. Furthermore, the term 'skoonwerfmense' (literally in-law grounds people) is omitted and the informal language (such as 'lat' and 'lê slaap') has not been accounted for by means of compensation. This illustrates the fact that the translation strategy employed by Joubert has the effect of creating distance between the narrator and the reader by producing a consultative rather than casual social attitude.

The relationship among characters seems to be less affected by the tonal discrepancy in Joubert's translation, since a greater endeavour was made to retain informality in dialogue. Nevertheless, a difference is notable, yet not to the extent of altering the designation of inter-character relationships from consultative-casual to consultative. The example that follows shows the difference in tone among characters:

Original:

*Julle gaan land toe, sê sy vir Nomvula en Thandi. Ek gaan eers East London toe om die huis reg te maak, dan sal ek julle skoolpapiere kry en vir julle aanstuur. Sê maar solank vir die meesters dis 'n deurmekaar besigheid met julle pa se afsterwe. Mr Kwinanu sal julle help.*

*Nomvula en Thandi wou nie gaan nie. Hulle het gehuil. Ons wil by Katie en Baby bly. Ons wil hier skoolgaan, sê hulle. (p. 183)*

Joubert's Translation:

*You're going to Herschel, she told Nomvula and Thandi. I'll go back to East London first to fix up the house and get your school papers to send to you. Tell the teachers in the meantime that your father's death has caused this confusion. Mr Kwinanu will help you.*

*Nomvula and Thandi did not want to go. They wept.*

*Let us stay with Katie and Baby, let us go to school here, they begged. (p. 241)*

Close Translation:

You're going to the land, she said to Nomvula and Thandi. I'm going to East London first to fix the house, then I'll get your school papers and send them to you. Tell the teachers in the meantime that it's a confused business with your dad's dying off. Mr Kwinanu will help you.

Nomvula and Thandi didn't want to go. They cried.

We want to stay with Katie and Baby. We want to go to school here, they said.

The increased consultative tone between mother and children is apparent in this example from Joubert's translation. The words 'father' (for 'pa'), 'death' (for 'afsterwe') and 'confusion' (for 'deurmekaar besigheid') contributes to the amplified formality in this case. The effect of this tone is increased distance between characters. In social relationships between strangers, a primarily consultative, but friendly tone is preserved.

#### **4.4.3. Genre**

Though the genre designation on the whole is not affected by mismatches in Joubert's translation, there are perceivable differences in emphasis. It was mentioned that the original places much emphasis on Poppie's voice, thereby accentuating the biographical and personal aspects of the text and strengthening its authenticity. The translation, however, places more

stress on the literary component than the documentary component of the novel through its more elegant wording and formal composition. This, ironically, constitutes a divergence from the author's intention in writing the original text.

#### 4.4.4. Statement of Quality

The findings of this chapter can be summarised as follows:

<b>1. Dimensions of Language User:</b>	
a) Geographical Origin	No specific representation, partially expressed through Black South African English
b) Social Class	Language not representative of the characters' socio-economic and educational profile
c) Time	No specific temporal dialect, represented partially through Black South African English
d) Culture	Xhosa and Afrikaans cultural representation present, but negated by English that suggests 'mother tongue-like' fluency
<b>2. Dimensions of Language Use:</b>	
a) Medium	Weaker expression of spokenness due to overly composed and elegant language
b) Participation	Equivalent
c) Social Role Relationship	Equivalent
d) Social Attitude	Increased consultative tone and decreased casualness, resulting in greater distance between the narrator and the reader and between characters
e) Province	Equivalent
<b>3. Genre</b>	
	Stronger emphasis on the literary aspect of the text than on the documentary aspect

The findings of the translation analysis prove that the partial application of overt strategies in combination with increased lexical and structural formality and overall literariness in the English

translation of *Die Swerfjare van Poppie Nongena* have led to mismatches in the representation of the original text. These mismatches have the greatest effect on the social and cultural representation of characters under the category of user-related language dimensions. Under the category of use-related language dimensions, the impression of spokenness and social attitude are the most affected. Ultimately, even the genre of the text is affected by these mismatches, since there is a loss of realism and a shift in emphasis from the documentary aspect to the literary aspect. Though translational constraints account for non-representation of geographical and temporal dialect and textual features such as code-switching, other dimensions could have been rendered more accurately.

Based on the arguments in this chapter, one can prove the legitimacy of Van Leuven-Zwart's statement that a successful translation is not necessarily one that is well-written, since a translation can be too well written, so to say, so that it becomes an unfaithful representation of the original. The lack of absolute application of overt translation makes this translation especially ineffective, since the resulting effects are divergent and contradictory. This is because there is the use of incorrect language and foreign language imitation and incorporation (foreignisation) on the one hand, yet natural, idiomatic, composed and literary English (domestication/naturalisation) on the other hand. In the following chapter, an approach will be both discussed and illustrated by which many of the textual and contextual features of *Die Swerfjare van Poppie Nongena* can be preserved.

## 5 RE-TRANSLATION

This chapter consists of an annotated re-translation of the first twenty-one chapters of *Die Swerfjare van Poppie Nongena*. The aim of this translation is to employ overt translation strategies more extensively than was done by Joubert in her English translation in an effort to retain the evoked meaning of the original as much as possible. In the translation analysis, it has been pointed out that the translation strategy implemented by Joubert resulted in a text that differs from the original to the extent that characters are misrepresented, relationships are altered and the mode of the translation is affected. These mismatches thus alter the evoked meaning of the text. The goal of the re-translation is to restore these misrepresentations and deviations through a fuller implementation of overt translation strategies. The strategies that are used are discussed briefly before the presentation of the re-translation. The reason for the brevity of the discussion of techniques is that footnotes in the translation will perform the primary explanatory function, clarifying specific decisions. The pre-translation discussion serves mainly to present an overview and general description of the chosen strategies. Before strategies are discussed, however, the audience of the re-translation will be identified.

### 5.1. Audience

The mixed local and international audience at which Joubert's translation was aimed makes for a problematic receptor situation. How can a translator successfully cater for such a diverse audience? Although this is probably not impossible and financial and other practical constraints might demand such a translation, it is certainly not ideal, since it will lead to either neutrality or cultural complexity and lack of fluidity, depending on which audience is favoured. Joubert's naturalisation and standardisation of the language in her translation in many cases seems to indicate primary consideration of the international audience. This is an understandable tendency, since basic understandability of a translation outweighs complete truthfulness to dialect, register and culture. Although this does not mean that overt translation strategies cannot be applied to an international English translation, it does mean that the degree of 'overtness' will be less in a foreign-market translation than in a local translation, whose audience possesses a much larger background knowledge pertaining to cultural and linguistic phenomena. Since this study is theoretical and there are no requirements from publishers or financial considerations, an ideal situation of separation of audience can be created. For the

sake of comparison, the re-translation will take the more difficult route of translating for a foreign audience. It would be unfair to contrast a translation for a partly international audience with one aimed solely at a local audience with a store of background knowledge. This translation aims to prove how overt translation strategies can be more successfully carried out, even for an international audience. Of course, a much higher degree of overt translation than is applied in the re-translation can therefore be realised in a translation for a local market.

Thus, in order to cater for a diverse international English market, cultural phenomena will be handled creatively and with care, so as to achieve a balance between understanding and fluidity on the one hand and faithfulness on the other hand, though fluidity and naturalness are not sought to the extent that misrepresentation of the original text occurs. In other words, the re-translation will not read as though it were spoken by mother-tongue English speakers, but it will strive to avoid complex explanations and estranging language. A foreword to the re-translation will explain to the (hypothetical) international reader that overt translation is to be expected and that the translation strives to remain as close as possible to the language of the source text.

Regarding the explanation of cultural matters to the international reader, footnotes will not be used for the obvious reason that the re-translation will already contain explanatory footnotes describing translation choices. Therefore, words that need explanation will be included in a glossary at the end of the re-translated section. In-text descriptions and explanations will also be used.

## **5.2. Overt Strategies in the Re-translation**

In this section, specific strategies used in the re-translation of *Die Swerfjare van Poppie Nongena* are considered. In discussing these approaches, House's situational dimensions will again be used as a structural basis. Those aspects of user- and use-related language dimensions that presented challenges and required specific decisions are re-visited and the chosen strategy for each particular language variety is explained. In accordance with the problematic areas identified in the translation analysis, all the user-related dimensions and two of the use-related dimensions (medium and social attitude) are considered.

Overall, the chosen strategy corresponds to the approach advocated by Hatim and Mason (1990), which falls between the two most common approaches (translation into standard

language and translation into an equivalent dialect), since it involves modification of standard language by non-standard handling of grammar and deliberate lexical variation.

### **5.2.1. Geographical Dialect**

The problem of translating the regional dialect found in *Die Swerffjare van Poppie Nongena* into an English variation equally representative of the Cape region was identified in the translation analysis. Matching region and race proved to be the greatest problem, since the Cape Flats English dialect, though highly representative of the Cape region, is associated with the Coloured community and its full use would lead to a misrepresentation of characters' ethnicity. This dialect was drawn upon, however, mainly in the recurring use of the expressions "cause why" and 'auntie'. Xhosa English, which doesn't have the same particular association with the Northern and Western Cape, was employed in this translation as a near equivalent regional variation, because of its cultural and ethnical applicability. Interestingly, according to *The Electronic World Atlas of Varieties of English*, certain features of Xhosa English correspond to those of Cape Flats English, possibly due to a related social situation. These features include using the pronoun 'me' instead of 'I' in coordinate subjects, the lack of distinction in number in demonstratives and the lack of distinction in number in reflexives (Mesthrie et al, 2013). Of these overlapping features, the first was employed extensively in the re-translation. Other features of Xhosa English that were used include the use of the comparative construction 'other... other' instead of 'some... other', concord errors, the use of adjectives as adverbs and subject doubling (as described by De Klerk, 2003:467, 470, 474). In spite of the use of Xhosa English and Cape Flats English, however, geographical dialect could not be translated with the same force as the original because of language constraints, though there is definitely a higher occurrence of geographically typical language in the re-translation than in Joubert's translation as a result of the use of the above-mentioned strategies.

### **5.2.2. Social Dialect**

Since social dialect was the easiest of the dialectic varieties to translate in the case of this translation, much of the linguistic flavour of the original was preserved through the extensive use of strategies producing an equivalently expressive social dialect. For the same reason, social dialect also became a platform for the employment of compensatory strategies. The characters in *Die Swerffjare van Poppie Nongena* were classified as belonging to a poor working class.

Typical language features associated with this class contained in the original included code-switching, incorrect language, cursing and informal vocabulary. All of these features of the original can be found in the re-translation. Code-switching between English and Afrikaans could not be used extensively in a translation for an international audience with no knowledge of Afrikaans, of course. The use of Afrikaans vocabulary is therefore limited to words such as 'ag' and 'ja' as well as Afrikaans words with cultural significance such as 'ouma', 'oompie', 'veld', 'kappie', 'braai', 'doek', 'meester' and so forth, many of which are also found in Joubert's translation. The re-translation's intentional use of incorrect language has already been mentioned in the previous section and the relation to social dialect has been referred to. Swearing presented a particular problem and equally expressive equivalents for Afrikaans swearwords were sought, in many cases employing covert instead of overt strategies, since the propositional meaning of the original words could not be retained with the same effect. Informal vocabulary and slang were incorporated throughout the re-translation through the use of words such as 'how come', 'auntie', 'guy', 'gonna', 'wanna', etc. Simple grammatical structures were also used to achieve the expression of social dialect, often as compensation and therefore often when corresponding structures are not found in the original. The passive voice and the past perfect tense were almost entirely avoided, for example, and word order was often adapted in favour of simpler means of expression. Because of the availability of multiple strategies for translating the informal, incorrect and slang language of the original, social dialect could be translated with similar impact and the misrepresentations of characters in terms of social class and education found in Joubert's translation could be restored.

### **5.2.3. Temporal Dialect**

As was the case with geographical dialect, temporal dialect posed a great problem because of the lack of an equivalent temporal dialect in English corresponding to the race of the characters. While vocabulary more reflective of the time period starting around the beginning of the previous century could be used, these words are often higher in formality than modern words and would counteract attempts at achieving informality. It has been pointed out that from a historical perspective, a language variety similar to Xhosa English would be a realistic representation of the English used by black people at the time in which the novel takes place, considering the overall lack of exposure to mother tongue English and lack of education among black people at the time. Therefore, though Xhosa English is not technically a temporal dialect, it

gives a realistic impression of the English spoken by black people during the period in which the events occur. Temporal dialect could not be expressed to an equivalent degree as in the original, however.

#### **5.2.4. Cultural Reflection**

Various means by which the Xhosa culture is expressed in the original have been discussed. These techniques were preserved in the re-translation, as was the case in Joubert's translation. The Afrikaans aspect of the characters' culture was brought across more strongly than in Joubert's translation, however, using similar strategies to those that were used in the expression of the Xhosa culture. In the re-translation, Afrikaans words were used in many cases where English words are used in Joubert's translation. Examples include the words 'baas', 'braai', 'stoep', 'kappie', 'veld', '(mealie)pap' and the numbers 'een', 'twee' and 'drie'. Furthermore, Afrikaans word order and expressions were imitated more consistently than in Joubert's translation. This is most commonly seen in the regular use of the expression 'for what' and the frequent insertion of the word 'now' as a filler. Furthermore, Afrikaans names and nicknames were preserved in all cases and songs, rhymes, prayers and one instance of swearing were kept in Afrikaans and provided with explanations or translations. Since township vocabulary occurs more frequently in the latter part of the novel, there is not a high occurrence of such words in the re-translated section. The words 'skollie', 'pass' and 'spaza shop' are used to reflect township culture, however. Although 'spaza shop' is a more recent word, Caplan (2004:213) affirms that it was in use in the late 1970s; thus, during the time of narration. Through the consistent employment of these overt translation techniques, the culture of the source text could be adequately expressed.

#### **5.2.5. Medium**

It was pointed out that the medium of the original is characterised by the illusion of spokenness and that the formality and pre-meditated, literary quality of Joubert's English translation negatively influenced the spokenness of the original. This shift was corrected in the re-translation by the use of informal and incorrect language (as discussed previously) and the frequent use of words typically found in spoken discourse such as 'ja', 'ag' and 'now'. In terms of structure, the long run-on sentences and sentence fragments of the original were preserved as much as possible to create the effect of spontaneity.

### 5.2.6. Social Attitude

The increased informality of the re-translation compared to Joubert's translation restored shifts in social attitude and led to a better representation of the consultative-casual social attitude of the original. Ways in which this informality is achieved in the re-translation have already been mentioned.

### 5.3. Direct Translation and Compensation

In terms of the overall approach, two seemingly opposing strategies have been used. Overt translation is typically characterised by a very close translation of the original text and in many cases, this translation technique is indeed used in the re-translation. In some cases of direct translation, source text form and sentence structure have been copied to the extent of being technically incorrect in English in an attempt at mimicking the language of the characters to allow their culture to shine through. This technique of directly copying word order in cases where idiomatic and collocational restrictions would usually necessitate change is called inference by Feinauer (1998:51). While inference often occurs as a mistake in translations that are meant to read naturally due to the unconscious influence of the source language on the translator, it was done intentionally in the re-translation to reflect idiom and culture. Thus, inference constitutes the most extreme form of faithful translation found in the re-translation.

This technique could not be carried out in all cases, of course, and it was necessary to deviate from the source text in many cases. Of concern here is not mainly the presence of so-called obligatory shifts, where there is essential deviation from the source text in the interest of producing a grammatically sound target text, since these constitute a necessary and unavoidable aspect of translation that does not necessarily influence the macrostructure of a text of this size. Of concern, rather, is deviation in the form of compensation and simplification in the interest of preserving a certain aspect of the source text, such as culture, characterisation or mode. In this type of deviation, micro-structural elements are adapted in order to preserve macro-structural features.

The need for compensation in this translation resulted mainly from the inability to translate occurrences of incorrect language use and informal language on a word-to-word level. Abandoning efforts to translate marked words because of the lack of one-to-one word relationships would result in gross loss in evoked meaning, and creative strategies were required

to make up for this loss. Compensatory strategies, such as translating a neutral source text word into an informal or dialectic target language word to compensate for the inability to translate another marked source text word equivalently, occur very frequently in the re-translation. Compensatory translation strategies were employed generally in most cases, rather than accounting for each instance of non-equivalence by a specific compensatory translation. Simplifying strategies in which sentences were re-structured in favour of a simpler structure also involve deviation from the source text, though propositional content remains unaltered through these divergences. Two examples of structural deviations that can be seen in the re-translation are the avoidance of the passive voice and the past perfect tense. Since these structures elevate the formality of the translation beyond that of the source text, they were not used frequently. These simplifications were necessary to preserve the tone of the original text. Simplification was also used as compensation, since a simpler form and expression often compensated for the inability to translate certain informal or incorrect source text words into English.

Though compensation can be seen as a necessary requirement in this translation, questions may be raised regarding the influence of creative translation strategies on the desire for faithful translation. Although the use of these strategies may appear less faithful, since there is less correspondence to the original in terms of word order, vocabulary and grammatical and syntactical structure, these deviations may produce a higher degree of equivalence at other levels of meaning, such as the evoked level. Through these creative strategies, register and overall tone are preserved, at the cost of small changes to structure or vocabulary. These strategies are therefore necessary if meaning, in its fullest sense, is to be preserved. In this sense, these strategies are also indirectly faithful. Whether a faithful representation of the original could be achieved by an exact rendition of the source text or an alteration thereof came down to decisions based on individual words or phrases. These considerations are explained in the footnotes of the re-translation.

One unavoidable divergence in translation between English and Afrikaans arose from the use of the historic present tense in Afrikaans, which cannot be rendered equally in English. Though this results in a translation which is less dramatic and emphatic than the source text (Feinauer, 2000:47-48), it constitutes an unfortunate obligatory shift. No footnotes will be provided to account for this divergence.

In terms of proportion, there is a stronger adherence to the source text than there is an alteration thereof due to compensation and simplification and, overall, the re-translation adheres closely to the original text.

#### 5.4. Annotation

The footnotes of the re-translation in this dissertation function to explain and justify translation choices such as those that have been discussed. Where there is a departure from the source text or where the source text has been followed to such an extent that target language norms are overridden, explanations are given. Similarly, all translation choices that affect the representation of characters or situations are discussed. No notes are provided for the simplification of sentence structure in cases such as the translation of the passive voice into active voice and the choice of simpler past tense forms, since these strategies occur so frequently that including notes justifying each case becomes cumbersome more than helpful and adds unnecessary volume to the notes. Other recurring strategies are only annotated twice, after which no explanations are provided, again to decrease the number of notes. With the succession of chapters, the number of footnotes will therefore decrease.

In terms of the naming and classification of specific translation strategies, Hervey and Higgins's terminology (2002:5) will be used with one exception: exoticism will be replaced with overt translation. Hervey and Higgins identify various textual matrices that can be used in the translation process. One of these is the cultural matrix, consisting of various ways in which cultural words can be translated. Although they favour a more domesticating approach, their matrix is nonetheless useful in identifying different translation possibilities. The matrix consists of the following strategies, which are arranged in a sequence that begins with the most overt strategy and ends with the most covert (Hervey & Higgins, 2002:5):

Exoticism > Calque > Cultural borrowing > Communicative Translation > Cultural transplantation

**Exoticism** is a general strategy that denotes a very low degree of adaptation and its implementation can include the use of various strategies. The relation of this word to Venuti's term 'foreignisation' makes its meaning quite apparent. In the footnotes of the re-translation, 'overt translation' will be used instead of 'exoticism', not because there is anything wrong with the word, but to reflect adherence to House's theory.

**Calque** is defined by Vinay and Darbelnet (1995:32) as ‘a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements.’ This is similar to what Feinauer calls inference (1998:53).

**Cultural borrowing** refers to the use of loanwords to express elements that are foreign to someone of a different culture (see Chapter 25 of Bloomfield, 1933). The re-translation, like Joubert’s translation, makes use of this strategy by including expressions such as ‘t’koutjie’.

**Communicative translation** involves replacing idioms, proverbs and fixed expressions with standard terms in the target language. Here, propositional meaning will differ, but effect is preserved. This type of translation is covert in nature, yet such strategies are used in the re-translation and are necessary in facilitating understanding in some cases.

**Cultural transplantation** does not occur in any way in the re-translation, though it will be mentioned for the sake of completeness. This method of translation involves re-writing a text in the target culture. This is an extreme form of covert translation.

In referring to specific translation strategies, some of Baker’s strategies for dealing with non-equivalence will also be referred to, though these are easily understood and do not require much explanation. These strategies include (1992:26-42):

- 1) Translation using a loan word or a loan word plus explanation
- 2) Translation by paraphrase using a related word
- 3) Translation by paraphrase using unrelated words
- 4) Translation by omission

In referring to features of Xhosa English, an article by De Klerk (2003) entitled ‘Towards a Norm in South African Englishes: The Case of Xhosa English’ will be referred to.

## 5.5. Title and Preface

The English title of the novel will be changed from *The Long Journey of Poppie Nongena* to *The Wandering Years of Poppie Nongena*, since no need was found to change the wording of the original title. Since the re-translation will be simulating a real translation, a preface will be inserted as though it were a new translation of the original text. In the case of an overt

translation of this nature, a preface or explanation such as the one provided might be included to aid the reader in appreciating the translation. The re-translation will follow the preface.

## A Note from the Translator

Dear Reader

Those who have not read *Die Swerfjare van Poppie Nongena* in Afrikaans, but are familiar with the previous English translation (*The Long Journey of Poppie Nongena*, 1980), will find the following translation to be notably different. You may be surprised to find an amplification of the following features, which were present only to a limited degree in the first translation: a mix of languages, incorrect grammar, run-on sentences and sentence fragments, unusual idiom and slang. In other words, this translation features an overall scarcity of belletristic elegance and is characterised instead by a more prosaic linguistic expression, grounded more firmly in reality. This approach does not represent the translator's personal creativity or an attempt at experimental translation, but is the result of an endeavour to faithfully represent the original in the English language. In contrast to the literariness of the previous translation, this translation may be described as 'unrefined' and 'unprocessed', though not to an extent which surpasses the tone of the original, but to a degree which strives to match it. A high occurrence of South African words and expressions can be expected. These are made accessible by means of a glossary in the back of the book. The intention behind the frequent inclusion of Xhosa and Afrikaans words and expressions is not estrangement of the reader to whom these cultures are foreign. On the contrary, these words serve to facilitate entrance and emergence into the culture and mindset of the characters. It is the desire of the translator that Elsa Joubert's purpose in writing the novel would be accomplished through this rendition, namely, that Poppie would be given a voice and that the story of her family's experience under the previous political dispensation, now of historical value more than revolutionary in its appeal, would be faithfully represented.

Sincerely,

The Translator

5.6. Re-translation

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# **THE WANDERING YEARS OF POPPIE NONGENA**

## 1 Poppie's Forefathers and <sup>1</sup>Foremothers

<sup>2</sup>My people are from Gordonia, said Poppie.

My mama told us about our great-grandma Kappie, a rich old <sup>3</sup>auntie who farmed with goats on the hills, or <sup>4</sup>koppies, as we say, on the other side of Carnavon. Her surname was Plaatjies and <sup>5</sup>her nose wasn't flat – no, it came up high between her eyes. That's the nose that our uncle, oompie Pengi, got.

She told Mama about the olden days and about the big man, Donker Malgas, <sup>6</sup>that they killed on the island on the Great River.

She told our mama about the rinderpest and the cows and sheep that died off and about the English war, the Imfazawe yamabulu, the war of the Boers.

We saw the Boers coming on horses, she said, and we ran into the koppies. We chased the goats in front of us. We left everything in the huts and stayed in the hills till the white people were gone. They didn't take anything from the huts, <sup>7</sup>no, everything was just like we left it, but they licked all the <sup>8</sup>mealiepap pots clean.

And Jantjie ran away to the Boers and became an <sup>9</sup>agterryer and he got shot dead.

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<sup>1</sup> The source text (ST) word 'voormense' denotes both male and female ancestors, whereas 'forefathers' has a male association. Considering the prominence of female figures in the novel and the meaning of Poppie's African name (girl from a line of great women), the invented word 'foremothers' was used in the title. The word 'ancestors' was not used, since it is associated with a more distant relation and 'forebears' was considered too formal.

<sup>2</sup> The first sentence was paraphrased in the interest of retaining simplicity.

<sup>3</sup> The word 'auntie' is both a compensatory informalising word and a regional word, typical both of informal language and of the language of the Cape region. The Afrikaans word 'antie' is found in the original in other places and it will be used as an informal reference to an older woman throughout the translation.

<sup>4</sup> The word 'rantjies' (ridges), used here in the ST, is very close in meaning to 'koppies' (hills). 'Koppies', which is also familiar in South African English, was used as a loanword throughout the text to refer to both, since the distinction is not very important. This word acts as a cultural marker.

<sup>5</sup> This is a case of translation by paraphrase using a related word as a simplifying strategy to avoid the overly formal term 'high-bridged nose', used in Joubert's translation.

<sup>6</sup> Here, there is compensation for the informal 'gedood' through the use of simple language (the use of 'that' instead of 'whom' and avoidance of the passive voice).

<sup>7</sup> The word 'no' is inserted here as a means of expressing the informal, spoken nature of the ST. In this case, it acts as general compensation, since it does not account for a specific case of informal language.

<sup>8</sup> The ST term 'pap' was translated as 'mealiepap' instead of 'porridge' or 'mealie porridge' as in Joubert's translation. To lessen explanations in this section, this word was not provided with an in-text description, but it was included in the glossary.

<sup>9</sup> The Afrikaans word 'agterryer' was preserved as a cultural marker in another case of translation by loanword. This word is explained in the glossary.

Jantjie,<sup>10</sup> run with the horses, the Boer shouted when he saw the English soldiers around them, but by that time your child was already dead, he told great-grandma Kappie.

Great-grandma Kappie had only one girl, our grandma Hannie.<sup>11</sup> We called her ouma Hannie. Hannie married George Williams, who worked on the sheep farms. He was born in Beaufort West of the Mgwevu clan and he<sup>12</sup> died off during the Great Flu of 1918. The isibetho, ouma Hannie told us, was the plague that the Lord sent to us<sup>13</sup>, cause why the people were sick for only three days, then they died.

He and Hannie had eight children together. They were born on the sheep farms where their<sup>14</sup> tata worked. When he died, they lived in Koegas, outside Prieska. But ouma Hannie was struggling too much with all the children, so they moved to Vaalkoppies and they lived by the farmlands at Louisvale. There ouma Hannie had to take care of the children. They learnt to cut wheat from the Bushmen. The Bushmen are the short ones with tight curls on their head, the Damaras are the black people and the Basters are those that look almost like white people, with long hair. When the children got older, ouma Hannie moved to the other side of the river, to Upington, so that they could go to school and to church.

It was oompie Kaffertjie and oompie Domani and grootma Martha and grootma Mieta and Lena and our mama, and then kleinma Hessie and oompie Sam and oompie Pengi, Ouma's lastborn, her t'koutjie, as the Namas say.<sup>15</sup> That's a child whose mama can't give him the breast. Grootma Martha and grootma Mieta were the sisters older than our mama, and that's why we said grootma to them. And Hessie,<sup>16</sup> she was younger than our mama, so she's our kleinma.<sup>17</sup> And oompie is how we say uncle.

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<sup>10</sup> The word 'run' was opted for instead of the corresponding word 'flee' because of its relative formality.

<sup>11</sup> 'Ouma' was translated by means of a loanword plus an explanation. This word is used throughout the text.

<sup>12</sup> This is a direct translation of the ST to express ST idiom.

<sup>13</sup> This is an informal and dialectic expression drawn from Cape Flats English. It represents a case of translation into a similar SL dialect.

<sup>14</sup> 'Pa' was translated as 'tata' instead of 'father', since 'father' was considered too formal. Whereas Joubert uses the words 'pa', 'tata' and 'father' in her translation, only 'tata' and 'father' will be used in this translation, with 'father' only being used in compound forms as 'stepfather' and 'father-in-law'.

<sup>15</sup> Instead of using the English idiom 'dry-teat child' as Joubert does, this Nama expression was simply explained. The English expression was considered too formal.

<sup>16</sup> This is a case of subject doubling as a feature of Xhosa English (De Klerk, 2003:467). It is used as cultural compensation and does not occur in the ST in this instance.

<sup>17</sup> This insertion has been included to explain the Afrikaans word 'oompie', which is used throughout the translation. As with 'ouma', the strategy of translation by loanword plus explanation is used.

Ouma Hannie's children didn't stay in school very long. Oompie Kaffertjie moved to Koegas and started working for a farmer and oompie Domani went away to the Great War and never came back. The other children worked here and there from Lüderitzbucht down, along the train track: Upington, Putsonderwater, Draghoender and Prieska.

The girls <sup>18</sup>married out of the family and after their wedding, they worked when they could.

My aunties were married by force, like the people in the olden days did with their children, <sup>19</sup>you know. My <sup>20</sup>mama didn't want my tata. He came to work on the sea at Lüderitzbucht and then he saw my mama who was visiting grootma Mieta. He followed her, even though the wind was blowing hard, and fell in love with her. He came to Upington to ask ouma Hannie if he could marry her.

He was <sup>21</sup>smooth with words and he gave lots of money for the bride-price, the <sup>22</sup>lobola, said ouma Hannie, and so he married your mama, but it was only after he died that she told us that. His name was Machine Matati and his clan name was Mbele. His <sup>23</sup>forefathers came from the Ciskei, but he was born in Mafakeng.

Kleinma Hessie was also married by force to kleinpa Ruben and grootma Martha to grootpa Fanie van Staden. Only grootma Mieta, who married a fisherman from Lüderitz, loved her husband and then they got married.

Ouma Hannie was a strict old auntie. She wasn't happy till her children were married *with* lobola *and* in the church. She stayed there in the location in Upington and took the grandchildren in that they brought to her and cared for them.

But our mama's children were closest to her heart 'cause why our tata didn't take good care of us. One Saturday morning he walked away from his friends in Upington and signed up to go to

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<sup>18</sup> 'Married out' is a case of calque: direct translation of the ST idiom to express foreign thought. The words 'of the family' were added to explain the expression.

<sup>19</sup> The word 'mos' was translated as 'you know' in this case. This technique is not followed consistently as the meaning of the word is simply left untranslated in other cases, depending on its use.

<sup>20</sup> The word 'ma' will not be translated as 'mother', since this word, like 'father', is too formal for common use by the characters. For the sake of simplicity, 'mama' will be used throughout, except when 'ma' is used as a direct address or by white Afrikaans speakers in the ST. This prevents possible confusion of the foreign reader by continuous and random interchange between 'ma' and 'mama'.

<sup>21</sup> This invented expression was chosen to reflect the ST idiom, although idiomatic restrictions prevented a direct translation. This creative strategy represents a form of overt translation.

<sup>22</sup> The word 'lobola' is explained both in the text and in the glossary.

<sup>23</sup> Since the female heritage is not significant here as it is in Poppie's case, the word 'voormense' could be translated as 'forefathers'.

the war. He got sent away as a truck driver to the North and he never came back to us. Just like your oompie Domani, ouma Hannie said. But that was another war.

## 2 Poppie's Childhood with Ouma Hannie

Ouma Hannie called Lena's fourth child Poppie. She had another name, Ntombizodumo, which means girl from a line of great women, and her mama gave her two English names<sup>24</sup> when she got baptised, Rachel Regina, 'cause her own name, Lena, and her sisters' names, Martha and Mieta and Hessie, were too plain and the English names sounded pretty to her.

The three brothers who came before Poppie also had English<sup>25</sup> church names, Philip and Stanley and Wilson.

Maybe it was Machine Matati from Mafekeng who fought in the war for the English who gave these names. No, Poppie said later, it wasn't just our tata, our mama also knew about<sup>26</sup> these school things,<sup>27</sup> ja. She wasn't without learning.

But Ouma Hannie called the child Poppie, or Pop, or my old<sup>28</sup> Poppietjie, which means my little doll. And 'cause their mama did sleep-in work in Prieska far from them and the child and her brothers grew up with the ouma and the Get lost you, leave Poppie alone, or Look after Poppie, or Give the milk to Poppie were heard with the noises of their playing and the clucking of the chickens that they chased accross the hot clay backyard, heard with the wind through the feathers of the reddish-brown chickens, in the spinning of the top in the sand. Because of that, the name stuck.

Ouma called Wilson, the child who could just walk when Poppie took his place to be tied onto ouma Hannie's back, Mosie, or old Moos, or my Rooiwielwagentjie, my little red-wheel wagon. And Philip was always old Plank and Stanley old Hoedjie, little hat.

<sup>29</sup>Ek staan op my voetjie,

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<sup>24</sup> A paraphrase and related word were used to translate 'doopnaam', since 'baptismal name' was considered too formal in this context.

<sup>25</sup> 'Dooptname' was translated as 'church names' (an invented term and a case of translation by paraphrase and unrelated words) for the reasons explained in the previous note. This strategy was used to avoid paraphrase repetition.

<sup>26</sup> This phrase and the following sentence were translated by means of calque. This strategy was chosen to express Afrikaans idiom.

<sup>27</sup> The word 'ja' (copied directly from the ST in this case) is used throughout the translation, often as compensation. It is defined in the glossary.

<sup>28</sup> The double diminutive name was kept as it is in Afrikaans and was supplied with a definition, as are other names whose meaning is apparent in Afrikaans. Other examples of names which are translated similarly include Rooiwielwagentjie (Mosie) and Hoedjie.

<sup>29</sup> The Afrikaans version of this little song was retained as it is in the English translation as a form of overt translation. It was not provided with a translation here, to avoid excessive descriptions, but was explained to be a name song in the following sentence.

My naam is ou Hoedjie, Stanley sang. It was a little name song that he made up.

They lived in Blikkiesdorp, Upington's <sup>30</sup>shantytown or location that they also called Basterkroek. On the other side of the railway line was Railwaykroek. The people in those days didn't talk about brown people or coloureds. They talked about Basters and mixed Basters, Damaras who turned and called themselves Basters, and Bushmen, with their short bodies and big bums, their yellow skin and short curly hair. Their Afrikaans was different, kind of half Nama, but most were Namaqualand people and people from Lüderitzbucht and Port Nolloth and Springbok. And all kinds of black people lived there: Rhodesian Africans and Xhosas and Sothos, but most of them spoke Afrikaans.

Ouma Hannie spoke Xhosa and Afrikaans and she shouted when the children didn't speak Xhosa. She said: Stop speaking Afrikaans, if people walk past our house at night and they hear you, then they're <sup>31</sup>gonna say: <sup>32</sup>ningamalawu, you are Bushmen.

Her youngest child, oompie Pengi, teased ouma Hannie. He used to come home <sup>33</sup>jolly drunk and then he would sing to his mama, he said: <sup>34</sup>Hell, Ma, look how old Joorsie's child can sing! Then Ouma said to him: Pengi, you're <sup>35</sup>making a noise around my head, <sup>36</sup>man! Then he said: But <sup>37</sup>*listen*, I'm singing to you, Ma, I'm singing <sup>38</sup>nice now. Then he would tap-tap in front of ouma Hannie; he went around a lot, he knew how to dance, then he used to dance in front of ouma Hannie and say: Hell, Ma, the people say I'm not a Xhosa, I'm a Zulu. Then ouma Hannie asked: <sup>39</sup>Now how come they say that? Then he said: The people say I sing too <sup>40</sup>good to be a

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<sup>30</sup> The word 'location' was explained by the insertion of the word 'shantytown'.

<sup>31</sup> The word 'gonna' was used to reflect typical informal pronunciation.

<sup>32</sup> The Xhosa expression is written incorrectly as two words in both the ST and Joubert's translation, and was corrected here.

<sup>33</sup> 'Lekker dronk' was rendered informally as 'jolly drunk'.

<sup>34</sup> The word 'hell' was used instead of 'God', since it better represents the informal language of the characters, though it is admittedly less harsh. The profane expression 'God' was found to be an unnatural expression within the township context.

<sup>35</sup> In the case of the expression 'jy raas om my kop', the original phraseology was kept in another instance of calque.

<sup>36</sup> The word 'man' was added as a compensatory indicator of informality.

<sup>37</sup> The use of italics here indicates emphasis and was not used by Joubert. It was included to enhance the vibrancy of Plank's language to match the Afrikaans text.

<sup>38</sup> The intentional neutralisation of the contrast between adjectives and adverbs is described by De Klerk (2003:474) as a characteristic of Xhosa English. It is also reflective of the uneducated working class to which the characters belong.

<sup>39</sup> This phrase was chosen for its informality.

<sup>40</sup> See note 37.

Xhosa, you're not a Xhosa, they say, you're a Zulu, go and look for your tata. Then ouma Hannie said: <sup>41</sup>Ag, go look till you find him then. But it was all just joking.

But we couldn't speak Xhosa, Poppie explained. Till today, when <sup>42</sup>me and my brothers are together, we speak Afrikaans, ja, for us, that's the nicest.

My brothers' Xhosa names were Themba and Khaya and Mawetu, but we didn't even know about those names there in Upington.

When Poppie got too big for her ouma's back, ouma Hannie unhooked the safety pin, took off the blanket and put her on the ground. She took Mosie's place at her ouma's dress.

Mosie left his ouma and followed Plank and Hoedjie. They played behind the chicken cage where they kept the <sup>43</sup>amazinki, the iron roof plates, and climbed on the wagon and walked with the dogs and after a while, they knew all the sandy streets of the location, up to the location shop and past the goat <sup>44</sup>kraals.

Our house was made out of reeds and clay and stones. The one side was made from reeds that Ouma plastered so thick that you couldn't see the reeds anymore, and the other side was built with stones. In front, there was a low wall. We loved to play on it and we got our food there. We sat outside on the little wall when we ate. Behind the house was a chicken cage and we loved to feed the chickens for Ouma.

<sup>45</sup>From the time when I was old enough to have sense, there was a goat in our back yard, a black and white one that we tied with a <sup>46</sup>leather string to the wagon wheel. Oompie Pengi milked the goat and gave us the milk to drink.

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<sup>41</sup> The meaning of the word 'maar' was rendered using the words 'ag' and 'then' in this case, the former being defined in the glossary.

<sup>42</sup> This is an instance of the purposeful use of an object pronoun as a subject pronoun as a characteristic of informal language. This strategy for expressing informality will be used throughout the translation, but will not be provided with notes from this point.

<sup>43</sup> The English equivalent for the ST word 'sinkplate', 'corrugated iron sheets', was found to be too formal; thus, the Xhosa word, derived from the Afrikaans word and is phonetically similar, was used with an explanation instead. Since this word occurs many times, it was considered best to use the Xhosa word rather than the excessively formal English word or a paraphrase. This is translation by loanword plus explanation, though the loanword is not in the source language, but corresponds to the culture of the characters nonetheless.

<sup>44</sup> 'Kraals' is a South-African word also used by Joubert. It was chosen above more neutral synonyms because of its function as a cultural referent.

<sup>45</sup> This translation is an imitation of the Afrikaans idiom used in the ST, 'toe ek my verstand gekry het'. The humour of the ST idiom is retained by the calque here.

<sup>46</sup> It was decided to translate 'riem' using a paraphrase in order to avoid relatively formal words such as 'thong' and 'leash'.

Ouma gave us bread and magou to eat. She let watery mealiepap get cold, and when it was cold, she put a spoonful of fine flour in and stirred it, but she had to have old magou to put in too. Then she cooked it and it got sour. Now that's magou. You drink it or you eat it with a spoon if you make it thick. Ouma's <sup>47</sup>roosterkoek was very nice too – you make it from balls of dough that you bake on a fire – and umphokoqo, which is crumbly pap with sour milk. At night, we ate samp and beans and meat.

My ouma never liked a primus stove – she cooked outside and made a fire under the big pot <sup>48</sup>with three legs.

My ouma loved to <sup>49</sup>fetch wood in the <sup>50</sup>veld and it was nice to go with her, 'cause we were after the tree gum. When my brothers went with, they climbed high into the trees and brought it down for us. Now, when you look up and you see the gum in the tree, you say: There's my gum! The boys didn't fetch wood, they hunted rabbits or shot birds with <sup>51</sup>a band of rubber and a stone when we looked for wood.

When the <sup>52</sup>wood veld was close and we only needed to pick up a few <sup>53</sup>sticks to start the fire – then we could go late in the afternoon, but when the wood veld was far, we had to go early in the morning. When Ouma went to iron for the white people in Uppington, we only left from our house at three o'clock.

Ouma broke the sticks under her knee and we carried the wood that Ouma broke to the pile. Then Ouma came to make the wood into bundles. She twisted the cloth that was tied around your hips into a flat roll and put it on your head. Now, your wood bundle came on top of that. First you would hold it with your hand, but when the wood started to rest nicely on your head and started to move with you when you walked, then you took your hand away and you jogged all along the path.

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<sup>47</sup> Here, for lack of an English equivalent and for reasons of cultural association, the Afrikaans word 'roosterkoek' was kept and provided with a definition. Joubert translates this word covertly as 'griddle cakes', which is relatively high in formality.

<sup>48</sup> A paraphrase was used rather than the adjective 'three-legged', which was considered too formal.

<sup>49</sup> The Afrikaans collocation 'hout maak' was found too awkward when translated directly into English; thus, the phrase 'fetch wood' was used instead in an instance of communicative translation.

<sup>50</sup> The Afrikaans loanword 'veld' is used because of its cultural signification. It is explained in the glossary.

<sup>51</sup> 'Rek' was clarified for the international reader as 'a piece of rubber and stones' so that a type of catapult is understood.

<sup>52</sup> The word 'wood veld' is an invented equivalent for 'houtveld'. This calque expresses the thought of the ST word in English.

<sup>53</sup> 'Sticks' was used instead of 'crumbs' because of the unusualness of the use of this term in reference to wood.

The <sup>54</sup>sky was colourful and turning black when you saw the houses in front of you. The fires burned in the people's yards, the people walked all around the fires and the shadows got <sup>55</sup>longer and longer till they almost reached the path.

At home sat oompie Pengi. He had his thick jacket on and he was sitting on the ground with his back against the wheel of the wagon. He was holding a bottle under his jacket. He went down into his jacket with his chin and then curled up like he had pain, and you couldn't see his head anymore, but you could hear *glug, glug, glug*.

Plank was lying flat on the ground by the fire and kicked his legs in the air and put his hands in front of his mouth like he was holding a bottle. He curled up as if he had pain in his tummy and made like oompie Pengi.

Ouma threw the wood on her head down on the ground. She took the thickest stick that she could find and hit at Plank. She hit the ground next to him so that the dust <sup>56</sup>made a cloud. <sup>57</sup>*Duiwelskind*, she yelled, *Hond se kind!* That means child of the devil, child of the dog! Child of Satan to mock your uncle like that!

Ouk, he screamed, *ouk*, and held his bums and jumped around next to the fire. He <sup>58</sup>waved his hands around in the air and kicked with his legs till we didn't know if he was jumping from the pain or if he was dancing.

Ouma loved oompie Pengi the most, he was her *t'koutjie*. Ouma was a church woman and it made her sad when Pengi drank.

My ouma didn't use a bed, <sup>59</sup>you know, she slept on goat skins that she sewed together – flat on the goat skins with a pillow and blankets. She slept so <sup>60</sup>sweet and I slept next to her. It wasn't hard, it was nice on the dung floor if you were used to it. Now, when it was cold and rainy, she

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<sup>54</sup> 'Skimmeraad' ('skemeraand' in standard Afrikaans) was translated using a paraphrase, since the words 'twilight' and 'dusk' were considered unrepresentative of Poppie's social dialect. In the paraphrase, the poetic element of the ST word is maintained.

<sup>55</sup> Instead of translating 'al langer' as 'increasingly longer', it was decided to repeat the adverb in a manner typical of informal language.

<sup>56</sup> The rising of the dust, described in Afrikaans as 'opstaan', was translated as 'made a cloud', since similar imagery is achieved.

<sup>57</sup> Since the humour of ouma Hannie's cursing is lost in the direct translation of these terms into English, it was decided to retain the Afrikaans phrases and to provide a definition. The humour might be appreciated by English readers with some knowledge of Germanic languages close to Afrikaans. The last insult is translated directly, however, since the point has been made.

<sup>58</sup> The literal translation 'threw his hands up into the air' was considered too formal and therefore 'waved his hands around in the air' was chosen instead.

<sup>59</sup> The word 'mos' was translated as 'you know' in this case as an indication of spokenness.

<sup>60</sup> The use of adjectives as adverbs, as seen again in this case, will not be explained from this point on.

threw sacks on the floor underneath the goat skin. My oompie Pengi slept on a bed next door in the room that was made from clay and reeds, but me and Ouma slept on the goat skin and my brothers slept on blankets and sacks.

My ouma never went to sleep without praying. In the morning at five o'clock, she got up to pray, then she woke all of us up – we were lying flat on the ground – then we <sup>61</sup>stood on our knees next to her <sup>62</sup> and she prayed.

She had a Bible, but she couldn't read, <sup>63</sup>my ouma.

But she loved to sing. We all sang together. And in the evenings it was oompie Pengi who prayed. Sometimes, when he was drunk, he prayed so long that I fell asleep on the floor where I was sitting next to my ouma, and when I woke up, he was still praying. But Ouma didn't get angry at oompie Pengi, and when she wanted him to stop praying, she began to sing. Then we all sang together, Plank and Hoedjie and Mosie and me and my kleinma Hessie, when she was there, or oompie Sam or grootma Martha or grootma Mieta, when they came to visit. They all loved to sing so much.

There was a cupboard with shelves in the kitchen, and when kleinma Hessie came, she did paper work, she cut patterns out of newspapers and put them on the shelves, but when she wasn't there, we just wiped the shelves with a cloth. She came to visit our ouma every month from Putsonderwater and brought with her some pieces of meat or flour or something. I can remember, before she left, my ouma hid her best stuff, 'cause she said: Hessie steals my stuff, Hessie loves everything that's pretty. But then kleinma Hessie took what she wanted when she packed anyways.

When our mama came to visit, it was <sup>64</sup>the best, 'cause she brought lots of things for us – she's our mama, <sup>65</sup>you know. But when she left, our heart wasn't sore, <sup>66</sup>no, she hit too quickly, and our ouma didn't hit. We loved our ouma more than our mama.

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<sup>61</sup> A paraphrase was used instead of the word 'knelt' to avoid the formality conveyed by this past tense form.

<sup>62</sup> The second mentioning of the children waking up was omitted, since it was redundant and rendered the sentence unnecessarily clumsy.

<sup>63</sup> A resumptive pronoun is used here as a feature of Xhosa English. This has been done as a compensatory strategy, since this structure is not found in the ST.

<sup>64</sup> 'Heeltemal lekker' was rendered 'the best' in an instance of communicative translation, since a literal translation of this expression was found too unusual here. In this case, naturalness was chosen above faithfulness.

<sup>65</sup> 'Mos' was again translated as 'you know'. This technique will not be explained from this point on.

Ouma Hannie also made money from selling skins and bones. Now, when my ouma didn't go work, she always carried a bag with her, Poppie<sup>67</sup> explained. When I found a bone, I picked it up and brought it to her and then she threw it into the bag, and when we ate meat, she kept the bones, then she sold them to old Sollie.

We looked for bones in the dumps of the location. Ouma scratched with her stick in the piles of rubbish, underneath the ash and old tins and junk, she lifted the bones with her stick and scratched them open and said: Poppie, there's your bone.

When I was small, I loved to go with my ouma to look for bones and to blow the bones and rub them clean and throw them into the tins that Ouma gave me.

She put the tin on the little cloth pillow on my head and we walked all along the big road to where the white people lived. Plank and Hoedjie carried the paraffin tin full of bones for our ouma and Ouma carried the bag with bones on her head. We walked up the stairs of Sollie's shop. Old Sollie will give you a penny for your bones, said Ouma. Let go your hands from the tin. She said to Sollie: Give the child niggerballs for the penny.

Plank and Hoedjie didn't get money or niggerballs. They're big, said Ouma. But Poppie gave each of them one of her sweets. Ouma put her tins in the paraffin tin and it made a noise as Plank and Hoedjie<sup>68</sup> let it swing in their arms as they walked home. Ouma put Poppie onto her back.

Poppie gave the niggerball that she kept in her hand to Mosie. He was lying on a sack in the dark room, on his and Plank and Hoedjie's bed. He was cold, 'cause his knees were pulled up against his chest, but he was also hot, 'cause the sweat drops stood out on his head.

Ouma pulled the blanket over him, but he stuck his hand out to look at the niggerball that came out of Poppie's palm, blue, like a bird's egg, and stuck it in his mouth.

Poppie licked the black stickiness off her fingers and her palm, her tongue was flat like a scoop. It tasted sweet and hot and bitter and made her tongue black, so that she stuck it out and showed it to Mosie. That was what she remembered from her very young days in Upington with ouma Hannie.

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<sup>66</sup> The word 'no' was added for emphasis and to indicate spokenness.

<sup>67</sup> Though 'vertel' does not have the same meaning as 'explained', this word was used to avoid the formal word 'recounted'. This is done throughout the translation.

<sup>68</sup> 'Let it swing' was used instead of 'swung' to avoid formality.

### 3 To School at Putsonderwater

Grootma Martha van Staden lived in Putsonderwater, said Poppie, and grootpa Fanie worked on the railways. Kleinma Hessie and kleinpa Ruben also lived there, Kleinpa was a <sup>69</sup>cop on the railways.

Early in the mornings in the <sup>70</sup>half-darkness, the oompies came out of the houses in the location. One by one in the half-darkness they came closer and walked to the railway yard.

<sup>71</sup>Others sat on the trolley, others pushed the trolley, then they went to work far out on the line.

Now, when Grootpa came home, we were always so happy, 'cause he came with a piece of bread that he left over of the food that he took to work. He had this blue bucket that we called the billy, with a little lid on, and he carried bread and magou in it. We saw from far where we sat on the koppie that the trolley was coming and ran for that piece of bread. For us, that was the nicest.

Plank and Mosie lived with kleinma Hessie at that time and me and Hoedjie with grootma Martha. Buti Moos always called Kleinma Mama and Mama he called Sisi. Buti Hoedjie and buti Plank also called our mama Sisi 'cause they were so far away from her.

Mama worked in De Aar for us then and Ouma did sleep-in work in Upington for us. In the afternoons, Plank grabbed Mosie and Hoedjie grabbed me by the hand and we ran down the koppie with Grootpa's children, with Bekkie and Samuel and Piet and Hanna and Karel, who carried Baba on his back, to fetch Grootpa when he came from work.

And we walked with him to the shop at the end of the month, to old Birge's shop, and we bought a bag of mealie meal <sup>72</sup>f for making mealiepap and a bag of <sup>73</sup>boer meal, which is the rough mealie meal, and sugar and coffee and roll-tobacco, 'cause Grootma loved to chew it and Grootpa smoked a pipe.

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<sup>69</sup> The informal Anglicism 'poeliesman' was translated as 'cop' to retain informality.

<sup>70</sup> The expression 'halfdonker' was translated literally as 'half-darkness', not only as a reflection of the source language idiom, but since all synonyms such as 'daybreak', 'dawn', 'sunrise' etc. emphasise light, whereas the emphasis here is on the partial darkness.

<sup>71</sup> The 'others... others' construction, found in the ST, is a characteristic of Xhosa English as noted by De Klerk (2003:466).

<sup>72</sup> A short description of mealie meal was given to aid the reader.

<sup>73</sup> The word 'boer meal' was kept and was provided with an in-text explanation. Joubert translated this term covertly as 'unsifted meal', which is higher in formality.

We pushed the bags home on the wheelbarrow and Grootpa gave us sugarsticks. Grootpa was a real Xhosa, his clan name was Mkantini, but he could speak Afrikaans and he loved us more than kleinpa Ruben loved us. But kleinma Hessie was lots of fun and we loved her.

I remember in Putsonderwater, I was still very small, when the sun became dark. Kleinma gave me a dark glass bottle and said: You must look through it, Poppie, you mustn't look with your eyes. Then the sun became like a half moon.

I was on another farm at Koegrabie with my oompie Sam, I was very small. The war lorries came past and my ouma said: <sup>74</sup>That's war lorries. It's with a lorry like that that your tata drove away to the North, to <sup>75</sup>eJiputa – that's our word for Egypt.

Poppie and Plank and Hoedjie and Mosie went to school with grootma Martha's children on the other side of the railway line, on the koppie, in the church house. They walked in a line along the road <sup>76</sup>that looked like white chalk to the school. They kicked the dust as they walked so that their legs were pale up to their knees. Mosie got tired and dragged his feet, but Plank is the one who <sup>77</sup>jumped around like a buck.

<sup>78</sup>Meester Riet, our teacher, rode his bicycle where he could, till the front wheel started giving him trouble and got stuck in the sand and he had to jump off. He pushed his bike to the cool side of the church house and pushed the lock of the chain tight around the wheel. He knew old Plankie would take the bike and ride it if he got a chance, even if he beat him half to death for riding it.

Now, I saw such a nice thing there at school, said Poppie, that I thought was a toy, that old-fashioned thing with beads – it was so pretty to me. When I looked again, the meester held a ruler in his hand and counted the beads. We had to count after him; <sup>79</sup>een, twee, drie. They

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<sup>74</sup> The intentional conflation of demonstrative pronouns or incorrect concord is a characteristic of Xhosa English as described by De Klerk (2003:469).

<sup>75</sup> The ST word was retained as a foreignising strategy, but it was described for the reader.

<sup>76</sup> The paraphrase used here to describe 'kalkpad' was adapted from Joubert's translation of the term as 'chalky road'. Though 'kalk' refers to lime and not to chalk, of importance is not the composition of the substance, but its appearance. Chalk and lime are both white, powdery substances and the imagery is therefore equally effective. The word 'lime' was not used, since it is somewhat technical.

<sup>77</sup> 'Bokspring' was paraphrased as 'jumped around like a buck' to retain the effective animal imagery, while avoiding more complicated words such as 'buck', 'prance', 'caracole' etc.

<sup>78</sup> The title 'Meester', was kept and a short definition was given to indicate that the title refers to a teacher. Thus, the same approach was taken here as with the translation of other titles.

<sup>79</sup> It was decided not to translate the Afrikaans numbers in this case, but to employ an overt technique by retaining the Afrikaans words as an easily inferred cultural marker. This was possible, since the reader is

were green and blue and white and red, the big ones on top and at the bottom they got  
<sup>80</sup>smaller and smaller. I couldn't stop looking at the beads.

She sat on the floor and when the bigger children worked with the slates on their laps and she could hear the slate pencils screeching, he brought the toy to her and the stick flicked one bead after another, *this way* and *that way*.

Count, Poppie, he said.

But she counted too softly, so meester Riet lifted her face up to him with his stick under her chin and she had to say, like she heard Plank say: Een... twee... drie...

Plank ran to Grootpa where he was getting off the trolley with the billy. The sun hung low, the white chalk sand became yellow, black shadows came like lizards out of the plants and the shadows of the electric poles looked like <sup>81</sup>oompies falling over. The veld wasn't white and dull anymore, it was <sup>82</sup>alive in the yellow light before the black shadows crawled out. Plank yelled from far to Grootpa: Poppie can say a verse, Poppie is the cleverest!

They stood and waited till she came to them. She held onto the tail of Grootpa's coat till he stood still.

Come, say it, say it, said Plank.

Quietly, but louder than with meester Riet, with her eyes on the ground in front of her feet, Poppie said <sup>83</sup>a rhyme about the Sandman: Klaas Vakie kom so sag soos 'n dief...

She already said it to kleinma Hessie earlier that afternoon. Kleinma gave her a little cloth for her slate, and a little bottle for the water, 'cause grootma Martha didn't have stuff like that. Her slate was broken. The little ones in the school got the broken slates. If their slate pencils got lost, they made pencils from the pieces of slate that broke off. But, even though it was broken, it

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informed of the fact that the children are counting and the inclusion of foreign words does not pose any hindrance to understanding.

<sup>80</sup> 'Al kleiner' was translated using a repetitive construction, 'smaller and smaller', as an informal expression. This is a recurring strategy in the re-translation.

<sup>81</sup> 'Manne' was translated as 'oompies' here, since 'men' does not entirely convey the feeling of this word, especially in its informality. This strategy was not used consistently and considerations of context led to different translations of this word.

<sup>82</sup> The ST idiom 'aan die roer' was translated as 'alive' for lack of an equivalent expression, since both words evoke a sense of animation.

<sup>83</sup> This Afrikaans rhyme was simply identified as being one about the Sandman, rather than being translated. Joubert includes the entire rhyme in her translation, but only one line of the rhyme is included in the ST. Since the content is not important, this identification technique is sufficient, however. The line from the rhyme was kept in Afrikaans in an overt technique.

had a wooden frame and on the frame Plank wrote her name: POPPIE. <sup>84</sup>She was very careful when she carried it so that the pieces didn't move up and down in the frame. She didn't run to school, 'cause when she ran and she heard the pieces moving up and down, she got scared that they would break more. Then she walked slower and didn't jump over the ditches and bumps next to the road like the other kids.

We walked over the train tracks to school, in those days they weren't so strict. We knew the trains, the coal trains that were slow, the eleven down and the ten up. We didn't know what those names ten up and eleven down and mail train were for, but we knew what time what type of train came.

The <sup>85</sup>goods trains were the most. We loved to watch the trains shunt right by our house. We loved to watch how the man jumped off to pull the lines, we watched to see who jumped the <sup>86</sup>nicest and who ran the nicest and who jumped on the truck the nicest. When the shunters jumped up on the truck like that, it was very beautiful. Old Plank and Hoedjie and Mosie and my grootma's children picked the man and said: I'm that <sup>87</sup>guy that jumps on the truck so nice! They always wanted to pick the man first who jumps the nicest and say: I'm that one!

I remember one day, we were standing behind the house when they were shunting the trucks, and there was a man in the coal train and he saw me and pushed his teeth out at me. That was now the first time that I saw false teeth. <sup>88</sup>Oh man, I *ran!* I didn't know why the man's teeth were loose, so I got scared of the teeth. Then those who were older than me said, <sup>89</sup>it's false teeth, man. That's what I remember of Putsonderwater and of the trucks and the cows and sheep in the trucks.

We loved to walk next to the train tracks and pick up coals. The older kids took bags and the smaller ones took tins, and sometimes you got big coals, and if <sup>90</sup>you who were small couldn't

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<sup>84</sup> The word 'versigtig' was translated by means of paraphrase for simplicity.

<sup>85</sup> This unusual construction is used purposefully to reflect the 'incorrect' or dialectic ST phrase 'die meerder treine was goods treine' with its additional comparative indicator.

<sup>86</sup> 'Mooiste' was translated as 'nicest', since it is less formal than the phrase 'more beautifully' and conveys a similar meaning.

<sup>87</sup> 'Guy' was chosen to translate 'man' as a compensatory informalising strategy.

<sup>88</sup> In terms of expressive value, this phrase is quite close to the ST phrase 'toe hardloop ek darem'. This is a case of communicative translation.

<sup>89</sup> The intentional use of incorrect verbal concord 'it's false teeth' is a characteristic of Xhosa English (De Klerk, 2003:469). This lack of concord is a recurring translation feature, though it is used to a limited degree.

<sup>90</sup> The ST expression 'jy wat klein is' was translated overtly by means of calque.

carry it, the bigger kids had to take it, but you walked with them next to the tin with your coal and you watched your coal till Grootma packed it out, and you watched it till it burned in the fire.

Grootma Martha made a fire on the kitchen floor and Bekkie took the coffee mill and made the <sup>91</sup>coffee beans fine. There was coffee for all the children, and there was fresh milk in the bucket that Kleinma brought with.

Grootma sat next to the house with a needle and thread and patched Grootpa's khaki pants. <sup>92</sup>In the sun she sat, flat on a sack, with her legs stretched out in front of her, the sewing things next to her and a thimble on her finger.

Kleinma Hessie said to Grootma: Come, sister Martha, come inside.

Grootma picked up her stuff and gave it to Kleinma to hold. She shook the sack out that she was sitting on, folded it up and took her things back from Kleinma. She sent Bekkie to the kitchen. She went through the door and pulled it closed behind her and Kleinma.

Your brother-in-law gave notice at the railways, Sisi, said Kleinma. He's going to the Ethiopian church. He's going to put on the collar.

Kleinpa Ruben and kleinma Hessie and grootpa Fanie and grootma Martha are church people like ouma Hannie, they are African Methodists. They aren't wild people, they don't drink. Their church is the white building in the veld where the children go to school and where meester Riet teaches them.

Meester Riet is a Sotho who forgot his <sup>93</sup>tongue, said kleinpa Ruben. When the Basters and Boesmans come to church, he speaks three languages, Sotho and Xhosa and Afrikaans.

Kleinpa Ruben can't speak Afrikaans, he shouted at the children when they spoke Afrikaans. I don't want to hear that language, he said, I'm a Xhosa.

The Ethiopians stand more for the Xhosa than meester Riet, said Kleinma Hessie. They are very much for the blood. They want your brother in law to take the collar.

Grootma Martha didn't speak a lot. She wasn't rich in things like kleinma Hessie, she had eight children and Hessie had none. She felt sorry for Hessie who was so poor, she was sorry that Hessie didn't speak to her and didn't tell her that her heart was so sore that she couldn't

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<sup>91</sup> 'Pitkoffie' was translated as 'coffee beans' and is provided with a praraphrase explaining the grinding, since the closest equivalent, 'filter coffee', is inappropriate in this context.

<sup>92</sup> The unusual word order here is an imitation of the ST sentence structure.

<sup>93</sup> Although 'tongue' is somewhat formal, it was used here rather than 'language' to indicate a distinction between this language, as his mother tongue, and the other languages Meester Riet speaks.

<sup>94</sup>be with child. If buti Ruben became a preacher, Hessie would become a teacher in the church. Maybe it would be better like that, 'cause she couldn't get heavy with child.

Grootma Martha took cups out of the cupboard. I'll pour us some coffee, she said. You will let Ma down if you leave the Methodists.

<sup>95</sup>Ag, Ma and her Methodists, said Hessie.

Kleinpa Ruben went to Upington to be clothed as an Ethiopian preacher. Kleinma was a teacher and wore new church clothes, a skirt and a long black blouse with a blue cloth around the front at her chest. She sewed a piece of brown cow skin to her beret.

Kleinpa Ruben held services in their house. The whole night long he preached and they sang hymns. Mosie sang in the choir wearing a white mantel and the choir children walked in procession into the church.

The whole night long, Kleinpa led the service and Kleinma preached and Mosie sang in his little white gown till he fell asleep among the other children.

Hessie is singing so much that she's getting skinny, said grootma Martha, and <sup>96</sup>her joking has gotten lost from us now.

And she just couldn't be with child.

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<sup>94</sup> The expression 'met die lyf wees' is very hard to translate equally expressively and was translated with the expressions 'to be with child' and 'to be heavy with child' throughout as the closest equivalent expressions, though some expressive meaning is lost.

<sup>95</sup> The exclamation 'ag' was added here as a cultural marker.

<sup>96</sup> There was an attempt at preserving the amusing ST structure in this case, though the word 'sportserigheid' proved rather difficult to translate equally. It was translated with a more neutral word 'joking'.

## 4 Back to Upington

Ouma Hannie got tired of her job in Upington and came to Putsonderwater to live with her brothers, oupa Koen and oupa Arrie, outside the location on the hill. The three old people's houses were the only houses there on the hill. But when Kleinpa became Ethiopian, she had words with him and wanted to go back to Upington.

Then oupa Koen came with his donkey wagon to the location and dropped ouma Hannie off at grootma Martha's house.

Bring Lena's children back to me, she said to Martha and Hessie, I want to take them home. Kleinma Hessie gave Plank back to Ouma. <sup>97</sup>Ag, let Mosie stay with me, she asked, 'cause I don't have a child with me.

Ouma felt sorry for her. That's fine, she said, Mosie can stay, ja.

Martha gave Hoedjie and Poppie back to ouma Hannie.

Oupa Koen took them to the station with the donkey wagon – grootma Martha and ouma Hannie and Poppie and Mosie. Plank and Hoedjie ran behind them with grootma Martha's children.

It was the first time that Poppie <sup>98</sup>rode on a thing with wheels, except the train, and where she sat, she was close to the trucks. The donkey wagon <sup>99</sup>moved quickly on the road along the train tracks and through the planks of the truck she could see the sheep's heads and the small horns poking through the wool.

The truck shook and stood still and the donkey trotted past. Poppie turned her head away so that the stoker couldn't see her.

Kleinma Hessie came from town to the station and brought them stick sweets. Grootma's smaller children fought over the sweets, but the bigger ones pretended that they didn't see and they stuck their hands in their pockets and pulled their pants up high against their bodies and looked down the line to see when the train was coming.

The train stood long. They got in and got out again so that Mosie also got a chance to climb in. It was an old kind of train where each compartment had its own door.

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<sup>97</sup> The Afrikaans exclamation 'ag' was used here to convey the meaning of the word 'tog' in the ST.

<sup>98</sup> The ST reads 'op 'n ryding ry' (lit. rode on a thing that rides). Ryding was translated using a paraphrase 'rode on a thing with wheels' to emphasise the unusualness of this occurrence to the child.

<sup>99</sup> 'Draf' was translated as 'moved quickly' instead of 'trotted' because of collocational restrictions.

Plank leaned out the window, the sweet in his mouth, and held the window frame with his hands. And that's how he almost lost the sweet when he shouted good-bye to Mosie, who stayed behind.

Now, whenever Ouma went away from Upington, <sup>100</sup>explained Poppie, she rented out her house till she came back again, then the renters gave the money to the neighbours. But oompie Pengi was always there and he collected the money to go and drink. He made trouble for Ouma like that.

With some of the rent that oompie Pengi took from the neighbours, he bought a new guitar for himself.

Plank <sup>101</sup>had quick fingers like oompie Pengi, and when they came inside the house, he said: That's for you, old Plankie, that old <sup>102</sup>tin guitar of mine! It was a guitar made from an old syrup tin.

The house stinks, said ouma Hannie, is there always work for my hands when I come back? Oompie Pengi put the strap of the new guitar around his neck and touched the strings with his flat hand.

Poppie shuffled through the inside door behind Plank and Pengi to the side room. It smelled different from Ouma's room. Red ants had gotten into the wall and had left long strings of holes in the clay. Ouma hit the wall with the side of her hand and blew the clay dust off her hand. Oompie Pengi took the syrup tin guitar off the nail on the inside wall. He gave it to Plank. Plank <sup>103</sup>felt the strings softly.

Oompie Pengi's feet started to <sup>104</sup>tap-tap. He lifted his new guitar over his head and gave it to Poppie to hold. His body became alive, his arms were stretched out like the wings of a bird – when one arm went down, the other one went up, his legs kicked out under his knees, his heels shuffled across the floor and his toes tapped.

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<sup>100</sup> As was done previously, the word 'explained' was used here to translate 'vertel'.

<sup>101</sup> The expression 'los van vinger' was translated as 'had quick fingers'. Communicative translation was opted for in this case because of the difficulty of translating the original idiom.

<sup>102</sup> The word 'stroopkannetjiekitaar' was translated first merely as 'tin guitar' and then described as a converted syrup tin, so as to explain the perhaps unfamiliar concept 'syrup tin guitar'.

<sup>103</sup> The ST phrase 'Plank voel-voel oor die snare' contains a repetitive construction which is hard to duplicate in English. The idea that he is touching the strings gingerly is conveyed through the word 'softly' in the translation.

<sup>104</sup> The verb repetition here is a direct translation of the ST 'tep tep'.

He kicked dust up from the <sup>105</sup>cow dung floor and the room was just full of dust. The light that fell through the spaces in the reed roof made strips of dust and the beetles that got trapped in them looked like they wanted to crawl out of the strips, but they couldn't get away.

Plank was keeping up. He also had <sup>106</sup>dance in his feet, as they say. He started swinging his body with the guitar, but he couldn't tap <sup>107</sup>with such light feet as oompie Pengi. He felt the strings burning under his fingers – from his fingertips to the inside of his tummy. Noises came out of his mouth <sup>108</sup>like the sounds of a man in pain that were maybe his own kind of songs. Oompie Pengi was very happy-go-lucky, said Poppie, he was a jolly guy, you could never get cross with him about the rent or something.

When Ouma yelled, then he just said something funny, then we laughed and it was over. Buti Plank was like oompie Pengi, but Hoedjie, <sup>109</sup>he's the quiet one, he doesn't like it when we tease him, he gets mad quickly, but not old Plank, when we tease, it's fine.

Hoedjie walked outside by the dead ash of the fire, around and around. He kicked with his toes in the ash.

Come now, we're tired, ouma Hannie said to the two who were <sup>110</sup>making music in the room and <sup>111</sup>were keeping Pop standing there, holding the new guitar in her arms. Put it on your oompie's bed, Poppietjie, and go and <sup>112</sup>fetch water for your ouma. She listened to the clucking of her chickens.

You must <sup>113</sup>kill one for me tomorrow, Pengi, she said.

Poppie was big now. When her homework was finished, she had to help Ouma. Ouma sent her to the location shop and sometimes, when Ben Masana's girl Emily walked along, they could go

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<sup>105</sup> The word 'cow' was added to explain the origin of the dung comprising the floor, since the concept 'dung floor' might be unknown to a foreign audience.

<sup>106</sup> This is a calque of the ST idiom 'Hy't die dans in sy voete'. To indicate that the idiom is taken from the source language/ culture, the phrase 'as they say' was added.

<sup>107</sup> 'Ligvoets' was translated using a paraphrase 'with such light feet' in order to preserve the imagery, yet avoiding a complex construction such as 'lightfootedly'.

<sup>108</sup> 'Kreune' was paraphrased as 'the sounds of a man in pain', since 'groanings' was found slightly formal.

<sup>109</sup> This sentence contains another case of subject doubling as a characteristic of Xhosa English, used here specifically to emphasise the contrast between the two boys.

<sup>110</sup> 'Making music' was added as a clarification, since the ST just refers to 'the two', although there are more than two people in the room. A similar clarification is included by Joubert in her translation.

<sup>111</sup> Joubert's translation was drawn upon to clarify the meaning of the ST here.

<sup>112</sup> 'Fetched' is used instead of the more formal 'draw' in this case.

<sup>113</sup> The simple word 'kill' was chosen above 'slaughter'.

to old Sollie's shop in town. Emily's tata was a Xhosa and they had a <sup>114</sup>spaza shop in the location. Her mama was a Bushman, short and quick, with a big bum, yellow, with a flat face and open nostrils.

Her other friends were Miriam, a Xhosa girl, and Nomsolono. When their jobs at home were finished, they sat in the shade of the house on the front wall and plaited each other's hair. It took long to make the small plaits, and the next day when you went to school, you had to wash and comb it <sup>115</sup>anyways. The Basters had longish hair that they could plait and tie with pieces of cloth.

When the big girls came to help, they took black thread and showed them how to plait <sup>116</sup>spanspek – that's now when you plait stripes across your head, like a melon. When Poppie and Miriam plaited, they couldn't get anything right except for little horns that stick out, 'cause their fingers were too dumb.

Give us some of your ouma's church stockings, Poppie, the big girls asked, then we'll plait your hair nice. The big girls cut the stockings into strips, 'cause the material is stretchy and <sup>117</sup>makes such pretty plaits. Don't give it, said Miriam. Your ouma will <sup>118</sup>beat you half dead.

Now, on Saturdays, we loved to go to the kraals outside town, goat and cow kraals, to pick up dung and put it in tins or in Ouma's old dish and to bring it home. We liked to <sup>119</sup>spread it with our hands on our house's floor. We could pick up dung – <sup>120</sup>as much as we wanted – outside the kraals. Some people were strict and didn't let us go inside the kraals. Now, when the floor was rough or broken maybe, then we mixed the dung with black clay, 'cause the black clay is sticky, then we spread the dung thick on the floor and made pretty <sup>121</sup>shapes in the wet dung. With a flat hand we made circles this way and then again that way, every time coming towards your

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<sup>114</sup> The word 'spaza shop' was used here to translate 'kafee', since 'café', used by Joubert, generally refers to a bistro, rather than a convenience shop. The word 'spaza shop' has a strong association with township life, which makes this word very effective. Its meaning is explained in the glossary.

<sup>115</sup> The word 'anyways' carries the approximate meaning of 'maar' in this case and was used for its informality.

<sup>116</sup> The word 'spanspek' was provided with a definition, since this word would be unfamiliar to an international reader.

<sup>117</sup> The use of 'beautifully' was avoided by this re-wording.

<sup>118</sup> The phrase 'beat you half dead' was chosen for its informality above 'beat you to death' in spite of the slight shift in meaning.

<sup>119</sup> The ST phrase 'uit te smeer' was expanded and rendered as 'spread it with our hands on our house's floor' to provide a description of this cultural practice.

<sup>120</sup> This information was written parenthetically to simplify the sentence.

<sup>121</sup> 'Shapes' was chosen as a simpler equivalent than 'patterns' for 'patrone'.

body. Indima, or hand prints, the Xhosa people call it. The Basters don't like dung floors so much,<sup>122</sup>no, not like the Xhosa people. They put the dung on with a broom.<sup>123</sup>Now, *that* a Xhosa will never do.

But oompie Pengi didn't care about hand prints on the dung floor. He walked through the room when it was still wet, with dragging feet on a Saturday afternoon, and he sat on his bed and we heard his guitar, so sad.

Ouma moved the coals around under the<sup>124</sup>black iron pot. She pushed dry cow dung that we brought her into the ash, she broke sticks, she bent down to blow.

We didn't complain about oompie Pengi and our shapes.

It's about Sonny Boy that your oompie Pengi is so sad, Ouma told us. Sonny Boy is oompie Pengi's little boy that he had with a mixed woman who walked away from him a long time ago and who lived at Draghoender. In those days, oompie Pengi could tap dance even nicer than now, Ouma said, in those days he even travelled to a far land to learn all the dances. But that was before Sonny Boy and his mama went away.

Ja, said Ouma, oompie Pengi is grieving for Sonny Boy.

Now, that was our work on Saturdays and when we were finished with the floor, we played. Or we went to look at the doctor people with the white beads and the drums.

The people came out of the houses' doors, this side and that side. Miriam and Nomsolono came to call me: They went down that street. They're going to Sisi Makone's house. They carried all the stuff out of the house and made beer. Old sisi Makone's children burnt all the paraffin cans early in the week already, said Nomsolono, we saw the ash when the wind came to our side. They called me softly, more with<sup>125</sup>hand-speaking than with lip-speaking so that Ouma couldn't hear us.

We followed the beating of the drums. We stood on the side of old Makone's house, a little to the side. We watched the people that were coming from the street. They had white clothes on and white clay on their faces, and one had a<sup>126</sup>stick called a kierie in his hand and the other

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<sup>122</sup> This sentence was rendered in a way that employs negation to indicate contrast rather than using the comparative 'as... as' construction. In this way, formality is reduced.

<sup>123</sup> The ST sentence structure was imitated in this expression.

<sup>124</sup> In order to avoid using the paraphrase 'pot with three legs' again, this type of pot was described here as a 'black iron pot'.

<sup>125</sup> 'Hand-speaking' and 'lip-speaking' are a direct translation of the ST idiom in another instance of translation by calque.

<sup>126</sup> The word 'kierie' was kept and was provided with a description. This word occurs frequently in the text.

one had a <sup>127</sup>sambok, a type of whip, and it flicked this way and that way as he cracked it on the sand road.

Only when the people were inside the house, we moved closer and pushed in through the door. We liked the drum music and the clapping, and when the isangoma came in, it got quiet. She prayed, and the church songs that they sang together to open the work were also pretty.

It was an old mama who was praying, with beads on her body and arms and neck, and with a skin hat <sup>128</sup>with strings of beads hanging from it. Her face was shiny from the sweat, she threw her head back and her legs started to shake, till she fell on her knees. She stretched her arms out and in one hand she had a little whip and in the other hand a stick. When the people started to dance, she danced in the middle of the people, with her eyes closed, <sup>129</sup>ja, she danced like so.

The men with kieres pushed Poppie and Miriam and Nomsolono.

Get out, they said. <sup>130</sup>This isn't a place for little girls. You'll get hurt.

The son of old sisi Makone was standing outside making fire. That's my mama's <sup>131</sup>doctor-business inside there, he said. But when they <sup>132</sup>braai meat and drink beer, I'm there. The buti of auntie Makone is making a big fire, Poppie told oompie Pengi when she came home. The doctor people are dancing.

Ouma Hannie heard, but she pretended that she didn't hear. Ouma pulled the iron out of the fire, wiped it off with a cloth, spat on the iron. The spit flew onto the ground. Ouma ironed her white bib and her white doek. She <sup>133</sup>used to wear her uniform on Sundays when there was a special service, or communion, or when they handed out tickets – black skirts and red jackets and the white bib and white <sup>134</sup>doek. And for the Thursday prayer meeting they also put on the uniform. Ouma was a church woman. She didn't like the dances of the witchdoctor people.

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<sup>127</sup> Like 'kierie', the Afrikaans word 'sambok' was kept and provided with a description.

<sup>128</sup> To circumvent the formal relative construction 'on which', the preposition 'with' was used to introduce a new phrase.

<sup>129</sup> The word 'ja' was added to the phrase 'she danced like so' as an indicator of the informal, spoken tone here. The words 'like so' are used throughout the translation as an informal expression.

<sup>130</sup> Since 'hier's nie plek vir julle nie' is meant figuratively rather than literally, it was translated as 'this isn't a place for little girls'.

<sup>131</sup> 'Toordinge', literally 'magic things', was translated by means of communicative translation as 'doctor-business', since a literal translation would be too unusual. Since the sangoma is referred to as a doctor earlier on, the meaning of this translation is apparent.

<sup>132</sup> 'Braai' was used as a cultural marker. It is defined in the glossary.

<sup>133</sup> Since the past tense 'wore' was considered slightly formal, 'used to wear' was used instead. The word 'wore' is also avoided using the words 'put on' in the following sentence.

<sup>134</sup> As in Joubert's translation, the Afrikaans word 'doek' is used since it refers to a cultural item of clothing. It is defined in the glossary.

Ouma's Methodist church was a white brick building and the preacher was Mr Tshangela and the <sup>135</sup>juffrou, the teacher of the Sunday school, was his wife. But there were many churches that the children knew about – the Lutheran church, the Ethiopian church, the Anglican church, the Dutch Reformed, the Baptists, all different kinds.

Mr Tshangela preached in Xhosa and a Xhosa man translated into Afrikaans every Sunday, and some days there was another man who also translated into Sotho. On those days, the church went on from eleven o'clock till half past twelve or one o'clock.

The Afrikaans people brought their Afrikaans hymn books and the Xhosa people sang in Xhosa, and when they came down the stairs at half past twelve, they were still singing. They made groups around the singers. They couldn't get done with the singing. They walked down the street singing. Slowly. And then they stopped and stood again and they sang.

Ouma Hannie stood by the groups and sang. All the singing made her happy. When they came past old Makone's house, she wasn't upset anymore about the amagqira's dancing that Poppie told oompie Pengi about. She forgot that oompie Pengi was away the whole night at old Makone's house and came home that morning with <sup>136</sup>a babalaas, as we say, a hang-over, and still wasn't happy and went back to finish off what was left over in the beer pots.

Those are people who used to be in church, Ouma told Poppie. They were <sup>137</sup>wiped out from the church by a spirit because of dreams that they get. <sup>138</sup>When Ouma said it, she wasn't angry. Now they have to go and dance and learn how to become <sup>139</sup>amagqira, those who speak to the ancestors.

Like kleinma Hessie? asked Poppie.

Hell, Ma, sisi Mieta is wearing brown and black devils there in Lüderitzbucht, shouted Pengi, sisi Hessie is wearing cow devils in Putsonderwater...

Ouma Hannie's dishes crashed on the dung floor, the cups and plates broke into pieces, the table wobbled back.

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<sup>135</sup> The title 'juffrou' was used for the same reasons as 'meester'. It was provided with an in-text explanation, as were other titles.

<sup>136</sup> The ST word 'babalaas' was kept because of its humorous and exotic phonology, but it was supplied with a translation to ensure understanding.

<sup>137</sup> 'Wiped out from the church' is a relatively direct translation of the ST 'uitgeroei uit die kerk' to maintain the ST idiom.

<sup>138</sup> A simple sentence structure was used here rather than the literal translation 'without being angry' to match the simplicity of the language in general.

<sup>139</sup> A brief description is provided for this word, which occurs throughout the text and is not necessarily easily seen to be related to igqira. This word is also found in the glossary.

Oompie Pengi scared himself out of his drunkenness. He sat on a chair and Ouma sat up on her goat skin. Poppie and Plank and Hoedjie pulled the blankets over their heads, 'cause they knew oompie Pengi when he was drunk.

Oompie Pengi told Ouma: I'm gonna make a fire, a huge one, I'm gonna make a fire as big as hell, and then I'm gonna call all Mama's kids together, and then I'll fetch sisi Martha and sisi Mieta and sisi Hessie and buti Sam, and I'll walk into the hell and then the others have to walk in behind me. But sisi Lena is Mama's <sup>140</sup>bestest child, she can stay with Mama.

No, not like kleinma Hessie, Ouma told Poppie. Oompie Pengi was drunk when he spoke like so. But you're too small to <sup>141</sup>understand that.

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<sup>140</sup> The superlative 'best behaved' was not used here, but the very informal and incorrect 'bestest' was chosen as a compensatory strategy to reflect the social situation of the character as well as his drunken state.

<sup>141</sup> The ST expression had to be translated more neutrally in this case, since a direct translation would alter the meaning of the expression, because 'having understanding for something' in English differs in meaning from 'verstand hê' as meant in this case.

## 5 Oompie Sam and Oompie Pengi

Almost every month, ouma Hannie rode with the train to oompie Sam to fetch food from him. Oompie Sam worked on the railways and lived at Koegerabie in the location. He was<sup>142</sup> without wife and lived in a shack that got very hot, 'cause it was just two amazinki that leaned against each other. Oompie Sam slept on a wooden stretcher and Ouma and Poppie slept on the ground on their blankets.

Sometimes, oompie Sam's friends that worked on the railways sent word that a cow got hit on the line and Ouma had to go and fetch meat. Then ouma Hannie took Poppie out of school and got on the train the same day. They stopped in the veld at Koegerabie and Ouma had trouble getting off, 'cause she was a big, fat auntie. The train<sup>143</sup> had to wait long for her, but at last she was on the ground and could stretch out her hands to take Poppie and the cloth sack with her things. The guard helped her.

Usually the meat was a bit old when they got there, but one time, a cow got hit while they were at oompie Sam and oompie Sam had to help<sup>144</sup> cut it up. He brought a leg home in a big dish, and as Poppie was standing there and watching, the meat started to move like<sup>145</sup> when you cut a chicken's head off.

She shouted: Ouma, the cow is still alive!

Ouma felt it with her hand: It's still warm, that's why it's kicking like so.

Oompie Sam gave most of his railway rations to ouma Hannie: mealie meal, boer meal and monkey nuts. He didn't eat a lot, he was a small<sup>146</sup> oompie with a skinny body. He did drink,<sup>147</sup> ja, but not so much. Every few weeks, he came to Ouma's house and when oompie Pengi started<sup>148</sup> making trouble, then oompie Sam just walked away, he never fought with him or

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<sup>142</sup> This unusual formulation was chosen because of the unusualness of the ST expression 'hy het nie vrou gehad nie'.

<sup>143</sup> This sentence was rephrased so that the somewhat formal 'she kept the train up' or 'delayed the train' could be avoided.

<sup>144</sup> The word 'slaughter' was rendered informally as 'cut it up' in this case.

<sup>145</sup> In order to circumvent the use of a relative clause, the sentence structure was adapted, though the essential meaning remains.

<sup>146</sup> 'Mannetje' was translated as 'oompie', since it better conveys the tonal value of the word than 'little man'. In this way, the diminutive form, which possesses an endearing quality, is preserved.

<sup>147</sup> The word 'ja' was added as an affirmation and for reasons of cultural expression and indication of spokenness. The strategy of inserting 'ja' and 'no' will not be provided with notes from this point on.

<sup>148</sup> The word 'woelig' in this context is rather difficult to translate. Joubert's translation, 'making trouble', was found to be the best translation here.

bothered with him. If Pengi was drunk, he just went to sleep, or he walked away when Pengi started with his nonsense.

Oompie Sam dressed nice when he came to Upington, he liked a suit and Ouma thought he was looking for a wife, but he hid everything from them.

Both brothers were very neat, they loved white shirts and pressed pants, the black pants with flat seams. In those days, they liked white tennis shoes, that we call <sup>149</sup>tekkies, very much. Saturdays, after work, they liked to clean their tekkies on the sunny side of the house; first they washed them, and then, when they were sopping wet, they put <sup>150</sup>paste on to make them white, then they put them in the sun to dry. And when they were nice and clean and dry, they put them on. Then oompie Sam went strutting around in the location.

Oompie Pengi was the one who made the beer. In those days, there was not so much wine, no, it was kaffir beer that he made himself, there at Ouma's house.

Now, when oompie Pengi was nice and drunk, and oompie Sam left him and walked into the location, then he called Plank and his friends and told them that they must sing. Then he tap-danced in front of them and <sup>151</sup>showed them how to tap. He sang with them the whole night and played guitar: <sup>152</sup>*Hitler kom van ver af, die boere skiet hom nerf-af, nader na die pale toe*, they sang the whole night long. That's a song about Hitler and how the Boers shot him <sup>153</sup>to pieces.

Or he woke Ouma up and said, I'll show you how the doctor people dance, Mama, and he grabbed a kierie and threw his body this way and that way and threw his head back, and he pretended like his knees were knocking. He was very light-hearted, <sup>154</sup>oompie Pengi. Then he did it like the doctors do it.

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<sup>149</sup> The ST word 'tekkies' was retained as a typical South African word, but an in-text description of the word was included for the foreign audience.

<sup>150</sup> Since 'whiting' is a rather formal word, the word 'witgoed' was paraphrased as 'paste to make them white'.

<sup>151</sup> The word 'showed' was used instead of 'taught' in line with considerations regarding formality.

<sup>152</sup> The same approach was used here as was used by Joubert. The song was retained as it is in Afrikaans as an overt technique, but was provided with a description.

<sup>153</sup> This translation represents another case of communicative translation. 'Nerfaf' was translated as 'to pieces' because of the lack of an English equivalent. Joubert's 'to hell and gone' was considered excessively strong.

<sup>154</sup> The subject doubling used in this case is found in the ST and is thus a case of direct ST translation.

Your oompie Sam left me, he said to Plank, come dance with your oompie Pengi. But when Plank's fingers didn't want to leave the strings, he shouted: You <sup>155</sup>dead dog, where are your <sup>156</sup>bleddie ears, up your <sup>157</sup>hole?

Ouma didn't like the doctor dancing. She didn't like the swearwords. This is a Christian house, <sup>158</sup>this, it's God's house. I'll call the cops, I'll call old Pieterse to lock you up.

Then oompie Pengi dropped his kierie. Hell, Ma, if you call old Pieterse, I'll knock him <sup>159</sup>lights out. You can call a white man, but no Damara baboon will come and catch me.

Ouma Hannie said: Ag, Pengi, why do you bother your mama like so? When will you find rest for your soul?

Oompie Sam started seeing a mixed girl from Soutpan who was living with her sister in <sup>160</sup>Basterkroek, and when she went home, Sam went after her to Soutpan.

Now, who would have said that of buti Sam? said oompie Pengi. That <sup>161</sup>bleddie woman will drag him <sup>162</sup>to hell, she'll <sup>163</sup>mess him up like I got messed up.

It was in that time that Poppie's mama came from De Aar. She was working for white people there and came to rest at Ouma's house. She told Ouma that her children's tata <sup>164</sup>died off in the war.

Other people in the location said: The war is over and Machine Matati is walking around in the streets of Mafakeng with a new bicycle, but Lena didn't pay attention to those stories. He was never a tata to my children anyways, she told ouma Hannie. I cry no tears for him.

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<sup>155</sup> In the translation of expletives, emotive effect is more important than propositional meaning. Thus, the ST phrase 'doonie donner' was translated as 'dead dog' which has a similar effect.

<sup>156</sup> The word 'bleddie', used to translate 'donnerse', represents a common South African transliteration of 'bloody'. This word is lower in formality than 'bloody' and is more culturally representative. It is defined in the glossary.

<sup>157</sup> 'Hole' was chosen instead of 'arse', used by Joubert, since this word, like 'bloody', is unrepresentative of the character. 'Hole' is a direct translation and is equally crass.

<sup>158</sup> The emphatic use of the demonstrative pronoun 'this' is found in the ST and is imitated here. This is also a case of subject doubling as a characteristic of Xhosa English, as has been discussed previously.

<sup>159</sup> 'In sy donner in' was rendered 'lights out'. The English expression has less emotive impact, but is equal in informality.

<sup>160</sup> 'Basterhoek' here was changed to 'Basterkroek' in accordance with the description of this place on pg. 5 of the ST. Though there is a place called Basterhoek in South Africa, it is closer to De Aar and far from Upington, whereas Basterkroek is a township of Upington.

<sup>161</sup> 'Bleddie woman' was found to be the best translation of the derogatory 'meid' in this case. Other synonyms were found to be excessively harsh.

<sup>162</sup> As in a previous case, the intention in this translation was to convey emotive expression rather than exact meaning. 'Drag him to hell' was found similar in emotive meaning to the ST phrase.

<sup>163</sup> Informality is achieved in the translation of 'verniel' as 'mess up' rather than 'ruin'.

<sup>164</sup> This expression is taken directly from the ST and reflects the unique idiom of the characters.

## 6 Poppie Goes With Mama to Doringbaai

It is also in this time that a letter came from kleinpa Ruben from Doringbaai.

<sup>165</sup>Dear Mother, wrote kleinpa Ruben, it goes well, we hope it's going well with <sup>166</sup>Ma. Someone who is very sick here is my wife. Someone who needs to be helped is my wife.

Kleinma Hessie had a tough life with kleinpa Ruben, said Poppie. The bishop sent him from one place to another place and there was only a church at Calvinia. In Doringbaai, they made a church building from amazinki behind the barracks houses later on. In NababEEP the people lived in huts made from sacks – little round sack houses. He came there where there was no church, and then he left a church when he went away. Just when the church was standing nicely, he got moved somewhere else. There were just a few people in the congregation and <sup>167</sup>they couldn't support him, he had to work the whole time too, at the garage in Calvinia or on the railways in De Aar or in the fish factory at Doringbaai, and in the evenings, he held services.

At Doringbaai Kleinma got sick.

At Doringbaai she told Mama about her struggles.

Ouma Hannie got a fright when she got the letter, so she forgot that she was mad 'cause Hessie left the Methodists. She called Pengi and Sam and Lena and said: It's my wish that Lena <sup>168</sup>goes to Hessie to look after her. And who knows if someone is taking care of my Rooiwielwagentjie?

Lots of time passed since the last time they saw Mosie.

Poppie can go with Lena, said Ouma.

Then it was just Plank and Hoedjie who stayed with Ouma and Pengi.

They got on the train <sup>169</sup>that went through Hutchinson and came to Calvinia. There, the train tracks stopped and they went with a bus over the Koue Bokkeveld Mountains.

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<sup>165</sup> In this case, the ST mimics Xhosa word order and idiom. The same awkward wording was kept in the translation as a result. Here, the ST wording has been translated very closely to achieve the same effect.

<sup>166</sup> Although the ST excerpt is written as though it were actually written in Xhosa, the word 'Ma-goe' is used. In order to avoid a neutral translation, this word was translated as 'Ma' instead of 'mother', which is used in the address, as a type of cultural compensation.

<sup>167</sup> This sentence has been simplified by translating the ST phrase as 'they couldn't support him' instead of 'he couldn't be dependent on them'.

<sup>168</sup> The subjunctive mood was purposefully avoided here for its relative complexity.

<sup>169</sup> The most accurate translation of the ST phrase 'Hutchinson om' would be 'via Hutchinson', but this was found too formal, and it was paraphrased instead.

I was scared when the bus went over the high mountain, Poppie said. They said <sup>170</sup>it's the Koue Bokkeveld Mountains that go up to Klawer. When I looked out of the window, it looked so far down there at the bottom, it looked so dull, and I felt like we were going to fall down the mountain when the bus turned – first it was right against the mountain and then on the edge of the road, like the back of the bus <sup>171</sup>had trouble to <sup>172</sup>catch the front when it went around the turns like so.

At the place where the road turned out, we stopped and me and my mama climbed up the hill and sat behind a bush. The wind was cold on my bum and my nose was running and my eyes were <sup>173</sup>making tears.

When we got to Klawer, the ground was flat and I wasn't scared anymore.

The factory sent a lorry to fetch the people that came to Klawer and Lena and Poppie rode with other people that they didn't know. They sat on the back of the lorry with their cases and their <sup>174</sup>blankets that someone took off of the roof of the bus for them. Their eyes were watering, but it wasn't from the cold anymore, it was from the wind and the dust that blew up to them from both sides of the lorry when it drove. They sat flat in the lorry, and her mama pulled her from the side of the lorry and put her head on her lap and made her lie down. Sometimes the lorry bumped so much that her mama's whole body lifted up from the back of the lorry, then they dropped back again and the driver stuck his hand through the little window and waved. The people screamed at him: Hoi, hoi, slow down, man!

At Doringbaai, a child was waiting for them. She didn't know who it was till Mama told the people who were getting off the lorry: <sup>175</sup>That's my child, that one. And she asked Poppie: Now, don't you know your buti? It's Mosie.

Then she could see it was his face, but his body was different. He was a lot bigger than her. He carried their cases and her mama put their blankets on her head. The road went up a little

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<sup>170</sup> This is an intentional concord error as is characteristic of Xhosa English (De Klerk, 2003:469).

<sup>171</sup> The phrase 'had trouble' was used instead of 'struggled', since it corresponds to the informality of the ST passage.

<sup>172</sup> 'Bykom' was translated as 'catch' instead of 'reach', since this word was considered more suited to Poppie's language, yet is similar in meaning.

<sup>173</sup> 'Making tears' was chosen as a simpler form of 'tearing'. When this ST word is used by the narrator later on, it is translated as 'watering', since the narrator possesses a slightly more formal vocabulary.

<sup>174</sup> 'Kooigoed' was translated as 'blankets' as a simpler equivalent for 'bedding'.

<sup>175</sup> This doubling of the demonstrative pronoun is both a reflection of the ST wording and a characteristic of Xhosa English, as described before.

hill and when they got to the top she saw the water in front of her. That's the sea <sup>176</sup>over there, said Mosie.

<sup>177</sup>How come there's people in the water? she asked, because the rocks stuck out of the water and black birds sat on them and she thought they were people.

He put the cases down and showed her. They're birds, <sup>178</sup>man, he said.

But Poppie was dumb and thought they were people till, later on, she saw them flying up into the air at the same time.

Kleinpa and Kleinma lived in the factory barracks, rooms made from amazinki, all joined together. <sup>179</sup>Other families got two rooms, other families got three.

Kleinma's bedrooms weren't full of stuff <sup>180</sup>like Poppie remembered from Putsonderwater. Her bed stood on top of four wooden boxes and was hanging low in the middle so that Kleinma slipped down to the middle where she was lying under the washed-out blanket. Kleinma <sup>181</sup>was small and thin now. But she got up when she saw her sister Lena and walked in her night dress with bare feet and the doek skew on her head and threw her arms around Lena.

Ag, my sisi, she said, now I'll get better.

Mosie boiled water on the primus and made tea for them.

I'm not going to school anymore, Mosie told Poppie. I'm looking after Mama.

I fetch wood and make food and sweep the house.

With the moving around for the Ethiopian church he could never finish one school year and Poppie had more learning than him now.

When there was more fish, the factory people called Lena at home. You must come and work, they said, we can't keep up with the fish.

I feel better, said Kleinma, I'll get up to make your <sup>182</sup>lunch.

Poppie can walk with Mosie to take the food to you.

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<sup>176</sup> Here, the pronoun repetition in the ST was replaced with a spacial reference to avoid over-use of the double demonstrative in English.

<sup>177</sup> This sentence differs from the ST phraseology and is an instance of communicative translation. The word 'how come' was chosen for its informality and the lack of concord also acts as an intentional informalisation.

<sup>178</sup> As in Joubert's translation, it was found fitting to include the word 'man' here.

<sup>179</sup> In this case, the 'other... other' construction is not found in the ST, but is used as compensation.

<sup>180</sup> The word 'like' was used instead of indicating comparison by means of 'as... as', since it simplifies the narrator's language.

<sup>181</sup> This sentence was translated so as to avoid using the past perfect tense.

<sup>182</sup> 'Twaalfuurkos' was not translated as 'midday meal' as in Joubert's translation, but simply as 'lunch' in line with the character's idiolect.

The sand between the little bushes was the funniest to Poppie when Mosie ran past her and slipped and fell down and wiggled his feet into the sand till it was almost up to his knees. Then he threw his hands in the air and fell flat and <sup>183</sup>kicked his legs to get them loose out of the sand. They walked on the sand path to the factory and she stayed just behind Mosie, but inside the factory she started screaming. She walked over the planks of the floor and saw the sea water under her feet. When she stepped on the planks, they moved and she saw the water moving under them – it came up to her, and then it went away from her again, like it was getting sucked away. She shouted to Mosie: Take me out, I'm gonna fall in the water!

Mama brought some of the factory's fish home and when Poppie saw that Mosie ate it, she also ate it, 'cause she didn't know fish.

But Lena didn't get along very well with her brother-in-law. Hessie got better, and when the people said that there was more money at the fish factory in Lamberts Bay, she made a plan to go there.

I'll still leave Mosie here with you, she told Hessie, but you must promise me that he'll go to school. In the afternoons he can help you in the house.

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<sup>183</sup> 'Kicked' was used rather than 'shook' for its informality.

## 7 Across the Sea to Lamberts Bay

Poppie and her mama went with the factory's boat from Doringbaai to Lamberts Bay.

Poppie was too scared to get on the <sup>184</sup>little row boat that had to take them out to the boat.

They pushed the row boat so that it stuck in the wet sand and the fishermen shouted that they must hurry up. Poppie's mama gave the cases that Mosie brought to the beach to the fishermen <sup>185</sup>and they carried it on their shoulders to the little boat. They just threw her roll of blankets to each other.

Mama lifted up her dress past her knees and walked in. When she was sitting in the little boat, she stretched out her hands to Poppie, but Poppie didn't want to <sup>186</sup>move a foot.

One of the fishermen picked her up under her arms and carried her in. She kicked and hit against his face with her hands and her body fought with him, but when the <sup>187</sup>water was up to his knees, she threw her legs around his body and held him tight so that the people in the boat had to pull her hands and feet loose.

Mosie! she shouted, 'cause she didn't see him anymore through the tears and saltwater in her face.

Lena felt embarrassed in front of the fishermen because of the child, but they didn't mind. The waves crashed into the front of the little boat and it lifted and dropped, lifted and dropped. Poppie felt sick in her stomach like she never felt before. She said, Mama, and then Lena grabbed her and held her head over the side of the boat.

The fishermen rowed till they got to the big boat. They let <sup>188</sup>their boat hit the big boat, pulled it close and tied it with ropes and said to Lena: Now you must step on the car tyre that's hanging there, <sup>189</sup>sisi. The people will help you and that's how you get on top of the boat.

They pushed her from behind and others caught the tyre with their hand and tried to hold the row boat so that it didn't move and she stepped and stuck her hands out above her.

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<sup>184</sup> The words 'row boat' and 'little boat' were chosen to translate 'bakkie', since other similar words such as 'dinghy' or 'smack' are somewhat technical and would elevate the formality of this section.

<sup>185</sup> The use of a relative pronoun was circumvented by the use of the conjunction 'and' in order to simplify the structure of this sentence.

<sup>186</sup> The ST idiom has been directly translated in this case, since the meaning is apparent.

<sup>187</sup> 'Knee-deep' was paraphrased to reduce formality.

<sup>188</sup> The possessive pronoun 'their' and the adjective 'big' were inserted to distinguish the two crafts from one another in this case.

<sup>189</sup> The word 'sisi' was added as cultural compensation.

Grab the <sup>190</sup>auntie, the fishermen shouted, and those who were on the boat took her and pulled her up. They picked Poppie up and passed her on. <sup>191</sup>She didn't have to step on the tyre.

On the boat's deck, Lena crawled to the blankets, loosened them and pulled them over her and Poppie. The fishermen brought buckets so that they could throw up in them and stood around them and said: <sup>192</sup>Now that's seasick. 'Cause they didn't know <sup>193</sup>what it was to be seasick. A fisherman took his coffee flask out of the engine room and wanted to make Lena drink, but she couldn't drink. Her stomach came and sat in her throat every time the boat sank. In the beginning, they could still see the land, but later it was just water, this side and <sup>194</sup>that side and on every side, and they didn't know which way they were going.

At Lamberts Bay, the boat went the last part without the engine and bumped against the jetty and the men caught the ropes and pulled the boat closer. Then they climbed off onto the jetty.

Poppie wasn't scared of the water under the planks of the jetty anymore like she was in Doringbaai's factory. There were lots of children that came to look at their boat coming in. She walked on the spot on the planks of the jetty to get her legs warm and felt she was <sup>195</sup>more than the other kids that didn't come from out there, out of the big sea.

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<sup>190</sup> Though the word 'auntie' does not carry the same emotivity as the word 'meid', the latter being distinctly derogatory, both words are informal references to women. The lack of an English equivalent led to this translation.

<sup>191</sup> A new sentence was started here to avoid the more complex structure 'without her having to step on the tyre'.

<sup>192</sup> The ST phraseology has been imitated here and the word 'seasick' has intentionally not been nominalised as 'seasickness'.

<sup>193</sup> In this alteration of the sentence through the addition of the words 'what it is to be', 'seasickness' was again avoided.

<sup>194</sup> 'That' was added, since 'this side and every side' is somewhat awkward in English.

<sup>195</sup> The unusual wording of the ST, expressed in the double comparative 'meerder', was accounted for by this translation.

## 8 First Friends at Lamberts Bay and Poppie Goes to School Again

Her mama got a job at the factory and got two rooms at the barracks. The wind <sup>196</sup>was blowing and the sand was stinging their legs like needles.

Poppie carried the one case and Lena carried the blankets on her head and the other case in her hand. The place was empty of men, but a woman ordered a teenage boy: Help the auntie, <sup>197</sup>man.

The barracks were shacks that stood in the sand, just like that, with no gardens in the yard and the children came out of the houses and stood in the doors to watch Lena and Poppie who were coming closer.

The room was black from smoke on the inside, but Lena told Poppie: I can white it out.

She put her cases down in the front room and the blankets in the small back room and took a cloth out of the case and started wiping the window sills.

Ask the auntie next door if we can borrow her broom, she said to Poppie.

In the little cooking pot that she brought with, Poppie fetched water at the tap. The children that walked back with her said: We'll show you where you can <sup>198</sup>fetch wood. They walked with her over the dunes and she carried her bundle of wood home on her head.

There was a neighbour who sold a fish to her mama and said: You can pay later, <sup>199</sup>sisi. Now Poppie was hungry after all the seasickness, and they cooked the fish on the little fire outside in the yard. Poppie ate the bones clean and licked them, but she wished for a piece of bread like at Kleinma's house.

The men came back from the boats and some were drunk and carried the bottles of wine in their hands and drank from the bottle while they walked.

This is a rough place, said Lena, but there's lots of money.

One of the children that went with to fetch wood was the same size as Poppie and her name was Katrina. She sounded different from the Basters in Upington, <sup>200</sup>she said her r's in her throat and said: <sup>201</sup>Farrh away. The next day she took Poppie with her to the <sup>202</sup>Catholic school.

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<sup>196</sup> The past continuous tense is used here instead of the past imperfect, since those forms of these strong verbs render the verbs more formal.

<sup>197</sup> The word 'man' was included here to compensate for the difficulty of translating the word 'dan' as used in this case. Both words indicate informality and spokenness.

<sup>198</sup> Here, as before, the ST idiom 'hout maak' was not used, but 'fetch wood' was used instead.

<sup>199</sup> It was decided to insert 'sisi' here as a cultural marker.

<sup>200</sup> This insertion was included to describe the guttural quality of Katrina's 'r' sounds in a simple way.

<sup>203</sup>Ja, go with, said Lena, at least you'll get some learning.

Katrina <sup>204</sup>had a light skin and had two plaits that she pulled tight behind her ears and tied with pieces of cloth. She had a loose walk with a bounce that came from her feet, to her knees, up to her bum. Her dress was too long for her, so her mama tied it up with a belt and she wore two white bangles on her arm.

She didn't carry a slate to school and the children didn't stand in rows; they walked into the little school and stuck their fingers into a little bowl in the wall. Katrina showed Poppie how to take the wet finger and press it against her left shoulder and against her right shoulder and on her forehead and hard on her stomach.

If you do it rrrhong, it's a sin, Katrina told Poppie.

She pulled her inside by her hands and let her stand at the back and said: Now, look what I do, then you <sup>205</sup>won't do sin. Poppie watched how she put one foot in front of the other foot and pushed her knees out and let her bum go down.

It's Motherrh Marrhy, said Katrina.

Poppie saw the statue of Mother Mary standing on the table. Her face was like a doll's face with red cheeks, and there was a white doek on her head that was hanging loose up to her shoulders.

It's the Lorrh's Ma, said Katrina.

Mister Jacobs taught them, everyone together, the big ones and the little ones, and every two weeks or so the father came from Vredendal and brought them new exercise books or new slate pencils and listened when they <sup>206</sup>said the Hail Mary:

<sup>207</sup>*Wees gegrrhoet, Marrhya, vol genade, die Heerh is met u, geseën is u onderrh alle vrrhoue, geseën is die vrrhug van u liggaam, Jesus<sup>208</sup>, Heilige Marrhya, moederrh van God.*

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<sup>201</sup> It became evident why Joubert changed the wording of this sentence to 'farrh away' when the original phrase was rendered in English in Joubert's eye dialect as 'Look overrherh therrhe'. Joubert's translation of this phrase was used in the re-translation because of the difficulty in reading the direct translation in the eye-dialect. Joubert's eye dialect was employed in the re-translation because of its effectiveness.

<sup>202</sup> 'Roomse skool' was translated as 'Catholic school' instead of 'Roman school', since the latter is somewhat unusual and the meaning is not as evident as in Afrikaans.

<sup>203</sup> The word 'ja' was added to account for the meaning of 'maar' and 'skool', referring to schooling in this case, was rendered 'learning'.

<sup>204</sup> The phrase 'Katrina was lig van kleur' is not easily translated informally into English; thus, the sentence structure was changed to 'Katrina had a light skin'.

<sup>205</sup> 'Do sin' is an expression borrowed from the ST.

<sup>206</sup> Since 'recited' was too formal for this situation, the word 'opsê' was translated simply as 'said'.

<sup>207</sup> As was the case with the translation of rhymes and songs up to this point, the prayer here was left untranslated. Since the reader is informed of the fact that they are reciting the Hail Mary and since the

Sometimes they said it when they played<sup>209</sup> games with stones and jumped over the squares and tried not to step on the lines.

They loved the school, 'cause Mister Jacobs wasn't strict.

The Xhosa people stuck with their Xhosa beliefs, even if they were church people – Catholic or Methodist, or Anglican or Dutch Mission Church, said Poppie. And the most important ritual is the abakwetha,<sup>210</sup> when the boys become men.

There's a little buti here in Nyanga who's a big man now, I brought him food when he was umkwetha, the first time when I came to Lamberts Bay – me and his sisi Nonsokolo. They lived next door. Her mama was a packer in the factory and her tata was a fisherman. They went with a coloured man to the bush, his name was Dickman, but he was half coloured man and half Xhosa, and his real name was Mzwandile. And Freddie<sup>211</sup> also went – those three.

We took food to them. We walked far through the bush with the dishes on our heads with mealies or pap or sometimes meat and bread,<sup>212</sup> doodgooi is what we called the bread, and sour milk in the bucket. Every day it was a different kind of food, but for the first eight days they just got red mealies and no other food. On<sup>213</sup> day eight, a goat was killed for them and after that, they could eat any kind of food. When we got to the place, we weren't allowed to go inside. There are men that stay with them to look after them and we shouted when we got close. Then the men got the food from us. We liked it very much, 'cause we also got some of the very nice food that we took.

We were so stupid, we didn't even know what they were doing, we only knew it was abakwetha. The most beautiful to us was when the men had play fights with kieries and sang their songs when they took the boys to the bush. They hit each other with the kieries and we liked it. They made beer and the women danced and said their things. They shaved all the boys' heads clean and rubbed their faces with white clay and they took them away from the location with no clothes on, only blankets around them.

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way in which the prayer is recited in dialectic Afrikaans is more important than the content, no translation is required.

<sup>208</sup> A comma was added here, since the latter part of the prayer did not make sense without it.

<sup>209</sup> 'Games with stones', referring to hopscotch, is a reflection of the ST word 'klipspeletjies'.

<sup>210</sup> A description of this ceremony as an initiation ritual was added to aid understanding.

<sup>211</sup> The long ST sentence was broken up into shorter sentences to assist comprehension.

<sup>212</sup> Since the word 'doodgooi' acts merely as a cultural signal here, the Afrikaans term 'doodgooi' was not explained beyond indicating its reference to bread.

<sup>213</sup> 'Day eight' was chosen as a simpler form of 'eighth day'.

Then they came back with new blankets and only their eyes sticking out, with the bunch of men. Then everyone was very happy when they all came back.

Plank went to the bush in Lamberts Bay after Ouma came to live there with us, and Hoedjie went in <sup>214</sup>the Cape and Mosie in George, where kleinma Hessie was living then. He was always kind of her child. When Plank went to the bush, <sup>215</sup>we who were younger didn't call him Plank anymore, but out of respect, we said buti Plank, which means someone who is <sup>216</sup>more older than you.

Poppie stood with Nonsokolo in the bush. Nonsokolo had the dishes of food on her head and Poppie had the little milk can in her hand. They shouted: <sup>217</sup>Ma-kwedin! Ma-kwedin! Poppie was cold, 'cause it was early, before sunrise. Ngqoziya! they heard out of the bush. They heard the loud shouting: Ngqoziya! and a man with a jacket and a kerie in his hand came out from between the bushes. He hit the bushes out of his way with the kerie in his hand. He took the bucket and said: Wait. When he came back with the empty dishes, there was also some food left over for them. From the feel of the bucket they knew that they left some magou too. They jogged on the little path out of the bush. The sun was up. They sat behind a rock and broke pieces off the pot bread, <sup>218</sup>that's now bread that you bake in a black pot on the fire, and dipped it in the sour pap <sup>219</sup>that was almost as thin as sour milk, and sucked the pap off the bread. They stuck their hands in the little bucket and wiped the magou out with their fingers and sucked it off their fingers.

Tonight my mama is cooking samp and meat, said Nonsokolo.

When I was a child, we ate wild figs in the veld. And we ate <sup>220</sup>vygies that grow like a pumpkin on the ground. They are sour, dark brown figs with lots of pips. We also ate these other things that

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<sup>214</sup> In an effort to preserve the ST wording, 'the Cape' will be used throughout to refer to Cape Town in spite of potential confusion with the Cape Province. An explanation of the use of this word is provided in the glossary.

<sup>215</sup> The ST idiom was imitated in this case.

<sup>216</sup> This 'error' found in the ST was kept in the translation as an idiolectic marker.

<sup>217</sup> Since neither this word nor the answer were provided with translations in the original, they were left untranslated here, proving their function as cultural markers rather than carriers of information.

<sup>218</sup> The cultural term 'potbrood' was translated literally as 'pot bread' and provided with an explanation.

<sup>219</sup> 'Dun' was described using a paraphrase, since the words 'watery' and 'runny' were found to be too literary in this context.

<sup>220</sup> The ST word was kept as a cultural reference, but, as in Joubert's translation, an explanation was provided. The explanation here is adapted from Joubert's.

grow wild between the bushes that they call <sup>221</sup>bokhorings. They climb over the bushes, like beans, but they're longer and fatter.

We made our bags full of bokhorings and ate them while we walked.

We went to the sea a lot and fetched little shells from the rocks and threw them into tins. We climbed between the rocks and made a fire next to the beach and cooked the shells. Water came out of the little shells, we thought it was so pretty to see how the shells <sup>222</sup>got smaller and smaller. They were still alive, then they got some heat and then they got smaller. We ate the little animals out of the shells with a needle, flat black ones and sea shells that walk backwards like snails. And the flat kind of shell that sits on the rocks. If you just touch it, it gets stuck. We used a knife to get those ones out, then you had to get your knife under it quick, while it was still walking.

We ate lots of <sup>223</sup>crayfishes. When a child came to say they were working crayfish at the factory, we rushed after school straight to the factory and ate the legs. They used the tail and threw the shell away – they made guano from the shells. We went to fetch shells and legs, it was so yummy, and no one chased us away.

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<sup>221</sup> See previous note.

<sup>222</sup> 'Inmekaarkrimp' was translated simply as 'got smaller and smaller' and 'got smaller' later on, since words such as 'shrink' and 'shrivel' were not considered to be fitting here.

<sup>223</sup> The word 'crayfishes' was used instead of 'crayfish' because of the informality of this plural form.

## 9 Poppie Gets another Tata

Kleinma Hessie took the <sup>224</sup>bakkie from the factory at Doringbaai and arrived at Lamberts Bay with Mosie and said she was on her way to Upington to visit oma Hannie. And because she saw that Lena was heavy with child and that <sup>225</sup>Poppie and the man that was living in the barracks rooms with her mama didn't have a liking for each other, she said: Give me money for a ticket for Poppie, then I'll take her back to Upington.

She looked around her in the room. The man's things were lying all over the place. It stank of tobacco and wine. <sup>226</sup>Shame on you, she said to Lena.

Lena started to cry. I hit the child, but she doesn't want to speak to the man. He doesn't do anything to her. It will be better if she goes back to Mama.

After we were in Lamberts Bay only a little while, Poppie said, Mama started living with the stepfather already. I couldn't handle the man. His name was Hendrik Stuurman, but they called him Hennie.

At that time, Mama went from Barrel's factory to go and work at Jaffet's factory, and just after she came to Jaffet, he also came to work there. He came from Nababeep. There was a strike there, <sup>227</sup>the people said, a big war between the Rhodesians and the Xhosas, and he was one of the people who <sup>228</sup>ran away and went to look for another job.

Lots of them came to Lamberts Bay. He was born at Swartwater by Lady Frere and was a real Xhosa with a <sup>229</sup>short little pinkie – they cut it off according to the Xhosa tradition.

You who grew up with the Hotnots, he said to Poppie and later to Plank and Hoedjie when he was drunk, you don't know what you are, you don't know if you're Xhosas or Fingos. You are Fingos! he shouted at them, and <sup>230</sup>that's worse than Xhosas.

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<sup>224</sup> The South African word 'bakkie' was used here, since words such as 'van' and 'pick-up truck' sound American and would not be used by the speaker. Instead of using a domesticating technique, this word was described in the glossary.

<sup>225</sup> Both word order of the original sentence and the expression were changed somewhat to simplify this sentence.

<sup>226</sup> The word 'sies' could either mean 'shame on you', as used here, or 'disgusting'. The first meaning was chosen in accordance with Joubert's translation.

<sup>227</sup> 'Soos ek gehoor het' was translated as 'the people said', rather than 'as I heard' in an attempt at preserving informality.

<sup>228</sup> 'Ran away' is used as a simpler equivalent for 'fled'.

<sup>229</sup> 'Kort-afgekapte pinkie' was translated in a simple way using a paraphrase. An explanation of this phenomenon as a Xhosa ritual was also provided, as in Joubert's translation.

<sup>230</sup> The ST wording was followed closely in this translation with the word 'that's' being used incorrectly as a reflection of the ST.

But we never called him tata, even till today.

He couldn't take it when I spoke Afrikaans with my mama. At that time, I couldn't speak Xhosa, only Afrikaans. I could <sup>231</sup>hear Xhosa, ja, but I couldn't speak it myself. I never liked the guy, said Poppie, I called him oom, then he got mad. Then I called him oom Mbatane, 'cause his Xhosa name was Mbatane. Later, Plank called him buti, like you say to older people, then I also started saying that.

When I was in East London, I had a dream that I gave my hand to my stepfather. Now I'm praying to the Lord that my heart can become soft to him, but my mama suffered a lot under him. I can't give him my hand. He didn't beat her, it was just the cheapness and <sup>232</sup>jealousness and <sup>233</sup>pretending. When she was sick, he was too cheap to buy her medicine, then me and my butis bought her medicine or we gave her money to go to the doctor.

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<sup>231</sup> The ST idiom was kept, since this expression is commonly found in South Africa among black speakers. Here, to hear a language refers to being able to understand it, but not speak it. The meaning is easily inferred; thus, no explanation is given.

<sup>232</sup> 'Jealousness' is used instead of 'jealousy' to indicate informality.

<sup>233</sup> 'Valsheid' was also translated informally as 'pretending'.

## 10 Goodbye Oompie Pengi and the Childhood Days

Poppie and Mosie took the train to Upington with Kleinma. Mama gave them enough money for cooldrinks and also enough food to eat on the train. There was still some bread left when they got to Upington. Poppie stood at the chicken cage and called the chickens and <sup>234</sup>made the bread into crumbs for them. Mosie climbed on the wagon. I still remember the wagon, he said. Plank left school a long time ago and <sup>235</sup>got a job with the bricklayers. He was fifteen years old. Poppie sat next to him at the fire and saw how his hands broke the wood, and it didn't look to her like it was Plank's hands that were breaking the wood.

Old Hoedjie is working at the co-op, said Ouma, but I'm not happy that he's working, he must go back to school.

Hoedjie was thirteen years old and he only passed <sup>236</sup>grade five, and that was as far as Poppie was in school.

Oompie Pengi was drunk.

Sisi Lena's children must get out of my house, he said. This is my house, <sup>237</sup>this! He <sup>238</sup>threw his hands around. I want to sell this house. I want to get away out of this location.

Grootma Mieta from Lüderitzbucht came to visit. On Sunday, she had her church clothes on and put on her leopard skin hat with the black and white spots and went to preach in her A.M.E. church. Kleinma Hessie put on her beret with the cow skin and went to preach in the Ethiopian church.

Ouma Hannie put on her black skirt and red jacket and white bib and white doek and took Poppie and Mosie to the Methodist church. The preacher was Mr Manda, a small <sup>239</sup>oompie with a wrinkly face. He took Poppie's hands in both of his hands and spoke nicely to her in Afrikaans. He laughed so much with her that his little eyes got lost <sup>240</sup>under his cheeks. He took her to the

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<sup>234</sup> 'Gekrummel' was translated by means of paraphrase for the sake of simplicity.

<sup>235</sup> 'Got a job' was used instead of 'went to work' because of the informality of this phrase.

<sup>236</sup> The old names of South African school grades ('sub B', 'standard one', etc.) were adapted to make them understandable to the foreign audience, since retaining the original names would require too much explanation.

<sup>237</sup> According to the phenomenon of subject doubling, mentioned before, the demonstrative 'this' has been repeated here. This was also done by Joubert in her translation.

<sup>238</sup> 'Threw' was used instead of 'swung', again avoiding strong verbs in the imperfect tense.

<sup>239</sup> As in a previous case, 'manneltjie' was translated as 'oompie' to preserve the cultural connotation and the diminutive.

<sup>240</sup> 'Under his cheeks' was added as a clarification.

Sunday school class in the corner where they sat on benches in the hall and said: Look how big Poppie is now. But she didn't know the children anymore.

Your oompie Pengi grew up in the church, said Ouma when they walked home. It's since he left the church that the liquor is messing him up like so.

Kleinma Hessie and grootma Mieta sat on chairs at the table and Ouma sat on the floor and said a prayer. But oompie Pengi got off his bed and he was drunk and he said: This is my house, I'm the one who's gonna pray.

Then oompie Pengi prayed. Poppie fell asleep and when she woke up with a fright, oompie Pengi was still praying and Ouma wanted to sing, but oompie Pengi didn't let them sing. Later, Ouma got up and put Poppie down on her bed, 'cause she was <sup>241</sup>a child with sense and had her own little place to sleep, and oompie Pengi was still praying and wouldn't stop.

In the early morning, Poppie heard Kleinma calling Ouma: Mama, Mama, the house is burning!

Ouma sat up and pushed herself up against the wall with her hand, 'cause she had trouble with her legs, and when she was up, she saw the <sup>242</sup>glowing pieces of wood coming over the wall, because there was no ceiling between them and Pengi's room.

Pengi's room that was made from reeds and clay was burning.

When Pengi saw that his room was burning, he got a fright and he ran away, and when he looked back, he saw that the whole house was going to burn, and that the people were coming out of the other houses to kill the fire. Then he was scared to run away and he came and hid under the wagon that was standing in the back of the yard.

In the morning, ouma Hannie went to make a case against him at the police and they came to catch him.

He cried a lot and said Ouma must forgive him.

It's too late to cry now, Pengi, ouma said.

Ouma went to court and she saw how they took him away, but he didn't look at her or at his sisi Mieta or sisi Martha.

Ouma didn't want to leave the court right away, but sat there on the bench till everyone was out of the court.

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<sup>241</sup> The ST idiom, 'verstandige kind', was copied in the translation by means of paraphrase as 'a child with sense'.

<sup>242</sup> 'Vonke' was translated using a paraphrase, since the words 'sparks' and 'embers' were found somewhat unfitting to the tone of the translation.

Then she took the train with HESSIE and LENA'S children to Lamberts Bay and she never saw oompie Pengi again.

They rode with the train from Upington through De Aar and Hutchinson, and from Calvinia they rode with the bus to Graafwater and from Graafwater to Lamberts Bay.

Mama was happy to see them, but she said there wasn't much space there with her and <sup>243</sup>the guy. Mama always called oompie Mbatane 'the guy' when she spoke to her mama about him.

Don't <sup>244</sup>worry, Sisi, said Plank. Plank was fifteen years old and he was big. I'm gonna work on the boats. I'll get my own house in the factory's barracks, then Ouma and Hoedjie and Mosie and Poppie can live with me.

The coloured location was called the Gebou, <sup>245</sup>which means building in Afrikaans, but in the factory barracks, the Xhosa people and the coloureds lived together – one house coloureds, one house Xhosa people, one house mixed people.

That's good, said Ouma. She sent Hoedjie with Mosie to the Catholic school, but Poppie couldn't go to school anymore, 'cause she had to look after Mama's child who was born when they were gone. Mama wanted to work in the factory again and she brought the child to Poppie. Your ousma's legs are giving her trouble, she's too old to look after a little <sup>246</sup>pinkfoot baby. The child's name was Veleli, but they called him Pieta. And after Pieta, Katie was born, and after Katie, Eric – but they called him Jakkie or Jakkalsie, <sup>247</sup>which is how we say little jackal. Poppie loved him the most.

That's where I wasted my time, Mosie said later, at the Catholic school. I couldn't get ahead and when Ouma took us out and took us to the Dutch Reformed Mission School with the coloured kids, they put me back in grade two. But I was too clever for grade two, so they pushed me over to grade three, then I went from there to grade seven. Hoedjie got to grade six.

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<sup>243</sup> This is one of only a few cases of translation by omission. The word 'ou' (guy) also means 'old' in Afrikaans, which causes confusion to Poppie in the ST passage. The amount of explanation required for this relatively insignificant joke led to the choice of omission.

<sup>244</sup> Since 'bodder' is quite informal, it was translated as 'worry' instead of 'bother'.

<sup>245</sup> The Afrikaans word was provided with a description here, since the meaning of this word is significant, perhaps indicating a lack of warmth and homeliness.

<sup>246</sup> In this case, an unusual translation approach was taken. The translated Xhosa idiom 'rooi baba' in the ST was replaced with a translation of an Afrikaans idiom, 'pinkfoot baby'. This is because 'red baby' is very unusual (referring to the placenta), whereas the meaning of the Afrikaans idiom is more evident, referring to the baby's youth by the fact that his feet are still pink because he has not started walking.

<sup>247</sup> The Afrikaans nickname was kept, and provided with a translation, as in the case of other nicknames.

From her ninth year, Poppie looked after Mama's children from buti Mbatane, but she kept reading Mosie's books and she sang school songs with him when they walked together with the child on her back.

He always came to teach me school songs, she said. And we *had* to get 'Die Jongspan',<sup>248</sup> the children's magazine. We bought it every week at the shop. Me and Hoedjie and Mosie read about the Pokkels, the naughty twins, and Tarzan and the stories about the fox and the wolf. And we drew lines between the numbers with dots and out of the picture came a dog or a lion or an elephant. We thought that was very pretty.

I looked after Mama's kids till I was thirteen, 'cause the factory took children from thirteen years for cleaners.

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<sup>248</sup> The Afrikaans title was kept and an explanation was given, as in Joubert's translation.

## PART II

### Poppie's Teenage Years and Marriage at Lamberts Bay

#### 11 Poppie's Work in the Factory

<sup>249</sup>There's two kinds of jobs in the fish factory, said Poppie. Others are cleaners and others are packers. The cleaners scrape the fishes and cut the fins and the head and the tail off. Then they throw them into wire trays and there are <sup>250</sup>guys that come and take them away. There are little dams with water and the fishes get tipped out into them. They throw them into the first dam and others scoop them out into the second dam and others into the third dam with big sifting trays. Then they take the fish past and throw them on the packers' tables.

Then, from there, the packers pack the fish into the cans and there are guys that take them away to the machine that puts the lids on. Then they throw the cans into a big <sup>251</sup>wire pot with wheels so that they can push it into the big boiler. The boiler takes about four of those iron trolley pots with the wire.

Now, what time we started working was just up to the boats and how they came in. The boats went out from five o'clock, from sunset, and if the fish were far away, they went at three o'clock in the afternoon already. The quicker they found the fish, the quicker they came back and the earlier the whistle <sup>252</sup>came. Even three o'clock at night. When there was lots of fish and the boats came in early, the whistle came at one o'clock, then we had to go, and there weren't electric lights in the location, no, we had to walk <sup>253</sup>through the darkness. When we lived close, in the barracks that they called Pampoengat, it wasn't so bad, but when they <sup>254</sup>kicked us out of there, that's now when they kicked the Xhosa people out, it was quite far from the location. Sometimes, if there was so much fish, when the whistle came at three o'clock, then we only

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<sup>249</sup> The lack of concord here contributes to informality, as described before.

<sup>250</sup> 'Manne' was translated informally as 'guys'.

<sup>251</sup> 'Sifpot' was translated as 'wire pot' instead of 'sieve pot', since the word 'sieve' was considered uncharacteristic of the character's language.

<sup>252</sup> 'Blew' was replaced with 'came' since it is less formal. This was also done in other instances where the word 'blew' would have been used.

<sup>253</sup> The ST idiom was imitated by this translation.

<sup>254</sup> 'Uitsit' was translated as 'kicked out' in an effort to evoke the informality of the ST passage through compensation.

went home at eleven o'clock the next night. Then we worked <sup>255</sup>and worked from early morning till late at night the next day, ja, we worked like so and didn't stop.

There were two factories, one was old Mr Barrel's factory, our people called him old Umbombo, 'cause he had a big nose and we give a name to everything, you know. Mr Jaffet's factory was on the other side, close to Malkop Bay. We called him old Mehlomane, old four eyes, 'cause why he wore glasses. I worked at Barrel's factory.

There were two whistles, we knew which one was which, we knew whose whistle it was. Mr Jaffet's people knew when they had to go to work and the other guy's people also listened for their whistle.

You got paid <sup>256</sup>for every tray. You had a ticket on the shoulder of your overall and you got a punch for every tray full of cut fish. In those days it was one shilling for a tray and you could make two pounds in a day if there was lots of fish, when it was full season. But the packers got the most money, up to fourteen pounds a week.

It was very nice to work at night. But when you got so tired and when the whistle came at night the second day, you felt like you didn't wanna go anymore, but then you just had to go.

I remember the people got so tired in those days, it was the third day, 'cause the fish were just <sup>257</sup>coming in and coming in. The boats were so full that you could see how full they were loaded. They had to unload the boats, so the fish had to be <sup>258</sup>worked away in the factory so that the boats could offload the stuff. Later, the fish got mushy on the boats, that's how much fish there was. Then it had to go to fish oil if it got mushy on the boats, 'cause in those days the people weren't so very clever with cold storage.

There was a foreman in the factory, old Marinus, who wanted the fish to be worked away, and if he saw that the people weren't coming to work anymore the third day and the fourth day, then he came with his lorry to the location to pick the people up to go and work.

Ja, but it was nice, 'cause then the shops were waiting and they knew that the people were gonna get lots of money and were gonna buy lots of stuff. There was lots of money and things were cheap. We ate very well when the fish was in full season.

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<sup>255</sup> This sentence was adjusted by rendering the meaning of 'aanmekaar' by means of repetition to avoid complex words such as 'continuously'. This word was avoided later with the paraphrase 'and didn't stop'.

<sup>256</sup> A direct translation of this ST sentence was avoided to increase simplicity; 'according to your tray' was rendered 'for every tray'.

<sup>257</sup> The repetition indicated by 'aanmekaar' in the ST was expressed here by the repetition of the phrase 'coming in'. In this way, words such as 'continually' were avoided.

<sup>258</sup> The ST idiom was imitated by direct translation in the expression 'worked away'.

When the fishes were few, the whistle only came at eleven o'clock in the morning when the first boats came in. But then you worked only two, three baskets a day and then the stuff was finished, then it wasn't nice and there wasn't much money.

In those days, my best friends were Meisie and Ounooi and Katrina, the one I knew right from the beginning. She had a child from buti Plank later. She was a coloured girl. Meisie was also a coloured girl, she came from Port Nolloth. We were big buddies and all four of us worked in the factory.

In the afternoons, at lunch time, we walked to the little shop to buy grapes or a banana or a bottle of cooldrink to have with the bread we brought from home. The guys made fun of us when we came to hide from the wind on the shop's <sup>259</sup>stoep, but we didn't <sup>260</sup>worry about boys. When we walked back to the factory, we had to hold each other around the middle, 'cause the wind took us from the back and then we had to jog with the wind. But around three o'clock, that you could know, the wind died down and the afternoon was nice and quiet till sunset.

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<sup>259</sup> 'Stoep' was retained as a cultural reference and is explained in the glossary. Words such as 'porch' and 'veranda' are uncharacteristic and unsuitable to the language of the book.

<sup>260</sup> 'We didn't worry about boys' was chosen as a less formal way of expressing the girls' lack of concern than 'we didn't pay attention to boys', a direct translation of the ST.

## 12 Teenage Years at Lamberts Bay

On the weekends, we went to the sea a lot. On Saturdays, we did the washing, but on Sunday afternoons, after church, when the dishes were washed and packed away, we went to the beach. One day, we went to the sand beach, the other day to Malkop Bay where we played in the water between the rocks. Mosie jumped off the rocks into the sea, and the boys caught fish with fishing lines and hooks.

Mama didn't want us to take the little ones with to the sea. Only when we walked in the veld, Pieta and Katie and Jakkie went with. Jakkie was a busy boy and Hoedjie's pals liked him a lot and took him everywhere with them. He looked like a girl with a nice little body and a fat little face, and his hair was long, more like a <sup>261</sup>Baster child's hair. He copied everything you said, but said it funny. If he saw Hoedjie's friend, Makwasi, walking, he stood and shouted, <sup>262</sup>Kwaaikwas, Majupjou, which means, Makwasi, Ma roep jou – Ma's calling you.

Hoedjie left school and went to work at the factory and later he left that too and became a waiter at the hotel. He wore a white cap and a white jacket that he washed and starched at home. And black pants and a white shirt and a small black tie. He was a quiet guy, but he was always busy with the girls. The coloured girls liked him a lot, <sup>263</sup>they didn't worry that he was dark. He had oompie Pengi's high nose and his blackness.

Buti Plank's work on the boats was the most dangerous. The weather was different there at Lamberts Bay. One day rain, one day terrible wind. The east wind comes over the land and when it blows, you can't see in front of your eyes, there's just sand everywhere. And another day, it's just mist and the boats can't go anywhere and have to lie and wait till the mist goes away. Then everything stands still.

Ja, then it was so sad when the sea was fighting and the boats were out. Then we used to go and look how the boats struggled to come into the harbour. You couldn't help those people. They wanted to come in, but they couldn't. The sea bubbled the most at the breakwater. Many boats <sup>264</sup>went down and the people drowned.

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<sup>261</sup> As in Joubert's translation, the ST word 'Boesman' was changed, since it is the Basters that have long hair.

<sup>262</sup> The distorted Afrikaans words were kept in this translation to preserve the humour of these words. The actual Afrikaans words as well as an English translation were also provided.

<sup>263</sup> 'Al was hy donker van kleur' was translated in a way that differs slightly from the ST in the interest of informal expression. The essential meaning is retained, however.

<sup>264</sup> 'Went down' was used instead of 'sank' to avoid using the imperfect tense of strong verbs.

When the weather got very bad, the foreman gave us off, then we stood outside the factory and looked how the boats struggled to come in. They counted the waves and after six waves, the sea was calm, then they tried to come through. When they got through, we who were standing at the harbour clapped our hands.

Me and Meisie and Ounooi and Katrina walked around to the shops a lot. The first shop from our location going towards town was De Waal's shop and the butchery, and a bit further was old Swarthoed's shop. The Xhosa people said *umqwazi mnyama* and the Afrikaans people said old Swarthoed,<sup>265</sup> cause he always had a black hat on. He was an old oompie with lots of children,<sup>266</sup> Boss Hennie and Miss Baby. We loved his shop, we bought lots of milk from the old auntie and fresh bread when she baked. My mama loved old Heunis' shop. And Miss Hettie's shop and Mr Spence's shop and Heinemann's shop. Those three stood next to each other on the beach's side. The other shops were closer to Malkop Bay's side.

Weekends were so nice. On Saturdays, the fruit lorries came into the location – tractors, lorries, bakkies, anything that can drive, and brought watermelons and sour milk and buttermilk and fruit from the farms.

Old Attie came with his tractor and brought bundles of wood, fig tree wood, very nice wood that my mama bought from him for a shilling for a bundle. They were all white people from the farms. Every Saturday, the location was full of white people on tractors and lorries and bakkies. Old Sarel charged a lot, but his stuff was the best, beautiful plums and peaches. Old missus Maria wore her big<sup>267</sup> kappie, a cloth hat tied under her chin with ribbons, and sold milk. She brought lots of drums full of milk, cans with buttermilk and sour milk and fresh milk. She<sup>268</sup> liked us very much. It was their biggest business to come into the location on the weekends. First, down by the barracks, and later, when we got moved out, they came up. You could buy anything you wanted, they came in a line with watermelons, sweet melons, green mealies.

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<sup>265</sup> In line with the consistent approach of retaining Afrikaans names, the name 'Swarthoed' was kept, but was provided with a description.

<sup>266</sup> Unlike other Afrikaans titles, 'baas' was changed to 'boss', since the title doesn't recur and since the ST word and English word are phonologically and orthographically similar.

<sup>267</sup> Since the word 'kappie' has such a strong cultural association, it was kept in as it is in Afrikaans and was provided with a description. The word 'bonnet' was considered to be unfitting to the speaker's language.

<sup>268</sup> The phrase 'sy was baie lief vir ons' is not understood in the most intimate sense as love, but, in accordance with Joubert's translation, as friendly affection. This phrase is used recurrently in the ST to express fondness rather than love and is translated according to the context.

It was a nice place when it was fishing season and there was lots of money, but when the fishing was over, it was also over.

After the sardines, the <sup>269</sup>snoek came. The kids picked up the snoek heads on the beach and took them home so that their mamas could cook them. Buti Plank brought snoek from the boats and we made dried <sup>270</sup>snoekmootjies – snoek that you keep in a bottle with vinegar and spices and then dry out. We also braaied <sup>271</sup>maasbanker fish, and ate snoek and sweet potato. That was the nicest.

And when the merry-go-round came, it was very nice. We rode on the swings and on the horses. It stood close to the location and we rode for a sixpence. The others tried to win watches, but I liked the swings. I didn't like the big wheel where you just hang upside down.

Me and Meisie and Ounooi and Katrina were always together, but most of the time it was me and Meisie. She and her mama looked very different. Her mama was auntie Lena, a Bushman with a big bum and short hair and a short body. Meisie was tall and thin and pretty, with long black hair and a light skin and blue eyes. Her tata was a white man. He always let her know when he was there in Lamberts Bay – he came from Port Nolloth, you see. Then he slept in the Gebou location, at another auntie's house, auntie Poenas, but he didn't sleep with her in the house, but outside in the car. Meisie's mama lived with a Xhosa man, oom James, in Pampongat – that's now one of the barracks. He used to let Meisie know he was there and then she went to her tata.

I went with her. He sat in a <sup>272</sup>black, old-fashioned Ford car, then she got in with him and they spoke. I was scared of the white oom, but Meisie didn't care, she got in. Then he gave her money and she got out. They said it's 'cause he misses Meisie that he came to Lamberts Bay. The Xhosa guys liked Meisie a lot. When she came into the shop, those who were standing on the stoep said to her: Mé-si, but auntie Lena was very strict with her and told her she must never marry a Xhosa man, 'cause why they'll drop you, 'cause oom James left her and married a Xhosa girl in the Cape. Then auntie Lena's heart was very sore and she gave Meisie that advice.

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<sup>269</sup> Though 'snoek' is a South African name for a type of mackerel and the word might be unfamiliar to an international reader, the fact that the word refers to a fish is evident from the context and was therefore not explained. Since the name 'sardines' is used internationally, this name is not explained either.

<sup>270</sup> As was the case with other references to cultural food, the original name was kept and an explanation was provided.

<sup>271</sup> The word 'fish' was added after the word 'Maasbanker' to indicate that it refers to a type of fish.

<sup>272</sup> The order of 'black' and 'old-fashioned' was reversed so that the article 'an', which is often misused in informal language, could be avoided.

The coloured girls liked the Xhosa men a lot, but the Xhosa girls never went with a coloured man, it's completely out of our belief. But all my coloured friends had Xhosa boyfriends.

Ouma Hannie was strict with Poppie. She taught Poppie everything about the Xhosa-belief. Poppie walked next to the sea with her friends, she dragged her feet through the water and held her dress between her legs. It was quiet at the water. She watched the sun sinking <sup>273</sup>closer and closer to the water, she watched the shiny water. Before sundown, she had to be at home. That's her people's belief, Meisie and Katrina knew.

If there's a girl in the house, Poppie told them, an old person can't light the lamps. That's now our belief. The girl can't stay away till sundown. She lights a lamp for every room. Every day of the week. And she cooks the food. Ouma just says what, but the girl must see that the food gets cooked. The pots aren't my brothers' business, 'cause why they're boys.

Ouma was also strict about going to church. She got people to send her removal papers to her from Upington. On Sundays, we had to leave everything and go to church, to the Methodist church that they built in the barracks. It was our duty, ja. Ouma taught us like so. Before Ouma died, I got clothed in the church. Then I became a prayer meeting girl. I had to wear a white blouse and a black skirt with a black beret and black shoes and socks, and a red collar.

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<sup>273</sup> 'Al nader' was translated as 'closer and closer'. This technique has been used in other cases to express progression or continuation in a simple way.

## 13 Ouma Hannie Gets Sick and Plank Starts to Drink

Ouma's trouble was her legs, said Poppie. You know, an old sore is sometimes rough, almost like there's little blisters coming.<sup>274</sup> Ouma had that, then she used<sup>275</sup> home-made medicine and then it went away, then it bothered her again. It was like that the whole time and when I think about it now, it was probably blood poisoning from the old sores of those<sup>276</sup> swollen veins my ouma had. The doctor said she must drink the pills with lots of water. She got so difficult,<sup>277</sup> For what must I now drink so much water, she said.

She didn't walk to the shops anymore or to her friends. She sat and patched clothes in the sun when it was cold and in the shade when it was hot. A woman from Calvinia that she knew came to sit with her. She spoke about the Damaras that she knew, and the Griquas.

She missed oompie Pengi. She said: Hoedjie looks like Pengi, but Plankie has his ways. Plank sings like Pengi used to sing and he's still playing the guitar. He loves the syrup tin guitar, even though he makes lots of money on the boats<sup>278</sup> and can buy a real one. He also drinks like oompie Pengi.

He brought booze into our house again, said Poppie. Most of the sea guys drank, he and buti Shikana drank together. Sometimes, when they're out on the sea, they have nothing to do, so they start drinking –<sup>279</sup> well, that's what I think.

Buti Plank moved out of the factory barracks and took them with and built a shack next to the barracks in the sand, not far from Mama, next to oom James and auntie Lena's house. Poppie was happy to live next to Meisie. At night, Poppie and Mosie played games at Meisie's house, cat cards and snap. Hoedjie played with, but not Plank.<sup>280</sup> Ag, stick your bleddie cards, man, he said if he came home drunk from the boats.

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<sup>274</sup> 'Ouma had that' was inserted for clarification.

<sup>275</sup> 'Huismiddels' can be translated in many ways, most of which were considered rather formal; therefore, 'home-made medicine' was used.

<sup>276</sup> A paraphrase was used to translate 'spatare', since 'varicose veins' was considered too technical.

<sup>277</sup> The very characteristic expression 'for what', which is used throughout this translation, was used very effectively by Joubert to express typical informal Afrikaans word order in this case and was borrowed from her translation.

<sup>278</sup> 'And can buy a real one' was included as a clarification.

<sup>279</sup> The word 'well' was inserted here to reflect the spokenness of the ST sentence, conveyed in the words 'nou maar'.

<sup>280</sup> Pengi's swearing in this case was particularly hard to translate. The word 'gat' is quite problematic and was avoided here. The words 'ag', 'bleddie' and 'man' were added to compensate for the lack caused by this omission.

On Friday nights, Plank walked around and looked for a place where people were dancing and playing guitar or he walked around after the sound of a gramophone. He had lots of friends and the doors stood open for him.

Come here, Plank, the coloured girls dancing in the house shouted to him. They were also drinking. Their bodies were moving under the tight dresses and they had a bottle in their hand. Their bodies smelled nice and their legs were oiled.

Most of the time there was fighting about the girls when Plank was drunk.

That's how me and my buti Hoedjie started walking around at night, Mosie explained, and that's how we started tricking our ouma. We said we were going to the bioscope, and then we went to look where Plank was. If he had <sup>281</sup>got some booze in, he just wanted to fight. Most of the guys knew us. When they saw us standing around, they wouldn't do anything to Plank, and then they helped to stop <sup>282</sup>the fights. Then they said, Don't worry, he's safe, we're looking after him.

Then Ouma asked: Where's Maplank? Then we said, <sup>283</sup>Ag, he's there by Shikana. <sup>284</sup>Is he wet? Ouma asked, which means, Is he drunk? Then we said, No, he's not warm or wet, but maybe just a little bit. Has he got a wet tooth? Ouma asked. Then we said: Ja, Ouma, he has.

Sometimes we had to tie him down when he was really difficult.

We would be sitting there at auntie Lena's house, said Poppie, playing cards, then they would come to call us. Hell, old Plank is fighting again, they said.

We left our cards and ran to where the people were making a noise. Come, <sup>285</sup>Buti, we said, and we took buti Plank's arms. When we got hold of him, the other people weren't scared anymore, then they helped us to get him out on the street.

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<sup>281</sup> 'lets in het' was translated as 'had got some booze in' as a clarification and partial imitation of the ST idiom. The incorrect past tense form 'got' is intentional, reflecting Mosie's characteristic slang and informal language.

<sup>282</sup> 'Keer' could not be rendered without a longer explanation in English, which accounts for its translation as 'stop the fights'.

<sup>283</sup> The word 'ag' here indicates the same (false) nonchalance and reassurance as 'nee' in the ST. The rest of the sentence directly copies the ST sentence.

<sup>284</sup> This ST idioms 'nat wees', 'warm wees' and 'n nat tand hê' were translated directly to preserve the humour in these idioms. As in Joubert's translation, these idioms were provided with a explanation.

<sup>285</sup> The title 'boeta', unlike other similar titles, was not kept in Afrikaans, since 'buti', which is used throughout, was considered sufficiently reflective of the culture of the characters. For the sake of the international audience, it was decided not to use another word requiring explanation when an equally expressive synonym can be used.

Go call old Zulu, they said. Old Zulu is a Nyasa man who also works on the boats who would speak nicely to buti Plank: Come now, my buti, go home with your little sister.

When buti Plank was angry, he tried to get away again, when his eyes became bright and he saw that we brought him home, then he shook his head as he tried to get loose. <sup>286</sup>Go to hell, you bleddie dogs, he said to Poppie and Mosie.

But he was tired from all the fighting and he lay on the bed.

Bring the straps, said Hoedjie. We strapped him down till he slept.

Don't strap me, Plank begged, but he was too weak to stop them.

Don't strap him, Hoedjie, said Poppie and Mosie. We're not gonna sleep, we'll sit by him, by his bed to watch him.

Ouma spoke to him: You must sleep now. You must stop making a noise.

When he started snoring, we knew he was sleeping.

Buti Mbatane had the idea that Plank must be strapped when he's drunk, and Plank never forgave him.

When he wasn't drunk, Plank was very <sup>287</sup>soft, said Mosie.

You could say that butter wouldn't melt in his mouth. But when he started, when he wanted to fight, we had to tie him. <sup>288</sup>He could break stuff. Even though he <sup>289</sup>didn't have much meat on his bones, the man was very difficult. I remember one time when he fought with another guy. The guy went and fetched a kerie and then Plank took the kerie and broke it and threw it away. He said: You take a kerie to hit me like I'm a snake, I'm not a snake. Then the guy couldn't do anything. Buti Plank hit with his fists, he didn't carry a kerie or a knife.

It's because of your fighting, Ouma said to Plank when he was sober, that I'm going to be thrown out like rubbish in my old day.

<sup>290</sup>Isn't! Poppie cried. Her heart was sore that she had to go away from auntie Lena and Meisie and Katrina. But it wasn't because of Plank's drinking.

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<sup>286</sup> Once again, swearing presented a problem. This instance of communicative translation incorporates words already used in the translation.

<sup>287</sup> 'Mak' was translated as 'soft', since 'tame' was considered too formal.

<sup>288</sup> The meaning of this ST phase is unclear; thus, it was translated very literally.

<sup>289</sup> The meaning of the ST idiom, 'en die man het nie lyf nie', is also unclear. It was interpreted as referring to a small build and was translated with an equivalent English idiom.

<sup>290</sup> 'Isn't' is a typically South African exclamation and it was chosen as a foreignising strategy. It compensates for the informal contraction 'issie' in Poppie's second appeal.

It's 'cause of your drunkenness and your fighting 'cause of those <sup>291</sup>cheap women, Ouma shouted.

Isn't! said Poppie, what about Mama and buti Mbatane, what about auntie Girly and oompie Kolie who drink so much? And Mama must move, but auntie Girly can stay.

We had to move out of the barracks, Poppie explained, they made something like a squatter camp for us outside town, so we went to stay there. Only the coloured people could stay in the barracks, the Xhosas had to go and live on their own, it was a new thing from the municipality. That's how they wanted to <sup>292</sup>remove us from the coloureds.

I'll build a huge bleddie house for you, my little sisi, Plank said. He bought new amazinki at the shop and wooden poles to take with to the new place outside town. It was above the town, so the Xhosa people called it Langa, which means 'up there'.

Ouma took money out from under her church clothes in the wooden chest and gave it to Plank to help buy the poles and amazinki.

She <sup>293</sup>gave in to moving 'cause the Methodist church that they still held in the iron barracks would get broken down and they <sup>294</sup>were gonna build a church from asbestos in the new location.

I'll get a lorry to move you there, Ouma, Plank said.

Lena's plot was next to the one that Plank got and that gave her peace. Maybe your oompie Pengi can also come to us, she said.

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<sup>291</sup> 'Meide' was translated as 'cheap women' to convey the derogatory association of the ST word.

<sup>292</sup> 'Uitroeï' was a difficult idiom to preserve in this case and it was translated more neutrally as 'remove'.

<sup>293</sup> The ST idiom 'sy het haar by die trekkery neergelê' was translated using an equivalent target language idiom 'gave in to moving' to aid understanding.

<sup>294</sup> 'Sou' was rendered informally as 'were gonna'.

## 14 Ouma Hannie's Deathbed

But before she could let oompie Pengi know and before their house was broken down to move, ouma Hannie <sup>295</sup>passed. She got sick and lay on her goat skins on the floor and didn't get up anymore.

It's too hard on Poppie to work in the factory and to take care of her brothers and her ouma, said Lena. She's not even fifteen years old yet.

So, Lena left her job and came to live with her mama. The poison from the sore on Ouma's leg moved through her body. The fourth week after Lena left her job, ouma Hannie's <sup>296</sup>mind left her. She started talking about Pengi and Martha and Mieta and Sam and Hessie. Lena sent a message to Hessie with the factory's bakkie to Doringbaai, and Hessie came to Lamberts Bay and helped look after Ouma.

Ouma's mind was lost. The button of my red church blouse is gone, she complained, and nobody wants to sew it on for me. She lay with her eyes closed and her bottom jaw was shaking like someone who wants to cry.

She pointed with her arm that she lifted up and stuck out from under the blankets. Her hand was shaking, she pointed to the chest where she kept her things, where her church clothes were lying folded up. My button is gone, she said, I lost it. You must tell the juffrou to bring me one from the Cape.

We'll tell her, Ouma, said Hessie. She'll bring it to you, Mama.

She was dreaming and her tongue was <sup>297</sup>moving like it was looking for water. Her arms grabbed Lena and Hessie and she tried to sit up where she was lying. There's a big tree, she said, a tree with no end, it's growing up and up into heaven. The tree is bending down and coming down to me, the branches of the tree are coming and saying to me: Your time isn't far away anymore.

Her hands grabbed onto Lena and Hessie, her body was <sup>298</sup>just skin and bones, but the grip in her hands was strong.

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<sup>295</sup> The marked expression 'passed' was used to compensate for the dialectic 'gesterwe'.

<sup>296</sup> This is a softer re-formulation of the phrase 'to lose one's mind' to match the ST phrase 'yl'. In the second instance of the use of 'yl', it was translated as 'Ouma's mind was lost', with the use of 'mind' as the subject also acting as a softening.

<sup>297</sup> 'Soek' was translated as 'moving' instead of 'searching' in the interest of preserving simplicity.

<sup>298</sup> 'Uitgeteer' was translated informally as 'skin and bones'.

They say I must tell you – and those who were standing around her bed thought that Ouma was talking about the angels – they say I must tell Martha: A church woman mustn't chew tobacco.

Sing Guide me, o Thou great Jehovah to me, Ouma Hannie asked when she was lying down on her goat skin again. Now her lip was shivering again like she wanted to cry, and her voice was so soft that they had to bend forward to hear.

They sang to her. Plank and Hoedjie and Moos and Poppie and Hessie and Lena and Lena's children and the neighbours who joined them and the woman from Calvinia and her church sisters.

Three days later, she passed.

I'm still gonna build our house, buti Plank said after the funeral. I'm not moving in with Sisi and the guy. Poppie can look after us, after me and old Hoedjie and old Mosie.

Mama gave in, 'cause Plank's plot was right next to hers and she could help Poppie.

And we don't live together in peace under one roof, 'cause the stepfather is, how can I say, our opposition, he is against us, and we are against him, buti Plank said.

## 15 Buti Plank Gets a Wife

Buti Plank worked on the trawlers and sometimes stayed away as long as three months. He worked up and down to Lüderitzbucht and found a girl there that he wanted to marry. He went with some other trawler guys to the girl's house, 'cause why her tata was also a fisherman. There were four sisters, but he had a liking for the <sup>299</sup>second one.

When she <sup>300</sup>got pregnant, he came back to Mama. Where are my tata's people? I want them to come and speak to her family, he said.

At Lüderitzbucht lived a man with the clan name Mbele who was at Mama and Machine Matati's wedding. Go and see him, Mama said to Plank. He will go and speak for you. Then Plank paid his damage money and lobola at the same time and married the girl and brought her to Lamberts Bay. Her name was Eugenia and she belonged to the Catholic church, but Mama gave her the in-law name Nonkosi.

Mama wasn't happy with Nonkosi. She's lazy, <sup>301</sup>she sits just one kind of sit – sitting around, complained Mama, who was watching her from next door.

Hell, Nkos, you're bleddie useless, <sup>302</sup>like a bleddie weed! Plank shouted when he came in from work and the food wasn't cooked. Nkos, if I knew how useless you were, I <sup>303</sup>wouldn't never have married you, I would have married your mama or your sisi.

But Nkos didn't get angry, she just laughed. And when he hit her, she just got out of his way. Poppie and Hoedjie and Mosie were very fond of her. <sup>304</sup>She liked to talk and she was friendly and the house wasn't empty when they came home.

We never went to sleep when we knew Plank was drunk, said Poppie. On Friday nights, we looked after Nkos. Me and Hoedjie and Mosie slept in the living room and buti Plank and Nkos slept in the other room, but we didn't sleep if we heard he was still awake. She could just give

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<sup>299</sup> The ST refers to the middle daughter of four. Since it is unclear whether this refers to the second or third daughter, an arbitrary choice was made for the second daughter as the 'middle' daughter.

<sup>300</sup> 'Met die lyf wees' was translated as 'got pregnant' in this case, since 'came to be with child', which is closer to the expression of the ST was too formal in this case.

<sup>301</sup> The humorous ST expression 'sy sit net een soort sit' was preserved in the translation, but was explained as 'sitting around'.

<sup>302</sup> The imagery of the Afrikaans expression 'jy's kanniedood' was roughly incorporated in the English translation 'like a bleddie weed'. The word 'bleddie' was added for emotive impact.

<sup>303</sup> An intentional error was incorporated here as compensation to reflect Plank's very informal language.

<sup>304</sup> 'Geselserig' was translated using a paraphrase instead of using the word 'chatty' to preserve the social dialect.

one shout, then we would be there by her. Then we would stop him. Buti never got a chance to really hit her. When we stopped him, he listened. He was very soft with us.

A white nurse helped her and the child was born in the house. Buti Plank was drunk, but she didn't care so much. And when she went back to her people in Lüderitzbucht not long after that, she never told them about the hitting. Catholics don't get along with Methodists is what she said.

We never saw the little child again, said Poppie. And we never saw Katrina's little boy either. That was before his wedding. But Buti Plank didn't have to pay damage money for Katrina, like for a Xhosa girl. He just gave money for food and for the little clothes. Katrina went away with the child. The child became a teacher many years later, but if it was really buti Plank's child I can't say.

## 16 Poppie's Admirers

You have to start thinking about getting married, Nkos said.

Poppie was fifteen already and her <sup>305</sup>body was full.

It's only the old <sup>306</sup>oompies that <sup>307</sup>make eyes at Poppie, said kleinma Hessie. Life on the road with kleinpa Ruben was too hard for Hessie, so she came to work at the fish factory in Lamberts Bay.

Poppie turns her nose up at the <sup>308</sup>guys that like her, said Mama.

Did you now want me to take those old things, Ma? Poppie asked.

Mama was unhappy about the <sup>309</sup>boyfriends.

One morning, I went to pick up dung between the white people's kraals to smear our house with. I was standing like so, picking up dung, it was still a bit dark, when I heard someone greeting me: Molo.

I got a fright and looked up and saw it was a guy with a long coat. He called himself Mahamba ngenyawo, which means someone who walks barefoot and doesn't wear shoes. He asked: How's it going, and I said: It's going fine.

He said: Poppie, I came to speak to you, 'cause why I want to ask your parents if I can marry you. He was an ugly old oompie, with this ugly, long face, a pitch black old man, a Zionist with woolly bands around his neck and around his foot.

I looked at the man <sup>310</sup>from his feet to his head. I just kept quiet and started picking up dung again.

He said: Can't you hear that I'm talking to you? So, I said: What are you saying, <sup>311</sup>oom? He said: I want to go and ask for you if you'll marry me.

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<sup>305</sup> The ST idiom was copied by means of calque in the translation 'her body was full'.

<sup>306</sup> 'Manne' is translated as 'oompies' in this case, since the ST word refers to older men.

<sup>307</sup> 'Vry' in this instance refers to flirtatious behaviour and it was translated with an equivalent target language idiom, 'to make eyes at someone', since a direct translation or imitation of the ST idiom was not possible.

<sup>308</sup> 'Vryers' was translated using a paraphrase as 'the guys that like her' to avoid more formal words such as 'admirers'.

<sup>309</sup> In this case, 'vryers' was translated as 'boyfriends' to avoid repeating the previous paraphrase. The context has also established that 'boyfriends' refers to Poppie's admirers.

<sup>310</sup> 'To his head' was inserted here, since without it, the English sentence was too abrupt.

<sup>311</sup> As in Joubert's translation, the word 'oom' was retained, but it was not used in place of the personal pronoun 'you'. This was done since titles such as 'Mama' and 'Ouma' would have to be used in the same way throughout the text. The use of ST vocabulary was considered to be sufficient cultural expression and it was not thought necessary to imitate this particular ST structure as well.

Then I got mad, but I didn't want to show that I got mad, 'cause they had a way of grabbing a girl<sup>312</sup> just like that. So, I took my tin and put it on my head and went home.

When I got home, I didn't tell my mama a thing and I went to Meisie and I told her the story. We laughed so hard and after that, the man sent people to my people to come and ask for me.

Then they said: We don't have a child here.

When they say that, it means they don't take him.

Later, we got so naughty, me and Meisie and the other girls, that we started teasing the guy when we saw him, even if it was on the street.

Then my mama shouted at me and Meisie: You must stop it, 'cause he's a grown-up and he says he doesn't know what he did wrong in coming to ask for you, it's nothing to tease him about.

After that it was another old man. Old Bey. This old Bey lived with another auntie and her name was Nongono. The auntie had big children that were much older than me. Then the oom<sup>313</sup> threw the auntie away and came to ask for me.

My mama sent me to the shop that day. I walked alone, I don't know where Meisie was. I was walking alone in the street when the oom came. He said: Morning, Poppie, and I also said morning.

He asked how's it going and I said fine. But then he said: I came to talk to you now, 'cause I want to go and ask your people for you. I looked at the guy and looked at his cheeks. He was the kind that had little spots on his cheeks. I looked at the oom's cheeks and I was just quiet and walked on. And the oom walked next to me. He asked:<sup>314</sup> Hey, Poppie, can you hear me? I want you to talk to me, 'cause I want to ask your people for you.

The guy sent people to my mama's people to ask for me. They promised him that he could have me, but I was fed up. I spoke to kleinma Hessie and said: I don't want to have that oom. He's ugly with spots on his cheeks. He's too old for me.

So, Kleinma took me away for a holiday in Upington.

It was December and she also had a plan with me, 'cause why they wanted me to get married.

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<sup>312</sup> 'Sommer' was translated as 'just like that' in this case.

<sup>313</sup> A very literal translation of the ST was chosen in this case to preserve the amusing expression 'weggooi'.

<sup>314</sup> The unusual use of 'en' in the ST was translated as 'hey'. The presumed function of getting Poppie's attention is maintained through this translation.

She knew a guy who came from Boegoeberg. He was a certain Mr Malgas. Before we left, she wrote a letter to the man's people and told him we were coming to Upington and they must also come. She told me on the train what her plan was with this guy. He's such a good little man, a hard-working man and a church man.

In Upington they showed me the guy when we were walking in the street, but <sup>315</sup>I didn't like him one bit. I never answered when he spoke to me.

Kleinma was unhappy with me: You <sup>316</sup>have no manners, she said.

I don't care, I said, 'cause Kleinma helped me to not get married to that old man at Lamberts Bay, and now she wanted me to take another man that I also didn't want.

We stayed in Upington till February and then we came back to Lamberts Bay. Then I met this man of mine that I married.

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<sup>315</sup> This emphatic translation is an attempt to informally express the disdain in the ST sentence 'ek het niks van hom gehou nie'.

<sup>316</sup> 'Onmanierlik' was paraphrased for simplicity.

## 17 Poppie Meets Stone Nongena

I really didn't like him in the beginning, Poppie explained, 'cause he came from Herschel in the Ciskei and I wasn't used to those people who come from the land. His oldest brother, Witbooi, lived close by, his wife was Muriel, and he came from Herschel to visit his brother and got work in the factory as a boilerman.

I saw him in the factory, but I never spoke to him.

Walk with me to buti Witbooi's house, Poppie, said Nikiwe. She came from Herschel and worked next to me in the factory.

His younger brother is visiting him, said Nikiwe. Ulitye is his Xhosa name, but they call him Stone and the coloured people say <sup>317</sup>old Klip in Afrikaans.

I don't feel like it, I said, I'm not used to the people that come from the land.

<sup>318</sup>Me and Nikiwe were walking out of church and talking one day and Nikiwe started talking to them – he also went to the Methodist church – and they started teasing me. At first, I didn't care, but then he started writing <sup>319</sup>little letters to me, he sent them with his brother's girls in secret. I was sixteen then.

Dear Poppie, Ndiyaphila. It's going well with me. I hope it's going well with you. I've had my eye on you for a long time already. I ask that you answer this letter please. Ndiyathanda. From Stone.

I didn't answer a thing. Nikiwe came to ask: Please, won't you say yes to Stone? Won't you walk with us to the sea this afternoon?

So <sup>320</sup>we walked next to the sea, the butis waited by the road and walked behind the girls, but at the sea, each one came to walk with his girlfriend. Then we came back in the late

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<sup>317</sup> The fact that 'Klip' is the Afrikaans equivalent of Stone's name is indicated by the insertion of 'in Afrikaans'.

<sup>318</sup> The ST is somewhat ambiguous in this instance and Joubert's translation was drawn upon to clarify this sentence. This accounts for the insertion 'me and Nikiwe' and the changing of the position of the parenthetical statement 'he also went to the Methodist church'.

<sup>319</sup> The word 'handbriefies' was omitted in this sentence, since the fact that the letters were hand-written has already been stated.

<sup>320</sup> Joubert's translation was drawn upon to translate this section, since it is unclear from the use of the second person in the ST whether Stone and Poppie walked to the sea or whether Poppie was describing the general occurrence of boys and girls walking to the sea together. The pronouns were changed to the first person to clarify this.

afternoon, before the sun went down and before it was time to light the lamps.<sup>321</sup> Ag, it was just holding hands and you were careful of your parents. We didn't want our parents to see the boyfriend, it was a sneaky business. You had to hide it and if they found out, you got a good hiding. So, I wrote the letters when I went to bed and sent them back with my little<sup>322</sup> half-sister, and even if the children told on you, you denied it and said you didn't do it.

Then we started getting used to each other. He wrote to me:

Dear darling, it's going well with me, I hope it's going well with you. How come you didn't come out yesterday, I waited till six o'clock at the road, from half past two. I waited<sup>323</sup> and waited and now I'm mad. Will you come next week Sunday? Stone

Then I wrote back: Dear buti Stone, it's going well with me, I hope it's going well with you. I couldn't come 'cause of the wind and we got guests from church and so I worked till late and I didn't get a chance to come, ngothando, with love from Poppie.

His clan name was Mqwati and he spoke real Xhosa. He couldn't speak Afrikaans, 'cause he grew up in the Ciskei and worked on contract on the sugar plantations in Natal and the place where they work with lime, Taung, as they say, and at Prieska at the asbestos mines, but there they spoke Fanagalo. Then my Xhosa also got better. He learnt to speak Afrikaans at Lamberts Bay.

He was a short guy, just a bit taller than me, with a nice little body and short hair, just like me, and he had a light skin, lighter than mine. He was a neat guy and dressed very smart.<sup>324</sup> You know, in those days the men loved grey pants and striped suits, double-breasted suits. He had lots of suits that he used to wear on Sundays. In those days they loved 'to-match' clothes. He was a quiet guy and not busy like the others. We became fond of each other. When we walked by the sea he said he wanted to marry me as his wife, but then I just laughed, 'cause I didn't think about getting married at all. When we were together and he wanted to talk about the marriage business already, I didn't like it at all. I was still very childish. Then he got mad. I was only sixteen, but he was twenty four.

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<sup>321</sup> The word 'ag' was used here, as in Joubert's translation, to reflect the perceived innocence of the act, conveyed through the word 'maar' in the ST.

<sup>322</sup> 'Stiefsustertjie' was changed from 'stepsister' to 'half-sister', since this word refers to Lena's children from buti Mbatane.

<sup>323</sup> 'So gewag' was translated as 'waited and waited', since the 'so' here is understood as 'so long' and word doubling has the same function of indicating length of time.

<sup>324</sup> 'Mos' was translated as 'you know' in this case.

One morning, we were standing in front of the house, me and Meisie and my two brothers, Mosie and Hoedjie, we were standing there and singing. It was early in the morning, Sunday morning. We were standing and <sup>325</sup>combing our heads before church and we were singing. Meisie could also sing all our Xhosa songs. We stood in front of the door and I looked and there came his buti Witbooi with two other men down the street to our house. Me and Meisie got such a fright that we ran into the house, 'cause we knew what those strange men wanted here. Those men stood outside and they didn't know who to talk to, then they spoke to Mosie, who couldn't speak Xhosa, but he could understand. They asked: Where are the grown-ups? The grown-ups are in that house, said Mosie.

Go call them.

He called: Sisi!

When my mama came out, she also got a fright, 'cause she didn't expect the people there. Please come inside, said Mama, and she took them into the sitting room.

I don't know what they talked about, 'cause I wasn't there. I made tea and brought it to them to drink, it was early, about nine o'clock in the morning. I got mad, 'cause I didn't know <sup>326</sup>who to talk to. Me and Meisie weren't on the same side, 'cause she knew I didn't like this business.

Then my mama called me in and kleinma Hessie asked me: Do you know this guy, this Stone that they're talking about?

I don't know him, I argued.

You're <sup>327</sup>talking nonsense, you know him, said my mama.

I said: I don't know him, and I got mad and they started giving me trouble and said: You say you don't know the guy, but we see you – every day when you walk to the shop, he walks with. I went outside and I cried, 'cause they said: You're going to marry this man now. You didn't want the other man, now you'll take this one.

I don't want the man.

You're going to show us, you're going to marry the man, this walking around is over now.

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<sup>325</sup> This phrase was copied directly from the ST. It was retained as a cultural marker.

<sup>326</sup> This sentence, with its incorrect use of the pronoun 'who' as an object, reflects common informal language.

<sup>327</sup> 'Jy lieg' was translated as 'you're talking nonsense' instead of 'you're lying' to preserve the informality of the ST expression.

<sup>328</sup>Ja man, it was a sad business, 'cause I really didn't think I would marry him and it was just a game, but he was serious the whole time, and I didn't think he would come and ask, 'cause we never even talked about it. If a man likes you, he's gonna send his people, he doesn't care if you want to marry him or not, he's gonna ask for you. In those days, we were a bit stupid.

Then my mama sent for my tata's people with the clan name Mbele who also lived in Lamberts Bay, 'cause why that's our Xhosa belief. If your son goes to <sup>329</sup>do the custom in the bush, you have to call his tata's people and if a girl gets married, even if her mama is living with another man, you must call her own tata's people.

You must come again, my mama said, but I'll first call the child's people.

Then they spoke about the lobola. Two oompies from my tata's people came, and the stepfather was there, but he couldn't say anything, he could just sit and listen, the people came back on a Sunday to my mama's house.

All the people and Meisie and Katrina and Nikiwe were very happy 'cause the man asked me to marry him, and I didn't know how to get out of it. He was my first boyfriend, and I was always very childish. He paid more than a hundred pounds. He worked and saved and his oldest brothers also helped him. When a family has an agreement, they help each other out. He didn't pay everything at once, one time he brought twenty pounds, one time thirty, till he paid everything that the people wanted, only then he could get married.

We didn't know the people from Kaffirland, Mosie explained, but we got used to them. Because we didn't know their Xhosa names, we gave them Afrikaans nicknames. His little friend's cheeks were cut with those long stripes, <sup>330</sup>Xhosa markings, you know, so we called him Snoek and we said the snoek bit him there. This very straight tall one, we called <sup>331</sup>Stokkiestyf, which means stiff as a stick. And this black one we called Metjiesbek, match mouth. We called Stone Doodgooi, 'cause of his thick pair of lips. Doodgooi means heavy, <sup>332</sup>you see.

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<sup>328</sup> 'Ja' and 'man' were added here to compensate for the spokenness conveyed through the words 'toe' and 'nou' in the ST.

<sup>329</sup> 'Geloof toe gaan' was rather difficult to translate similarly in English. It was translated as 'do the custom in the bush', since the phraseology 'do the custom' is used in other places in the ST to refer to male initiation. 'In the bush' was added for clarification.

<sup>330</sup> This explanation was added to describe this phenomenon as a Xhosa custom to an audience perhaps unfamiliar with this occurrence.

<sup>331</sup> As was done previously, Afrikaans names were retained and explained.

<sup>332</sup> The words 'you see' were added here to add authenticity to the added explanation.

At first we weren't happy that our little sister was getting married to a man from Kaffirland, we heard about the <sup>333</sup>struggles on the land, but when they <sup>334</sup>had eyes for each other, we couldn't stand in their way. We didn't know the place, <sup>335</sup>see, we only heard about Kaffirland.

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<sup>333</sup> 'Swarigheid van die land' was changed to 'struggles on the land' in a case of naturalisation.

<sup>334</sup> The ST idiom, 'sin in mekaar het', was replaced with an equivalent TT idiom in this case. Informality was preserved by this translation.

<sup>335</sup> Here, the word 'see' fulfils a similar function to the word 'mos'.

## 18 Poppie's Marriage

Stone took a year to pay off the lobola. They walked to the sea on Sunday afternoons and sat on the rocks and looked at the waves. He said almost nothing when they sat on the rocks like so, but she was happy, and he looked at the sea things that she picked up out of the pools and brought to him. They went into the little shop at Malkopbaai and bought ice-cream. Poppie asked back some of her money from the factory that she gave to Mama and bought dresses. In those days, we wore flair dresses and check shirts, it was the New Look. And we always liked plaiting our hair, and walking around with a bare head.

Lena started buying Poppie her wedding things: clothes, kettles, things for the kitchen, blankets, sheets. The lobola money that Stone paid bit by bit wasn't enough. Poppie's factory money was also put in and her brothers gave money. Mama wanted to buy Poppie a kitchen dresser and a table for the wedding. The man bought the bed.

When Stone brought the seal ring, they celebrated the engagement. Lena got the men to kill a sheep and served the people ginger beer and tea and cake. Not long after that, the seal ring broke.

From a white woman in town, Lena bought a long white wedding dress and a veil for ten pounds. She took the weekend bus to Graafwater and from there she took the train to the Cape to buy blue voile from a shop in Soutrivier for the second dress. A coloured woman from the Gebou made the dress, also long, like the white dress, with a blue doek that made a point in the back.

Four months after the engagement, they got married, on a Wednesday, so that the preacher could come from the Cape. The wedding went on for two days and the people stayed away from work to come and celebrate the wedding.

First, there was the whole choir business, said Poppie. The man's people sing in the church and then the girl's people. From the day when the wedding is announced and the names are called in the church, three weeks before the wedding, the choirs start practising.

On the wedding day, when the man goes to sign, his choir has to sing and when I go and sign, my choir has to sing and there are other special songs that they sing when the preacher signs the papers. In the church, the people aren't allowed to clap hands, but they judge which choir is better. They don't get a prize, only points, and every choir tries to sing the best. Now when the church meeting is over, they start to dance and sing in front of the church door, then there's lots

of hand clapping and dancing and they don't want you to get in the car.<sup>336</sup> Unlucky for us, it rained when I got married, and I had to now get in the car with the white dress.

Buti Plank was Poppie's best man and Nofgali, a Xhosa girl, was her maid of honour. Then there were also two little girls with long lace dresses that walked behind her. Stone also had a best man and a maid of honour.

On the first day, the wedding was at Lena's house.

The people walked through the rain. They stood around outside the house with umbrellas. Lena slaughtered a cow and cooked it outside.<sup>337</sup> There was beer and brandy and pap and meat. Stone and Poppie sat on chairs in the sitting room with the best men and maids of honour and the others came in and out the whole day long. Later, the sun started shining and the people put the umbrellas away, but when it started raining again at night, nobody cared anymore, 'cause they were warm from of the beer and brandy.

When you're in the white dress, they're very strict with you, said Poppie.

You're not allowed to look around and laugh. No, you must look down, you're not allowed to chat, you must just sit like so. And the people can say what they want and make remarks, you must just keep quiet. You mustn't look ugly or cross either, you must have a pretty face. The man sits next to you and he can walk out once in a while if he's a man who smokes, but he must also keep quiet and you must keep quiet. The maids of honour are allowed to speak and you must answer softly if they ask you something.

The first night after the wedding, Stone and his people went back to their house. Poppie slept in buti Plank's house and Mama and kleinma Hessie stayed with her.

The second day, they dressed her in her white clothes again and combed her hair and made her ready like she was the first day.

She saw through the window how the people were coming down the street. They were dancing while they were walking. They brought buti Stone to come and fetch her, 'cause the second day, the wedding is at the in-laws' house. His buti Witbooi slaughtered a sheep and a cow and Muriel made beer and bread and pap. The rain was over and the sun<sup>338</sup> was shining hot.

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<sup>336</sup> 'Unfortunately' was replaced with a very informal paraphrase in this case. The adjective 'unlucky' was purposefully misused as an adverb to reflect spoken language.

<sup>337</sup> 'There was' was inserted here, since the ST only lists the food items, and though the meaning of this fragment is clear, it was considered too noticeably abrupt.

<sup>338</sup> The continuous tense was used here to avoid the imperfect tense 'shone', which is high in formality.

The people who came to fetch her were dancing and beating drums. There was so much food at buti Witboo's house that the neighbours had to help to store it.

Poppie sat in the strange sitting room on a chair. Towards the afternoon, they took her to the bedroom to dress her in the blue voile dress. Then she went to sit there again. They brought her cooldrink 'cause she didn't drink beer. Buti Plank left his place on the best man's chair a long time ago and stood outside with the drinkers. She couldn't see Mosie and Hoedjie anywhere. When the sun went down, she heard the kids talking outside the sitting room. They told her<sup>339</sup> half-sister, Katie: We're tired now, let's go home.

I can't go home now, said Katie, I'm waiting for my sisi, I'm going home with her.

Then Poppie felt a fright, as if she had been sleeping for two days and didn't know what was going on around her. 'Cause when Katie spoke, she knew that she wouldn't go home again.

Buti Plank, she said, but he wasn't on the chair next to her anymore.

Hoedjie... Mosie... But they were nowhere.

Don't cry like so, Sisi, Katie said to her. She saw the tears running down her cheeks and she cried with Poppie.

What have I done now, Katie? asked Poppie.

Then her in-laws comforted her and said: We're going to put the makoti clothes on you now. They took the blue voile dress off and dressed her in a long German print dress and put a short Scotch scarf around her and tied it in front of her chest. They also put a black doek on her head. It was<sup>340</sup> uncomfortable and slipped down over her forehead. Now she was a makoti, a young married woman.

Come back to the sitting room, they said.

Then the wedding celebration was over and the old people of the man's house and of her house were sitting and waiting, the<sup>341</sup> great men and great women, as we say. The women sat with their arms crossed over their chests or with their hands on their knees and the men leaned on the kieres standing between their legs, or sat up straight, like old men sit, on the chairs that were carried into the room. Poppie and Stone and their best men and maids of honour had to sit at the table.

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<sup>339</sup> As before, 'step-sister' was translated as 'half sister'.

<sup>340</sup> The structure of this sentence was altered to avoid the word 'uncomfortably'.

<sup>341</sup> 'Grootmanne' and 'grootvroue' were translated by means of calque as 'great men' and 'great women', since they describe a cultural phenomenon. The fact that this is a reflection of Xhosa wording is indicated by the insertion of the phrase 'as we say'. The word order of this sentence had to be re-arranged so that the insertion could be included without making the sentence awkward.

Now is the time of the ukuyalwa, the time of the warnings, explained Poppie.

Now they tell you how you must live together and how you must behave.

You're a different kind of person now, said the old <sup>342</sup>oompies, a new person.

You must look after the man's people and you must know you are their child, the <sup>343</sup>aunties said to Poppie.

You must know you are the child of your wife's people and you must jump in and help if something happens to them, the old oompies said to Stone.

You who are a woman, they said to Poppie, you mustn't now go and take the family apart that you married into.

This is the hardest point in the <sup>344</sup>Xhosa people's weddings, it's the saddest, 'cause they give you words like that till you cry there in the sitting room. You sit at the table with your best men and maids of honour and the old people sit all around the room, they sit like that so that they all can watch you.

And all the clothes that you brought get carried in and they take them out, <sup>345</sup>one piece and then another piece and you have to show the people what you brought. If the man's people see that there's something short that they think must be there, then the complaint is there, and then your people must take the money out to fill that place. They call it by its name: your tata's jacket, your father-in-law's jacket. The man's sisters must each get something, even if it's just a doek. They call it by its name. They say: We paid lobola, we want everything.

All the people who were drinking, were gone. Now it was just the old oompies who were there after sundown, those who give you words and tell you how you must live. That was the most terrible thing. You have to cry. You feel so hurt that you're almost <sup>346</sup>sorry that you got married. And your husband, he just sits there with his head hanging. It's sad for everyone, 'cause the old people think you don't know what you got yourself into now. Then you see the old people crying with you.

It carries on for more than an hour and then it's over.

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<sup>342</sup> Here, 'manne' was again translated as 'oompies' to reflect the age of the people.

<sup>343</sup> 'Aunties' was used to match the use of the word 'oompies' in reference to the men.

<sup>344</sup> The corresponding ST section reads 'in die Xhosa se trou', which is very hard to translate similarly in English; therefore, it has been translated as 'in the Xhosa people's weddings'.

<sup>345</sup> 'Stuk-stuk' was translated by paraphrase rather than using the expression 'piece by piece' in order to retain simplicity.

<sup>346</sup> The ST phraseology in this sentence is very unusual and the sentence was made clearer in the translation.

At last, your sisters-in-law take you outside and bring you back to another room. They bring you a plate of food and try to get you to eat. They sit with you till it's late. Then, when it's late, they take you to the bedroom and say: Here's your bed, you're going to sleep here and this is your room now.

Buti Witbooi built a small room from amazinki onto the back of his house. There was only space for a bed and a dressing table. Then the man comes back to you when the people have all gone away to go to sleep.

You're still sad about the words that <sup>347</sup>fell on you, 'cause you don't marry only the man, you marry into the family, you're under their roof now.

A makoti must get up at five o'clock every morning, said Poppie. You must know what your duties are. You can't let your in-laws get up and you're still lying there sleeping. The first morning after the wedding they expect early coffee and tea and water for washing.

Sisi Muriel came to say who drinks coffee and who drinks tea. But I don't go into her room where her husband is sleeping, she has to take it in herself. Then I make breakfast for the men who go to work and I give the children food. I have to wash and iron everyone's clothes and they watch you to see if you got your learning.

If my husband's mama was there, she would teach me, but now sisi Muriel had to show me how they do their things. The Xhosa people's families have different beliefs and you must learn your in-laws' beliefs.

My father-in-law's name is Ntozimbi, which means ugly thing, 'cause why he was an ugly child when he was born. Now I wasn't allowed to use his name when I saw something ugly. And <sup>348</sup>his wife's name was Nomaqabaka, which means someone who was born in the cold, so I have to use a different word for cold, 'cause I can't call her name. And so there are many things that you get taught.

After a week, the in-laws gave Poppie her new name, Nonkosinathi, which means the Lord is with us.

That's the end of the girlhood, said Poppie. The new name brings you into the life of a woman. Into the new life. Then you also feel like a woman. When your in-laws call you by your

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<sup>347</sup> This is another instance in which the ST idiom has been copied directly by means of calque.

<sup>348</sup> The word 'mother-in-law' is avoided since the word 'mother' is not used in the translation. The word was circumvented by referring to 'his wife' in this case.

old name, it feels like <sup>349</sup>they don't think much of you. Then it also feels to you that your marriage won't last long.

If a woman walks around with a bare head at the <sup>350</sup>house of the family she married into, then we also know that the marriage isn't gonna last. We don't wear doeks for our pleasure, it's 'cause we have to. The doeks are uncomfortable if you're not used to them, they bother you. When I go to Mama's house or to my brothers, then I throw the doek off. But if I go out on the street, I'm not allowed to walk with a bare head. My own people are allowed to see me with a bare head, but not my in-laws. If a woman walks <sup>351</sup>without a doek at the place of her in-laws, then she walks naked in front of the izinyanya, the old people who are lying under the ground, the people that we must respect.

After my wedding, I didn't call my husband buti Stone, <sup>352</sup>no, I called him Buti-ka-nombi out of respect. It means <sup>353</sup>buti of Nombi. And later Mama called him Mkhwenyane, which means son-in-law, and Plank and Hoedjie and Mosie said <sup>354</sup>swaer, which is Afrikaans for brother-in-law. They never called him by his name.

I was shy in front of my mama when I got married, I was shy 'cause of the long dresses, you can't wear short dresses if you're married, so I didn't want to see my mama for a long time, almost two months, and we lived so close to each other, I was shy and didn't want her to see me with the scarf around my shoulders and with the long dress and the black doek. The first day that I went to the shop with my husband's sister, who lived close to us, my mama didn't <sup>355</sup>see it was me, we walked past our house and she didn't know me, the last time she saw me I was in a wedding dress, she never saw me in this kind of stuff before.

The in-laws were happy with Poppie, and Stone was happy. When you have children one day, you must raise your girls just like your ouma raised you, he told her.

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<sup>349</sup> The ST idiom 'asof jy nie gereken word nie' was translated into a similar English expression, since a direct translation would change the meaning of this saying.

<sup>350</sup> 'Trouwerf' is an invented term that was translated using a paraphrase here. The reference in the paraphrase to the ST concept 'marrying into' makes the paraphrase an equally effective cultural marker.

<sup>351</sup> 'Kaalkop' as an adverb was translated by paraphrase since the English adverbial form of the word is high in formality.

<sup>352</sup> Instead of using the word 'but' the word 'no' was used to indicate opposition informally.

<sup>353</sup> The ST and Joubert's translation do not make sense here; thus, the phrase was simplified.

<sup>354</sup> Once again, the strategy of using an Afrikaans word with a description was opted for to express culture.

<sup>355</sup> The ST idiom 'om iemand te ken', referring to physical recognition, was translated using an English expression in this case. In the second occurrence of the idiom, the ST idiom could be copied, since the context has been established.

She didn't go and work in the factory again, but stayed at home and brought her husband food at the factory, one day bread and baked fish, one day samp and beans with meat, another day umphokoqo with sour milk in a little bucket. Big dishes full, 'cause her husband didn't eat alone. He sat there waiting for her to come with the dishes. His friends said: Your wife cooks better than the girls from the land. It made him proud that she fit in with them. The way to make a man's heart soft is to cook, said Poppie. If you do a good job with the cooking, you're the best wife.

After a month, Stone said: Buti, I want to have my own house, 'cause why this room is a bit small. That's fine, said buti Witbooi.

Nonkosinathi, I spoke with Buti about our house, and Buti said it's fine, he told Poppie. He got a plot from the municipality and he and his buti built a one-room house from amazinki and planks. He made a little garden in front of the house where they planted mealies and pumpkins and carrots. Her mama sent the kitchen dresser and the table and more chairs.

Only two months after her wedding, when she was pregnant, Poppie went to visit her mama. I got pregnant straight away. I was stupid, you know. I don't know if I was happy, it just happened.

Can I come to you when I have the baby, Mama? she asked.

She was shy in front of her brothers too. They still lived alone, but Mama cooked for them.

But when she had her own house, Mosie and Hoedjie started coming to her again. And she still loved Meisie the most out of all her friends.

## 19 Poppie visits Kaffirland

Stone made a plan to go to Herschel, where his tata and mama lived, at the end of the year, when he got his leave.

Poppie's going to Kaffirland this Christmas, Mama told Plank.

Plank was drunk. Sisi, it's your fault, he said. You were quick to let her marry a bleddie raw kaffir.

Shut up, said Mama. Did you want her to get pregnant like your <sup>356</sup>floozes?

My little sister is a good girl, said Plank. You were in too much of a rush.

She's <sup>357</sup>paid for and churched, Mama answered. She must go and see her in-laws.

Poppie was happy. Stone was good to her. He borrowed a provision basket from buti Witbooi so that she could pack for the trip. Mama baked bread for her and cooked a leg of lamb, buti Plank gave her money to buy all the nice things she liked: Sunrise Toffees, Cream Caramels, Ginger Nuts, Marie Biscuits and Assorted and a bottle of Oros.

It was a long trip. First, they took the bus from Lamberts Bay to Graafwater, then the train to the Cape. In the Cape, they waited till the evening to catch the train, and the next night at one o'clock they changed over at Stormberg and got on the train to Burgersdorp. At Burgersdorp, they got off and crossed the bridge for the train to Aliwal North, and at Aliwal North they changed over and took the train to Lady Grey.

Such a slow train, Poppie told Mama later, I never saw before. That land was completely strange to me, 'cause I never saw that kind of land before, the strangest was all the mountains.

At sundown of the fourth day they arrived at Sterkspruit and got onto a bus to Herschel.

The bus was so funny to me, it looked like an old lorry. <sup>358</sup>I felt a bit uncomfortable on the bus, 'cause I sat with people who had red blankets around them. That was the first time I saw them and now I had to sit next to them. The bus was shaking <sup>359</sup>a lot, the dust was just everywhere, and I didn't know that kind of road.

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<sup>356</sup> 'Meide' was translated as 'floozes' in this case, since the word here refers to women of loose morals.

<sup>357</sup> The unusual ST idiom was imitated as much as possible in this case. The word 'gekerk' could easily be translated as 'churched', but 'gelobola' was not translated as 'lobola-ed' because of the strange orthography of this word. It was paraphrased as 'paid-for' to retain the meaning and the humour of the ST saying.

<sup>358</sup> The ST idiom 'ek het bietjie sleg gesit' had to be adapted in order to make sense in English.

<sup>359</sup> The words 'a lot' were chosen to describe the shaking of the bus instead of 'terribly' to reduce formality.

When we got off at the stop that my husband said was their stop, I saw big fields of mealies for the first time, 'cause I only knew the mealies on the farms, but <sup>360</sup>those on the farms looked pale and dry and different.

I thought we were gonna get to a location when we got off the bus, a location like we know, but there were just round huts, here and there, a few standing together.

The sun went down on the other side of the mountains and the mountains spread out long shadows. Far away in the mountains, Poppie saw a little light.

What's that there? she asked Stone.

It's a house, he said.

What's a house doing there in the mountains?

There are people who live there.

They walked along the road, and it was just fields of mealies on this side and on that side, and there were cows walking on the road. The funniest to Poppie were the little boys with blankets around them.

That's the first time I saw naked children with blankets around them, said Poppie, with kieres in their hands, walking behind the cows, and I got scared of the cows, 'cause I wasn't used to them, you see.

The house was full of people when we got there, 'cause they got word that we were on the bus.

The old aunties were sitting there on one side of the hut. It was my father-in-law and his wife and his sisters. The aunties were sitting in the dark, wearing long dresses and big doeks on their heads. They spread out a little mat for me on the other side, away from them, and I had to sit on the mat. It was bad, 'cause a big cat came and sat in front of me and my mama always said you who are a makoti mustn't hit the cat of your in-laws, or the dog or the child of your in-laws. So the cat came and sat right in front of me and I wondered: For what did this cat now come and sit in front of me?

They asked me how my parents are doing. I just kept quiet and my husband spoke to the people. He sat on a chair, 'cause why he's a man. He didn't sit on the side where I sat, he sat with the men. There where I was sitting was the women's side, but my stepfather's sisters and

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<sup>360</sup> It is unclear whether this pronoun 'hulle' in the ST refers to the mealies on the farms or those in Herschel. Since this sentence was entirely omitted in Joubert's translation, the meaning could not be deduced by looking at the English translation. This translation attributed the dryness to the mealies in the Northern Cape.

sisters-in-law and his wife, that were made right with the custom, they could sit on the other side, on the men's side. But young women who are married-in can't sit there. And you also aren't allowed to <sup>361</sup>shake your father-in-law's hand when you greet him. But all the aunties came to <sup>362</sup>shake my hand.

I didn't want to look around too much, I was scared of the people, but the house looked so empty of colour and so dark with just a tin lamp where the dishes were, and it was too terrible to me, 'cause I didn't know those things.

So I just kept quiet, 'cause my mama told me everything about how I must behave when I get there. There wasn't any furniture, only clay seats against the walls and a built-in clay cupboard with the dishes on it. The roof was pitch black from the smoke, 'cause there was a fireplace in the middle of the hut. They didn't make a fire, 'cause it was summer and they cook outside in summer. But when it rains, they cook inside. There was a small, round window. When they sleep, they stick something in there, <sup>363</sup>ag, anything, a pillow or papers, and in the morning, they take it out, then it's open again.

They brought me food, a kind of mealiepap that's half sour and they said it was inqodi, but I didn't know it at all and I couldn't eat it. I just tasted it and left it and the sister-in-law took it away.

Our child is tired, they said, and then we went to sleep.

Me and Tata-ka-nombi slept with the sister-in-law and other people in one of the round huts. I brought my own sheets in my suitcase and made my bed on the mat that they rolled open for me. We slept on the ground, but after a week, the bed that my husband sent in the post for me came. He knew his parents didn't use a bed, that's why he sent the bed from Lamberts Bay a long time before we left there. The next morning, when we got up, it was daytime and I had a good look at the place. It was funny to me, 'cause I didn't see anything that I thought I would see. I looked for the location, I looked for a place that was kind of like the place I was used to, but I didn't see anything. There were just round huts and mealie fields and peach trees and the houses weren't in one place, here were three, and there were four, all far away from each other.

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<sup>361</sup> Since 'greet by hand' was considered rather formal, it was paraphrased.

<sup>362</sup> Since it has already been established that the hand shaking is done as a greeting the word 'groet' was replaced by 'came to shake my hand', to show the contrast in interaction between women and men.

<sup>363</sup> The effect of the word 'sommer' was translated using the word 'ag'.

There was an auntie behind us in another hut – they said she was my father-in-law’s second wife. And there was an oupa Melani, my father-in-law’s youngest brother – I grew to like him a lot, he liked to joke. Then there was also my father-in-law’s stepmother, an ouma that I called gogo Nomthinjana. My father-in-law’s two sisters also came to stay there for Christmas, dadebawo Nomabunguza and dadebawo Nozazi. Dadebawo means my father-in-law’s sister. My husband’s oldest brother’s child, Xolile, that I knew from Lamberts Bay, also stayed there. I liked my little sister-in-law, Lindiwe, the most.

There weren’t any privies and we had to walk to the <sup>364</sup>dongas. My little sister-in-law took me there early in the morning. When we came back, she showed me the outside fireplace and the kraal. It was different from the kraals at Upington and Lamberts Bay that are made from amazinki and branches. These ones were made from stones packed on top of each other with clay in between. Behind the hut she showed me a peach orchard and prickly pears and chickens and a pigsty.

We have to fetch water, she said.

That was also strange to me, ’cause we had to go down the hill, through the long grass, and I didn’t like that, I was scared of snakes and spiders and I was wearing a long dress and I couldn’t see where I was walking. But we walked. I had a bucket and she had a bucket and she took a little round dish.

How come you have a round dish? I asked.

To scoop up the water, she said.

I thought the people got water at the tap, but there wasn’t a tap at all.

We walked down the hill and where the ground was washed away, they called it a donga. We climbed down into the dongas, but it was uncomfortable to go down there. Lindiwe climbed down first and I went after her. Now I saw why she took a dish with. The water <sup>365</sup>came out slowly at the bottom of the donga and you had to scoop it out with the dish and throw it into the bucket.

Lindiwe told me: We were here first, that’s why we put the dish down and leave the bucket here and go home. If someone comes after us, she’s not allowed to take that water, ’cause our dish is standing there. She must fill our bucket and put it on one side, then she can get water.

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<sup>364</sup> This word is left unexplained, since it is explained shortly after this first mention.

<sup>365</sup> The word ‘syg’ was translated by means of a paraphrase as to avoid complex words such as ‘seep’.

The <sup>366</sup>whole business of fetching water was very uncomfortable – climbing out of there with the bucket on your head. And when it rains, you must take off your shoes. That’s one thing that was strange to me, that the people take off their shoes when it rains. I asked Lindiwe: How come you walk barefoot like so when it rains?

Otherwise our shoes get broken, said Lindiwe, we have to save our shoes. But I kept my shoes on. Only when I went down the donga, I had to take my shoes off, otherwise I slipped. I was scared of the rain and the thunderstorms, but not so very scared, said Poppie. I was born like so, I’m never too scared of <sup>367</sup>a thing.

The land was so different, said Poppie, with the mountains. Before the sun goes down, the mountains make long shadows this way and then our place is already in the shade and you see over there, far away, in other places, the sun is still shining.

Lindiwe, Poppie asked, how can the people live here forever? For me, it’s so funny to be in the shade before the sun goes down.

Far away in the mountains were houses and in front of every house you could see smoke <sup>368</sup>, and we also had a little fire in front of our house where we cooked our food.

The food was different, I didn’t know that kind of food. You grind the mealies with your own hands. That sour pap I got the first night, I wondered what kind of food that was. Then I saw, they first <sup>369</sup>put water on the mealies at night and then they cover them. And early in the morning, Lindiwe called me. We stood on our knees on the grinding stone and pressed the mealies so they broke and then made them wet again. Then again in the afternoon when you have time. Now you had to grind it till it was fine, almost like dough, not soggy, but it has to be fine. In Xhosa they say ukukola. The soft dough now lies in warm water <sup>370</sup>the whole night and gets a bit sour, then they cook it the next morning and call it inqodi. That’s what I didn’t know. In Lamberts Bay, if we wanted sour pap, we just put tartaric in.

That was their main food, that, it was just like tea. When someone comes in, you give them inqodi in a round bowl to drink.

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<sup>366</sup> ‘Waterhalery’ was translated informally by paraphrase.

<sup>367</sup> Instead of translating ‘iets’ as ‘something’ or ‘anything’, ‘a thing’ was chosen to reflect informal spoken language.

<sup>368</sup> The word ‘verlangs’ was omitted here, since the distance of the houses has already been referred to.

<sup>369</sup> ‘To wet’ was rendered ‘put water on’ in accordance with Poppie’s sociolect.

<sup>370</sup> ‘Oornag’ was translated as ‘the whole night’ instead of ‘overnight’, since it is simpler.

I learnt a new way to bake bread. They put straw in the bottom of the pot, then a bit of water, then they made these round loaves of bread and put them in and cooked them in the iron pot outside on the fire. The straw is there so that the bread doesn't get stuck to the bottom of the pot. Every now and then, you just put in a bit of water. I also learnt to make water bread, that's bread that you make with yeast and the flour is made with wheat that you have to grind with your own hands.

I wanted to see and learn everything so that I could tell my people everything that I saw there.

Lindiwe took me to the fields with the other women. They put a long pick in my hands and showed me how to <sup>371</sup>break up the ground. But I didn't <sup>372</sup>come right, the thing was too clumsy for me to use.

Sisi, you're chopping our food out, said Lindiwe. She wasn't angry, she laughed, she showed me how I must chop the weeds and not the mealies.

Poppie got hot in the long dress in the fields. She wished she could be Lindiwe who was just a few months younger and could wear a short dress and walk with a bear head. The doek on her head bothered her.

Go home now, said my mother-in-law. She stopped Poppie from working too much. Go and rest in the shade. When you've rested enough, you can get our food ready and bring it to the field.

She stopped her because Nonkosinathi was with child. Just after she came, her mother-in-law asked her: How many months are you?

Poppie looked in front of her on the ground where the big black ants were walking and carrying sticks into their little holes. It was just before the rain. She spoke so softly that her mother-in-law had to ask again.

Four or five months, I think, said Poppie.

Then her mother-in-law fetched something that looked like grass that she called isicakathi and she put it in a jam tin with water. If you plant it, it will grow, she said, but now it has to stand in water. Every morning, you must drink some of this water, Nonkosinathi, and every night before you go to sleep.

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<sup>371</sup> A paraphrase, 'to break up the ground' was used instead of the somewhat technical word 'hoe'.

<sup>372</sup> This phrase, which occurs commonly in informal South African English, was chosen as a reflection of Afrikaans idiom.

The most beautiful thing to me was when we went to bula the wheat before the rain. I went with, 'cause I wanted to see, I never saw anything like that at Upington or Lamberts Bay. There was a nice, big piece of land, hard and swept clean, they put their bundles of wheat on it and made them loose. The cows didn't go to the field that day, they brought them that side where the open land was. Then you had to stand in a circle, and the boys walked behind the cows and hit them so that they ran around in a circle and stepped on the wheat <sup>373</sup>so that the little shells came off. Xolile and his friends were there to chase the cows around and we stood in a circle to chase the cows back that wanted to run out. When they were finished bulaing the wheat, the men took these things that they call fork spades and they lifted the dry <sup>374</sup>grass and the wheat stayed at the bottom. Then they threw the grass on one side till they were finished working. Then the women came with dishes and threw the wheat in the air so that the wind blew the shells off. After that, they threw the wheat into sacks. That place was for everyone: now you bula your wheat, next week someone else's and you help each other to get the work done before the rain comes.

Stone's friends from his childhood came from Bloemfontein and Johannesburg for the holiday time and there were lots of weddings. When he came from the fields, he took off his boiler suit and put on his <sup>375</sup>fancy suit and walked off with his friends. We Xhosa people are different, said Poppie, the men don't take their wives with, no, you must be happy to stay at home.

I was nosey and wanted to see everything and I walked with Lindiwe a lot. We took our sacks and walked to the mealie fields and chopped out dry mealies to make the fire, or we picked up dry dung, or wet dung to spread in the house. But I could only smear one side of the hut, only she who was family could smear the men's side. Or we walked to the shop to buy sugar or coffee or soap for my mother-in-law. There was a white man in the shop and a white girl in the post office at Palmietfontein.

We walked far to church. One week we went to Lindiwe's church, the Apostolic church, and the other week we went to my husband's church, the Methodist. If the church started at eleven o'clock, we had to start walking at nine o'clock, it was in another ilali, or location.

I walked with my shoes on, I didn't come right barefoot.

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<sup>373</sup> Since the Afrikaans verb 'uittrap' is difficult to translate in English, it was paraphrased.

<sup>374</sup> The words 'grass' and 'shells' were chosen to translate the word 'kaf', since they are less technical than 'chaff'.

<sup>375</sup> The word 'fancy' was inserted here as a distinction, since the word 'suit' is used to refer both to an overall and to a dinner suit.

Don't the thorns hurt you? I asked Lindiwe.

We're used to it, she said.

My father-in-law was married the Xhosa way, but his children were all baptised in the Apostolic church.

They were very strong in the Xhosa beliefs. They prayed very much. We didn't eat till we prayed, and when we went to sleep, we prayed. Like anybody who serves God, they had the habit of coming together to pray before they went to sleep. Sometimes, they were a bit drunk, then they went to bed just like that, but even if they just said the Our Father or Nkosi sikilela osiphekona, Father bless what <sup>376</sup>Thou hast given us, that you actually pray before you eat, they had to pray before they could go to sleep.

My father-in-law was a strict oompie, he was an old sheep shearer from the Free State and he married his wife in the Free State, but here at this place he was strict in the Xhosa belief. They weren't really raw people, but just like all Xhosa people, they loved to keep their own beliefs. They weren't really church people like my husband. The old people loved to drink their mqomboti.

They were now looking to see what kind of learning I got from my parents, <sup>377</sup>checking if I knew: now it's time to make tea or coffee, now it's time to light the lamps, now it's time to make food.

<sup>378</sup>My father-in-law was very serious about that, ja. His wife had to know: his snuff had to be ready when he wanted it. If he wanted his magou, it had to be there, they mustn't still be making it when he gets there.

He didn't speak a lot to me. I was shy in front of him and they did teach me not to say his name. He took all the old people in with him. I loved the ouma that I called gogo Nomthinjana the most; she was very strict with everyone, but she was funny.

This ouma was a witch doctor before, but she was too old now and couldn't do anything. She <sup>379</sup>fixed lots of people up with her doctor business and helped many people.

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<sup>376</sup> Since the antiquated word 'segen' is used in the Afrikaans prayer, an older form of English was used to correspond to this style. This type of English is reflective of the fact that the prayer is not personal or genuine, but is repeated habitually and religiously.

<sup>377</sup> The verb 'checking', relating back to 'looking to see if', was added here to aid understanding.

<sup>378</sup> The ST simply uses the pronoun 'he' here, but 'father-in-law' was repeated to aid understanding.

<sup>379</sup> 'Reggedokter' was translated by means of paraphrase in this case. The verb 'fixed up' was used to translate the word 'reg', since it corresponds to Poppie's informal register and social dialect. 'Dokter' as a verb was translated informally with the phrase 'with her doctor business'.

Dadebawo Nozazi, who came to visit at Christmas, was also a witch doctor. They told me she got very sick 'cause she didn't want to do what her dreams told her. She got confused, but she didn't want to give in. When she got too sick, she started to learn under a qualified doctor, an isanuse. They don't do bad magic, a <sup>380</sup>bad witch or igqwira does evil stuff, but she became an igqira, a doctor that helps people.

I saw lots of doctors there on the land. They had white beads on their feet and on their head and arms. They learn like a nurse learns. When you're still new at the job, you have one string, and the <sup>381</sup>upper you go, the more strings you get, till your arm is almost half full. You get strings around your head too, one, then two, and so on, till you are now fully clothed and are really a big doctor. It's like a matron gets her stripes.

We heard them at night, playing drums and dancing in the huts. As a makoti, I wasn't allowed to go there, but me and Lindiwe went outside at night in the moonlight and watched from far away how they danced and listened to them drinking beer and hitting the drums.

Mama wants me to have the baby there by her, Poppie said to her mother-in-law. Poppie wasn't happy on the land anymore, she wanted to go home. Mama sent a letter to the post office, they missed her.

When Stone's leave was over, they got on the bus and then on the next bus and then took the train home for three days.

Early in February, they arrived in Lamberts Bay. Mama and Mosie and Hoedjie and Mama's younger children came to fetch them from the bus stop. It was hot and the wind started coming up and the sand blew against her legs. It was nice to smell the fish again and the guano factory. She smelled fish on the people too.

Where's buti Plank, Mama? asked Poppie.

He's out on the sea, said Mama, but he sent a message that he'll bring you some fish tomorrow.

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<sup>380</sup> The word 'bad' was inserted here as a distinction, since 'toordokter' is translated as 'witch doctor' in this section.

<sup>381</sup> The word 'upper' is a reflection of the unusual ST idiom 'opper', used instead of the standard 'hoër'.

## 20 The Death of Poppie's First Child

Poppie's baby was born in Mama's house. Old Martha Horings, the midwife, a coloured woman that lived with a Xhosa man, helped her. It was a boy and Poppie called him Themba, which means hope. His English name was Andrew.

In the first winter, at five months, he died from whooping cough.

I don't know what it was that year, said Poppie, but all the people's little children <sup>382</sup>died off. I can't say it was the hard life in the shacks in the winter with the cold and the thick mist, 'cause my mama had all her babies there and raised them. That year was just a different year, all the children died off, coloured and black, and we buried them in the graveyard.

Poppie didn't know that the child who was struggling to breathe and <sup>383</sup>had a fever was so sick, till her sister-in-law came and said: Wrap the child up and take him to your mama's house. Before the late hours of the night, the people started coming and filled the sitting room. Mama was with Poppie in the bedroom and also her sister-in-law and the <sup>384</sup>aunties from next door. Give the child the breast, said Mama. Poppie tried, but the child didn't want to take the breast. Even when she tried to stick the nipple in between his lips, his little mouth stayed weak. The little eyes stayed closed and the child didn't even cry anymore. Mama took the child from Poppie. Early in the morning, the child died.

The men were standing outside in the yard. Xhosa men aren't men of tears, said Poppie, the child's tata just stood there with his head hanging and the other men spoke to him. He bought a good little coffin that they covered with a white cloth. All the people were with me, they didn't leave me alone till after the funeral.

The house was a sad place for me then. When I came in from outside, I thought I saw the child lying on the bed, or when I was outside, I thought I heard him crying inside the house.

One <sup>385</sup>auntie next door's little children all died <sup>382</sup>when they were four or five months old, and I was scared I would never raise a child.

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<sup>382</sup> The word 'died off' was used as a reflection of the ST idiom.

<sup>383</sup> 'Koorstig' was translated as 'had a fever' instead of 'feverish', since it corresponds better to the informality of the narration.

<sup>384</sup> Because of the lack of gender distinction in the English word 'neighbour', the word 'buurvrouens' was translated as 'aunties next door' to indicate that these are women. 'Aunties' was used in accordance with Poppie's vocabulary.

<sup>385</sup> See previous note.

Meisie said I should come and work at the factory again, but my husband didn't want me to go. He got four pounds a week at that time, and things weren't so expensive, he said it was enough for us.

They made a school for the children in Langa, in the church, and Pieta and Katie started going to school. Pieta was already eight when he started going to school. Mosie left school and worked at a garage in town. But he wanted to go on learning, so he learnt for grade 8 through the post at the Union College.

That's when Meisie married a coloured man from Dal Josafat, Sammie James. Auntie Lena gave her a big wedding, first in the Catholic church and then a dance in the hall in the Gebou location. They lived with auntie Lena.

A few months after Meisie's wedding, Poppie's second child was born. Ouma Martha Horings came to help again and it was a boy again.

Poppie called him Bonsile, which means: we proved something, something came right. His English name was Stanford and when she was alone with him or at Mama's house, she said my <sup>386</sup>klonkie – my little guy. And when she spoke to her husband, she called him tata-ka-Bonsile, which means tata-of-Bonsile, out of respect.

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<sup>386</sup> The Afrikaans word 'klonkie' was kept, as were other names, and was provided with an informal description.

## 21 Poppie and her People Get Sent Away out of Lamberts Bay

When Bonsile was a year old, we came to the Cape. They told us we must go wherever we want, but we Xhosa people must just get out of Lamberts Bay. Two white men walked through the location and told the people they must go away, and the longer we stayed, the more they caught us,<sup>387</sup>ja, even at night when we sat at our tables eating, and they took us to the police station.

The people were very upset.

I<sup>388</sup>grewed up here, said Mosie, I'm not gonna go away from here, I work at the garage and I'm learning at the Union College.

Buti Mbatane worked in Lamberts Bay for twelve years and before that time, in Lüderitzbucht. Now where must I go? he said to Mama.

Before her child was born, Poppie dreamt about Ouma's grave, that the little white poles were lying flat and that weeds were growing over it, and Hoedjie and Mosie went with her to make sure it was neat. Must we now leave it again? And my little child's grave? asked Poppie. The men can stay, the cops said, but the women who are just hanging around, who are waiting till there's more fish to go and work in the factory, they must go away to where they came from or go and look for work in other places.

When it wasn't fishing season, said Poppie, the people locked their houses and went to<sup>389</sup>work on the fruit farms at Tulbagh or Paarl and when they came back, they didn't have a house anymore, 'cause the houses got<sup>390</sup>burnt down by the municipality.

The houses were made of wooden planks and amazinki, but the walls were<sup>391</sup>covered with cardboard and boxes that they cut up and nailed to the inside of the walls. It only takes one match to burn it.

She saw the house across the street burn like that. The coloured cops that came with the white man first carried the stuff out of the house. An iron bed frame without a mattress, a

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<sup>387</sup> The ST word 'sommer' was rendered, 'ja, even' in this case. Although exactly the same meaning cannot be achieved in English, this translation is equally informal and reflective of spoken language.

<sup>388</sup> The incorrect past tense form 'grewed up' was used to reflect the character's highly informal idiolect, expressed in this case in the unusual ST word 'grootgeraak'.

<sup>389</sup> Since there is no appropriately general English equivalent for 'werk' in the expression 'vrugte werk', the word was translated as 'work on the fruit farms' instead.

<sup>390</sup> 'Brand gesteek' is another unusual expression. It was translated as 'burnt down' rather than 'set on fire' or 'set alight' for the sake of informality.

<sup>391</sup> Though the ST word 'uitvoer' means to line, the word 'covered' was preferred as a simpler expression.

cupboard, a kitchen table and a few chairs, some with broken legs, a few dishes, tins and wooden paraffin boxes.

The cops gave the door such a kick<sup>392</sup> that it was hanging on its hinges. And pulled the match.

The children were standing there looking at the stuff that they carried out and at the house that was burning.

Before the little van from the municipality drove away, the white man asked the women who came closer in the street: Do you know the people who lived here?

They said: Yes, we know them.

Well, then you must keep these things for them till they show up here again. It can't stay here on the street.

Poppie and the other women carried the stuff away.

When he came back from work, tata-ka-Bonsile went to dig some amazinki out of the ash. He dragged them to his yard and made a shed for the people's stuff behind their house.

Then the law got<sup>393</sup> serious that the Xhosa people must get<sup>394</sup> wiped out from the towns, said Poppie, when they burnt a lot there at Lamberts Bay, then we also started thinking about going away.

One day, a cop came that they call Adonis. He was a new cop at Lamberts Bay, a coloured man, and he didn't know me. He just came and took me in the daytime when I was standing at the washing line, hanging up the washing. He said: Where's your pass?

I said: I don't have a pass. My mama got papers, these yellow papers, but that was when I was still a child, I never had my own papers.

Then he said: Then you have to come with me to the police station.

I put my child on my back and went with him.

When I got to the police station with all the other women that they caught, oompie Japie was standing there, a cop who knew me from when I was a child. He asked: And what are you doing here, Poppie?

I told him: They caught me.

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<sup>392</sup> The word 'binnetoe' was omitted here, since rendering this in English as 'inward' or 'to the inside' would increase formality to a degree which is not justified by the word's rather insignificant informative contribution.

<sup>393</sup> 'Sterk' was translated as 'serious' because of collocational restrictions.

<sup>394</sup> The Afrikaans word 'uitroei' is highly emotive as well as unusual in this case. Since words such as 'destroyed' and 'eradicated' were considered too formal, 'wiped out' was used to reflect the ST idiom.

He said: Ag no, go home.

I went home, but the other women had to stay.

Sometimes you would be eating supper and the vans would come to catch you.

They were <sup>395</sup>, specially after the women. The men who worked, <sup>396</sup>they could stay.

Lots of people went away. Mama went away in 1955. Others went with lorries to the Cape, others to Tulbagh, others to Worcester, others with the train to Mossel Bay.

My stepfather said: The Xhosa people are getting wiped out of Lamberts Bay, let's go. First they moved us out of the barracks, now we have to leave completely.

The white man who held the meeting in the location said that they're building a special town for the Bantu people on the plains in the Cape, a town they call Nyanga.

But the people were scared of the Cape 'cause of the stories that they heard about the roughness and the <sup>397</sup>skollies – that's our word for the gangsters and robbers. The schoolmaster encouraged the people: The Cape isn't <sup>398</sup>so rough like the people say. The skollie in the Cape, he said, <sup>399</sup>he's not gonna come to you and say: Hey you, Stevie Brek, take that, and stab you with a knife. There's no such thing. <sup>400</sup>It's you yourself, it's about how you behave yourself.

Buti Plank was happy to go, 'cause he worked with the boats down to Hout Bay. Hoedjie left his job at the hotel and went with Mama.

That's the place where I <sup>401</sup>came to my full senses, Mosie explained. I didn't wanna go away. My boss at the garage said: Don't go away, man, let your ma go, then you can stay and send her money, but then I also wasn't happy, 'cause why I have to be next to my mama. I had lots of friends there, white <sup>402</sup>kids also. A friend of mine, Jannie Koertse, worked in the butchery, and after school I went to help him <sup>403</sup>with the meat, and Vêrlands needed someone to chase his cow to the veld and bring it back after school and I did it for him and so we became pals. I was

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<sup>395</sup> 'Especially' was written "specially" to reflect common informal pronunciation.

<sup>396</sup> Subject doubling was used here to compensate for the untranslatability of the word 'maar'.

<sup>397</sup> 'Skollies', a word belonging to township vocabulary, was used in this translation for its association with the townships and was provided with an explanation, as are Afrikaans and Xhosa words.

<sup>398</sup> 'So' and 'like' were used as an informal replacement of the 'as... as' comparative construction and is also a reflection of the Afrikaans comparative structure.

<sup>399</sup> The subject doubling in this case is found in the ST.

<sup>400</sup> The ST was directly translated here to express the informality of this ST passage.

<sup>401</sup> The ST idiom, 'die plek waar ek my volle verstand gekry het' was imitated here by means of calque.

<sup>402</sup> 'Kinders' was translated as 'kids', just as 'vriende' is translated as 'pals' later on, since this character possesses a highly informal idiolect in the original (not as evident in this particular portion), marked by a high volume of code-switching, incorrect language and slang. The translation of these words informally is a compensatory strategy in an effort to express his language.

<sup>403</sup> 'Help slag' was rendered 'Help him with the meat' to avoid the word 'slaughter'.

sorry to leave Vêrlands and Jannie Koertse and Tredoux behind. And my boss at the garage was just as sorry that I was leaving.

Poppie stayed behind in the beginning, 'cause tata-ka-Bonsile didn't want to leave his job at the factory. I can't let him stay alone, she said to Meisie.

He's a very picky man when it comes to his food, and he's a clean man. Every day he brings his boiler suits home so that I can wash them. You know how much I wash and iron for him. I can't just leave everything and go away.

But she missed her mama and her brothers, and later, when she was the only one in her street who stayed and all the houses around her got knocked down and she got caught again and got taken to the police station in the van, she didn't feel at peace anymore.

Early in 1956, a year after her mama and brothers, she also went away from there. She went with the bus to Graafwater and from there she took the train to the Cape. Tata-ka-Bonsile took her to the bus, in the evening around sunset. With just the suitcase and a packet with the child's food and milk and a cooked chicken and a loaf of bread that she baked for her mama.

I left my house just like that and left my things with coloured people.

It wasn't too difficult for me to leave, 'cause the way things were going there with all the people going away, the place became so terrible, you felt <sup>404</sup>like they threw you away, like they didn't want you there, then you also wanted to leave. And I was going to my mama and my brothers, you know.

The train was very full, but Lamberts Bay people who were with me on the bus helped me with the child and the suitcase. We climbed on the third-class carriage together. <sup>405</sup>Lucky for me, the child was good and slept a lot. At De Hoek, it was nice to look out. There were lots of Rhodesians that got on, that spoke so funny and loud. Then I gave the child the breast again and he slept till we got to the Cape.

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<sup>404</sup> This paraphrase was chosen to avoid the formality of the word 'abandoned'.

<sup>405</sup> This expression was used as an informal replacement for 'luckily'.

## 5.7.<sup>406</sup> Glossary

<b>Abakwetha:</b>	A Xhosa word referring to young men who take part in an initiation ritual and to the ritual itself
<b>Afrikaans:</b>	A South African language derived from Dutch
<b>Ag:</b>	An Afrikaans exclamation, similar to 'oh' in English
<b>Agterryer:</b>	Black henchmen who were conscripted or voluntarily joined Boer commandos in the Anglo-Boer War (1899-1902)
<b>Amagqira</b>	Plural of igqira, diviner or traditional healer
<b>Amazinki:</b>	Sheets of corrugated iron
<b>Auntie:</b>	A word used especially in the Cape region to refer to an older woman, without the necessity of familial relation
<b>Baas:</b>	Afrikaans word for 'boss' or 'master'
<b>Bakkie:</b>	A van or pick-up truck
<b>Bioscope:</b>	The movies
<b>Bleddie:</b>	South African transliteration of 'bloody'
<b>Boers:</b>	Afrikaans word for 'farmer', in this case denoting white descendants of Dutch settlers, and specifically those who fought against the English
<b>Braai:</b>	To barbeque meat on an outside fire for ordinary cooking purposes and not for leisure

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<sup>406</sup> This glossary differs from the one contained in the ST and from the one in Joubert's translation. Some words were omitted, since they occur in the latter parts of the text that were not re-translated, and some words that were used in the re-translation, but were not used by Joubert, were included. The words in the glossary generally include those that refer to South African cultural elements and might be unknown to foreign readers or those that refer to Xhosa culture and might be unknown to local readers. As was the case in the ST, there are no in-text markers to direct the reader to the glossary. This choice was preserved to aid fluid reading.

<b>Bushmen:</b>	Aboriginal hunter-gatherers found predominantly in South Africa, Botswana and Namibia, known for their excellent hunting ability and language that contains many clicks
<b>Cape, the:</b>	Cape Town
<b>'Cause why:</b>	Because. An informal dialectic expression, used in the Cape region
<b>Coloureds:</b>	This term is commonly used in South Africa for people of mixed racial origin
<b>Damage money:</b>	Money paid by the father of a child born out of wedlock to its mother
<b>Doek:</b>	A cloth that is worn on the head. It refers both to a small cloth that covers the hair and is tied at the back of the neck and to more elaborate Xhosa headdresses
<b>Een, twee, drie:</b>	One, two and three in Afrikaans
<b>Fanagalo:</b>	A pidgin language based primarily on Zulu, with English and Afrikaans influences, spoken mainly on the mines in South Africa
<b>Hotnot:</b>	A derogatory term referring to the San people, referred to as Bushmen in the novel
<b>Igqira</b>	A diviner or traditional healer
<b>Igqwira</b>	A witch doctor that performs dark magic
<b>Isangoma:</b>	A traditional witch doctor
<b>Ja:</b>	Afrikaans word for 'yes'
<b>Juffrou:</b>	Afrikaans word for 'miss' or 'teacher'
<b>Kaffir:</b>	A derogatory word used in reference to black people
<b>Kappie:</b>	A traditional bonnet worn historically by Afrikaans women

<b>Kierie:</b>	A wooden stick with a round knob on the end used as a walking stick and weapon
<b>Koppie:</b>	A small hill or rocky outcrop
<b>Kraal:</b>	A pen or enclosure of livestock
<b>Lobola:</b>	A dowry paid by a man to the family of his fiancée in many South African tribes. Traditionally the payment is made in cattle
<b>Location:</b>	Also known as a township; a poor settlement characterised by crowded corrugated iron shacks and lack of infrastructure
<b>Magou</b>	A thick drink made from fermented maize porridge or mealiepap
<b>Ma-kwedin:</b>	Uncircumcised boys
<b>Mealiepap:</b>	Porridge made from maize meal, a South African staple
<b>Molo:</b>	Xhosa greeting
<b>Nama:</b>	A San language (spoken by the 'Bushmen')
<b>Ndiyaphila:</b>	'It's going well with me' in Xhosa
<b>Ndiyathanda:</b>	'I love you' in Xhosa
<b>Ngothando:</b>	'With love' in Xhosa
<b>Niggerball:</b>	A black sweet that changes colour when it is sucked
<b>Oom:</b>	(Also oompie) Uncle
<b>Ouma:</b>	Grandma
<b>Pass:</b>	A book that had to be carried by black people during Apartheid containing stamps which either permitted or forbade access to a 'white' area.
<b>Rhodesians:</b>	Zimbabweans

<b>Sambok:</b>	A stiff, leather whip
<b>Samp:</b>	Roughly crushed dry maize that is cooked like rice
<b>Snoek:</b>	A type of mackerel that occurs along the West Coast of South Africa and is commonly eaten
<b>Sotho:</b>	A South African language spoken mostly in the Free State province. It is not closely related to Xhosa or Zulu
<b>Spanspek:</b>	A type of melon, known as Cantaloupe or Honeydew in other places
<b>Spaza shop:</b>	A small convenience shop found in locations, often run from a house
<b>Stoep:</b>	An Afrikaans word denoting a porch or veranda
<b>Tata:</b>	Father
<b>Tekkies:</b>	A South African word for tennis shoes or canvas shoes with laces
<b>The Great River:</b>	The Orange River
<b>The land/ Kaffirland:</b>	The former Ciskei homeland for Xhosa people in the Eastern Cape Province, an undeveloped rural area where people closely follow their traditions
<b>Veld:</b>	A South African word referring to an uncultivated field or plain or bushy area
<b>Xhosa:</b>	A Nguni language spoken predominantly in the Eastern and Western Cape provinces of South Africa, characterised by clicking sounds
<b>Zulu:</b>	The most widely-spoken South African home language. It is closely related to Xhosa and is associated with the KwaZulu-Natal province

## 6 OTHER TRANSLATIONS

This chapter considers the way in which *Die Swerfjare van Poppie Nongena* was translated into French (*Le Long Voyage de Poppie Nongena*, 1981), Dutch (*De Zwarte Dagen van Poppie Nongena*, 1985) and German (*Der Lange Weg der Poppie Nongena*, 1983) to determine whether the translation strategies used in other translations show similar shortcomings to the English translation. One major problem concerning the analysis of these translations is that they were translated from the English translation rather than from the original, making them translations of a translation. In this sense, they may be called ‘relay translations’ after ‘relay interpretation’, which is ‘the practice of interpreting from one language to another through a third language’ (Shlesinger, 2010:276). This means that these translations cannot be analysed in the same way as the English version by comparing them with the original. Rather, both the English version and the original must be used for comparison. The French translation has already been critiqued by Ruth Kobrin (1983) and her findings will simply be summarised and briefly compared with the findings of the English translation analysis. Regarding the Dutch and German translations, it seems that the original must have been used for reference, since Afrikaans words are used in these translations which do not occur in the English version. It also seems that the translator of the Dutch version consulted the German translation, since there are similarities in the choice of foreign words. Both these translations mainly correspond to the English translation, however. The strategies employed in these European language translations will be compared and contrasted with the findings of the English translation analysis throughout.

### 6.1. French Translation

The French version of *Die Swerfjare van Poppie Nongena* was translated by Dominique Petillot in 1981 as *Le Long Voyage de Poppie Nongena*. This version was translated from Joubert’s original translation and not the one revised for publication, since, as Joubert explains: ‘The English Poppie in book form had already gone through the mill of readers and editors in England’ (Korbin, 1983:95). The obvious implication is that the ‘unprocessed’ translation is closer to the original than the edited version. Korbin compares chapters from the original and revised versions with the French translation and re-translates certain sections. She does not take the original Afrikaans novel into account at all and admits that only a French translation from the original Afrikaans version would allow true evaluation (p. v). Interestingly, she identifies similar

shortcomings in the French translation as were identified in the English translation. Her study assumes a similar vantage point to this study in that it considers divergences from the source text culture as a definite shortcoming. Korbin explains (p. 55): ‘Dans un roman comme *Poppie*, la question de la “couleur locale” est de la plus grande importance’. [In a novel such as *Poppie*, the question regarding ‘local colour’ is of greatest importance.] She explains the prevailing ignorance concerning South Africa and apartheid amongst Europeans (during the time in which the translation took place) and attributes this to the influence of the press, which ‘nourishes its public with clichés and preconceived ideas without depth in a style which is easy to digest’ (own translation, p. 79). Korbin believes that the French translator likewise falls into the trap of this journalistic tradition with the translation of *The Long Journey of Poppie Nongena*. She is very critical of the French translation, going as far as saying that its stereotyped journalistic style and tone, resembling a political report, caused diminished general interest in the book. This style is realised by means of a very liberal as well as an extremely condensed translation with many omissions, which Korbin considers unacceptable (p. 84). She claims that Petillot has missed the mark with an interpretative translation (p. 80) and considers the ‘lutte prolétaire’ (proletariat struggle) style of the French translation to be unsuited to Poppie’s character (p. 84), since she is primarily concerned with the well-being of her family and does not have an overt political agenda (p. 81).

Korbin explains how Petillot’s choice of vocabulary is misleading, expressing the interpretation and perspective of the translator. In her opinion, the words ‘les cellules de prison’ (prison cells – formal) and ‘un orateur extraordinaire’ (extraordinary orator) are the words of a sophisticated Western translator rather than the words of a shy and fearful Poppie (p. 85). Korbin also mentions that the translation of ‘sjambok’ and ‘kierie’ as ‘matraque’ (baton) is inexact and neutralises an important aspect of culture (p. 85). She further states that the demonstrations or strikes described in the French translation have a distinctly European flavour. The police arrive in a ‘car’ (van), the French word ‘car’ having a specific association with the CRS, the French riot squad (p. 86). She suggests that local flavour could have been preserved by using ‘panier à salade’ instead of ‘car’. Similarly, the words ‘tatas’ and ‘oompies’ have been translated into French by Petillot as ‘pères’ and ‘oncles’ in one scene (in Chapter 31), though ‘oompies’ is used there in a general way to refer to older male acquaintances rather than uncles in the flesh. Another example of a case where the translator’s interpretation negatively affects the presentation of the story, according to Korbin, is Petillot’s translation of the scene in which

Plank is arrested (chapter 31). Korbin explains how Joubert skillfully ‘submerges the reader in a flood of contradictory sentiments’ in this scene (p. 86). However, these contradictions are not effectively expressed in the French translation, due to the inversion of phrases and other changes.

The few examples mentioned above serve to illustrate Korbin’s main critique: that the French translator has deviated too much from the English source text by translating very liberally and assuming a European perspective (both in writing style and choice of vocabulary), leading to a loss of source text culture and to unfaithful character representation. This corresponds to the critique of the English translation expressed in this study, which has pointed out how Poppie’s words are masked by the sophisticated vocabulary of the translator and has highlighted the discrepancy in social dialect, affecting character representation. Thus, the problems found in the English translation have not only remained, but have escalated in the French translation, resulting in even greater distance between this translation and the original. This is to be expected in a relay translation, yet Korbin ascribes these problems mainly to the translator’s ineffective approach and ideology, which is indeed the case. The findings in Korbin’s study are thus affirmed by this research, since both show that greater loyalty towards the source text and consideration of the source culture produce more representative translations in the case of a text such as *Die Swerfjare van Poppie Nongena*.

## 6.2. Dutch Translation

The Dutch translation of *Die Swerfjare van Poppie Nongena*, by Aleid Swierenga, was published in 1985 under the title *De Zwarte Dagen van Poppie Nongena – Het Aangrijpende Levensverhaal van een Vrouw in Zuid-Afrika*. The fact that the Dutch version was translated from the English translation is very surprising and even indefensible, considering the close relationship between Dutch and Afrikaans and the availability of translators who are able to translate from Afrikaans into Dutch. The Afrikaans version seems to have been drawn upon in this translation, though evidence of this is scarce. Even if the English version were used primarily, the original could have been incorporated to a much greater degree. This is the main criticism against the Dutch translation. As a result of the close adherence to the English translation, many of the problems identified in the English translation were transferred to the Dutch version. Whereas this may be excused in translations into languages where translators who can work from an Afrikaans source text are scarce or even non-existent (as one may expect with languages such as Hebrew or

Russian), it is hardly justifiable in this case; therefore, the use of the English translation as the primary source will count heavily against this translation. Laying this obvious critique aside, some features of the Dutch translation will be discussed, mainly to determine the degree of overt or foreignising translation versus the degree of covert translation or domestication, as well as the success or failure of these strategies. The use of these strategies will be compared with the strategies followed in the English and French translations discussed already.

The Dutch translation can be considered an overt translation in the same way that the English translation was considered one. A large number of foreign words were incorporated into the text, including Xhosa, Afrikaans, English and Nama words. No less than 37 different Xhosa words are found in the Dutch translation. In an interesting case of orthographic domestication, many of the Xhosa words have been adapted according to Dutch spelling and pronunciation rules. This transliteration is applied mainly to words containing an [u] sound, which is written 'oe'.

Examples of such adaptations include 'imfazawe jamaboeloe' (also note the change from 'y' to 'j'), 'Ntombizodoemo' and 'amafoefoenyana' (here, interestingly with no change from 'y' to 'j'). All Xhosa words were provided either with in-text explanations or glossary explanations.

Afrikaans words were also used frequently and were provided with explanations, even though the meaning of these words is often easily deducible. Around 30 Afrikaans words are found in the text, many occurring very frequently. This includes 'true' Afrikaans words as well as those that were created to express aspects of Xhosa culture in the original, such as 'kleinma' and 'kleinpa'. Besides Afrikaans vocabulary, Afrikaans diminutive constructions were sometimes preserved in the Dutch translation. Examples include names such as 'Jantjie', 'Hoedjie' and 'Mosie'. English words were used to a far lesser extent and include words such as 'farms', 'clan' and 'trucks'. Only one Nama word, 't'koutjie', was retained. Foreign vocabulary thus makes a significant contribution towards the overtness of the Dutch translation, as was the case with the English translation.

The large-scale incorporation of source text words is a definite indication of the use of an overt strategy, though some cultural concepts have been domesticated either partially or entirely and not always successfully. There are quite a few unsuccessful examples. Firstly, 'roosterkoek' or 'griddle cakes' has been domesticated as 'plaatkoek' (p. 20), which is misleading, since 'roosterkoek' is a type of bread, whereas 'plaatkoek' in Dutch denotes a type of confection (which is definitely not part of the diet of the impoverished characters). Two other similarly

inaccurate domestications include the translation of ‘doctor people’ as ‘sjamanen’ (p. 29) and ‘church songs’ (in the context of ancestral worship) as ‘psalmen’ (p. 30). Though a shaman fulfils a similar function to an igqira (or igqwira), the cultural association differs greatly. The word ‘shaman’ was first used to denote Northern Asian diviners and was then transferred to North American Indian diviners. Its use within the African context thus superimposes a Western or Asian image onto the ‘doctor people’. Similarly, the word ‘psalmen’ (p. 30) is distinctly Christian, whereas ‘church songs’ and even ‘gesange’ in the original, can be understood more generally as religious music in the context in which they are used. Another example, which perhaps also issues from a Western perspective, is the translation of ‘mixed girl’ as ‘halfblanke vrouw’ (p. 29), although there is no indication that the racial mix includes a Caucasian parent. A coloured–black mix is much more likely. Furthermore, ‘mealie porridge’ is translated simply as ‘pap’ in the first occurrence of this word (p. 17), although ‘pap’ in Dutch is not primarily associated with maize porridge, but can refer to any kind of porridge, including oatmeal and wheat porridge. Later on (p. 20), ‘samp’ is translated as ‘grove maïspap’, which is also inaccurate, since samp is not porridge at all, consisting of whole kernels, like rice. In another case of incorrect source word retention, the word ‘meid’ (p. 33) has been preserved; however, ‘meid’ in Dutch has a primarily positive association, whereas ‘meid’ in Afrikaans is distinctly derogatory. These examples show that domestication is unsuccessful in some cases, since it represents a Western perspective or indicates ignorance on the side of the translator regarding cultural matters. The definition of ‘veld’ as ‘jungle’ in the glossary exemplifies this fact.

The previous section has focused mainly on the translation of individual words, where there is a rather high occurrence of foreignisation. In the translation of idioms, however, a more domesticating approach has been taken in the Dutch translation. When considering the following comparison, the degree of diversion from the original is striking:

Original:

*Ek onthou as sy weggaan, dan steek my ouma haar beste goed weg, want sê sy: Hessie steel my goed, Hessie is lief vir alles wat mooi is. Maar dan vat kleinma Hessie tog wat sy wil hê as sy inpak.*

*As onse mama kom kuier, is dit nou heeltemal lekker, want sy bring nou alles, sy is mos onse ma. Maar as sy weggaan, was ons hart nie seer nie, sy’t te gou geslat, en onse ouma slat mos nie. Ons was liewer vir my ouma, meerder as vir onse mama. (p. 8)*

Joubert's translation:

*But when she left – this I remember well – ouma hid her prettiest stuff, because she complained: Hessie has long fingers, she loves my pretty things. But kleinma Hessie outwitted ouma and took what she wanted in spite of ouma's care.*

*When our own mama came to visit, we were happy because she brought us gifts, she was our mama. But we were not sad when she left, because she beat us. Ouma never beat us. We loved ouma more, more than our own mama. (p. 17)*

Dutch translation:

*Maar als ze weggaat – dat weet ik nog heel goed – moet ouma haar mooiste spulletjes wegstoppen, want, zo klaagt ze: Hessie heeft lange vingers, ze is tuk om mijn mooie spulletjes. Maar kleinma Hessie is ouma te slim af en neemt gewoon mee waar ze in zin heeft, ondanks al ouma's voorzorgmaatregelen.*

*Als onze eigen mama op bezoek komt, hebben wij de grootste pret, want ze brengt cadeautjes mee. Ze is per slot van rekening onze mama. Maar we vonden het ook niet erg om haar weer te zien vertrekken, want haar handen zaten heel los. Ouma sloeg ons nooit. We hielden meer van ouma dan van onze eigen moeder. (p. 21)*

Close translation of the Dutch translation:

But when she leaves – I still know that very well – ouma has to hide her prettiest things, because, as she complains, Hessie has long fingers, she's desirous of my pretty things. But kleinma Hessie is too clever for ouma and just takes with her what she feels like taking, in spite of all ouma's precautions.

When our own mama comes to visit, we have the greatest fun because she brings presents with. She is our mama after all. But we didn't find it bad to see her depart again because her hands sat very loose. Ouma never hit us. We loved our ouma more than our own mother.

As far as expression is concerned, this excerpt shows a large degree of departure from the source text, mainly due to adherence to the English translation. However, as was the case with the French translation, the degree of divergence from the source text is elevated due to certain sophisticated expressions. The words 'voorzorgmaatregelen' (precautions), 'per slot van rekening' (after all, lit. by conclusion of judgment/ calculation), 'haar weer te zien vertrekken'

(to see her depart again) and 'moeder' (mother) are rather high in formality, considering the character's socio-economic and educational situation. Interestingly, none of these expressions are found in the English version. Therefore, their effect cannot be considered as inadvertent formalisation due to precise rendition of the English text, but result from interpretative translation. A high degree of interpretation was also criticised in the French translation. Although a degree of interpretation is necessary when translating such a heavily culture-bound text for a very remote audience, interpretation in this case led to misrepresentation. Another excerpt which is dense in idiomatic language will illustrate a similar phenomenon:

Source text:

*Plank was los van vinger soos oompie Pengi, en toe hulle in die huis inkom, sê hy: Daais vir jou, ou Plankie, daai ou stroopkannetjiekitaar van my.*

*Die huis stink, sê ouma Hannie, is daar altyd werk vir my hande as ek terugkom? [...]*

*Plank hou by. Hy't die dans in sy voete ook, hy begin lyf swaai met die kitaar, maar hy kan nie so ligvoets tep nie. Die voel van die snare onder sy vingers brand van sy vingertoppe af tot in sy maag. Daar kom kreune uit sy mond wat sy eie soorte singe kan wees.*

*Oompie Pengi was baie ligkop, sê Poppie, hy was 'n jollie ou, jy kon nooit vir hom kwaad geraak het oor die huurgeld of iets nie. As Ouma raas dan sê hy iets snaaks, dan lag ons, dan's dit klaar.*

*Buti Plank aard na oompie Pengi, maar buti Hoedjie is die stil een, hy hou nie daarvan dat ons met hom spot nie, hy word gou kwaad, maar nie ou Plank nie, as ons spot, dan's dit goed. (pp. 14-15)*

Joubert's translation:

*Plank's fingers knew music, as oompie Pengi's did, and when they got home, oompie Pengi said: My old guitar, that's yours now, Plankie.*

*The old guitar was made from a long narrow syrup tin, and strung with thin wire.*

*The house is like a pigsty, said ouma Hannie, do I always have to work my hands to the bone when I come home? [...]*

*Plank felt the beat of the music take hold of him too, his body started moving to the rhythm of the guitar. The feeling spread from his fingers, the gut of the strings became fire burning right down into his belly. He groaned, slow groans emerging from his mouth, capturing the beat, like a song that hurt.*

*Oompie Pengi took life easily, says Poppie, he was good fun. One couldn't be mad at him, even if he took the rent and spent it all. If ouma scolded, he joked back at her and then he had us all laughing, and that was that. Buti Plank took after Pengi, but buti Hoedjie was quieter by nature, he hated us to tease him, he lost his temper, but not old Plank, not him, as long as he had his music, he didn't mind the teasing. (p. 25-26)*

Dutch Translation:

*Plank had muziek in z'n vingers, net als oompie Pengi, en toen ze thuiskwamen, zei oompie Pengi: Nu is mijn ouwe gitaar voor jouw, Plankie.*

*De oude gitaar was van een lang, dun stroopblik gemaakt en bespannen met snaren van dun metaal draad.*

*Het huis ziet eruit als een zwijnestel en het stinkt hier, zegt ouma Hannie. Moet ik me dan altijd de blaren werken, als ik weer thuiskom? [...]*

*Plank wordt ook bevangen door het ritme van de muziek. Zijn lichaam begint op de maat mee te bewegen. Het gevoel verspreidt zich vanuit zijn vingers, het resoneren van de snaren wordt een vuur, dat zich verspreidt door zijn lichaam. Langgerekte kreunen komen uit zijn mond en volgen de maat als een lied dat pijn doet.*

*Oompie Pengi nam het leven gemakkelijk op, zegt Poppie. Je kon gewoon niet boos op hem worden, zelfs als hij de hele huur verbraste. Als ouma tegen hem tekeergaat, maakt hij een grapje terug en dan liggen we allemaal krom van het lachen. En daarmee is het vergeven en vergeten. Boeti Plank aardt naar Pengi, maar boeti Hoedji (sic) is stil van aard, hij heeft er een hekel aan als wij hem plagen. Dan wordt hij kwaad. Maar ou Plank niet, die is niet zo. Als die zijn muziek maar heeft, kan het hem niet schelen of hij geplaagd wordt. (p. 28)*

Close translation of the Dutch text:

Plank had music in his fingers, just like oompie Pengi, and when they came home, oompie Pengi said: Now my old guitar is for you, Plankie.

The old guitar was made from a long, thin syrup tin and was strung with strings of thin metal wire.

The house looks like a pigsty and it stinks here, said ouma Hannie. Must I always work myself to blisters when I come home again? [...]

Plank is also captured by the rhythm of the music. His body starts moving with the beat. The feeling spreads itself from his fingers, the resonating of the strings becomes a fire that spreads itself through his body. Long, stretched-out groans come out of his mouth and follow the beat like a song that hurts.

Oompie Pengi took life easily, said Poppie. You just couldn't get angry at him, even if he wasted all the rent. When ouma got mad, he just made a joke back and then we all lay bent over with laughter. And with that it was forgiven and forgotten. Buti Plank takes after Pengi, but buti Hoedji (*sic*) is quiet by nature, he hates it when we bother him. Then het gets angry. But not old Plank, he's not like that. If he only has his music, it couldn't bother him whether he gets teased.

This excerpt shows the Dutch translator's tendency towards idiomatic translation and domestication of idioms. This is evident when considering the occurrence of the following Dutch idioms in the excerpt: 'moet ik me dan altijd de blaren werken' (must I always work myself to blisters), 'liggen we allemaal krom van het lachen' (we all lie bent over with laughter), 'daarmee is het vergeven en vergeten' (with that it's forgiven and forgotten), 'hij heeft er een hekel aan' (he hates it/has an aversion to it) and 'het kan het hem niet schelen' (it couldn't bother him). The first excerpt also contained some Dutch idioms, such as 'Hessie heeft lange vingers' (Hessie has long fingers – equivalent to the English idiom), 'ze is tuk om mijn mooie spulletjes' (she's desirous of my pretty things), 'kleinma Hessie is ouma te slim af' (kleinma Hessie is too clever for ouma) and 'haar handen zaten heel los' (her hands sat very loose). These idioms add a Dutch identity to the text, making it seem as if the characters are native Dutch speakers, rather than Afrikaans-speaking Xhosas. There are only two cases of imitation of idioms, namely: 'Plank had muziek in zijn vingers' (Plank had music in his fingers) and 'Pengi nam het leven gemakkelijk op' (Pengi took life easily). These examples are imitations of English idioms not contained in the original, however, and therefore do not express the source text idiom, although some credit must be given for their foreignising function nonetheless. The retention only of English idioms and expressions in this case is interesting, considering the fact that the Afrikaans text must have been consulted at least in the translation of the second excerpt. This is proven by the inclusion of the phrase 'en het stinkt hier', which is not found in the English translation, but is found in the original. Idioms in this section which could easily have been retained in the Dutch translation include: 'Plank was los van vinger' (Plank was loose-fingered), 'is daar altyd werk vir my hande as ek terugkom?' (is there always work for my hands when I come back?), 'hy't die dans in sy voete ook' (he has dance in his feet too) and 'hy kan nie so ligvoets tep nie' (he can't tap so

lightfootedly). Swierenga's handling of idioms is indicative of an overall domesticating and English-directed translation approach, found in the rest of the translation as well.

Thus, although there is large-scale foreignisation on the lexical level, on the level of expression and idiom the Dutch translation shows an interpretative and domesticating approach, which seems to contradict the foreignisation found elsewhere.

Thus, the main critiques against the Dutch translation of *Die Swerfjare van Poppie Nongena* include: 1) the use of the English translation as the source text in spite of the close relationship between Dutch and Afrikaans; 2) a lack of knowledge concerning certain cultural elements, resulting in misrepresentation of cultural matters; 3) an interpretative translational approach, leading to increased formality and misrepresentation of characters and; 4) the overwhelming use of Dutch idioms, resulting in the superimposition of a Dutch identity onto the South African characters. The overall criticism of the translation thus ties in with the criticism of the French translation, since in both cases the translator assumes a European perspective when translating and does not allow the true cultural and social identity of the characters to be expressed. This could have been prevented in the case of the Dutch translation by a more consistent use of overt translation strategies, especially in the translation of idiomatic language and expressions. The solution thus remains the same as was proposed in relation to the English translation.

### 6.3. German Translation

*Die Swerfjare van Poppie Nongena* was translated into German by Karl Kosmehl and was published by Ullstein Verlag in 1981 as *Der Lange Weg der Poppie Nongena – Ein Lebensbericht aus Südafrika*. Although it closely resembles the Dutch translation, it will be approached with more leniency than the Dutch translation, since the German language is linguistically further removed from Afrikaans than Dutch, presenting a greater challenge in terms of preserving the original expression whilst maintaining readability.

As was the case with the translations discussed already, the German translation makes frequent use of foreign words. The text contains 33 different Xhosa words and 31 different Afrikaans words, besides township vocabulary and English and Nama words, of which there is a smaller number. The foreign words found in the glossary are written in italics within the text, which was found to influence the fluidity and naturalness of the translation negatively, causing these words to stand out too much and highlighting the contrast between the foreign and the familiar, so as

to cause a visible distinction between the exotic and the domestic. It would have been better, had those words been incorporated into the language more naturally, so as to give a better impression of natural speech. Thus, although naturalness in the sense of total domestication is not sought with overt translation, some sense of realism and naturalness must be preserved, even if these exist only on the side of the narrator and do not represent the conventional speech of the reader. However, credit will be given to the translator for his use of foreign words as a foreignising strategy.

The major problem with the German translation lies in the use of overly-formal language, which partially results from the influence of the English translation and partially from the use of a domesticating translation strategy. The following example illustrates the use of formal language that does not correspond to the simple language of the original.

Source text:

*Dit was nou ons werk Saterdag en as ons klaar gesmeer het, speel ons. Of ons gaan kyk na die doktermense met die wit krale en die tamboere. Hulle kom by die huise se deure uit, dié kant, daai kant. Miriam en Nomsolono kom roep: Hulle is daai straat af. Hulle gaan na ou sisi Makone se huis. Die goed is uit die huis gedra en daar is baie bier gemaak. Ou sisi Makone se kinders het vroeg in die week al die paraffienblikke gebrand, sê Nomsolono, ons het die as gesien toe die wind na ons kant toe trek. Hulle roep my saggies, meer met handepraat as lippepraat dat Ouma ons nie hoor nie. (p. 16)*

Joubert's translation:

*Smearing the floors with dung, that was our job every Saturday, afterwards we could play. Or we could go watch the witchdoctors and listen to their drumming. One by one the doctors came out of their homes, from this street one, from that another. Miriam and Nomsolono called me softly, beckoning with their hands, so that Ouma could not hear us. They're going down that way to old sisi Makone's house. The house had been cleared of furniture and a great deal of beer brewed. Old sisi's children were scalding the paraffin tins on the open fire earlier this week, said Nomsolono, and the wind scattered the ash near to where we were playing. (p. 28)*

German translation:

*Die Fußböden mit Dung zu bestreichen war unsere Samstagsbeschäftigung; danach konnten wir spielen gehen. Oder wir konnten den amagqiras zusehen und hören, wie sie trommelten; das sind Zauberdoktoren, Männer wie Frauen. Die amagqiras kamen einer nach dem anderen aus ihren Häusern in den verschiedenen Straßen. Miriam und Nomsolono riefen mich leise und winkten mir, damit Ouma nichts merkte. „Die amagqiras gehen die Straße hinunter zum Haus der alten Sisi Makone!“ sagten sie. Dort waren die Möbel hinausgeschafft worden, und man hatte eine Menge Bier gebraut. „Anfang der Woche haben Sisi Makones Kinder Petroleumkanister am offenen Feuer ausgeglüht“ berichtete Nomsolono, „und der Wind hat die Asche bis zu uns geweht, wo wir gespielt haben.“ (p. 33)*

Close translation of the German text:

To smear the floors with dung was our Saturday activity; afterwards we could go playing. Or we could watch the amagqiras and listen how they drummed; they are witchdoctors, men as well as women. The amagqiras came one after the other out of their houses in the different streets. Miriam and Nomsolono called me softly and gestured to me [that I should come], so that Ouma wouldn't notice anything. 'The amagqiras are going down the street to the house of old Sisi Makone,' they said. There, the furniture had been carried out and a lot of beer was brewed. 'At the beginning of the week, Sisi Makone's children had burnt out petroleum canisters on the open fire' reported Nomsolono, 'and the wind blew the ashes to us, where we were playing.'

The formality of the German translation is firstly evident in the very correct use of punctuation, which is found neither in the original, nor in the English translation, even though the English translation is significantly more formal than the original. As mentioned before, the original makes use of run-on sentences and sentence fragments (the latter not represented in the above excerpt) as a conscious literary technique to convey spokenness. The English text's partial reflection of this technique is seen in the first three sentences of the quoted section: 'Smearing the floors with dung, that was our job every Saturday, afterwards we could play. Or we could go watch the witchdoctors and listen to their drumming. One by one the doctors came out of their homes, from this street one, from that another' (p. 28). The incorrect structure of these two sentences and the emphatic use of the word 'that' better reflects the original than the German text, which makes use of semi-colons and full sentences. Furthermore, the German translation

makes use of quotation marks to indicate direct speech, which none of the other translations do, again representing a divergence from the original in its rough and unfinished style.

Besides structural formality, formality is expressed by means of vocabulary in the choice of the words 'Beschäftigung' (activity) for 'job', 'berichtete' (reported) for 'said' and 'Petroleumkanister' (petroleum canisters) for 'paraffin tins'. The expression 'Männer wie Frauen' (men as well as women) is also slightly formal. Thus, in terms of formality, the German translation shows an even greater departure from the original than the English.

The German translation seems to follow the English text very closely and does not include as many typical target language idioms as the Dutch. English idioms such as 'to hell and back' have even been translated literally (in die Hölle und wieder raus, p. 38) and English expressions such as 'standard six' (Standard-Sechs, p. 131) have been borrowed. Interestingly, however, instances of Xhosa imitation have been standardised or neutralised and have not been copied closely. Kleinpa Ruben's letter, for example, lacks the unusual idiom of the original and of the English translation. It reads:

*Liebe Mutter, schrieb Kleinpa Ruben, mir geht es gut. Ich hoffe, Dir geht es auch gut. Meines Weibes Leib ist von Krankheit befallen. Sie braucht Hilfe. (p. 39)*

Close translation:

Dear Mother, wrote Kleinpa Ruben, it's going well with me. I hope it's going well with you too. My wife's body has been stricken with illness. She needs help.

Stone and Poppie's love letters have been standardised in a similar way. Poppie's letter to Stone, quoted below, illustrates this:

*Lieber Buti Stone, mir geht es gut, ich hoffe, Dir geht es auch gut. Ich konnte nicht zu unserer Verabredung kommen wegen des Windes, und dann hatten wir nach der Kirche Besuch, und ich musste bis gegen Abend arbeiten, ich konnte nicht weg, ngothando, viele liebe Grüße von Poppie. (p. 80)*

Close translation:

Dear Buti Stone, it's going well with me, I hope it's going well with you too. I couldn't come to our appointment because of the wind and then we had visitors after church and I had to work till evening, I couldn't get away, ngothando, with love from Poppie.

Although run-on sentences have been used in this case, the language has been standardised and is even slightly formal, as indicated by the word 'Verabredung' (appointment). This language does not reflect the awkward wording of the source text.

The overall formality (both structural and lexical) and standardisation of the language have the effect of misrepresenting the characters socially and culturally, in spite of the frequent use of foreign words. Neither characters' level of education or their poverty-stricken state is not reflected linguistically, even though the content makes their situation clear. Incongruity thus exists between the characters' real situation and their appearance, leading to unrealistic character representation. Furthermore, the very informal relationships that exist between characters are not reflected and culture is not expressed through linguistic imitation, as was done effectively in the original and to an extent in the English translation. In addition, the spokenness of the novel is not adequately reflected. Therefore, overall, the German translation is more distant from the original than the English translation, and, as with the other European translations discussed already, translational problems are elevated.

#### **6.4. Reasons for Inadequacy**

This chapter has shown that all three of the European language translations of *Die Swerffjare van Poppie Nongena* that were discussed contain similar shortcomings. This section will briefly consider probable reasons for these similarities, since it is possible that these characteristics are representative of a certain trend in translation and can be found in other European language translations, if not other languages on the whole.

##### **6.4.1. The Use of the English Translation as Source Text**

By far the main reason for the overall inadequacy of the European language translations covered in this chapter is the fact that they took the English translation, which shows a large degree of divergence and misrepresentation in itself, as the source text. Even more divergence is to be

expected in relay translations that emanate from an inaccurate pivot text. The use of formal or sophisticated Western vocabulary in the Dutch, French and German translations probably resulted from the occurrence of formal language in the English version and is therefore not surprising. The use of a translation as pivot text is therefore the most obvious reason for a similar inadequacy in the French, Dutch and German translations.

#### **6.4.2. Ignorance**

One similarity shared by the translators of the three translations discussed in this chapter is the fact that they were European translators living in Europe. Unlike foreign language translators living in South Africa, these translators are bound to have limited knowledge about South Africa, especially considering that all three translations were done in the apartheid era, when South Africa was largely isolated from the rest of the world to a large extent and reliable information on the true local situation was not readily available. Korbin (1983:79) pointed out the prevalent ignorance among Europeans regarding South Africa, attributing it to the influence of the press. The evaluation of the Dutch translation also uncovered certain misrepresentations resulting from the translator's ignorance. This lack of cultural and social knowledge on the part of the translator was bound to lead to interpretative and domesticating translation, since it is difficult to represent a foreign culture authentically if one is not very familiar with it. For this reason, it would have been better to use translators who were based in South Africa (or even in Namibia, in the case of German), since such translators would possess greater knowledge of the Afrikaans and Xhosa languages as well as knowledge concerning the socio-economical and political situation in South Africa. In the ideal case, one would use locally-based translators of Dutch, German and French who are able to translate directly from the source text. Thus, ignorance about South Africa was another major factor that caused a tendency towards domesticating translation and misrepresentations.

#### **6.4.3. Time of Translation**

The era in which these translations took place influenced the translations in two ways. Firstly, information regarding South Africa was not nearly as accessible to the translators as it is today because of the political situation under the apartheid regime and limited technology during the 1980s. The second reason is related to the possible translation philosophy of the translators. The occurrence of domesticating strategies and interpretative and reductive translation might

be a result of the prevalence of receptor-based theories in the 1980s, although receptor-based translation has of course not been carried out to its fullest extent by any of the translators mentioned in this chapter. This is because receptor-based translation does not lend itself to the translation of this type of text at all, since it is obvious that the essence of the story will be lost in a heavily domesticated translation. Nevertheless, partial domestication, especially in terms of idiom and expression, is found in these translations, probably owing to the prevalence of receptor-based theories and translation conventions at the time.

Thus, similarities in the translation style of the three translations discussed in this chapter are most probably not coincidental and can possibly be traced back to the three factors mentioned above.

## 7 CONCLUSION

This final chapter provides a summary of the findings of this study, linking them back to the objectives stated in the introduction. The research question and related sub-questions provide the structure of the conclusion, as the answers to these questions, as deliberated in the preceding chapters, will be reviewed.

The research question and sub-questions were stated as follows:

Could the implementation of overt translation strategies enable a translator to effectively translate evoked meaning in literary texts in order to create a faithful, yet aesthetical, and functionally equivalent translation?

1. What are the essential elements that should be preserved in the translation of literary texts?
2. What is meaning, and how can an understanding of the levels of meaning contribute to the analysis of texts and the practice of translation?
3. How do register and dialect contribute to the meaning of a text?
4. In what way can dialect and register be translated? What strategies can be used?
5. What is overt translation, and how can it be used to translate literary texts?
6. Which factors influence the quality of a translation, and how can translation quality be measured?

The answers to these questions are summarised, starting with the sub-questions and ending with the main research question, since the main question encapsulates many of the matters addressed in the sub-questions.

### 7.1. The Essential Elements of Literary Translation

The research in this study has shown that literary texts demand a different translation approach to pragmatic texts, since their respective functions differ so vastly. Whereas the objective of pragmatic texts is the conveyance of a particular message or specific information, literary texts, being aesthetic in nature, are more complex. With literary texts, the way in which something is stated is often equally important to the content of the statement, since it provides insight into

situations and characters which a neutral expression of information cannot achieve. The way in which information is expressed was called 'effects', in reference to Mey (2010:12). It was shown that what is essential in the translation of literary texts is not only the transfer of information, but the maximum preservation of effects or the way in which information is conveyed.

## **7.2. Meaning and its Relation to Translation**

The identification of two important levels in literary texts, content and effect, ties in very closely with the concept of meaning, since the two planes represent different levels of meaning. Whilst it is widely accepted that content conveys meaning, this research has shown that the way in which that content is expressed also constitutes a form of meaning. It was seen that most models describing linguistic meaning differentiate between two basic types of meaning: denotation and connotation. Thus, words do not only possess a formal dictionary definition, but carry certain associations and feelings which are meaningful. The two basic types of meaning thus correspond to the two identified levels in literary translation, making an understanding of meaning (even intuitively) crucial for the translator of literary texts. Baker's definition of meaning (1992:13-17) proved to be the most comprehensive, including propositional, expressive, presupposed and evoked levels, which were also separated according to denotation (propositional meaning) and connotation (all other types of meaning).

## **7.3. Register and Dialect as Contributors to Meaning**

Baker's definition of meaning was used to explain the relationship between dialect and register and meaning, since her evoked level of meaning describes meaning which arises from the use of dialect and register. No other model describing linguistic meaning makes provision for this category of meaning. It was seen that dialect and register are meaningful, since they provide information regarding the users of language (dialect) and the use or situational context of utterances (register). These two language varieties were therefore referred to as user-related and use-related language varieties, as is done by House (1977). It was shown that failure to adequately translate dialect or register results in loss of meaning in the case of literary translation. This was illustrated in the evaluation of Joubert's translation of *Die Swerfjare van Poppie Nongena*, where failure to translate dialect and register (especially social dialect and informal register) led to semantic shifts or mismatches, resulting in misrepresentation of characters and situations.

#### 7.4. Strategies for the Translation of Register and Dialect

This study has pointed out various potential strategies for the translation of dialect and register. It was shown that Hatim and Mason (1990), whose concern is mainly with dialect, identify the two most common strategies as: 1) translation into an equivalent target language dialect and 2) translation into standard language. These strategies may also be applied to the translation of register. Both of these strategies were proven to have certain negative implications, however. Translation of dialect or register into standard language (as was done by Joubert in many cases) results in loss of effect, whereas translation into a similar target language dialect (this does not really apply to using an equivalent register) often results in unintended effects. Hatim and Mason's advocated strategy, falling somewhere between these two main approaches and entailing syntactical and lexical adjustment of language to express source language variations was found to be the best approach. This strategy was illustrated in the re-translation of *Die Swerfjare van Poppie Nongena* into English and was found to be especially useful in the translation of social dialect. Examples of language modification included the simplification of sentence structure and the inclusion of intentional errors to reflect the social dialect of the characters in the original. It was explained that equivalent target language dialects such as Coloured English or an older variety of English could not be employed fully without creating misrepresentations, though Coloured English was drawn upon to reflect geographical dialect. Geographical and temporal dialect were shown to be almost untranslatable. This was compensated for by the presence of other forms of non-standard language. Compensation was found to be a very useful strategy because of the lack of a one-to-one relationship between words. Many of the modifications mentioned as strategies for translating social dialect were employed as a means of compensating for the inability to translate specific slang, informal or incorrect words. Compensation was illustrated as an aid in the retention of meaning at the macrostructural level, even though strict adherence to microstructure was slightly compromised.

#### 7.5. Overt Strategies in Literary Translation

The previous section dealt mainly with specific translation strategies, although the use of these strategies is determined by the overall translational approach taken by a translator, since translators following a receptor-based approach are more likely to translate into standard

language or a target language dialect, whereas source-based translators are more likely to use creative strategies to express the culture and language of the source text. House's theory of overt translation (1977), which is similar to Venuti's concept of foreignisation (1995), was shown to be the most appropriate translation approach for culturally or temporally bound literary texts if faithfulness to the source text is sought and if the source text culture and era are to be expressed. Whether faithfulness to the source text should be the goal of literary translation was shown to be a debatable matter, yet a shift away from primary consideration of the audience of the translation and its culture to the expression of the source text culture in favour of promoting cross-cultural understanding was advocated. Within this movement, loyalty towards the source text and source culture is achieved by allowing foreign aspects of the source text to be apparent in the translation. This strategy was illustrated in the re-translation of *Die Swerfjare van Poppie Nongena* into English, where foreign words were used, foreign idioms and linguistic structures were imitated, simple linguistic structures were used and intentional errors were included to reflect the language of the original. The intention was to show, by means of an actual translation, how a full implementation of overt strategies produces a text that is closer in evoked meaning to the original than a text which contains only a partial implementation of overt strategies. This partial implementation of overt translation strategies was also identified and critiqued in the French, Dutch and German translations of the book, which all show a European perspective and do not truthfully express the culture and social situation of the characters. A fuller use of overt or foreignising translation strategies could have solved the problems identified in these three translations as well.

#### **7.6. The Acceptability or Quality of a Translation**

Van Leuven-Zwart (2004:301) mentions two basic criteria according to which translations are generally judged: faithfulness and creativity. It was shown that translations are most often praised when they are well-written, although such translations may not necessarily be faithful representations of the source text. This study considered academically sound ways of determining translation quality, since any meaningful judgment regarding the acceptability or quality of a translation requires some kind of theoretical basis or model. The foundation in this study was provided by House (1977), who bases her theories concerning translation quality assessment on the need for functional equivalence (whether true or removed) and makes allowance for the assessment of both overt and covert translation. It was shown that in overt

translation, equivalence is needed at the levels of language, register and genre, whereas covert translations may include large-scale modification of language. House's theoretical model for evaluating translations was explained and its application was illustrated practically. Her original model for translation quality assessment (1977) was very appropriate to this study, since it is arranged according to types of dialect (user-related language dimensions) and aspects of register (use-related language dimensions), which together constitute evoked meaning, the focus of this research. An adapted version of this model was used to carry out the evaluation of *The Long Journey of Poppie Nongena*. The analysis entailed a comparison of the two texts to identify mismatches at the levels of dialect and register. The high occurrence of mismatches in Joubert's translation, especially in terms of social dialect and social attitude, led to the judgment of the translation as inadequate. Whereas Van Leuven-Zwart's creativity criterion is rather easy to assess, House's model proved to be a useful tool for the evaluation of faithfulness.

### **7.7. Answer to the Research Question and Conclusion**

This research has both explained and illustrated how overt translation strategies can be employed to effectively translate evoked meaning in literary texts. Overt translation was also shown to be current and applicable within recent moves towards inter-cultural understanding and valuation of the source text and its original function. The evaluation of the English translation of *Die Swerfjare van Poppie Nongena* highlighted mismatches in meaning that resulted from insufficient translation of dialect and register. The re-translation of the first two sections of this book illustrated how mismatches could be corrected to a large extent through a more complete use of overt translation strategies. In terms of dialect, overt translation strategies were especially useful in restoring shifts in social dialect and cultural identity. In terms of register, shifts in medium and social attitude could be adjusted. These adjustments by means of overt translation eventually produced a text which demonstrates a balance between realism and literariness, as was found in the source text.

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