

**Strategy and procedures for translating proper nouns and neologisms in  
Terry Pratchett's fantasy novel *Small Gods* into Afrikaans**

**by**

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## Summary

The history of translation has been built on the notions that the translator either leaves the writer alone and moves towards the reader (domesticating the text), or leaves the reader alone and moves towards the writer (foreignising the text). These strategies have been called many names, but the translator has always been faced with the choice between domesticating or foreignising the target text.

This study considers the options available to a translator when translating the proper nouns and neologisms in a fantasy novel. The translator should not move towards and stand next to the reader to create a target text that is unrecognisable compared to the source text. At the same time, the translator cannot remain next to the writer and thus not change the proper nouns and neologisms to ensure that the target-text readers can understand all – or most of – the potential meanings. If the translator does not move closer to the readers, they cannot have the same experience as source-text readers.

This study looks at the translation theories, strategies and procedures that can be applied when translating proper nouns and neologisms used in Terry Pratchett's *Small Gods*. It is limited to the study of the neologisms that act as proper nouns, and does not look at other neologisms in the novel. The study identifies translation procedures that retain the meaning potential of the proper nouns and neologisms in the source text in the process of translating them into an Afrikaans target text. It compares the procedures that may have been used by the Dutch translator, by Venugopalan Ittekkot, of the novel, *Kleingoderij*, into Dutch with the procedures that are identified to be used by a translator of the text into Afrikaans. This study identifies the procedures most appropriate to a possible translation of proper nouns and neologisms in *Small Gods* to Afrikaans in order to retain the meaning potential. The translation procedures that has been identified are addition, cultural adaptation, internationalisation, literal translation, neutralisation, substitution, transference, transliteration and transposition.

These procedures can be used to attain equivalence at word level and in such a way that the meaning-potential is retained.

### **Key terms**

Translation, proper nouns, neologisms, fantasy fiction, strategies, procedures, equivalence, equivalent effect, Afrikaans, meaning potential, Terry Pratchett, *Small Gods*, *Kleingoderij*

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## 1 INTRODUCTION

*'Before you can kill the monster – I always say – you have to be prepared to say its name'*

*Sir Terry Pratchett, Shaking Hands with Death,*

*The Edward Dimbleby Lecture, BBC1, 2010*

Fantasy and science fiction writers often use neologisms, compounds and complex words when they create new worlds, societies, cultures and characters. Fantasy fiction contains plots that could not reasonably happen in the real world and are often set on imaginary planets or in fictional places where magic, witchcraft or super-human powers commonly occur.

*Small Gods* (1992) is the thirteenth novel in the Discworld series. The Discworld is a flat, disc-like planet, resting on the backs of four celestial elephants, who stand on the back of a giant turtle. This fictional setting is populated with dwarfs and trolls, as well as witches, wizards and sorcerers; nobles and commoners; vampires and werewolves; golems and zombies; and humans in every possible form and shape. Terry Pratchett parodied the fantasy genre when he created the Discworld series. His witches and wizards *do not* do magic, his vampires *do not* suck blood and the humans on the Discworld *do not* possess super powers. As Pratchett and Wilkins (2015:20-21) said, fantasy is not, as is popularly thought, about fabricating things:

The world is stuffed with things. It is almost impossible to invent any more. No, the role of fantasy as defined by G.K. Chesterton is to take what is normal and everyday and unregarded, and turn it around and show it to the audience from a different direction, so that they look at it once again with new eyes.

As an alternative world, the Discworld distanced Pratchett from reality to criticise and satirise what is considered to be 'normal' everyday life. It is said that satire 'demands at least a token fantasy, a content which the reader recognises as grotesque, and at

least an implicit moral standard' and that satire employs humour to attack an issue (Childs and Fowler, 2006:212). Satire has little tolerance for human imperfection, as can be seen in *Small Gods*.

The first Discworld novel, *The Colour of Magic*, was published in 1983 and the last Discworld book, *The Shepherd's Crown*, was published in August 2015. In the intervening 32 years Pratchett wrote another 39 Discworld novels and a further 19 books about the Discworld, some in collaboration with other writers. His oeuvre includes short stories, Discworld maps, graphic versions of some of the novels, Discworld art books, and 13 novels not based on the Discworld (*The L-Space Web*, 2014). Pratchett's books have been translated into 37 languages, including Hebrew and Japanese (Briggs, 2012a:339). More than 85 million books have been sold worldwide (Wikipedia, 2016i). Pratchett won several prizes, including the Carnegie Medal, and was awarded a knighthood for his service to literature (Pratchett and Wilkins, 2015:60).

Sir Terence David John (Terry) Pratchett died on 12 March 2015, suffering from Alzheimer's-related disease (Pratchett and Wilkins, 2015:14,15).

In his book *Small Gods*, Pratchett created more than a hundred new words, compounds and derivatives that were used as proper nouns and personal names, as well as names for places and objects, gods and goddesses, and philosophical ideas and religions.

An increasing number of books are being translated into Afrikaans (Eloff and Van Staden, 2016: pers.comm.) and translators need to be aware of the strategies and procedures available to translate proper nouns and neologisms effectively. The absence of a consistent translation strategy and procedures, and the results thereof, have been highlighted by Bruwer (2005), who described the Afrikaans translations by Janie Oosthuysen of the proper nouns in the Harry Potter books by J.K. Rowling. The absence of a consistent translation strategy and procedures were manifested in the inconsistencies between the ways in which the proper nouns were translated in the first Harry Potter book as opposed to those used in translating the fifth book. Bruwer (2005:52) found that Oosthuysen transferred more proper nouns in the fifth book than

in the first book (published in 1997), and that proper nouns which were translated (often localised) in the first book were merely transferred from the source text in the fifth book (published in 2003).

The influence of the Harry Potter films on the translation strategy and procedures cannot be discounted. The films (in English) were instant international successes. The first film, *Harry Potter and the Philosopher's Stone*, grossed \$90 million in its opening weekend in the United States, which was a worldwide record (Wikipedia, 2016b). The combined budget for the eight Harry Potter films was \$1,15 billion and the films grossed \$7,7 billion worldwide (Time, 2013). The films gave the characters a physical manifestation, with their original English names. As a result, 'Brodde/werk' and 'Hermien', as chosen in the translation of the first book, for instance, could not easily be recognised as 'Fudge' and 'Hermione' as translated in the fifth book (Bruwer, 2005:83,84).

The influence of films is not a relevant consideration when translating *Small Gods*, as only three Discworld films<sup>1</sup> have been made. These films were not shown on the international film circuit, but as television films on the British channel *Sky One* (The L-Space Web, 2016d). Television films are produced for or by a television network, whereas theatrical films are made expressly for film theatres (Wikipedia, 2016h). Other major differences are that theatrical films are shot on film with a multiple-camera setup, whereas most television films are shot on video with a single-camera setup. The greatest factors are time and money: theatrical films have bigger budgets and larger crews (Buchman, 2014; Hodgetts, 2014)

The relevance of this study is the identification (through functional selection) of a translation strategy and translation procedures for the effective translation of proper

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1) *Hogfather* (2006), *The Colour of Magic* (2008) and *Going Postal* (2010).

nouns and neologisms from English to Afrikaans in Terry Pratchett's fantasy novel *Small Gods*.

*The Concise Oxford Dictionary of Current English* states that fantasy is a 'genre of imaginative fiction involving fantastic stories, often in a magical pseudo-historical setting' (Fowler, Fowler, & Thompson, 1995:488).

According to *The Routledge Dictionary of Literary Terms* (Childs and Fowler, 2006:82) fantasy writing can be described as a genre where the supernatural or seemingly supernatural occurs. This includes gothic fiction and ghost stories and other fictional works where the worlds and plots seem implausible. This genre includes works by Tolkien (*The Lord of the Rings* series) and C. S. Lewis (the *Narnia* series) (Childs and Fowler, 2006:82). Fantasy involves magic or witchcraft and takes place on another planet or other dimension of the world, but everyday details are intertwined with the fantastical to create a world with more possibility and opportunity (*ibid.*:83).

Fantasy books often have a mediæval setting (the architecture, clothing, language, and technology corresponds to the European Middle Ages), as for instance *The Lord of the Rings*, and often the characters are mythical creatures such as witches, wizards, dwarfs and vampires or creatures from Greek and Babylonian mythology (Childs and Fowler, 2006:82). The fantasy genre should not be confused with science fiction writing which involves technology that is advanced beyond what is available today. Some examples are *Star Wars* and Isaac Asimov's *I, Robot* (1950) (Bould, Butler, Roberts, & Vint, 2009:82).

Fantasy stories often take place in imaginary worlds where magic and magical creatures are common. The fantasy genre generally stays away from scientific and horror themes and rather contains elements of mythology and folklore. It is because of this fictional setting and often mythical characters that fantasy writers create neologisms and repurpose existing proper nouns as part of their characterisation.

*The Concise Oxford Dictionary of Current English* (Fowler et al., 1995:1096) specifies that a proper name (also proper noun) is a 'name used for an individual person, place, animal, country, title, etc., and spelt with a capital letter'. *The Oxford Advanced Learner's Dictionary of Current English* (Hornby, 2010:1176) defines a proper noun as 'a word that is the name of a person, a place, an institution, etc. and is written with a capital letter'. The online dictionary Merriam-Webster (2016) describes a proper noun as 'a noun that designates a particular being or thing, does not take a limiting modifier, and is usually capitalized in English – called also proper name'.

Proper nouns are those words that are used to identify individual people, places or institutions, and which are written with initial capital letters. A neologism is defined as 'a new word or expression or a new meaning of a word' (Hornby, 2010:989). *WordWeb Dictionary* (Lewis, 2015) defines a neologism as 'a newly invented word or phrase or the act of inventing a word or phrase'. The word neologism comes from the Greek *néos* for new and *logos* for expression (Bussmann, 1996:794) and is a newly formed word or phrase that is 'recognized by at least part if not all of a language community as the way to denote a new object or state of affairs'. Different types of neologisms are differentiated (*ibid.*):

- new expressions that are formed using existing words (for instance, user-friendly, data bank, decriminalise);
- the transfer of meaning (for instance, computer virus);
- loans from other languages (for instance, sauté, mesa); and
- expressions where a component is used metaphorically (for instance, child's play).

A translation *strategy* is defined as a set of procedures and refers to strategies such as overt and covert translation, or semantic and communicative translation, or domestication and foreignisation, the terms used in this study. The term *procedure* refers to the course of action needed to achieve a certain result as defined in the

strategy. In terms of this study, it refers to the procedures identified for the translation of proper nouns and neologisms.

### 1.1 The research problem

The research seeks to identify a translation strategy and the translation procedures through which the meaning or potential meanings of the proper nouns that occur in *Small Gods* (most of which are neologisms created by Pratchett, as the author) can best be preserved in an Afrikaans translation. Other proper nouns in *Small Gods* are common nouns used as proper nouns, for example, in one case, a string of words from different word classes is used to form a proper noun (Cut-Me-Own-Hand-Off Dhblah). Terry Pratchett often used neologisms to create unique proper nouns to describe the specific qualities or characteristics of persons, objects and ideas. This frequently has the further effect of contributing to the satirical humour. Pratchett is a master of satire, using clever language nuances that often imply the opposite of what seems to be said (Lewis, 2015). Some of the names may even have several different meanings that increase the enjoyment for the reader.

It is imperative for translators of Pratchett's work to convey as much of the meaning potential of the original neologisms and proper nouns as possible. Halliday (1978:4-5) suggests that language has an actual meaning but also an 'infinitely complex network' of meaning potential based on culture. He states that language is a potential: it is what the speaker 'can do' and is tantamount to what he 'can mean' (Halliday, 1978:27-28). It is not just what the words mean, but also what they *can* mean (emphasis added). Halliday (1993:105) states:

A language is not a mechanism for producing and understanding text. A language is a system-text continuum, a meaning potential in which ready-coded instances of meaning are complemented by principles for coding what has not been meant before.

This means that words may have a potential meaning that may not have been part of the original coding, but that is influenced by the culture in which the word exists. Jones (2010) states that for Halliday ‘meaning’ is ‘function in context’. In this study, the term meaning potential is used as the function of the word in the context – the role of the word in the context but also the more abstract meaning associated with the word.

If a translator neglects to translate the full meaning potential of the word, readers may fail to experience the entire range of meanings, or at least some of the meanings, that were intended by the author of the source text. Readers of the target text should theoretically have the same experience when reading the translated text as readers of the source text had (Munday, 2009:186). This equivalent effect can be attained through dynamic equivalence. It is the translator’s responsibility to ensure that the readers of the target text are not denied access to the meaning potential of the source text and can have the same experience. If the translator of *Small Gods* does not translate the name of the character ‘Brother Nhumrod’, but merely transfers it to the target text, readers in the target language will not understand the intended pun on Brother Nhumrod’s physical condition. This is also true for the name of the freedom fighter General lam Fri’it. If his name is transferred to the Afrikaans text as *Generaal lam Fri’it*, he may become [*le-ham Frit*], and the irony that he is not only a soldier in the Omnian Divine Legion but also an underground freedom fighter will be lost on readers. Readers of the target text can only have the same experience as readers of the source text if such proper nouns are translated to proper nouns with similar denotative and connotative meanings, and if they have the same role in the text or the same role in the norms (see below).

Denotative meaning refers to the actual primary meaning of a word, whereas connotative meaning refers to the meaning implied or suggested in addition to what is said explicitly (Loponen, 2009:12; Lewis, 2015). A word also has meaning based on its role in the text and its role in norms. The role in the text refers to the meaning that the word assumes because of its role in the story. The role in norms refers to the meaning

that a word attains in the genre or that is evoked due to the external cultural influence on the word (Loponen, 2009:13). In an ideal world, all four of these meanings will be matched simultaneously in the source text and in the target text, but this ideal may not be reached in the actual translation context.

## **1.2 The aim of the study**

The aim of the study is to identify the translation strategy and the translation procedures that can be used to translate proper nouns and neologisms with equivalence ensuring that the full meaning potential is retained when translating the proper nouns and neologisms in Terry Pratchett's fantasy novel *Small Gods* from the English source text into Afrikaans.

A translation strategy is a set of procedures. This study focuses specifically on the concepts of domestication and foreignisation as procedures. The term procedure refers to the course of action needed to achieve a certain result as defined in the strategy. It is the aim of the study to use the identified procedures to translate the proper nouns and neologisms in an equivalent way to ensure that the full meaning potential of these proper nouns in the source text is retained in the target text.

The translations of the proper nouns and neologisms in this study should have an equivalent effect on the reader, that is, the target text reader should have the same experience as the source text reader. If the source-text proper noun has a humorous effect, the target-text proper noun should have the same effect. As indicated above, a proper noun is a word that is the name of a person, a place, or an institution and which is written with an initial capital letter. A neologism is a new word or expression, or an existing word with a new meaning. This study is limited to neologisms that are proper nouns.

## **1.3 The objectives of the study**

In order to achieve the aim of the study, the following objectives were pursued:

- A thorough investigation of translation theories, strategies and procedures pertaining to the equivalent translation of proper nouns and neologisms.
- The identification of the translation procedures used by the translator in the Dutch translation of the novel, entitled *Kleingoderij*.
- The identification of the selected proper nouns and neologisms in *Small Gods* and the description of how they contribute to meaning in the novel.
- The identification and description of the most appropriate procedures to translate proper nouns and neologisms in *Small Gods* into Afrikaans for a possible Afrikaans version of the text.

#### 1.4 The research questions

In order to answer the central research question, that is, to identify the translation strategy and the translation procedures that could be used by an Afrikaans translator when translating neologisms and proper nouns in *Small Gods* from English into Afrikaans, the following subquestions needed to be addressed:

- In terms of translation theory, what theories apply to and what procedures are suggested for the full deployment of meaning potential in equivalent translation of neologisms and proper nouns?
- What neologisms and proper nouns are created in and for *Small Gods*, and how do they contribute to meaning of the novel?
- What procedures did the translator of *Small Gods* into Dutch use?
- Based on an analysis of the possible translation of proper nouns and neologisms of *Small Gods* into Afrikaans, which procedures seem most appropriate?

## 1.5 Chapter outline

Chapter 2 presents an in-depth review of existing translation theories, the different definitions of and approaches to translation. This chapter describes the main trends in translation studies with a specific focus on equivalence and the equivalent effect, functionalism and the *Skopostheorie*, discourse and register analysis, the polysystem theory, and semiotics and translation. The fantasy genre, proper nouns and neologisms, and the difference between strategies and procedures are defined in more detail. This is followed by a description of the in-depth study of procedures used when translating proper nouns and neologisms. The procedures most likely to be relevant to this study are identified. *Small Gods* is positioned in the Discworld series, followed by a synopsis of the novel. The Dutch translation by Venugopalan Ittekot, the pseudonym used by Ruurd Groot, is described.

Chapter 3 elaborates on the research methodology, with specific reference to research methodology relevant to translation studies. It describes the research design used for this study and the methods and tools used for data collection and analysis.

Chapter 4 investigates the results when the translation procedures identified in Chapter 2 are applied to proper nouns and neologisms that occur more than ten times in *Small Gods*. It also describes the translation procedures most probably used by Venugopalan Ittekot in *Kleingoderij*.

Chapter 5 provides a summary of the findings and conclusions with suggestions for further research.

## 2 LITERATURE REVIEW

A review of existing translation theories is required to address the research questions. This section provides an overview of the main trends and contributors in translation theory, with the objective of critically evaluating the strategies and procedures proposed by these theories. The chapter commences with a general view of translation theory, particularly of the past 60 years, noting the main translation trends:

- Equivalence and the equivalent effect as described by Jakobson (1959), Munday (2001) and Baker (1992). Pym (2010) defines equivalence in terms of natural equivalence and directional equivalence. This section includes references to equivalence strategies by Vinay and Darbelnet (1958), Catford (1965) and Koller (1979), as well as Nida (1964), Schleiermacher (1813), Munday (2001), Toury (1998), Newmark (1981), Nord (1988), Venuti (1995), and House (1977).
- Functionalism and the *Skopostheorie* as described by Holz-Mänttari (1984), Reiss and Vermeer (1984), and Nord (1988).
- Discourse and register analysis approaches as described by the Hallidayan model, with remarks from Newmark (1981) and Munday (2001), and models created by House (1977) and Baker (1992).
- Polysystem theory as developed by Even-Zohar (1978) with its effects on descriptive and prescriptive translation models as described by Toury (1998) and Chesterman (1989).
- Semiotics and translation with references to statements made by Jakobson (1959), Nida (1964), Frawley (1984), Hatim and Mason (2005), Bassnett (2002), Stecconi (2004), Merrell (2005) and Loponen (2009).

After the introduction to general translation theory, the chapter continues with a discussion on strategies (domestication and foreignisation), before providing an overview of procedures related to the translation of proper nouns and neologisms. The

last part of the chapter provides a synopsis of *Small Gods* and of the secondary sources that discuss aspects of the novel.

The aim of the study is to identify translation procedures that can be used to translate proper nouns and neologisms in an equivalent way that will ensure that the meaning potential is retained if Terry Pratchett's fantasy novel *Small Gods* were to be translated from English to Afrikaans. It is imperative to establish what equivalence is and how it can be obtained.

## 2.1 Translation defined

Translation refers to the field of study, the product (the translated text) or the process (the act of translating) (Munday, 2008:4). When translating, the translator changes the original text (the source text) written in one language (the source language) to a different text (the target text) in a different language (the target language) to reach a wider audience and – according to Bassnett (2002:12) – in such a way that the surface meaning of the source text and the target text is roughly similar.

Hatim and Munday (2004:6) state that translation is

1. the process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific sociocultural context;
2. the written product, or TT, which results from that process and which functions in the sociocultural context of the TL; and
3. the cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2.

Jakobson (1959/2000:114) calls this interlingual translation and suggests that translation from a source language to a target language is a substitution of entire messages from the one language to the other. The translator recodes the messages from the source text and transmits these messages to the target text. Jakobson says that translation involves 'two equivalent messages in two different codes'.

Catford (1965:20) defines translation as ‘the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)’.

Nida and Taber (1982:12) state that translating ‘must aim primarily at “reproducing the message”’. If a translator does anything else, it is ‘essentially false’.

According to Nord (1997:11), Vermeer considers translation to be the transfer of communicative verbal and nonverbal signs from one language to another. Nord (2010:122) states that translation is ‘an offer of information made to a target-culture audience about another offer of information directed at a source-culture audience’.

Eco (2004:6) believes that translation is a negotiation between several parties – the source text, its author and the culture where it is situated opposed to the target text, its culture and perhaps even the publishing industry. This negotiation requires each side to relinquish something in order to achieve a greater aim. He considers the translator to be the negotiator between all the parties.

Pym (2010:1,2) describes translation as a set of processes that lead one from the source text in the source language set in a source culture towards a target text in the target language set in a target culture, but suggests that each source can have a number of previous sources and that a target can link forward to other targets and aims.

## **2.2 Equivalence and equivalent effect**

House (2015:5) argues that equivalence is ‘both a core concept in translation theory, and the conceptual basis of translation quality assessment’, but she adds that it is one of the most ‘controversial issues in recent decades’ (*ibid.*:6). She goes on to state the following:

Thus we find translation scholars who see equivalence as an important concept, for instance Jakobson (1966), with his early pronouncement of the importance of ‘equivalence in difference’ and Nida (1964), with his suggestions of ‘different kinds of equivalence’; Catford (1965); House (1977, 1997); Neubert (1970,

1985); Pym (1995); and see Koller (1995, 2011). But there are very vocal others who consider equivalence rather unnecessary, for instance Hatim and Mason (1990) and Reiss and Vermeer (1984), or reject it completely (Vermeer 1984; Snell-Hornby 1988; Prunč 2007). More recently, equivalence has been denied any value in translation theory (Munday 2012: 77), or even denied any legitimate status (Baker 2011: 5). Further, and rather oddly, equivalence is sometimes linked to subjectivity in evaluation by the analyst, e.g. by Munday (2012:68).

This researcher has a number of concerns regarding this statement by House. The first is that this researcher cannot find substantiation for the statement that Hatim and Mason (1997) consider equivalence ‘unnecessary’. Hatim and Mason (2005:5) discuss translations that are not ‘communicatively, pragmatically or semiotically equivalent’. They also say:

Whatever the value of these distinctions (polar opposites of equivalence), it is important to regard them as representing the opposite ends of a continuum, different translation strategies being more or less appropriate according to different translation situations (*ibid.*:9).

Hatim and Mason thus acknowledge and describe the importance of equivalence and they do not, as House (2015:6) suggests, ‘consider it rather unnecessary’.

Secondly, Reiss and Vermeer do not consider equivalence ‘unnecessary’ either; Munday (2008:72) states that Reiss’s work ‘builds on the concept of equivalence’ but that it should rather be obtained at the level of the text and not at word or sentence level. He adds that Reiss’s work is closely related to that of Koller (*ibid.*:47), who, House claims, sees equivalence as an important concept. In his chapter overview, Munday (2008:72) claims that ‘Reiss *stresses* equivalence at text level’ (emphasis added). Vermeer

(1989:232) states that a translation aims to achieve an equivalent effect and he does not 'reject it completely' (House, 2015:6).

This researcher cannot find the references as mentioned in the quote by House regarding Munday's alleged denial of equivalence in his 2012 edition of *Introducing translation studies: theories and applications* (2012:77). This researcher has the first (2001) and second (2008) editions and in these Munday does not deny the value of equivalence.

Baker (2011:5) definitively does not deny the legitimate status of equivalence; she does say that it is 'always relative', but almost 260 pages of her coursebook of 330 pages look at equivalence at different levels.

House (2015:6) states that according to Munday (2012:68) equivalence is linked to subjectivity. Munday (2008:43) does state that Van den Broeck (1978:40, cited in Munday 2008:43) and Larose (1989:78, cited in Munday 2008:43) consider the equivalent effect to be impossible and, as it cannot be measured, subjective.

Pym (2010:6) agrees with House's statement concerning Snell-Hornby and equivalence. Pym states that Snell-Hornby discarded equivalence as presenting 'an illusion of symmetry between languages which hardly exists beyond the level of vague approximations and which distorts the basic problems of translation'.

The above arguments regarding House's claim further prove what is stated in *The Routledge Companion to Translation* (Munday, 2009:185) as well as the *Routledge Encyclopedia of Translation Studies* (Baker, 1998:77), namely that the concept of equivalence is one of the most contentious and disputed issues in translation studies. Some writers have rejected the idea outright; some have considered it a tool for teaching translation and others have stated that translation could not be done without it. Stecconi (2004:21) concludes that 'the idea of absolute equivalence [is] *the original sin* of Western translation theory' and that '*at most we can speak of similarity relations*' (emphasis added).

Equivalence is defined as the 'translational connections' (*ibid.*) between source texts or source units, and target texts or target units. It has been differentiated as follows:

- equivalence in terms of whole texts, sentences, clauses, phrases or words;
- denotative or connotative equivalence that refers to the explicit or implied meaning of lexical units;
- the equivalent effect (also called dynamic equivalence) that the text has on the target-text readers;
- the formal equivalence that exists between the language structures of the source text and those of the target text; and
- the equivalence in terms of the function of the translation (Munday, 2009:185-186).

According to Jakobson (1959/2000:114) the aim of translation is to have two equivalent messages in two different sign systems, but he also states that in some cases interlingual translation can only be an 'adequate interpretation' of a foreign sign system. He goes on to say:

Most frequently, however, translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. Such a translation is a reported speech; the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes (*ibid.*).

Jakobson (*ibid.*:115) argues that all existing knowledge can be described in any language; therefore, where there are no equivalent forms available, words can be 'qualified and amplified by loan-words or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions'.

Equivalence is also described as '[t]he relation between the source text and the translation [and] is then one of equivalence ("equal value"), no matter whether the relation is at the level of form, function, or anything in between' (Pym, 2010:6). Pym further states that equivalence does not mean that languages are equal, but equivalence presumes that there are equal values between languages and cultures. Pym devotes two chapters in his *Exploring Translation Theories* to what he describes as 'natural' and 'directional' equivalence. Natural equivalence is achieved when the translation contains the same values as the original text. These values can be words, references or functions: 'Equivalence need not say exactly which kind of value is supposed to be the same in each case; it just says that equal value can be achieved on one level or another' (*ibid.*:8).

Directional equivalence is 'an asymmetric relation where the creation of an equivalent by translating one way does not imply that the same equivalence will also be created when translating the other way' (*ibid.*:26). In contrast, natural equivalence should not be influenced by directionality: it should be the same, regardless of whether something is translated from one language to another, or the other way around (*ibid.*:8).

### **2.2.1 Natural equivalence**

The linguists Vinay and Darbelnet did a stylistic comparison of English and French in 1958 and described equivalence in terms of cultural function. In 1965, Catford, also a linguist, described translation shifts where equivalence can be achieved on one or several layers. In his classification, Pym (2010:8,11) includes Vinay and Darbelnet (1958) and Catford (1965) as theorists who believe in the possibility of natural equivalence.

Vinay and Darbelnet (Vinay and Darbelnet, 1958/1995:85-91, and Munday, 2008:56-59) propose two strategies – direct and oblique translation – with seven general procedures that can be used where there is no self-evident natural equivalence (also cited in Pym 2010:13). Direct translation is similar to literal translation and is composed of the following three procedures:

- *Borrowing* – where the source-language word is translated directly to the target language, also called a ‘loan’ by Pym (2010:13); Vinay and Darbelnet (1958/1995:85) call this the ‘simplest of all translation methods’. Borrowing may be used to impart local colour to a translation.
- *Calque* – where the target-language expression is borrowed from the source-language expression and each element is translated literally. Vinay and Darbelnet (Munday, 2008:56-57) state that borrowings and calque often become completely part of the target language.
- *Literal translation* – where a word-for-word procedure is followed, which is often used between languages from the same linguistic family situated in a similar culture.

Vinay and Darbelnet (cited in Munday, 2008:57) argue that oblique translation should be used when it is not possible to do a literal translation. Oblique translation is comprised of four procedures:

- *Transposition* – where one part of speech is changed but not another part and where the meaning of the text is not lost; Pym (2010:14) calls this a ‘switching of grammatical categories’.
- *Modulation* – where a grammatically correct translation may result in an unsuitable, unidiomatic or awkward word in the target language; according to Pym (*ibid.*) ‘adjustments are made for different discursive conventions’.
- *Equivalence* – where the sense of idioms and proverbs are translated but not the image (also called ‘correspondence’ by Pym (2010:13)). Equivalence is also used to translate onomatopoeia (Vinay and Darbelnet, 1958/1995:85).
- *Adaptation* – where the cultural reference made in the source text is not available in the target language and has to be changed to

correspond with a similar cultural reference that is available in the target language. Vinay and Darbelnet (*ibid.*:91) refer to this as the ‘extreme limit of translation’ where that which the source text refers to is unknown in the target language or culture and can also be called ‘a situational equivalence’.

Pym (2010:12,13) categorises the procedures formulated Vinay and Darbelnet as ways to maintain natural equivalence or achieve equivalence when there are no apparent natural equivalents. He suggests that the procedures could be seen as a vertical list with loaning at the top and closest to the source text, and adapting at the bottom of the list and closest to the target culture. He states that loans and calques should only be used when the translator cannot find any natural equivalent and that adaptations can be used for ‘loosely equivalent cultural functions’. In the quote that follows from *Small Gods* (Pratchett, 2014:4-5), ‘national toboggan championship’ is a cultural reference that may not be familiar in Afrikaans as tobogganing is not a sport practised in South Africa:

There’s a tendency to declare that there is more backsliding around than in the national toboggan championships, that heresy must be torn out root and branch, and even arm and leg and eye and tongue, and that it’s time to wipe the slate clean.

The cultural reference could be adapted with *nasionale abseilkampioenskappe*<sup>2</sup>, which would be a more familiar sports reference, especially to translate the notion of ‘backsliding’ with *afvalligheid*, a play on the verb *afval*.

Vinay and Darbelnet (cited in Pym, 2010:14-15) further describe a list of stylistic procedures that function on sentence level:

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2) Afrikaans words are in italics, unless the words are quoted from a text, then they are italicised and in single quotation marks.

- amplification and reduction
- explicitation and implicitation
- generalisation and particularisation

When the translator uses more words for the target text than were used in the source text, it is called amplification. The opposite procedure is reduction. When the translator adds information that is implicit in the source text but that the target-text reader may not know, it is called explicitation. The opposite is implicitation. When the translator uses a more general word for a specific term, generalisation is used. The opposite is particularisation. Pym (2010:14-15) summarises it as follows: ‘the translation can give more (amplification, explicitation, generalization) or less (reduction, implicitation, particularization)’.

According to Munday (2008:60), the model by Vinay and Darbelnet is related to what Catford describes as translational shift. Munday adds that Catford analyses language as ‘communication, operating functionally in context and on a range of different levels (e.g. phonology, graphology, grammar, lexis) and ranks (sentence, clause, group, word, morpheme, etc.)’ and Munday states that equivalence does not have to be achieved on all the levels at the same time. Pym (2010:18) notes that Catford describes equivalence in terms of something that moves from ‘the phonetics of a text, to the lexis, to the phrase, to the sentence, to the semantic function, and so on ... [and] that most translating operates on one or several of these levels’. He says that this correlates with the model by Vinay and Darbelnet, as their procedures have a similar ‘hierarchy of linguistic levels’ (*ibid.*).

Catford (1965:27) differentiates between formal correspondence and textual equivalence (this is similar to Koller’s (1989) correspondence and equivalence):

- Formal correspondence is any target language unit, class, element which can be said ‘to occupy, as nearly as possible, the “same” place in the “economy” of the TL as the given SL category occupies in the SL’.

- Textual equivalence is any target language text or portion of text which that is ‘the equivalent of a source language text or portion of text’ (*ibid.*).

Koller (1989) differentiates between equivalence and correspondence. According to the *Dictionary of Translation Studies* (Shuttleworth and Cowie, 2014:32), Koller states that correspondence is used in contrastive linguistics. It compares a source-text item to a ‘specific and fixed’ target-text item and describes the formal similarities. For him, the term equivalence is limited to translation studies and describes ‘all possible denotatively equivalent TL variants, as well as the various linguistic, textual and situational conditions in which they are possible’ (*ibid.*). Koller describes five different types of equivalence (cited in Munday, 2008:47; Pym, 2010:18):

- *denotative equivalence* – based on extra-linguistic factors;
- *connotative equivalence* – based on the style of the source text, especially between ‘near-synonyms’;
- *text-normative equivalence* – based on the type of text;
- *pragmatic equivalence* – focused on the reader of the target text; and
- *formal equivalence* – based on the form and aesthetic qualities of the text; it includes ‘wordplays and individual stylistic features of the ST’ (*ibid.*). (Koller’s formal equivalence is also called expressive equivalence and is not the same as that which Nida calls formal equivalence.)

Pym (2010:25) states that

... whereas the sub-paradigm of natural equivalence develops categories of translation procedures, the sub-paradigm of directional equivalence tends to have only two opposed poles, for two opposed ways of translating (usually ‘free’ as opposed to ‘literal,’ although there are many versions of these concepts).

In this section natural equivalence has been discussed. Natural equivalence occurs when the target text contains the same values as the source text. It is not influenced by directionality: a back-translation will create the same equivalence.

Directional equivalence is looked at in the following section. Directional equivalence occurs where the equivalent that is created when translating one way is not necessarily an equivalent when a back-translation is done.

### **2.2.2 Directional equivalence**

Pym (2010:25) states that directional equivalence does not assume that the relationship between the source text and the target text is reciprocal. If a translator translates from English to Afrikaans, and then back-translates to English, the same equivalence may not be created. A translated text is only one of several possible representations of the source text. As indicated above, the 'national toboggan championship' mentioned in Pratchett (2014:4-5) (see page 19) can be translated into Afrikaans as *nasionale abseilkampioenskappe*. A back-translation would be 'national rappel championship'. There is an asymmetrical relation between the source text, the target text and the back-translation.

Pym adds that the procedures for directional equivalence are either foreignising (remaining close to the source text) or domesticating (moving closer to the target readers).

Pym (2010:33) describes the polarities of directional equivalence as follows:

Polarities of directional equivalence		
Cicero and Horace (1 <sup>st</sup> BC)	Word-for-word	Sense-for-sense*
Schleiermacher (1813)	Foreignising*	Domesticating
Nida (1964/1969)	Formal	Dynamic* (Functional)
Toury (1978/1991)	Adequacy	Acceptability
Newmark (1981/1988)	Semantic*	Communicative
Nord (1988/1997)	Documentary	Instrumental
Venuti (1992/1995/1998)	Foreignising* (Resistant)	Domesticating (Fluent)
House (1997)	Overt	Covert

**Figure 1: Polarities of directional equivalence (adapted)<sup>3,4</sup>**

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3) The dates of the person's major publications were added and the list was ordered chronologically.

4) The asterisk (\*) indicates the method favoured by that person, if a clear preference is known.

Nida and Taber (1982:12) describe translation as the reproduction of a text in a target language with the 'closest natural equivalent' from the source language in terms of meaning and style. They state that the translator 'must strive for equivalence'. Nida (1964b:159) argues that there cannot be something such as identical equivalency. Thus a translator should aim to find the 'closest possible' equivalent to the source text.

Nida (1964b:159) describes formal and dynamic equivalence as follows:

- Formal equivalence focuses on the form and content of the message itself. In such a translation the translator is concerned with 'such correspondences as poetry to poetry, sentence to sentence and concept to concept'. The translator's focus is that the message in the target language should agree as closely as possible with the message in the source language.
- Dynamic equivalence aims to be completely natural, and attempts to relay the message in such a way that it is relevant to the readers of the target text within the setting of their own culture: 'it does not insist that he[/she] understands the cultural patterns of the source-language context in order to comprehend the message'.

Formal and dynamic equivalence correlate with Schleiermacher's (1813) contention that the translator either leaves the writer alone and moves to the reader (domesticating the text), or leaves the reader alone and moves to the writer (foreignising the text) (cited in Munday, 2008:29).

In formal equivalence translators move towards the source text; in dynamic equivalence they attempt to ensure that the target-text reader has the same experience as the source-text reader. This equivalent effect is based on dynamic equivalence: it is the principle that the reader of the target text should have the same experience when reading the translated text as the reader of the source text had

(Munday, 2009:186). Nida (1964b:162) argues that all translating ‘whether of poetry or prose, must be concerned also with the response of the receptor’.

Munday (2008:42) states that formal equivalence is used to describe a translation that remains close to the source-text structure, language and culture; and that dynamic equivalence is used to describe a translation where the influence of the source text is minimal. An equivalent response – the equivalent effect – is one of the four basic requirements of a successful translation as described by Nida (1964b:164). A successful translation should

- make sense;
- convey the spirit and the manner of the original;
- have a natural and easy form of expression; and
- produce a similar response.

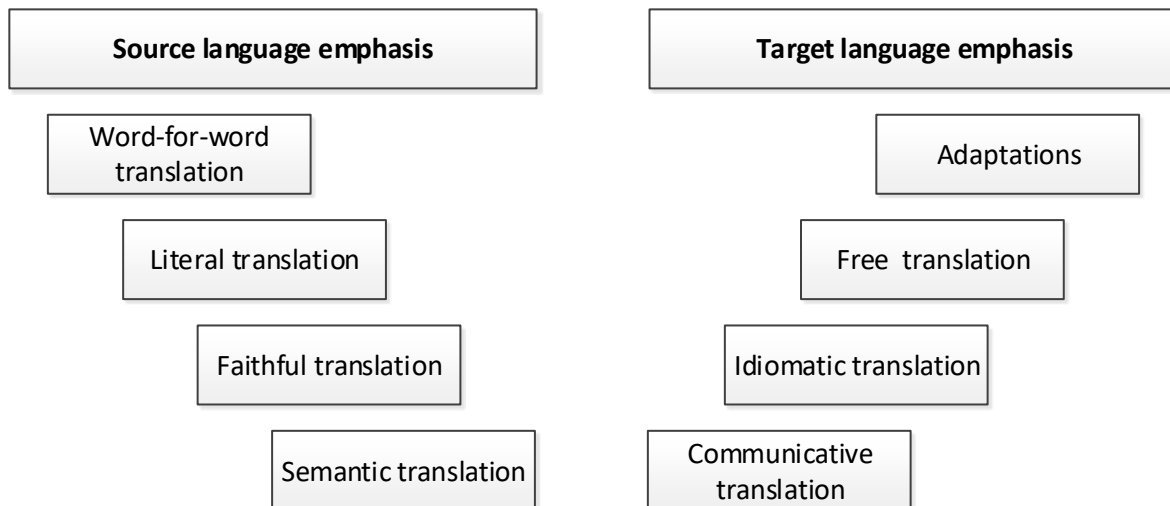
Nida argues that if there are conflicts between meaning (content) and manner (form), priority must be given to meaning.

In terms of this study, this researcher aims to ensure that the target-text reader has a similar experience as the source-text reader and aims to translate the proper nouns and neologisms with dynamic equivalence that leads to an equivalent effect. However, this researcher is of the opinion that there is a continuum with formal equivalence on the one end and dynamic equivalence on the other end, and a blend of the two between the end points. In the case of *Small Gods*, the foreign locale and setting have to remain close to the source text, but the proper nouns and neologisms may move closer to the target text to ensure that the reader clearly understands the role of the character concerned. As Nida (1964b:164) suggests, priority must be given to the meaning.

The translation model developed by Toury is discussed in Section 2.5 Polysystem theory. He also describes translation in terms of equivalence and should be listed here. He states that translators can align themselves with the norms in the source text or with the norms of the target culture. In this context he describes a translation as being

adequate (the translator moves towards the source text) or acceptable (the translator moves towards the target culture) (Munday, 2009:112).

Newmark (1988:45) distinguishes between the several types of translation as opposing types of equivalence and illustrates them by means of a V-diagram, which Munday (2009:8) calls a 'cline':



**Figure 2: Newmark on translation**

The strategies described on the left aim to maintain the source-text structure; the strategies on the right are focused on creating texts that are appropriate in the target culture (Munday, 2009:7-8). Word-for-word translations are the most literal and even preserve the source-language word-order. In the first century BCE Cicero differentiated between word-for-word (literal) and sense-for-sense (free) translations (Munday, 2001:19). Both St Jerome and Luther rejected word-for-word translations because it is not possible to express the same meaning of the source text in the target text without sounding nonsensical (Munday, 2001:20,23).

Adaptations are the 'freest form' of translation; the source culture is changed to the target culture (Newmark, 1988:46). This would not be an acceptable proposition for translating the proper nouns and neologisms in *Small Gods*. The perceived foreignness

of the Discworld and the unfamiliar setting of *Small Gods* in particular is ingrained in the appeal of the Discworld series.

In literal translation, the grammatical structures of the source language are changed to the closest structures in the target language, but words are still translated directly. Newmark (*ibid.*:46-47) calls a translation free when the target text is paraphrased and the content is transmitted without preserving the form of the source text.

A faithful translation attempts to reproduce the intentions of the source-text writer as faithfully as possible within the limitations of the grammatical structures of the target text. Idiomatic translations adapt the source text to an equivalent in the target language.

Newmark's distinction between semantic and communicative translations has received the most attention. Newmark (*ibid.*) describes semantic translations as

... translation at the author's level, the attempt to render, as closely as the semantic and syntactic structures of the target language allow, the exact contextual meaning of the original.

Newmark (2009:30) states that communicative translations exist at the

... readership's level, an attempt to produce on its readers an effect as close as possible to that obtained on the readers of the original; it renders the contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Semantic translation is more flexible than faithful translation and, according to Pym (2010:32), looks back to and retains the formal values of the source text.

With the terms communicative translation and semantic translation Newmark aims to bring the source language and the target language closer.

Newmark (1988:26,36,47,49) states that, in communicative translations, translators use the language that comes 'naturally' to them and that they should translate to the

language that they are most comfortable using. Semantic translations ‘empathise’ with the author and are written at the linguistic level of the author. Communicative translations function on the language and knowledge level of the reader. He summarises it as follows: ‘At a pinch, a semantic translation has to interpret, a communicative translation [has to] to explain’ (*ibid.*:48). According to Newmark (*ibid.*), achieving equivalent effect is the ‘desirable *result* rather than the *aim* of any translation’ (original emphasis). Again, this researcher would aim to attain a position somewhere in the middle between a purely semantic and a communicative translation. The language used must come naturally and read comfortably, but this researcher empathises with Pratchett and admires his linguistic skills and would not want lose any of his nuances.

Newmark’s communicative translation is similar to that which Nida calls dynamic equivalence and to that which House refers to as covert translations, although House emphasises the differences in cultures rather than equivalent effect (Munday, 2008:46, 2009:30). Pym (2010:32) says communicative translation looks forward to the needs of the reader in the target language and adapts to those needs as much as necessary.

Nord’s involvement in functionalism and the *Skopostheorie* is discussed in Section 2.3 Functionalism and the *Skopostheorie* but her differentiation of equivalence as documentary or instrumental is added here:

- Documentary translations refer to the target text as an ‘explicit representation’ of the source text (Pym, 2010:32).
- Instrumental translations refer to the result of the target text as having the ‘same range of functions as an original text’ (Nord, 1997:50).

Nord (1997:50) describes a documentary translation as one that is ‘*foreignizing* or *exoticizing*’ (Nord’s emphasis).

Like Schleiermacher, Venuti differentiates between foreignisation and domestication. Schleiermacher preferred the foreignising method, where the focus is on the linguistic and cultural differences of the source or foreign text (Venuti, 2004b:20). Venuti

(*ibid.*:23) suggests that although foreignisation leads to an ‘alien reading experience’, it allows the translator to move towards the linguistic and cultural difference of the foreign text (Munday, 2001:147). He posits that foreignisation ‘reflects the SL norms and reminds the target-culture readers that they are dealing with a translation, thus in some ways bringing them closer to the experience of the foreign text’ and may include procedures such as borrowing and calque (Munday, 2009:189). Venuti (2004b:20) argues against domestication as it leads to an ‘ethnocentric reduction’ of the source text. He states ‘that insofar as foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today’. Venuti (2004b:1) posits that

... translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the “original”.

Venuti (2004b:21) argues that these acceptable translations may produce fluent translations that pretend to be genuine semantic equivalence.

When translating *Small Gods*, the cultural differences, and the linguistic and stylistic peculiarities are an integral part of the narrative development and characterisation, and should be retained. Even when ‘domesticating’ the proper nouns and neologisms, the translator has to be careful and not translate them to strictly Afrikaans names unless it is necessary for the characterisation. For example, translating the name of the freedom fighter General lam Fri’it to that of a well-known freedom fighter or soldier in the Afrikaans culture or context would not contribute to the experience of the target-text reader, and might confuse the reader.

House's model is discussed in Section 2.4 Discourse and register analysis approaches but her differentiation of equivalence as being overt or covert is added here. House (2015:6) states that equivalence means

... "of equal value" and that it is not at all about sameness or, worse still, identity, but about *approximately equal value* despite some unavoidable difference – a difference, we might add, that stems from the (banal) fact that languages are different (emphasis added).

House (2015) describes equivalence in terms of overt and covert translations in her book *Translation Quality Assessment: Past and Present*. An overt translation does not intend to be a second original and the readers are aware that they are reading a translation as there are references to cultural and linguistic elements that are not part of the target culture but are firmly embedded in the source culture (House, 2015:54). House (*ibid.*:245) says: 'An overt translation is thus both from a linguistic and a psycholinguistic perspective a distinctly hybrid entity'. The equivalence is at the level of the language, register and genre, whereas covert translations receive the same status as an original text in the target culture and the readers are not aware that they are reading a translation. House (2015:56) says that '[t]he translation is covert because it is not marked pragmatically as a translation at all, but may, conceivably, have been created in its own right'. Hatim and Munday (2004:337) explain in the glossary of their book that a translation that reveals nothing of the foreignness of the source culture is a covert translation and that an overt translation remains as close to the source text as possible.

### **2.2.3 Other equivalence**

Baker (2011:4,5) describes translation as a discipline which has to 'concern itself with how meaning is generated within and between various groups of people in various cultural settings, and with what impact on society' and views equivalence in translations

as manifesting on several levels. In her book *In Other Words: A Coursebook on Translation* (Baker, 2011), she differentiates the following:

- word-level equivalence;
- above-word level equivalence;
- grammatical equivalence;
- textual equivalence on thematic and informational structure level;
- textual equivalence in terms of cohesion; and
- pragmatic equivalence.

Baker points out that the term equivalence is used for the sake of convenience and that equivalence is always relative as it is influenced by linguistic and cultural elements (*ibid.*:5). Pym (2010) does not include her in either natural or directional equivalence, but Baker's work is relevant to this study as it discusses equivalence on the different levels as described above. The procedures described by Baker (though she calls them strategies) are relevant to this study but were not used as such, because this study focuses specifically on the translation of proper nouns and neologisms. Baker's procedures cover the translation of words and expressions, combinations of words and phrases, grammatical categories and the textual level of language, word order, and grammatical and lexical relationships (Baker, 2011:4-5).

### **2.3 Functionalism and the *Skopostheorie***

Functionalists such as Holz-Mänttari, Reiss and Vermeer, as well as Nord, describe translation as a 'purposeful activity'. They explain that the method in which the translations are done is determined by the purpose or intention of the translation (Schäffner, 2010:236). Vermeer calls this the *skopos* or the function that the target text will have and this function is determined by the initiator of the translation. The reason for translating the source text and the purpose of the target text are of the utmost importance to the translator (Munday, 2001:79). It is no longer about what the original text was used for, but what the intended purpose of the translated text will be (Van

Wyke, 2010:113). The recipients of the target text, with their culture-specific view of the world, determine the purpose of the translation (Nord, 1997:12). Nord says that the status of the source text is higher in equivalence-based theories than it is in the *Skopostheorie*.

The concept of translation as ‘function-plus-loyalty’ was introduced by Nord in *Translating as a Purposeful Activity* (1997:122,124) as a response to the *Skopostheorie*’s ‘the translation purpose justifies the translation procedure’. She introduces the concept of the responsibility (also called loyalty) that translators should have to the source text so as not to deceive readers (*ibid.*:125). Loyalty also implies that the purpose of the target text is in line with the original intentions of the source-text writer. The loyalty principle forces the translator to take the cultural differences between the source text and target texts into account and always to respect the writer’s intentions, as far as that is possible.

Holz-Mänttari (Nord, 1997:13) defines translation as ‘a complex action designed to achieve a particular purpose’; this purpose is to transfer messages ‘across culture and language barriers’ using message transmitters that were created by translators who are experts in producing transmitters for communication across cultures. Message transmitters can be texts used in combination with images, sounds and body movement (Nord, 1997:13). According to Pym (2010:43), Holz-Mänttari initially held a functionalist view, but later focused on the role of the translator as an expert, working with other experts, assisting in cross-cultural communication.

Pym (*ibid.*) describes the *Skopostheorie* as one where priority is given to the purpose of the target text and suggests that one source text can have several different translations in order to fulfil different purposes in the target language. He suggests that it is in opposition to the equivalence paradigm, because the purpose – function – of the translation is more important than achieving equivalence. However, he adds:

If that purpose is to repeat the function of the source text, as is the case in Reiss’s theory of text types, then there should actually be

little difference between the two paradigms: the relation between source-text function and target-text function is still one of equivalence (*ibid.*).

It can therefore be said that the premise of functionalism and the *Skopostheorie* is that the target text should be based on the translation brief proposed by the initiator of the translation, which then determines the purpose or intention that the translation will have in the target culture. In the case of Pratchett's text, although translating the proper nouns and neologisms found in *Small Gods* is a purposeful activity, the method and procedures of translation are not influenced by the purpose or the intention of the translation as determined by an initiator (provided that the target text is still intended to be read as a literary work). In this study it is thus assumed that there is not a difference between the purpose or intention of the source text and that of the target text.

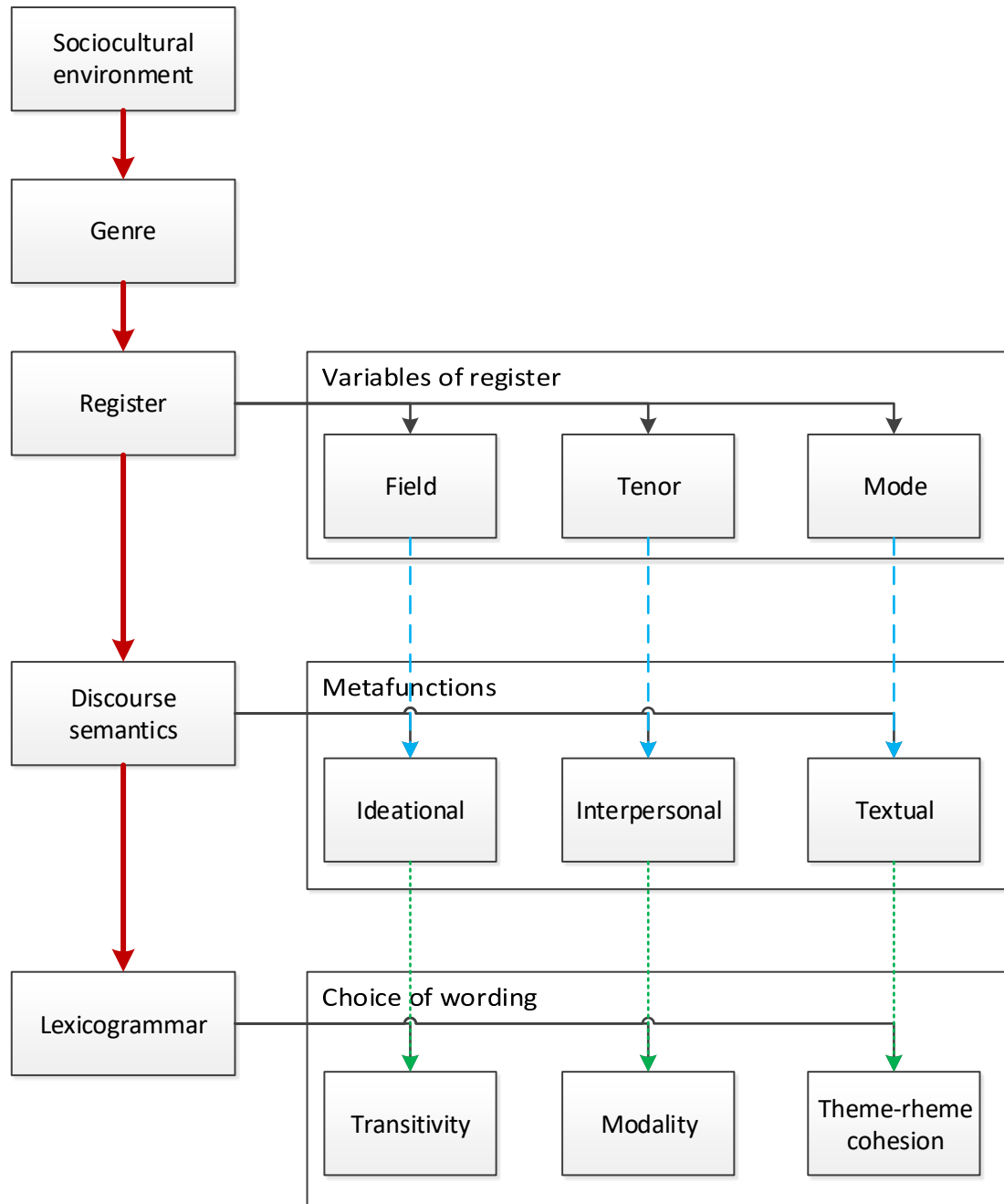
#### **2.4 Discourse and register analysis approaches**

In contrast with functionalism and the *Skopostheorie* (where the focus is on the purpose of the target text as determined by the translation brief), discourse and register analysis approaches study the cohesion and coherence of a text and regard the whole text as the unit of translation (Newmark, 1988:54).

Newmark (*ibid.*) states that discourse analysis can be described 'as the analysis of texts beyond and "above" the sentence – the attempt to find linguistic regularities in discourse', and that the central ideas of discourse analysis focus on cohesion and coherence. Baker (2011:300) differentiates between cohesion and coherence as follows:

- Cohesion is the network of lexical, grammatical and other relations which provide formal links between various parts of a text.
- Coherence is the network of semantic relations which organises and creates a text by establishing continuity of sense.

Munday (2008:90) describes discourse analysis as the study of the way that ‘language communicates meaning and social and power relations’. He adds that House’s *Translation Quality Assessment: A Model Revisited* (1997), Baker’s *In Other Words* (2011); and Hatim and Mason’s *Discourse and the Translator* (1990) as well as their *The Translator as Communicator* (2005) use Halliday’s systemic functional model – also called the Hallidayan model of language and discourse. This model aims to study language as communication, where meaning resides in the language used by the author, who is in turn situated in the broader social and cultural setting. The model (Munday, 2008:90) is graphically depicted in [Figure 3](#), overleaf. The red arrows show the flow of influence.



**Figure 3: Relation of genre and register to language**

Halliday's model describes the influence that the sociocultural environment has on the genre (the text type linked to the purpose of the communication). In turn, the genre influences the register, which consists of the following:

- *Field* – defined in Munday (2008:91) as the 'what' that is written about;

- *Tenor* – defined in Munday (2008:91) as the ‘who’ that is doing the communicating; and
- *Mode* – defined in Munday (2008:91) as ‘how’ the communication is done.

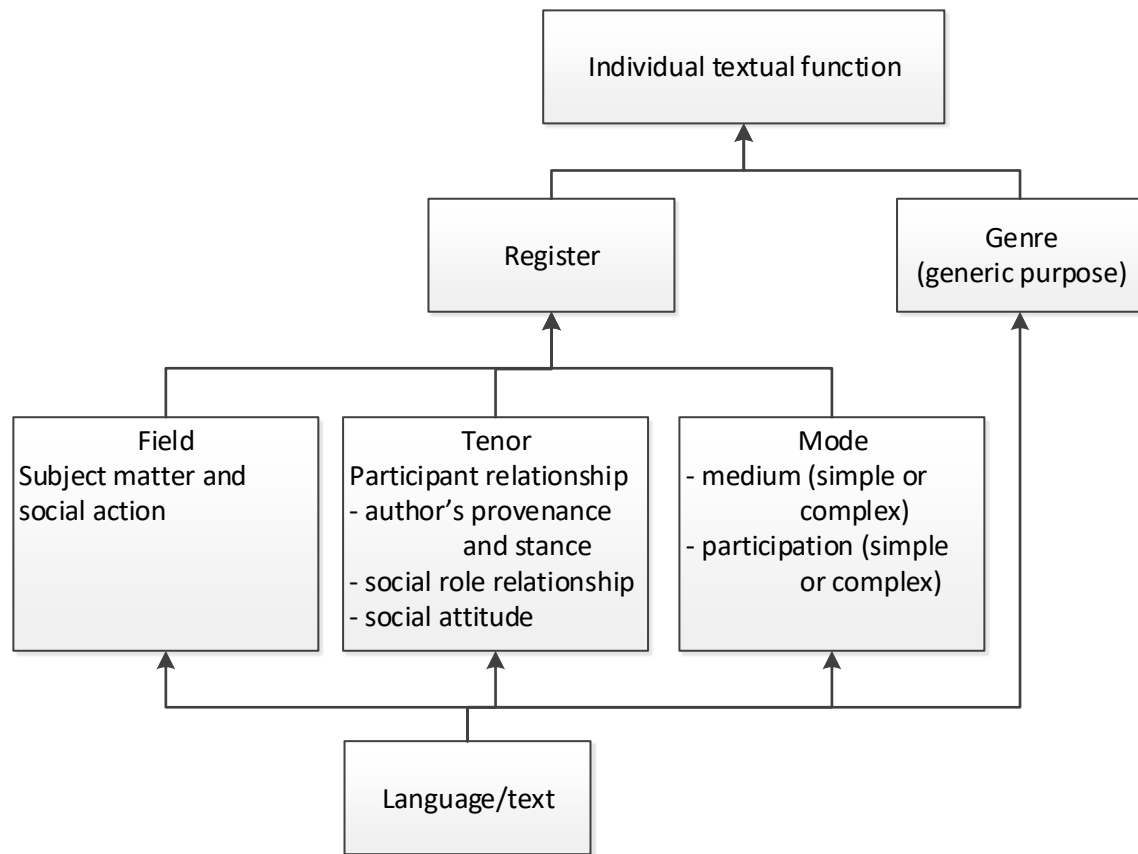
Each of the variables of register as discussed above is associated with a metafunction of discourse semantics. The metafunction is realised by the lexicogrammar as discussed below (Munday, 2008:91):

- The field of a text is colligated with ideational meaning, which is actualised through transitivity patterns (verb types, active/passive structures, participants in the process, etc.).
- The tenor of a text is colligated with interpersonal meaning, which is actualised through the patterns of modality (modal verbs and adverbs such as can/ought to/probably and any evaluative lexis such as adorable/atrocious).
- The mode of a text is colligated with textual meaning, which is actualised through the thematic and information structures (mainly the order and structuring of elements in a clause) and cohesion (the way the text hangs together lexically, including the use of pronouns, omission, collocation, repetition, etc.).

House’s model of translation quality assessment has several similarities with the Hallidayan model, as it incorporates the analysis of field, tenor and mode. House (2015:64) defines these as follows:

- field is the ‘topic, the content or the subject matter’;
- tenor is the ‘nature of the participants’; and
- mode is the ‘channel ... and the degree to which potential or real participation is allowed between the writer and the reader’.

House's model (2015:65) to determine the quality of a translation can be represented in Figure 4.



**Figure 4: A scheme for analysing and comparing original and translation texts**

House describes the model follows (House, 2015:75-84):

1. Identify the field, tenor and mode of the source text.
2. Add a description of the genre of the source text as can be deduced from the field, tenor and mode.
3. Create a 'statement of function' (*ibid.*:79) of the source text: what is the purpose of what is being communicated and what is the relationship between the sender of the communication and the receiver thereof.
4. Repeat steps 1 to 3 (above) for the target text.

5. Compare the target-text profile with that of the source text to create a profile of mismatches in terms of the field, tenor and mode, and in terms of the function.
6. Create a 'statement of the quality' (*ibid.*:83) of the translation.
7. Categorise the translation as overt or covert. If covert, determine whether a cultural filter has been applied.

A translation is overt when it makes no attempt at being a second original and is clearly a translation (Shuttleworth and Cowie, 2014:118). A covert translation attempts to conceal the fact that it is a translation (*ibid.*:33).

House (2015:3) defines translation as an act of communication between different cultures as well as 'the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language' (*ibid.*:63). She introduced the concept of a 'cultural filter' when a target text is localised, in other words, the social and cultural elements have been adapted to fit in the target culture (*ibid.*:68). House states that the source text can be translated overtly or covertly, depending on the purpose of the translation (*ibid.*:69).

Baker (2011:11) proposes a model for analysing lexical meaning based on the book *Lexical Semantics* by Cruse in 1986 with adaptation of the Hallidayan model's description of register. She starts by defining lexical meaning as the specific value that a word has in a language and says that it becomes the 'personality' of that word. She describes four types of lexical meaning:

- propositional meaning;
- expressive meaning;
- presupposed meaning; and
- evoked meaning.

Propositional meaning is the 'meaning which arises from the relationship between a word or utterance and what it refers to' (Baker, 2011:303) whereas expressive meaning

is the ‘meaning which relates to the speaker’s feelings or attitude’ (Baker, 2011:301). Presupposed meaning refers to the ‘meaning which arises from co-occurrence restrictions, namely selectional restrictions and collocational restrictions’ (*ibid.*:303). Baker defines presupposed meaning as follows: ‘[S]electional restrictions are semantically arbitrary restrictions which do not logically follow from the propositional meaning of a word’ (*ibid.*). She states that collocational restrictions are ‘restrictions which follow logically from the propositional meaning of words’ (*ibid.*:301). Evoked meaning is created by the dialect (the language variety spoken by a specific group of people) and the register (the language variety that is appropriate in a specific situation). Baker (2011:14) distinguishes the following differences in register:

- *Field* – which is defined as ‘different linguistic choices made by the speaker to discuss “what is going on”’.
- *Tenor* – which defined as the ‘relationship between people’.
- *Mode* – which is defined as ‘the role that the language is playing ... and for its medium of transmission’.

Baker (*ibid.*) says that the only type of lexical meaning that can be either false or true is the propositional meaning. The other types of lexical meaning contribute to the meaning in ‘subtle and complex’ ways. She states (*ibid.*:15) that a translator must try to understand the meanings of words as fully as possible before attempting to translate them into another language. The target text must be coherent, that is, the words and ideas must have logical flow in the mind of the reader.

Baker also describes pragmatics in translation, with specific focus on coherence, presupposition and implicature (Munday, 2008:97):

- The *coherence* of a text is related to the cohesion thereof and refers to what the reader of the text expects from the world and how the reader experiences the world. These expectations and experiences will not be the same for the source-text reader as it is for the target-text reader.

- *Presupposition* refers to the linguistic and extra-linguistic knowledge that the author of a text assumes the reader of that text will have to be able to understand the author's intended message.
- *Implicature* refers to the meaning implied by the author rather than what is directly said.

The translator needs to be aware how each of these pragmatics in translation may influence the translation. Baker (2011:263) concludes her description on pragmatics as follow:

[We] must also remember that readers in general, and readers of translated texts in particular, are prepared to accept a great deal of change and a view of the world which is radically different from their own, provided they have a reason for doing so and are prepared for it. In attempting to fill gaps in their readers' knowledge and fulfil their expectations of what is normal or acceptable, translators should be careful not to "overdo" things by explaining too much and leaving the reader with nothing to do.

In this study, the researcher kept the above statement in mind and attempted not to explain too much in the translation of the proper nouns, to avoid leaving a reader of the translated Pratchett text with nothing to do. *Small Gods* should be translated overtly, as it cannot be a second original in the target language. It will clearly be a translation, even when the proper nouns and neologisms have been 'domesticated'.

The main contribution of the register and discourse analysis models lies in the value of the translation quality assessment model as described by House (1977, 1997, 2015), Baker's contribution to translator training with *In Other Words* (2011), and the contribution to the field of translation by Hatim and Mason (2005).

## 2.5 Polysystem theory

Emerging concurrently with the register and discourse analysis systems and also in reaction to the simplification of the translation process presented by proponents of functionalism and the *Skopostheorie*, the polysystem theory refers to a heterogeneous, hierarchical system of systems that interacts and keeps changing to accomplish a continuous development within the polysystem. The hierarchy in the system describes the 'positioning and interaction at a given historical moment of the different strata of the polysystem' (Munday, 2008:108).

Even-Zohar (1978) developed the polysystem theory according to which a culture is a system consisting of several other systems, including linguistics, literature, economics, politics, and others. He added that translated literature is inherent and dynamic within the literary polysystem (Pym, 2010:72). Even-Zohar (1978/1990:192) says that translated literature functions as a system '(a) in the way their source texts are selected by the target literature ...; and (b) in the way they adopt specific norms, behaviours, and policies ...' and that literary works are translated in the following instances:

- when a polysystem has not yet been crystallized, that is to say, when a literature is "young," in the process of being established;
- when a literature is either "peripheral" (within a large group of correlated literatures) or "weak," or both; and
- when there are turning points, crises, or literary vacuums in a literature (*ibid.*:193-194).

Bassnett (2002:7) describes the polysystem theory as

... a radical development because it shifted the focus of attention away from arid debates about faithfulness and equivalence towards an examination of the role of the translated text in its new context.

The aim of the polysystem theory is to attempt to understand what happens when a text is translated to another language and not to evaluate what was lost in that process. Bassnett states that the polysystem theory concentrates ‘exclusively on literary translations’ but includes dubbing, subtitling, children’s literature, popular culture and advertising in that classification (*ibid.*:8).

The Descriptive Translation Studies model that was developed by Toury (cited in Munday, 2001:111), and that was built on the polysystem theory (Bassnett, 2002:7), is a *descriptive* model of translation. According to Gambier and Van Doorslaer (2010:96), it is in opposition to the *prescriptive* model proposed by Chesterman (Munday, 2008:117) (emphasis added).

### 2.5.1 Descriptive model of translation

The Descriptive Translation Studies model places translation firmly in the social and literary domains (Munday, 2001:112) and aims to describe what translations *are*, rather than prescribing what they *should be* (Pym, 2010:65). Toury describes translation outcomes as being adequate (compared to the source text) or acceptable (in terms of its reception) (cited in Pym, 2010:32). He posits that translations aim to fill a need in the target-culture’s literature and the focus of translation studies should, therefore, be on the target system (cited in Bassnett, 2002:7).

Toury (cited in Munday, 2001:112) suggests a three-phase methodology, also called ‘three types of translational norms’ (Rosa, 2010:100), for descriptive translation as a cultural fact:

- *initial* norms of semiotic not chronological priority (favouring a choice either for adequacy – determining adherence to source-culture norms – or for acceptability – determining a preference for the norms of the target culture);

- *preliminary* norms (governing translation policy on the choice of texts or text types to be translated, or regarding the degree of tolerance to indirect translation which resorts to intermediate texts); and
- *operational* norms (including both matricial norms regarding the degree of fullness of translation, textual segmentation and distribution, and textual-linguistic norms governing the choice of target textual-linguistic material to replace the one found in the source text).

Delabastita (cited in Pym, 2010:71) describes Toury's three levels of analysis as follows:

- Identify and describe target-culture text considered to be translations (the theoretical possibilities that 'can be').
- Make a comparative analysis of the source text and the target text for shifts, identifying the possible 'coupled pairs' of source-text and target-text segments and attempting generalisations about the inherent criteria underlying translation (the constraints in the culture that 'should be').
- Identify equivalence in the target text with implications for methodology in future translations (the empirical practice that 'is').

In terms of equivalence, Toury describes adequate translation – when the translator uses source norms – and acceptable translation – when the translation moves towards the target-culture norms (Pym, 2010:32). Norms are defined by Toury (1978/1995:199) as

... the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations.

According to Munday (2008:117), Toury's construct of norms 'focused mainly on their function as a descriptive category to identify translation patterns' whereas Chesterman states that 'all norms "exert a prescriptive pressure"'.

## 2.5.2 Prescriptive model of translation

Chesterman (1997:59) defines translation as follows:

In brief, a translation is any text that is accepted in the target culture as being a translation. Alternatively, we might say that a translation is any text which falls within the accepted range of deviance defined by the target-culture product norm "translation".

Chesterman's model (*ibid.*:64,67) is based on product or expectancy norms, and process or professional norms where

- expectancy norms are 'established by the expectations of readers of a translation (of a given type) concerning what a translation (of this type) should be like' (*ibid.*:64); and
- professional norms 'regulate the translation process itself' (*ibid.*:67).

Chesterman then goes on to describe the accountability norm, the communication norm and the relation norm as the basis process norms (*ibid.*:68-69):

- The accountability norm determines that the translator should behave ethically and with integrity according to professional standards towards the original author, possible readers, himself and anyone else who may be involved in the process.
- The communication norm determines that the translator should always aim to optimise the communication between all the people involved in the process.

- The relation norm determines the appropriate relation between the source text and the target text. This may include equivalence or ‘optimal similarity’ or similarity of style or effect.

Chesterman’s professional norms correlate with what Nord says about the ethical obligations of the translator (Pym, 2010:55): ‘[The] translator has ethical obligations not only to texts (the traditional focus of “fidelity”) but more importantly to people: to senders, clients, and receivers, all of whom merit the translator’s “loyalty”’.

The main contribution of the polysystem theory to translation theory is that it stresses the interconnectedness of culture, literature, linguistics, economics, history (and several others) and describes how these influence the translated text. It therefore examines the role of the translated text in its new context and does not evaluate what was lost in the translation process.

## 2.6 Semiotics and translation

Whereas polysystem theory stresses the *multiplicity* of systems impacting on the translation act, the semiotic approach to translation aims to reproduce the *totality* of the source text sign in the target text sign, even if it is only valid for a specific context at a specific point in time. Translation studies intersected with semiotics, the ‘philosophical theory of the function of sign and symbols’ (Lewis, 2015), as early as the late 1950s, when Jakobson (1959/2000:114) argued that ‘the meaning of any linguistic sign is its translation into some further, alternative sign, especially a sign “in which it is more fully developed”’.

In his article ‘Principles of correspondence’, Nida (1964a:126) says that languages attribute different meanings to symbols or the arrangement of those symbols in phrases and sentences and therefore there can never be absolute correspondence between languages. Frawley (1984:250) says that translation

... means “recodification”. Hence, a theory of translation is a set of propositions about how, why, when, where coded elements are

rendered into other codes. As such, translation is nothing short of an essential problem of semiosis: it is the problem of transfer of codes.

Hatim and Mason (2005:9) define semiotics as the ways in which signs interact within a sociocultural setting. They further assume that a text has 'surface' elements and 'underlying' meaning potential and these are signs that are part of the process to assign meaning. Hatim and Mason (2005:33) quote Peirce's (1931:135) definition of a sign as 'something which stands to somebody for something in some respect or capacity'. Bassnett (2002:26,27) refers to Ludskanov who called 'semiotic transformation' the 'replacements of the signs encoding a message by signs of another code, preserving (so far as possible in the face of entropy) invariant information with respect to a given system of reference'. Bassnett (*ibid.*:34) describes Neubert's distinction of translation as process and product, and says that he attempts to solve the conundrum of equivalence in translation by suggesting that translation equivalence should be looked at as a semiotic category, consisting of a syntactic, semantic and pragmatic component. Equivalence then results from 'relation between signs themselves, the relationship between signs and what they stand for, and the relationship between signs, what they stand for and those who use them'.

Bassnett (2002:22) posits that translation is the transference of meaning as encapsulated in one set of language signs to the signs in another language. She refers to a statement made by Hawkes in *Structuralism and Semiotics* (1997) that translation may have linguistics at its centre, but that it really forms part of semiotics. This is an expansion of the differentiation made by Jakobson (1959/2000) that there are essentially three types of translation:

- *Intralingual translation* – when the language signs of a language are reworded by means of different signs in the same language.
- *Interlingual translation* – when the language signs of one language becomes an interpretation in another language.

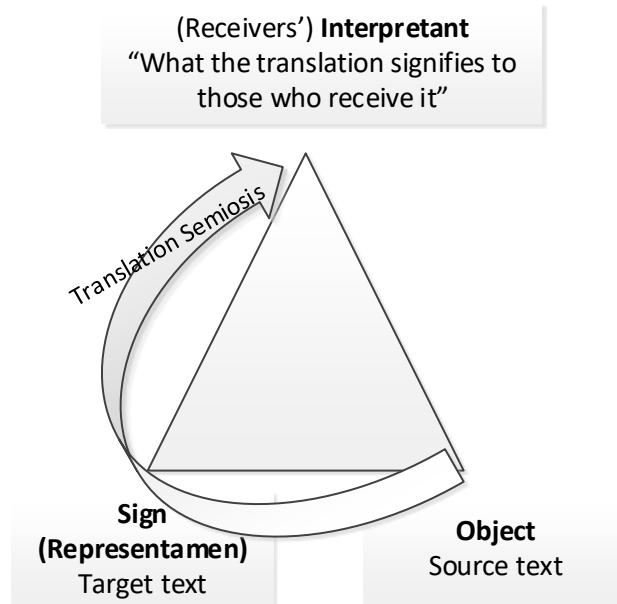
- *Intersemiotic translation* – when the verbal signs are transformed to a nonverbal sign system.

In his book *Toward a Science of Translating*, Nida (1964b:30) states that the principles and procedures of translation cannot be discussed unless one has an in-depth understanding of the way that meaning is conveyed through language as ‘a communication code’. This code consists of parts, the way in which it operates and how that is related to other codes. Nida suggests that a word adopts meaning due to its context, especially when dealing with metaphorical meaning, and can have different, complex meanings, depending on the culture where it exists. Words can have linguistic meaning, referential meaning and emotive meaning (Munday, 2001:38).

Stecconi (2004:15) argues that he ‘move[s] from the assumption that translation is a special form of sign-action or semiosis. Simply stated, this means that all translating is semiosis but not all semiosis is translating’. In his article ‘Five reasons why semiotics is good for Translation Studies’ (2004), he claims that natural language is only one sign system amongst many others and that translation is not ‘existentially defined by language’; it is something done *with* words, but also *to* words and to other signs (original emphasis) (*ibid.*:18,19). Stecconi (2004:18) quotes Peirce’s definition of a sign:

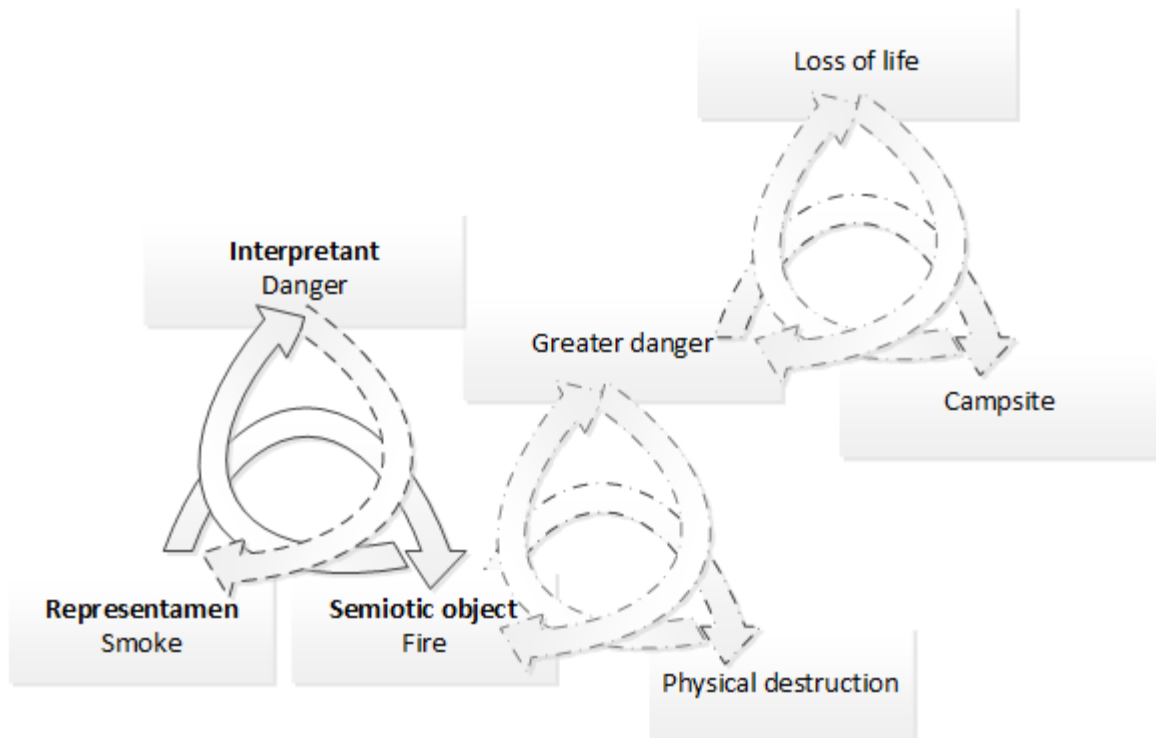
A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representamen.

Stecconi (2004:20) states that the original text is the semiotic object; the target text is the sign or representamen and the interpretant is the significance of the translation by those who receive it (see [Figure 5](#) overleaf)



**Figure 5: Translation semiosis (adapted Stecconi (2004:20))**

Merrell (2005:29) states that a sign can only be a sign if there is a representamen, an object and an interpretant; each of these must be involved with the other sign components. He describes the representamen (the sign) as the start of the process: the sign directs to the object and this leads to the sign's meaning (interpretant). He states that each of the components of the triangle can become one of the other components. If, for instance, smoke is the sign of fire (the semiotic object), the interpretant is that there is danger. However, the fire as object can become the sign that leads to the object; which is that the fire destroys the environment. The interpretant is that the danger is greater than initially thought. The danger (interpretant) becomes the sign that could lead to the next semiotic object: a nearby campsite. The interpretant becomes that there may be loss of life (see [Figure 6](#), overleaf, Merrell, 2005:29).



**Figure 6: Semiosis based on Merrell's Peircean sign**

Merrell's description becomes relevant to translation when fictional cultures (as exist in fantasy literature and science fiction) and, therefore, (fictional) proper nouns and neologisms, need to be translated. This becomes clearer when looking at Loponen (2009).

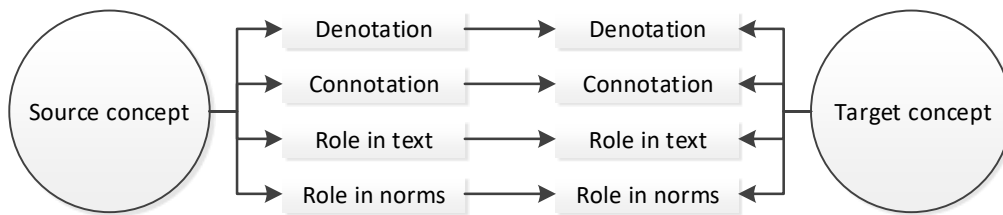
In her article '*Translating irrealia – creating a semiotic framework for the translation of fictional cultures*', Loponen (2009:8,9) proposes a semiotic model to address problems related to genres such as fantasy and science fiction. She posits that any text has two levels of coding: that of natural language and that which is called the 'semiosphere'. The semiosphere refers to 'all the norms, conventions, rules and texts of a culture or a subset of a culture'. This makes it possible for a single text segment to have multiple meanings. The translator then has to deconstruct the text into different segments and create new codes for these.

Loponen (*ibid.*:11) suggests breaking relevant textual elements down to at least the denotative and connotative levels, as well as to the roles they have within the text and the meaning provided by the fictional or referred culture or cultural subset (or the fictional culture *as reflected* through the reader's *de facto* culture) (Loponen's emphasis).

Loponen (2009:12,13) describes these as follows:

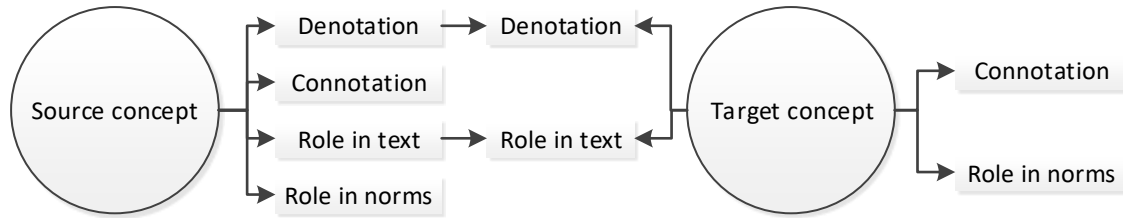
- Denotative meaning is the actual primary meaning of the text element.
- Connotative meaning is the implied or suggested meaning of the text element.
- The meaning based on the text element's role in text is the meaning that is attributed to the text element as it plays out in the specific text.
- The meaning based on the text element's role in norms is the meaning that is attributed to the text element based on the genre, the cultural elements or references made to codes outside the text.

This is illustrated in [Figure 7](#) (Loponen, 2009:13).



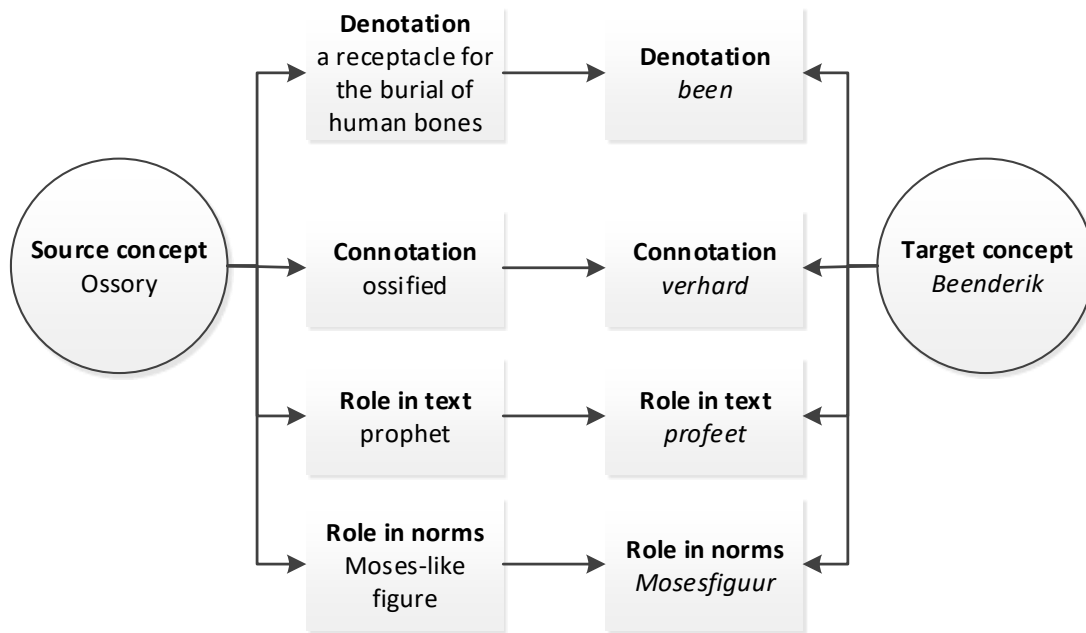
**Figure 7: Matched meanings as described by Loponen**

It may not be possible to match the meanings on every level from the source text and culture to the target text and culture. This can be represented as follows (see [Figure 8](#) overleaf (Loponen, 2009:14)).



**Figure 8: Non-matched meanings as described by Loponen**

This framework can be used to overtly translate the fictional world of *Small Gods* and the proper nouns and neologisms in the novel. A name such as ‘Ossory’ has denotative and connotative meanings that would have to be translated. When applying Loponen’s framework to the name Ossory, the process could be represented as follows:



**Figure 9: Translation of Ossory according to Loponen’s framework**

The semiotic approach to translation theory is useful in the sense that it provides a framework within which translation takes place and clearly defines the requirements for the target text to be considered a faithful representation of the source text sign. However, the semiotic approach does not offer specific procedures for accomplishing this, but rather a holistic approach within which this quality can be attained. The next

section discusses various strategies and procedures in translation theory and their relation to the translation of specifically proper nouns and procedures in this study.

## 2.7 Strategy and procedures for translating proper nouns and neologisms

This study focuses on translating proper nouns and neologisms in Terry Pratchett's *Small Gods*. The novel is situated on the fictional planet, the Discworld, a flat convex world carried on the backs of four elephants, who stand on the back of a giant turtle, Great A'Tuin, who slowly swims through space, on his way from nowhere and going nowhere forever. This places the book firmly in the fantasy genre. This study is limited to the study of proper nouns and neologisms used as proper nouns.

Nord (2003:182-196) states that translators 'do all sorts of things with proper nouns' and that proper nouns in fictional literature do not refer to real people who exist in any actual way. She posits that proper nouns are 'mono-referential' (referring only to one entity) but not 'mono-functional'. Proper nouns are deictic; the characteristics of a proper noun depends on the circumstances in which it appears (*ibid.*, and Fernandes (2006:44-57)). Proper nouns can give information as to the culture that the name is situated in (for example, names ending in -ov, such as Kalashnikov, Popov, etc., often indicate a Russian or East European setting), the gender of a person (Carina is female and Jacques is male), or even the period a child was born in (parents may give a newborn a name that is particularly in fashion at the time of the birth). Fluffy is not a typical name for a cat, unless it is part of the characterisation that the author intends, as is the case in Pratchett's Discworld novels where the character Death rides a real flesh and blood horse incongruously called Binky – Binky sounds like a pet name for little girl, not the steed that Death uses to move between time and space.

Names are often used to describe a specific characteristic of the person, for instance, in *Small Gods* the character Death (the personification of death who always talks in SMALL CAPITALS) accompanies a person who has died to the next world. General Iam Fri'it (*I am Free it*) is a freedom fighter and the country where the monotheistic religion, Omnian, is situated is called Omnia (Latin for *everything* or *all*). The names of the

philosophers in Ephebe (a word from ancient Greece) have a distinct Greco-Roman sound, for instance, Aristocrates, Xeno, and Ibid, which place them in a specific cultural setting. This creates certain expectations with the reader concerning the roles that the characters play in the novel.

Titles and forms of address are also used to characterise, for instance (from *Small Gods*), Brother Nhumrod, Bishop Drunah, False Prophet Zeb and Sergeant Simony. The titles Brother, Bishop and False Prophet place the characters in a religious environment, whereas Sergeant refers to a military rank.

### **2.7.1 Translation strategies and procedures**

Proper nouns play a very important role in characterisation and often have cultural-specific significance. The translation of proper nouns can become a major problem and different strategies and procedures have been suggested.

It is necessary to clarify what is meant by strategies and procedures (all emphasis is added).

Pym (2010:16) states: ‘Vinay and Darbelnet worked from examples to define seven general *procedures* (“proceeds” although others sometimes call them “*strategies*”)’ and that ‘[t]he terms for the *procedures* (or *strategies*) have clearly not been standardized’ as if procedures and strategies are interchangeable concepts. Pym (2010:20) also states that ‘the theorists usually provided lists of *procedures* and *techniques* actually used by translators’ from which one may deduce that procedures and techniques are more or less the same. Baker (2011:76) uses the word ‘*strategies*’ to describe the *procedures* to translate idioms; for instance, to use an idiom of similar meaning and form. Munday (2009:37) defines *strategies* as the cline where lateral and free translations are opposites as well as a ‘*set of procedures*’ but also limits the term ‘translation *procedures*’ to the seven *procedures* described by Vinay and Darbelnet. Munday (2009:56) further differentiates between two *strategies* as defined by Vinay and

Darbelnet (direct and oblique translation) consisting of the seven *procedures* (as previously discussed).

The *Skopostheorie* focuses on the *methods and strategies* that have to be used to produce a 'functionally adequate result' (Munday, 2008:79). Nord (1997:28) also uses the two terms interchangeably: 'and the purpose aimed at by a particular translation *strategy or procedure* (for example, "to translate literally in order to show the structural particularities of the source language")'. She describes using proper nouns common to the source culture as well as the target culture as a *strategy* ('another *strategy* might be to ... use proper names common to both the source and target cultures') (*ibid.*:75). She also uses the word '*techniques*' as a synonym ('why translators have chosen different *techniques or procedures* to solve similar or analogous problems' (*ibid.*:115)).

Pym (2007:41) describes foreignisation as a *strategy* and Schäffner (2007:144) states that omission of sensitive political material is a *strategy*. Kaindl (2010:39) states that '[t]ranslation *strategies* range from direct borrowing (sometimes with graphemic or phonological adaptation) to literal translations and category changes as well as to new creations of onomatopoeia'. Gambier (2010:412) states that in translation studies the term '*strategies*' is ambiguous: '[I]t is not only used in different ways, but it also seems to be in competition with a dozen other terms (in English): procedures, techniques, operations, changes, shifts, methods, replacements, etc.'

In this study the term '*procedure*' is used to describe the course of action needed to achieve a certain result, in agreement with the definition by Munday (2009:37), who describes *strategies* as a '*set of procedures*'. The term '*strategies*' then refers to translation strategies such as foreignising or domesticating translation, or semantic or communicative translation.

### **2.7.2 Development of translation strategies**

Munday (2008:4) states that the *practice* of translation is centuries old, but the *discipline* of translation studies is a more recent development. Cicero and Horace wrote

about faithful (also called literal) and free translations in the first century BCE (Snell-Hornby, 2006:7; Munday, 2008:19). St Jerome cited Cicero in 395 CE to justify his use of the sense-for-sense strategy as opposed to using a word-for-word strategy (*ibid.*:20). Luther also rejected the word-for-word translation strategy as this sometimes renders the target text incomprehensible (*ibid.*:24).

Dryden (1680, as cited in (Shuttleworth and Cowie, 2014:32)) used the term *metaphrase* (word-for-word translation) and saw its opposite as imitation. Imitation is not restricted by either word or sense, but allows for the influence of the emotions of the writer. He also describes *paraphrase* – a strategy between metaphrase and imitation.

Schleiermacher (1813) introduced the notion of foreignisation wherein the reader of the target text is brought as close as possible to the source text, versus domestication wherein the reader of the target text is brought as close as possible to the target culture (Venuti, 2004a:12,60). Schleiermacher considers only these two possibilities (called *Verfremdung* and *Entfremdung* in German (Snell-Hornby, 2006:9):

Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him (Munday, 2008:29).

According to Schleiermacher, these were two parallel roads that could never cross and any attempt to use a combination of the strategies will lead to a highly undesirable result.

Venuti (2004b:20) states that domestication is a ‘ethnocentric reduction’ of a source text to the target culture’s values. He further states that foreignisation disrupts the cultural codes of the target language and that it leads to an alien reading experience. He suggests that foreignisation is ‘highly desirable today’ as it restricts the ‘ethnocentric violence of translation’. He states that

... foreignizing translation [is] a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations (*ibid.*).

Venuti makes a strong political point that is not entirely relevant to this study as the aim of the study is the translation of proper nouns and neologisms in a fantasy novel from English into Afrikaans, but the influence of English culture on the translation is still valid. Venuti's critique of domestication is especially relevant to the works translated by governments and organisations with a political motive, but also to the influence that the publishing industry, literary agents and others who influence the commissions of translated works have on the translation outcomes (Munday, 2008:143).

It is the opinion of this researcher that strategy is a not a binary line with two opposing and fixed positions but a fluid and dynamic line on which the translator moves the entire time. The overarching strategy used when translating a literary work will either be foreignising or domesticating, but the researcher believes that the translator can, and should, use domestication within a foreignised text.

### **2.7.3 Procedures to translate proper nouns and neologisms**

Translators have diverse ideas when translating proper nouns and neologisms. The Afrikaans translator of several of the Roald Dahl books,<sup>5</sup> Kobus Geldenhuys, states that he did not translate character names, because children need to learn that there are

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5) *Matilda*, *James en die reuse-perske*, *Charlie en die groot glashyser*, *Charlie en die sjokoladefabriek*, *Die twakke*, and *Fantastiese mnr. Vos*.

other worlds as well and that everything cannot be localised (cited in Steinmair, 2016). This is not a sentiment shared by the translation theorists examined for this study.

A number of sources have been studied in detail to find and describe existing procedures for translating proper nouns and neologisms. These are discussed below.

Hervey and Higgins (1992:29-31) present the following procedures: exoticism (literal translation), transliteration and cultural transplantation. They describe exoticism and cultural transplantation as extreme opposites. When the translator uses exoticism, the proper noun in the source text is used unchanged in the target text. No cultural adaptation is made. The cultural foreignness of the target text is evident to the reader. The translator does not move towards the reader's language and culture but remains close to the source language and culture.

Transliteration changes the phonic or graphic representation of the source-text proper noun. Hervey and Higgins (*ibid.*:29) state that 'conversional conventions are used to alter the phonic/graphic shape of a ST name so that it comes more into line with TL patterns of pronunciation and spelling'. The method of transliteration depends on the translator, as there may not be standard transliterated proper nouns available. Some internationally well-known geographical names have existing standard transliterations: Wien/Vienna/Vienne/Wene or Москва/Moscow/Moscou/ Moskou. The English proper noun John (Jack) has been transliterated to *Johannes (Jan)* in Afrikaans. The same for Stephen, which has been translated to *Stefan* in Afrikaans.

Cultural transplantation requires the translator to replace the proper noun from the source text with an indigenous target-language proper noun that invokes a similar cultural meaning connotation (Hervey and Higgins, 1992:29-31).

Newmark (1981:151) suggests that the name and the attached meaning should be transferred, but he also suggests that proper nouns should not be translated unless they have a specific meaning implication in the text (Newmark, 1988:214-216). He states that the proper nouns in imaginative literature have significance and should be

translated: 'I have suggested that the best method is first to translate the word that underlies the SL proper name into the TL, and then to naturalise the translated word back into a new SL proper name'. The names of objects may be transferred. Newmark (1988:81-93,103) describes the following general translation procedures:

- *Transference* – transfer the source-text word to the target text.
- *Naturalisation* – adapt the word to normal pronunciation and then change the morphology of the target word.
- *Cultural equivalent* – replace the cultural word in the source text with one from the target language.
- *Functional equivalent* – use a cultural-neutral word.
- *Descriptive equivalent* – explain the meaning of the source word using several words.
- *Paraphrase* – use a more detailed explanation than the descriptive equivalent.
- *Componential equivalent* – compare the source word with a target word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components.
- *Synonymy* – use a near equivalent in the target language.
- *Through-translation* – use the literal translation of common collocations, names of organisations and components of compounds.
- *Recognised translation* – use the official or the generally accepted translation of any institutional term.
- *Compensation* – compensate the loss of meaning in one part of a sentence in another part.
- *Couplets* – combine two different procedures.
- *Notes, additions and glosses* – add additional information.

The procedures as listed above are mostly applicable to translation in general. The procedures which can specifically be applied to the translation of proper nouns are as follows:

- transference;
- naturalisation;
- cultural equivalent;
- functional equivalent;
- componential equivalent;
- synonymy; and
- through-translation.

Newmark (1988:150) categorises two types of neologism: existing lexical items with new sense (words and collocations) and new forms (new coinages, derived words, abbreviations, collocations, eponyms, phrasal words, transferred words, acronyms, pseudo-neologisms and internationalisms). Newmark (1988:140-150) proposes 12 procedures to translate neologisms:

- transference (with inverted commas);
- target-text neologism (with composites);
- a target-language derived word;
- naturalisation;
- recognised target-language translation;
- functional term;
- descriptive term;
- literal translation;
- translation-procedure combinations (couplets, etc.);
- through-translation (also called calque or loan);
- translation; and
- internationalism.

Newmark (*ibid.*:143) states that a neologism in fiction should be recreated using the same or similar morphemes. The procedures as described by Newmark (1988:140-150) refer to neologisms in general and not just to proper names which are neologisms. Of these procedures, the following are applicable to neologistic proper nouns:

- target-text neologism;
- a target-language derived word;
- naturalisation;
- literal translation; and
- internationalism.

Da Torre (2004:203-204), who translated Shakespeare's *Measure for Measure* into Portuguese, states that proper names are not 'normally ruled by morphological rules' and, because their task is to identify the character, they do not have synonyms. His view is similar to that of Hermans (1988:13) that proper nouns can be loaded and are therefore used to characterise. He concludes that the suggestions (he calls them rules) made by Newmark for translating proper nouns

... seem to work in the particular case of *Measure for Measure* as they probably do for other plays by Shakespeare, but the rule, perfect as it may be, will never solve in its totality the double entendre of meaningful names (Da Torre, 2004:215).

Hermans (1988:13) states that there are at least four procedures for translating expressive names. The name can be reproduced in the target text, it can be transcribed or transliterated, it can be substituted, or it can be translated. He (*ibid.*:14) suggests that there can be various other procedures: the translator can use a combination of the listed procedures, the name can be deleted, it can be substituted with a common name, and a proper noun can be inserted in the target text while there is not a proper noun in the source text (see also Aguilera, 2008:3; Mizani, 2008:6).

Fernandes (2006:44-57) posits that the proper nouns in (children's) fantasy literature function on a level above the text and can have 'semantic, semiotic and/or sound symbolic meanings'. In fictional literature, proper nouns transfer a message to the reader. Fernandes states that, in terms of the semantic meaning,

... names have a prominent role in children's literature where they usually have their meaning potential activated in order to describe a certain quality of a particular narrative element and/or create some comic effects (*ibid.*:46).

A character's personality, their good, bad or general traits, can be summed up in their name. The name may also give an indication as to the destiny of the character. This is seen with the characters of *Small Gods* (although it would not be classified as children's literature). Brother Nhumrod's name states his affliction clearly. The same applies for the Discworld philosophers Xeno and Aristocrates, who share many features with the Ancient Greek philosophers Zeno, Aristotle and Socrates.

In terms of semiotic meaning, Fernandes (2006:44-57) posits that names act as signs, 'generating ancient or more recent historical associations' (*ibid.*:46). Semiotic meaning can also indicate gender, class, nationality, religious identity, intertextuality, mythology and other culture-bound elements (*ibid.*:46-47).

Sound symbolic meaning refers to the use of imitative sounds (onomatopoeia) to create proper nouns, though Fernandes (2006:44-57) says that the 'actual component speech sounds may only vaguely resemble the imitated sound'. In *Small Gods*, the name of the god Om also refers to the most sacred mantra and mystic syllable (ॐ) in Dharmic religions (mostly in India and Nepal). In Sanskrit, it is sometimes referred to as *praṇava*, literally 'that which is sounded out loudly' (Lochtefeld, 2002:482). The online dictionary Merriam-Webster (2016) lists Om as 'a mantra consisting of the sound \ 'ōm\ and used in contemplation of ultimate reality'.

Fernandes (2006:44-57) also refers to phonesthemes: the sound, sound groupings or types of sound than can be associated with meaning:

The initial cluster /gl/, for instance, occurs in the following words: glisten, glow, glare, glent, glimmer, glimpse, glister, glitter, glim, and because they share the same common denominator /gl/, they are usually associated with “light” and “shining”. Another example is the initial cluster /sl/ which can be found in words such as slime, slug, slithery, slobbery, slog, and they are usually connected with “unpleasantness” (Fernandes, 2006:48).

When translating, proper nouns can be divided in two categories: conventional proper nouns and loaded proper nouns. Conventional proper nouns seem to have no obvious semantic meaning; their morphology and phonology do not need to be changed to fit in the target language, or they have an international status. Conventional proper nouns will most probably not be translated (*ibid.*:49). Loaded proper nouns can be ‘faintly “suggestive” to overtly “expressive” names and nicknames’. Fernandes suggests that there are ten procedures to translate proper nouns:

- rendition;
- copy;
- transcription;
- substitution;
- recreation;
- deletion;
- addition;
- transposition;
- phonological replacement; and
- conventionality.

Rendition is used when it is clear what the name means and it is in standardised language. The character called 'Death' has been rendered to 'Dood' by the Dutch translator of *Small Gods*.

Fernandes's procedure (2006:50) of copying is in line with what Vinay and Darbelnet (1958/1995:91) call borrowing. The proper nouns are used in the target text as they exist in the source text. Using the name 'Om' in the Afrikaans target text is copying. This is also the procedure followed by the Dutch translator.

Fernandes (*ibid.*:51) uses the term transcription as a synonym for transliteration and suggest that transcription is used between different alphabets. However, the examples he uses are not strictly between different alphabets (for example, Cyrillic and Roman alphabets) but languages where diacritical marks are used or not. In that case, translating the name Omnia to *Omnië* is transcription.

Substitution is followed when a 'formally and/or semantically unrelated name' is used in the target text (*ibid.*:52). There is no relation between the source-text proper noun and the target-text proper noun.

Fernandes suggests recreation where the translator creates a new proper noun, thus attempting to reproduce a similar effect in the target language. When using recreation, a new proper noun is created that does not exist in the target language, unlike substitution, where the proper noun already exists. Deletion is a very drastic procedure and means that the proper noun in the source text is removed in the target text when the proper noun has little meaning in or does not influence the plot development. Addition is used when the translator adds information to the proper noun, for instance, when a title (such as Mister) is used with a gender-neutral proper noun to indicate gender (*ibid.*:53-54). Transposition changes the word class from the source language to the target language 'without changing the meaning of the original' (*ibid.*:54).

In phonological replacement the translator replaces the source-text proper noun with a target-text proper noun that has the same 'sound image' (*ibid.*) This is the procedure

used by the Dutch translator in translating Brutha to 'Broeda'. Conventionality refers to the procedure 'when a TL name is conventionally accepted as the translation of a particular SL name'. This procedure is used for historical, literary and geographical proper nouns (*ibid.*:55), for example, the name of the philosopher Aristocrates in *Small Gods* can be translated as *Aristokrates* in Afrikaans using conventionality.

It is Pym's view (2004:92) that proper nouns should not be translated, as there cannot be qualitative equivalence. He says that '[p]roper names are untranslatable simply because they do not have to be translated'. However, in the draft entry for the Routledge *Handbook of Linguistics*, Pym (2014:4) states that borrowing and calque, as suggested by Vinay and Darbelnet (1958/1995:91), can be used for translating names and terms.

Nord (2003:182-196) states that there are 'no rules for the translation of proper names'. She also observed that translators often use different procedures in a specific text when they translate proper nouns. According to Nord, if the name is descriptive (explicit), it should be translated, but if the name has an implicit meaning, the meaning may be lost in translation unless the translator adds extra information that could compensate for this loss. She acknowledges that fictional names have a function, and argues that this function can be translated: 'Wherever the function of the proper name is limited to identifying an individual referent, the main criterion for translation will be to make this identifying function work for the target culture' (Nord, 2003:184). Authors can use existing proper nouns from their culture or can create new original fantastical proper nouns for characters. She posits that translators use the following different procedures when translating proper nouns (*ibid.*:182-183):

- non-translation;
- non-translation that results in a different pronunciation in the target language;
- transcription or transliteration;
- morphological adaptation;

- cultural adaptation; and
- substitution.

Nord (2003:182-196) has compared the proper nouns in several translations Lewis Carroll's *Alice in Wonderland* and came to the conclusion that these translators used different procedures for translation. She lists the following:

- reproduction;
- adaptation;
- substitution;
- rendering proper nouns as common nouns;
- neutralisation;
- calques; and
- deletion (*ibid.*:194).

When a translator reproduces a proper noun from the source text, it is used unchanged in the target text, although this may include changes to the pronunciation of the target word. Proper nouns may also be adapted according to the morphology of the target language. During substitution the source-culture names are translated with target-culture names. Translators have also changed source-text proper nouns to target-text common nouns. Culture-specific proper nouns have also been neutralised to cultural-neutral proper nouns. Calques are the literal translations of the proper nouns and the strangeness of the names is preserved. Nord also suggests that explanatory notes may be used but that the humour of the text may be lost (*ibid.*:196).

In his doctoral thesis, Vermes (2001:112-113) lists eight possible procedures for the translator:

1. transference;
2. substitution;
3. transliteration or naturalisation;
4. translation (proper);

5. modification or total transformation;
6. omission of the name, or part of it;
7. supplementing the name by an added element or addition; and
8. generalising the meaning of the name.

In his article 'Proper names in translation: an explanatory attempt', Vermes discusses only four of these basic methods for translating proper nouns (Vermes, 2003:93-94): transference (the same as number 1 in 2001), substitution (the same as number 2), translation proper (the same as number 4), and modification (the same as number 5). He comes to the conclusion that modification incorporates omission, addition and generalisation (numbers 6, 7 and 8). Vermes (*ibid.*:94) includes transliteration (number 3) with the procedure substitution.

Vermes's transference is the same as that of Newmark (1988) and similar to Catford's (1965) definition: it is used when the translator uses the proper noun from the source text unchanged in the target text. Substitution is when there is an established proper name in the target text that corresponds with the one from the source text. This is often the case for geographical names. Vermes (2003:94) quotes the Newmark definition for translation proper: 'rendering the meaning of a text into another language in the way that the author intended the text'. The target-text proper noun, or part of it, is translated to have the same implied meaning, or part of it, as the original source-text proper noun. During modification, the target-text proper noun is changed 'logically, or conventionally, unrelated or only partly related' to the source-text proper noun. This may mean significant changes to the form and significance of the original proper noun.

In his article 'Children's literature in translation: challenges and strategies', Van Coillie (2006:123) states that proper nouns can have a 'particular purpose or function' in literature of which some are to amuse the reader, give information or elicit an emotion. Van Coillie (*ibid.*) differentiates between the following six functions (though these pertain mostly to children's literature, it may be true for other genres as well):

- The informative function calls on readers' knowledge and/or teaches them something.
- The formative function confronts readers with standards and values and/or provides a moral compass.
- The emotional function speaks to the emotions or enriches them.
- The creative function stimulates the imagination.
- The divertive function meets the need for relaxation.
- The aesthetic function provides aesthetic pleasure.

Van Coillie (2006:125-130) suggests the following procedures:

- non-translation, reproduction, copying;
- non-translation plus explanation;
- replacement of a personal name by a common noun;
- phonetic or morphological adaptation to the target language;
- replacement by a counterpart in the target language (exonym);
- replacement by a more widely known name from the source culture or an internationally known name with the same function;
- replacement by another name from the target language (substitution);
- translation (of names with a particular connotation);
- replacement by a name with another or additional connotation; and
- deletion.

Van Coillie (2006) focuses on the translation of proper names in children's literature, but his suggested procedures can also be applied to adult literature.

The procedures proposed by the authors in this section seem different as they do not use the same terminology to describe the same procedure. However, when these procedures are carefully compared it becomes clear that they can be categorised (see [Table 1](#) overleaf).

**Table 1: List of translation procedures for proper nouns (in alphabetical order)**

Procedure	As described by
<p><b>Addition</b></p> <p>Additional information is added to the original proper noun in the target text. This may add to the connotations associated with the proper noun.</p>	<p>Vermes (2001:113)</p> <p>Fernandes (2006:53)</p> <p>Van Coillie (2006:128)</p>
<p><b>Cultural adaptation</b></p> <p>The proper noun in the source text has a cultural meaning and it is adapted to a proper noun in the target text with a similar cultural value.</p>	<p>Newmark (1988:82-83)</p> <p>Hervey and Higgins (1992:29)</p> <p>Nord (2003:194)</p> <p>Fernandes (2006:52)</p> <p>Van Coillie (2006:126-127)</p>
<p><b>Deletion</b></p> <p>The proper noun in the source text is removed from the target text and may be replaced with a description.</p>	<p>Hermans (1988:13)</p> <p>Vermes (2001:113)</p> <p>Nord (2003:194)</p> <p>Fernandes (2006:53)</p> <p>Van Coillie (2006:129)</p>

Procedure	As described by
<p><b>Descriptive equivalent</b></p> <p>The proper noun in the source text is translated to a descriptive equivalent by supplementing it with additional information or an explanation. Some writers have suggested using notes or glosses.</p>	<p>Newmark (1988:83-84)</p> <p>Vermes (2001:113)</p> <p>Nord (2003:195)</p> <p>Fernandes (2006:52-53)</p> <p>Van Coillie (2006:125)</p>
<p><b>Internationalisation</b></p> <p>There are accepted translations for proper nouns. This includes geographical locations, internationally known historical and literary figures.</p>	<p>Newmark (1988:89)</p> <p>Vermes (2001:112)</p> <p>Nord (2003:194)</p> <p>Fernandes (2006:55)</p> <p>Van Coillie (2006:126)</p>
<p><b>Literal translation</b></p> <p>Each of the elements of the source-text proper noun is literally translated in the target text.</p>	<p>Newmark (1988:84)</p> <p>Vermes (2001:112)</p> <p>Nord (2003:194)</p> <p>Pym (2004:92)</p> <p>Van Coillie (2006:127)</p>
<p><b>Neutralisation</b></p> <p>The proper noun in the source text has a cultural meaning and it is translated with a proper noun in the target text with neutral cultural value.</p>	<p>Nord (2003:194)</p>

Procedure	As described by
<p><b>Substitution</b></p> <p>The proper noun in the target text is a substitution of the proper noun in the source text and may be a near synonym or a conventional name.</p>	<p>Hermans (1988:13)</p> <p>Newmark (1988:84)</p> <p>Nord (2003:194)</p> <p>Fernandes (2006:50,52)</p> <p>Van Coillie (2006:127)</p>
<p><b>Transference</b></p> <p>The source-text proper noun is reproduced unchanged in the target text.</p>	<p>Hermans (1988:13)</p> <p>Newmark (1988:81-82)</p> <p>Hervey and Higgins (1992:29)</p> <p>Vermes (2001:112)</p> <p>Nord (2003:194)</p> <p>Pym (2004:92)</p> <p>Fernandes (2006:50-51)</p> <p>Van Coillie (2006:125)</p>
<p><b>Transposition</b></p> <p>The proper noun in the source text is replaced with a common noun in the target text.</p>	<p>Hermans (1988:13)</p> <p>Newmark (1988:85)</p> <p>Nord (2003:194)</p> <p>Fernandes (2006:54)</p> <p>Van Coillie (2006:126)</p>

Procedure	As described by
<p><b>Transliteration</b></p> <p>The source-text proper noun is transcribed to the pronunciation and the morphology of the target language.</p>	<p>Hermans (1988:13)</p> <p>Newmark (1988:81)</p> <p>Hervey and Higgins (1992:29)</p> <p>Vermes (2001:112)</p> <p>Nord (2003:194)</p> <p>Fernandes (2006:51)</p> <p>Van Coillie (2006:126)</p>

Many of the translation procedures described in this subsection overlap and it is one of the objectives of this study to identify the most appropriate procedures to translate the proper nouns and neologisms in *Small Gods* into Afrikaans. For the purposes of this study, the term procedure describes the *course of action* needed to achieve a certain result, in agreement with the definition by Munday (2009:37), who describes strategies as a *set of procedures*.

## 2.8 Concluding remarks on the literature review on translation theory

Translation and writings on translation go back centuries. Discussions on translation from the first century (BCE) by Cicero and Horace, and in the fourth century (CE) by St Jerome, still influence general thought on the subject in the twentieth century. Translation Studies has only developed as an academic field during the past 60 to 70 years and has mostly focused on the ‘complex of problems clustered round the phenomenon of translating and translations’ (Holmes, cited in Munday, 2008:5-7). The question whether the translator should move towards the reader and leave the writer alone, therefore domesticating the text; or leave the reader alone and move towards the writer, therefore foreignising the text, has been discussed for centuries. It is this

researcher's opinion that this is not a binary with two opposing and fixed positions but rather a fluid and dynamic line along which the translator moves the entire time.

This study aims at identifying the translation strategy and the procedures, as described in the categories in Table 1, above, that can be used to translate proper nouns and neologisms in an equivalent way that will ensure that the meaning potential is retained when translating Terry Pratchett's fantasy novel *Small Gods* from English to Afrikaans. Therefore, such a translation would have to focus on theories on equivalence and how to attain equivalence at word level, as well as the equivalent effect, and translating proper nouns (that can often be seen as signs) in such a way that the meaning potential is retained.

## **2.9 *Small Gods* literature review**

The section that follows describes the position of *Small Gods* in the Discworld series and gives a synopsis of the novel. A description of the Dutch translation follows. The section concludes with a description of the Discworld wikis as sources of information and the criteria used to identify the proper nouns and neologisms for translation from English to Afrikaans.

### **2.9.1 The position of *Small Gods* in the Discworld series**

*Small Gods* is one of the stand-alone fantasy books in the Discworld series. The 'universe' in which these books are set is described as follows:

This is the Discworld, which travels through space on the back of four elephants which themselves stand on the shell of Great A'Tuin, the sky turtle.

Once upon a time such a universe was considered unusual and, possibly, impossible.

But then...it used to be so simple, once upon a time (Pratchett, 1991b).

The Discworld is based on Hindu mythology, which posits four (or eight) large elephants, considered the ‘elephants of the directions’, keeping watch over the four (or eight) compass points that create a disc. A godlike creature rides on the back of each elephant. This myth does not claim that the elephants carry the world. There is another myth that states that the world is supported on the back of a single elephant, called Maha-Padma, who is standing on a tortoise named Chukwa. It is also said that the god Vishnu once took on the form of a vast tortoise or turtle (krma), so immense that the sacred central mountain of the world could rest on his back. As with so many myths and stories, they began to blend and some ‘Hindu mythographers’ are now willing to say that the world is a disc supported by four elephants supported by a turtle (Pratchett and Simpson, 2008:7-8).

There is also a tale of a massive cosmic turtle in Chinese mythology, but with a different perspective. According to the Chinese myth, ‘our world is not balanced upon the creature’s back (with or without elephants), but is sloshing about inside it’ (*ibid.*). Based on these myths, Pratchett created a fantastical world to form the foundation of the series of books.

*Small Gods* is situated on this fictional planet and, as with other novels in the fantasy genre, it has a time frame similar to some time in the European Middle Ages. Clothes, architecture and technology resemble those of mediæval times. Another well-known example of the fantasy genre is *The Lord of the Rings* trilogy (Childs and Fowler, 2006:82). Fantasy should not be confused with science fiction, which involves technology that is advanced beyond anything available to contemporary readers, and focuses on the imagined impact of science on society (Lewis, 2015). Science fiction include subgenres that focus on alternate histories, apocalyptic events, future history, space opera and ‘weird fiction’ (Bould et al., 2009).

*Small Gods* is the thirteenth novel in the Discworld series, and it was published in 1992. Death and Lu-Tze are the only recurring characters in the series, though there are Omnian priests and History Monks in later books. *Small Gods* differs from the other

Discworld novels in that there are no magical, mythical creatures, or witches and wizards. In most of the Discworld novels, Pratchett parodies the genre he selected: his vampires *do not* suck blood; his witches *do not* do magic – rather, they are experts in ‘headology’ – and Death is not a scary skeleton, but an anthropomorphic creature with a fondness for cats who rides a real, live horse called Binky. The Discworld is inhabited by magical creatures such as wizards and witches, pixies and elves, dwarfs and trolls, dragons and golems. But it is also inhabited by humans. It is in this combination of characters that Pratchett has created a parody of the fantasy genre, especially as presented by Tolkien, and of fairy tales, as collected by Grimm. Pratchett describes fantasy as presenting something that is old and familiar in such a way that ‘you are almost seeing it for the first time’ (Pratchett and Briggs, 2012:327).

The Discworld – just like Earth – is a place where characters fight battles with good and evil, where wars have more losses than gains, where small decisions have big consequences. On the Discworld nothing is politically correct, or sacred. Pratchett tackles everything: racism; sexism; fear of others; religious intolerance; and discrimination based on species, class, education and traditional roles; and death. As well as Death. Pratchett looks at sound business practices and politics, trends in science and technology and how these influence society, the way people<sup>6</sup> think about these changes and how the changes affect people’s behaviour. He investigates the coming of age of younger characters (but never blushing princesses in frilly frocks or courageous princes on white steeds) and the individual’s search for meaning. As a result, his characters are often faced with moral choices between competing rights, responsibilities and freedoms. As readers we, together with the characters, are confronted with these issues as well as the human inconsistencies that are relevant to our lives, every single day, whether directly or indirectly. Pratchett holds a mirror to

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6) The word ‘people’ is used in the widest possible sense and includes all the human-like creatures on the Discworld.

what we believe and asks us to re-evaluate everything that we hold dear, whether it is films – in *Moving Pictures* (Pratchett, 1991a), music – in *Soul Music* (Pratchett, 1995c) and *Maskerade* (Pratchett, 1996), or religion and belief – specifically in *Small Gods* (Pratchett, 1992) and *Hogfather* (Pratchett, 1997) but many others as well.

The small gods in the novel by the same name refer to those gods who are never really worshipped because there is not enough belief to make them proper gods. Many things on the Discworld exist because someone believes that they exist and the ‘appearance of a god when manifest is directly proportional to the amount of belief they command’ (Pratchett and Briggs, 2012:211). A god can become a small god when people stop believing in him, or a small god can become a god because of more belief. An example of a small god is the ‘Oh God of Hangovers’, who only exists because of the exclamation made by hungover people (Pratchett, 1997:172):

“I ... *think* my name is Bilius. I’m the ... I’m the oh God of Hangovers.”

“There’s a God of Hangovers?”

“An *oh god*,” he corrected. “When people witness me, you see, they clutch their head and say, ‘*Oh God ...*’” (Pratchett’s emphasis).

### 2.9.2 Synopsis of *Small Gods*

At first, it seems as if Pratchett is unsympathetic towards organised religion in *Small Gods*. And perhaps it started out that way. As Pratchett (Briggs, 2012c:329) said:

I was watching the news one day and some alleged holy man in Iran or Iraq or somewhere was pictured standing in front of a fountain flowing with fake blood and telling people how truly holy it was to die for God. And I thought: no, even I can see through that one. The backbone for the *Small Gods* plot was created right there.

The city Kom, capital of Omnia, is built entirely for the worship of the monotheistic god Om, a god who used to be able to change his shape to a bull or a swan, and did much

smiting and trampling of the infidels and the unrighteous. However, the reader soon finds that the Great God Om has been reduced to the shape of a tortoise with a dusty shell and one eye, and that he has only one believer in the entire city: Brutha, a simple-minded boy who will never be more than a novice (Pratchett, 2014:7). He is illiterate but has a phenomenal memory, as he cannot forget anything: 'Brutha gaped at him. This was nonsense. You couldn't forget things just by wishing' (Pratchett, 2014:65).

The city is, at least unofficially, ruled by Deacon Vorbis, who ensures that the Church's Quisition enforces the commandments which have been given by prophet after prophet who claimed that they received it from the Great God Om, quite often after wandering in the desert. The Church has currently intensified its efforts to be holy as it prepares for the appearance of the Eighth Prophet.

The Omnian Church wages war against non-believers (people, cities and countries) and tortures anyone it suspects of heresy. A small underground resistance group, called 'The Turtle Moves', has formed to overthrow the Church. Their resistance is based on the heretical scroll *De Chelonian Mobile* ('The Turtle Moves') written by Didactylos, a philosopher in Ephebe, in which he states that the world is a disc carried on the backs of four elephants who stand on the back of a giant turtle. This is in direct contrast to the Omnian Church's belief that the world is a perfect sphere, spinning about the sphere of the sun.

Vorbis and Brutha (with Om in a wicker box over Brutha's shoulder and still in the shape of a small tortoise) go to neighbouring Ephebe on a diplomatic mission, ostensibly to sign a peace treaty. Vorbis needs Brutha's impeccable memory to navigate the very complex labyrinth around the palace of the Ephebian Tyrant. Ephebe is a parody on ancient Greece: it is filled with toga-wearing philosophers – 'someone who's bright enough to find a job with no heavy lifting' (Pratchett, 2014:123). There is even a naked man running down the street (like Archimedes) after he has leapt out of his bath after having a great idea (*ibid.*), screaming 'Eureka', which the narrator claims literally means 'Bring me a towel!' (Pratchett and Briggs, 2012:108). Om and Brutha seek out the

philosopher Didactylos so that he can explain where gods come from and help Om change his shape back to that of a powerful god.

Instead of signing a peace treaty, the soldiers of Omnia invade Ephebe, forcing Ephebe to become a diocese of Omnia. In the ensuing battle between Omnian soldiers and the resistance movement, the Library is torched (though the first match is lit by Didactylos himself), but not before Brutha has an opportunity to memorise as many of the scrolls as possible in an effort to preserve the knowledge.

After being shipwrecked, Brutha, Om and a severely injured Vorbis travel back to Omnia in a journey across the desert (reminiscent of similar journeys by Moses, Jesus and Mohammed). Brutha is determined to set right what has been wrong in the Church. In the desert they find ruined stone temples haunted by forgotten small gods and for the first time Om starts to care about his believers.

As they approach the city, Vorbis regains his strength, hits Brutha over the head and tries to kill the tortoise that Brutha always carries with him. Vorbis does not know that it is the god Om when he tries to kill the tortoise. He does it because he is an evil man. Back in Kom, Vorbis proclaims himself the Eighth Prophet. He makes Brutha a bishop, but then has him declared a heretic and Brutha is publicly tied to an iron statue of a turtle to be burned alive. Om intervenes by allowing himself to be snatched up by an eagle and dropped over the scene, hitting Vorbis on the head and killing him. The crowd witnesses the miracle and they start believing in Om again. Their belief in him allows him to become a powerful god again.

The Ephebians have meanwhile formed an alliance with several other nations, such as Tsort and Djelibeybi. Although they hate one another, they all hate Omnia more and come together to invade Omnia and break its power. Brutha attempts to broker peace, but everyone is too distrustful of the Omnians and a fight starts. The Great God Om, restored to his former glory by the belief of all who now really believe in him, travels to Cori Celesti (the home of the Discworld's gods) where he finds the gods gambling with the fates of their believers. Om is shocked by their callousness and starts a fight with

the gods. The soldiers on the ground must hide from the thunder, cornucopia shrapnel and the grapes falling from the heavens. Om then forces the gods of each nation to talk to their people and to stop the fighting.

Brutha becomes the Eighth Prophet. He ends the Quisition and brings great reform to the Church. He introduces philosophy and debate, and for the next century there is peace and freedom in Omnia. Brutha dies on the hundredth anniversary of the beginning of the reformation and it is then revealed that the events have been orchestrated by the History Monks, specifically Lu-Tze, to ensure that there is a century of peace and not perpetual war.

In *Small Gods* Pratchett parodies the Catholic and Anglican Churches, as well as various charismatic churches who venerate prophets and false prophets. He also hints at other formally organised religions such as Islam. He even mentions the Krishna:

[Brutha] “There is no other god but you. You told Ossory that.”

[Om] “Well. You know. I exaggerated a bit. But they’re not that good. *There’s one of ‘em that sits around playing a flute most of the time and chasing milkmaids.* I don’t call that very divine. Call that very divine. I don’t” (Pratchett, 2014:120) (emphasis added).

The italicised sentence refers to Krishna as an incarnation of the Hindu god Vishnu who spent much of the time in his youth playing the flute and dancing with milkmaids (Pattanaik, 2011:159,167; Breebaart and Kew, 2016).

However, Pratchett poignantly demonstrates the difference between organised religion and true personal faith. The Church is not destroyed, but changed, and it continues to exist in a more moderate and tolerant form. Pratchett demonstrates the differences between earnest faith and habitual religious practices which may be empty and stagnant, and which may even be corrupt and cruel. He shows that there are good honest people living under the rules and influence of bad people (Pratchett, 2014:197) – Brutha thinks that ‘the worst thing about Vorbis isn’t that he’s evil, but that he makes

good people do evil. He turns people into things like himself. You can't help it. You catch it off him'.

*Small Gods* is a story of a boy's journey with his god; it is a commentary on the habits and practices of religious people, and it suggests that true faith overcomes all.

### 2.9.3 Dutch translation of *Small Gods*

More than 85 million copies have been sold of Pratchett's Discworld novels (Healy, 2015) and they have been translated into 37 languages, including Hebrew and Japanese (Briggs, 2012a:339).

The Discworld novels were translated into Dutch by Venugopalan Ittekot, a pseudonym used by Ruurd Groot. He started translating the *Schijfwereld-boeken* in 1991. In 2005, his wife, Mieke Groot (also a translator), took over when Groot became ill, and she continued to use the pseudonym Venugopalan Ittekot. The readers of his Dutch translations are reported to consider the books to be of high quality (Wikipedia, 2016j). Venugopalan Ittekot's translation of *Nation* is described as follows: 'De vertaling is meesterlijk en weet precies de finesse van Pratchetts stijl te pakken' (Venings, 2014). The photographer Nico Janssen (2013, 2016) describes Venugopalan Ittekot's translations as 'lyrical' and he claim that the translator possessed a 'magical ability to translate British wit'. *Kleingoderij* (Pratchett, 1995b) was published in Dutch in 1992 and again in 1995.

It has been suggested that translators of science fiction and fantasy books face an added challenge in that these genres are dominated by (American) English and that readers have to read the English books to stay up to date with developments in these genres. They often buy the translation of a book to compare it with the original English version (Briggs, 2012a:340).

Pratchett enjoyed Groot's strategy of capturing the pun of the erotic Big Bang hypothesis of the expanding universe ('uitdijend heelal') to 'het Uitvrijend Model', which could be back-translated as 'the Making Love Outwards Model'. When Pratchett

heard about this, ‘he apparently sat there grinning and saying it’s the best ever title for a scientific theory’ (*ibid.*:341). It has been suggested that ‘large’ nations such as the French or Germans could localise jokes and get away with it, but that a Dutch reader would find a strictly Dutch reference incompatible with the story: ‘[T]hey couldn’t imagine someone in Britain, let alone on the Discworld, being aware of [the Dutch references]. Sad, but true’ (*ibid.*). This may be true of Afrikaans readers as well. This supports my aim of domesticating the proper nouns and neologisms only to the extent that the target-text reader has the same experience as the source-text reader, and that the target-text reader understands the role that the character’s name plays in the characterisation, but that it must never alienate the target-text reader. This reader must never find a name or reference incompatible with the setting or the story.

Pratchett (Briggs, 2012c:335) said that he does not envy the translators of the Discworld novels and proceeded to give what is probably the greatest compliment that a translator can receive: ‘I get on very well with the Dutch translator, who takes a kind of skewed delight in tracking down the “right” words ...’

#### **2.9.4 Translating proper nouns in *Small Gods***

In this study, the Internet was used extensively to find information about *Small Gods*, the Discworld, Terry Pratchett and fantasy writing. The readers of the Discworld books are very passionate about the Discworld series, as well as about other works by Pratchett. Hence, there are several websites, discussion groups, forums and blogs, created and maintained by fans, followers and volunteers. In fact,

... there are numerous Terry Pratchett fan clubs, entire conventions dedicated to the Discworld ... chat groups, fan websites, Facebook pages, Twitter accounts (and whatever else have emerged between writing and publishing this!) (Briggs, 2012b:338).

There is a wiki<sup>7</sup> focusing on the Discworld books: <http://wiki.lspace.org>. It is a 'Terry Pratchett-orientated website' (The L-Space Web, 2016c) with more than 3 800 user-generated articles. By 7 July 2016 the main page had been accessed more than seven million<sup>8</sup> times. The wiki site <http://wiki.lspace.org> is a sub-site of the website [www.lspace.org](http://www.lspace.org) (LSpace.org, 2016). The name of the website, 'L-Space', refers to 'library-space' (Pratchett, Stewart, & Cohen 2002:348). It is based on the principle that large quantities of both magical and ordinary books 'distort time and space' (Pratchett and Briggs, 2003:255). Anyone who has ever been in a second-hand bookshop would have experienced this phenomenon: it seems as if the quantity of books should not logically and according to the laws of physics be able to fit in the available space, especially those shops with 'rows of shelves that end in little doors that are surely too small for a full-sized human to enter' (*ibid.*). As Pratchett and Briggs (*ibid.*) state:

The relevant equation is Knowledge = Power = Energy = Matter = Mass; a good bookshop is just a genteel Black Hole that knows how to read. Mass distorts space into L-space, in which Everywhere is also Everywhere Else.

The websites <http://www.lspace.org> and <http://wiki.lspace.org> are virtual libraries where Pratchett fans meet and discuss subjects, such as books, characters and locations; or find details of Discworld Conventions. Readers have contributed from America, Australia, Europe, Asia and Africa. These articles are peer-moderated.

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7) 'A wiki is a website which allows collaborative modification of its content and structure directly from the web browser. In a typical wiki, text is written using a simplified markup language (known as 'wiki markup'), and often edited with the help of a rich-text editor' (<https://en.wikipedia.org/wiki/Wiki>). The Discworld Wiki (<http://wiki.lspace.org>) is a Terry Pratchett/Discworld-oriented wiki sub-site of L-Space ([www.lspace.org](http://www.lspace.org)).

8) The page had been accessed 7 771 426 since its creation on 8 May 2012, according to the revision history page (<http://wiki.lspace.org>).

## **2.10 Concluding remarks on the *Small Gods* literature review**

*Small Gods* is a stand-alone book in the Discworld-fantasy series. The Discworld is deeply rooted in Hindu creation mythology, and engages with organised religion, especially the Catholic and Anglican Churches. The Discworld series conforms to the characteristics of the fantasy genre as it has a medieval setting and plot elements that are not likely to occur on our world.

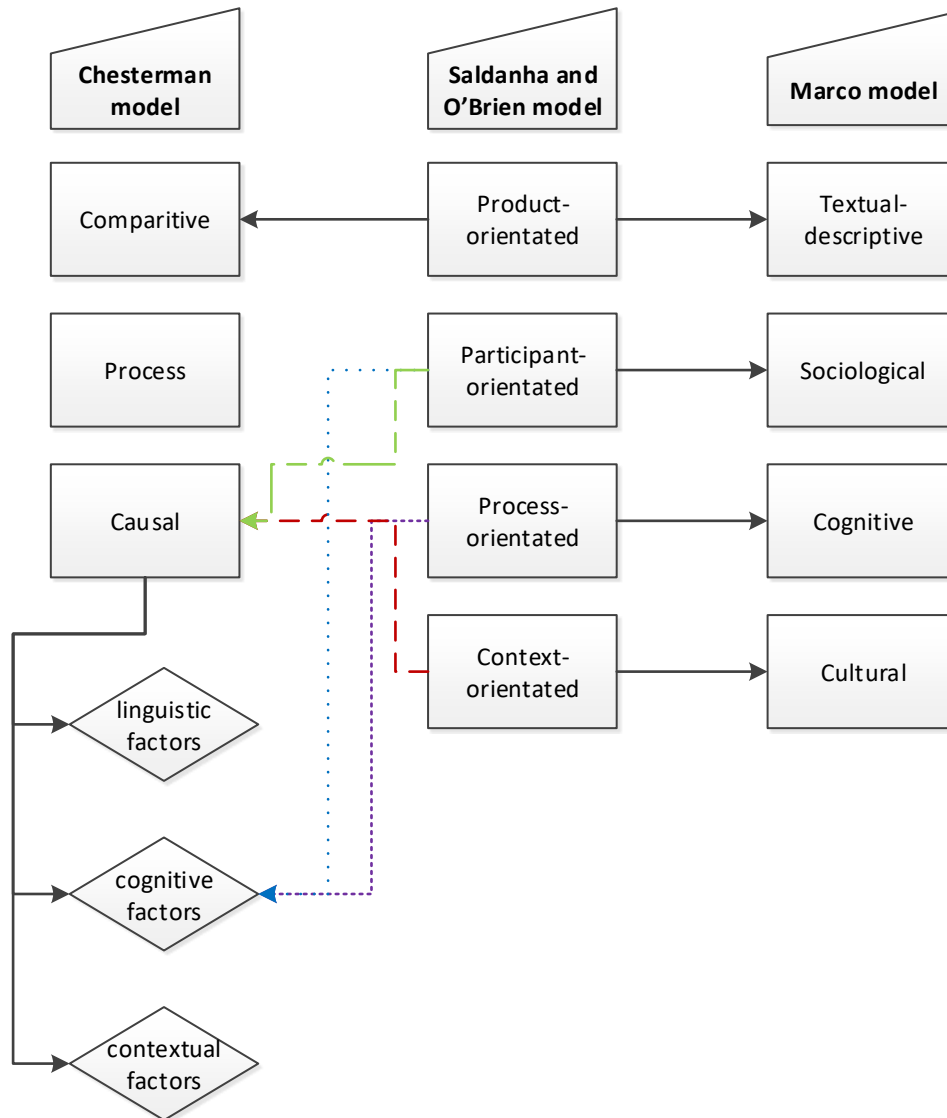
### 3 METHODOLOGY

This chapter aims to describe the research methodology, with specific reference to research methodology relevant to translation studies.

#### 3.1 Introduction

Hofstee (2006:107) states that ‘if you are going to pose a problem to yourself and then come to a conclusion about it, you have to do *something* to come to that conclusion. That “something” is your method’ (original emphasis).

Saldanha and O'Brien (2013:5) describe research in terms of its orientation and classify it as either product-orientated, process-orientated, participant-orientated or context-orientated. They compare their differentiation to that of Chesterman (2000), namely comparative models, process models and causal models; a causal model has linguistic, cognitive and contextual dimensions. Saldanha and O'Brien (2013) also refer to the textual-descriptive, cognitive, culturalist and sociological models proposed by Marco (2009, cited in Saldanha and O'Brien 2013:7). These three models can be compared as follows (see [Figure 10](#) overleaf).



**Figure 10: Comparison of research models**

Saldanha and O'Brien (2013:6,7) further state that empirical research needs to answer the purpose of the research, and when unanswered questions remain, point out the possibilities for further research. They add that all 'research begins with theoretical assumptions' and that the assumptions determine which methodology is selected. The methods must be able to answer the research question/s and this will determine the success of the methodology.

For the sake of consistency, the research principles, terminology and types used for this study follow the guidelines as described in *Research Methodologies in Translation Studies* by Saldanha and O'Brien (2013:10-13). As this study falls in the field of Translation Studies, it makes sense to remain as close as possible to the research principles, terminology and types as described in a textbook focusing on Translation Studies. It ensures that terminology is used consistently and that the same meaning is implied each time a term is used. As with the terminology surrounding translation strategies and procedures, research terminology is often used interchangeably, inconsistently and ambiguously across different fields.

### **3.1.1 Research principles**

Social research concerns itself with ontology and epistemology (Saldanha and O'Brien, 2013:10-11). Creswell (2013:35) uses the term 'worldview' which refers to a 'basic set of beliefs that guide action' to describe ontology ('the nature of reality') and epistemology ('how we know what we know').

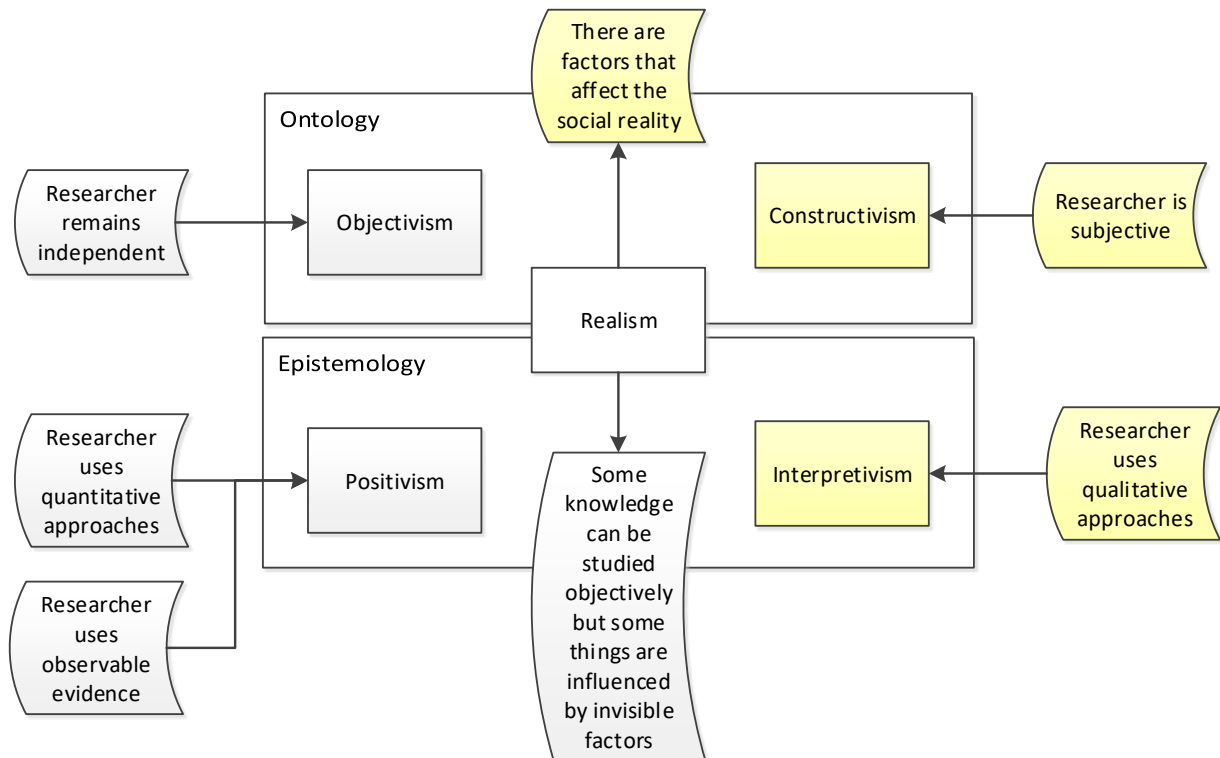
Ontology refers to the way the social world is perceived to be and what can be presumed about the traits and reality of the social phenomena that constitute the social world. The social world can be described as follows (Saldanha and O'Brien, 2013:10-11):

- Objectivism declares that our social world consists of social phenomena that exist independently of the influence humans have on it.
- Constructivism states that social phenomena only exist because they are constructed ideas and are constantly re-evaluated by whoever is involved with them.
- Realism is situated between objectivism and constructivism: 'it accepts that social phenomena can have a reality that is separate from the social actors involved in it but also recognizes that there is another dimension that relates to what we know about the social world as social beings'.

Epistemology refers to the well-substantiated explanation of knowledge and how knowledge is acquired. Knowledge can be obtained using the following (Saldanha and O'Brien, 2013:10-11):

- Positivism, which states that it is possible to study social phenomena objectively, that information about the social world can be gathered and evaluated, and that it should not be influenced by the subjectivity of the researcher.
- Interpretivism, which correlates with constructivism in ontology; it recognises that people are subjective when attempting to understand and interpret social phenomena.
- Realism which is both an ontological and epistemological position.

It can be represented as in the following diagram (Saldanha and O'Brien, 2013:10-11):



**Figure 11: Comparison of research principles**

Ontology and epistemology can be used to determine the framework of research. This study has a constructivist ontological position with an interpretive epistemological position: its focus is subjective and a qualitative approach will be used. Saldanha and O'Brien (2013:12) state:

Interpretivism is linked to the ontological position of constructivism; it prioritizes people's subjective understandings and interpretations of social phenomena and is often linked with qualitative approaches to research, where the researchers attempt to explore the social world from the point of view of the actors and reflect on their own subjective interpretations.

An objectivist paradigm would have meant that the use of language in the fantasy genre, proper nouns and neologisms are social phenomena that have inherent meaning, and whose meaning is not derived and constantly re-evaluated by those who interact with them. It would have meant that these aspects exist independently of human interaction, and not because of it. However, this study is interpretive, as it is subjective, and the researcher attempts to understand and interpret the social phenomena from a personal point of departure. Any conclusion reflects this researcher's own subjective interpretations, albeit based on existing views and interpretations and the application of current translation theory.

Saldanha and O'Brien (2013:22) state that 'a qualitative approach is generally associated with the interpretivist position'. They describe qualitative content analysis as 'a broad term used to describe analytical moves which consist of identifying themes, looking for patterns, making interpretations and building a theory (explanation)'. This researcher identifies the proper nouns and neologisms in the source text *Small Gods* and then compares them with the proper nouns and neologisms in *Kleingoderij*, the Dutch target text. She looks for patterns in the translation procedures that may have been used by the Dutch translator, makes interpretations and then identifies the

translation procedures for the proper nouns and neologisms when translating *Small Gods* to Afrikaans.

### 3.1.2 Research terminology

The following is a list of the research terms as used and described by Saldanha and O'Brien (2013:12-13), which will also be used throughout this study:

- A *model* is a representation of the 'reality' of the research topic or domain.
- A *framework* is the set of ideas and approaches that can be used to view and gather knowledge about a particular domain.
- A *concept* is an idea derived from a model or a framework – *WordWeb* defines a concept as 'an abstract or general idea inferred or derived from specific instances' (Lewis, 2015).
- A *theory* organises sets of concepts to define and explain some phenomenon or, as Chesterman (2007:1) says, a theory is 'an instrument of understanding'.
- A *typology* is a typical model of the way items tend to be found in relation to each other. For example, one might try to construct a typology of translation procedures used in specific circumstances.
- A *methodology* is a general approach to studying a phenomenon.
- A *method* is a specific research technique.

Saldanha and O'Brien (2013:13) state that the terms *methods* and *tools* are often used interchangeably. *Methods* are either qualitative or quantitative, whereas *tools* may be the actual instruments that are used to collect the data, for instance, a voice recorder or specific software. *WordWeb* (Lewis, 2015) defines *tools* as the means that are used to accomplish the task.

Babbie (2007:4) describes *methodology* as a subfield of epistemology: if epistemology aims to know what we know, then methodology aims to discover *how* we know what

we know. Babbie (*ibid.*:24) describes quantitative and qualitative *methods*. Creswell (2003:3) suggests that quantitative, qualitative and mixed approaches are frameworks that have the following three elements in common:

- philosophical assumptions about what constitutes knowledge claims;
- general procedures of research called strategies of inquiry; and
- detailed procedures of data collection, analysis, and writing, called methods.

Creswell (2003:5) states that *methodology* refers to the plan of action that connects the methods to the results of the research. Creswell (2013:54) later describes *methodology* as the process of research and *methods* as the techniques or processes that are used.

Babbie (2007:122) posits the following on the research terms *concept* and *conceptualisation*: 'In social research, the process of coming to an agreement about what terms mean is conceptualization, and the result is called a concept'. Williams and Chesterman (2002:59) state that, in translation studies, 'concepts drive action: what you think (e.g. your concept of translation) influences what you do (e.g. how you translate)'.

In research, a *case study* studies a real-life phenomenon in its context within a defined set of boundaries, and includes the researcher's 'personal involvement with the data' (Saldanha and O'Brien, 2013:207,209). Hofstee (2006:123) suggests that a case study be used when 'detailed knowledge is required of any particular case for whatever reasons'. *The Encyclopedia of Case Study Research* (Mills, Wiebe, & Durepos 2010:xxxii) states that it is difficult to define what a case study is, as many different researchers across various disciplines have delineated it according to different philosophies. They propose that a case study has the following characteristics:

- It focuses on the context of a specific entity.
- It analyses the relationship between the context and the entity.

- It has the explicit intention of using the insights gained to create a theory and/or contribute to an existing theory.

Babbie (2007:298) postulates that a case study is posited on limited attention being focused on a particular instance. A case study can be descriptive or explanatory, and can seek to understand or develop new theories.

Creswell (2013:45,116) describes a case study as being part of the qualitative constructivist/interpretivist format. The constructivist worldview posited by Creswell (*ibid.*:37) states that individuals attempt to understand the world around them and that this is a very subjective way of understanding reality.

This study conforms to the requirements of a case study as defined by Saldanha and O'Brien (2013:207,209), as it studies a real-life phenomenon – the fantasy novel *Small Gods* – within clearly defined boundaries – only the translation of the proper nouns and neologisms to Afrikaans – and is influenced by the researcher's personal involvement with the data – the researcher makes choices and decisions which another researcher under the exact same circumstances may make differently.

### **3.1.3 Research types**

According to Saldanha and O'Brien (2013:14-15), research can be done from an inductive or a deductive position. *Inductive* research aims to formulate new theories and hypotheses from the gathered data and 'it moves from particular instances to general statements'. *Deductive* research tests existing theories and hypotheses and 'it moves from general statements to specific instances'. This study does not aim to formulate new theories, but is a deductive study that aims to test existing translation procedures, especially those which focus on the translation of proper nouns and neologisms. It will move from these general statements to specific application on the proper nouns and neologisms in *Small Gods* when translating these proper nouns into Afrikaans.

Williams and Chesterman (2002:58) define empirical and conceptual research. *Conceptual* research aims to define and clarify concepts, to interpret or reinterpret ideas, to relate concepts into larger systems, to introduce new concepts or metaphors or frameworks that allow better understanding of the object of the research. *Empirical* research, on the other hand, seeks new data, new information derived from the observation of data and from experimental work: it seeks evidence which supports or disconfirms hypotheses, or generates new ones. This study is conceptual as it will define and clarify the concepts of translating procedures for proper nouns and neologisms and will interpret and reinterpret these ideas in order to allow a better understanding of these procedures and their application in Afrikaans when translating *Small Gods*.

### **3.2 The research design of this study**

The model of this research study is a context-oriented case study. It studies delimited linguistic units – proper nouns and neologisms – that are specific to a particular, single, case – the fantasy novel *Small Gods*.

Yin (1981:58,59) holds the view that a case study can be either qualitative or quantitative, and that there is no specific method for collecting data. A case study is a research strategy and has the distinctive feature that it aims to examine '(a) a contemporary phenomenon in its real-life context, especially when (b) the boundaries between phenomenon and context are not clearly evident'. Yin (*ibid.*:60) adds that the qualitative data should be categorised in a table before it can be incorporated with the quantitative data.

Babbie (2007:379,G1) states that a case study aims to examine and understand a single occurrence of a phenomenon by looking closely at the details pertaining to that case. Dörnyei (2007:151) defines a case study as 'almost anything ... as long as it constitutes a single entity with clearly defined boundaries'. According to Saldanha and O'Brien (2013:210-211), case studies are used to test new models or the boundaries of existing models. It questions established theories that can lead to changes or improvement of those theories, or it may lead to the development of a new theory. They claim that,

though the findings of case studies might not be extrapolated, they might be applicable to a similar case, and that these findings could, therefore, be generalised, under certain conditions and contexts. Saldanha and O'Brien (2013:214) advise against classifying a case study as 'typical', but this researcher suggests that this study is indeed typical as it can be representative of proper nouns and neologisms and generalised to the fantasy genre. The translation of proper nouns and neologisms has been studied before and the findings of this study may potentially be true for other novels in the Discworld series or even fantasy writing in general. The suggestion of Saldanha and O'Brien (2013:15) that a case study must have clearly defined boundaries is implemented. This study has the following clearly defined limitations: only the translation of the proper nouns and neologisms in *Small Gods* to Afrikaans are studied.

This study also has secondary characteristics of being product-oriented as it aims to study the textual product that is the result of the translation process and aims to have an evaluative focus on the equivalence and equivalent effect of the translation.

When applying the research principles, terminology and types as described by Saldanha and O'Brien (2013) and, to a lesser extent, Williams and Chesterman (2002), it can be said that this study framework is a constructivist ontological position linked to an interpretive epistemological position: the study focus is subjective, and quantitative approaches will be used. This study aligns with what Williams and Chesterman (2002:58) and Saldanha and O'Brien (2013:15) define as conceptual research as it aims 'to define and clarify concepts, to interpret or reinterpret ideas, to relate concepts into larger systems, to introduce new concepts or metaphors or frameworks that allow better understanding of the object of the research'.

The concepts that will need to be defined and clarified, so that there can be agreement as to the precise meaning of those concepts, are equivalence and equivalent effect, proper nouns, neologisms, the fantasy genre, and meaning potential. The typology of the study is the translation procedures that have a specific focus on the translation of proper nouns and neologisms.

The methodology for this study is text-orientated (Saldanha and O'Brien, 2013:8) and identifies predefined linguistic units in the source-text product. It relies on a qualitative approach to analyse the identified words in terms of their role and their meaning potential in the novel. The only quantitative aspect in this study is the frequency counting of the proper nouns and neologisms in *Small Gods*.

The methods for data collection and analysis include the following:

- conducting a thorough literary review to form part of the secondary data (Saldanha and O'Brien, 2013:218);
- analysing the written source text (*ibid.*) to identify and list all the words in *Small Gods* that comply with the definitions for proper nouns and neologisms;
- applying the different translation procedures that have been identified in the literary review to the identified proper names and neologisms;
- evaluating the success of these procedures in attaining equivalent translations in terms of creating a similar denotative and connotative meaning potential; and
- describing the results.

The tools used in this study are:

- the web browser Google Chrome™ and the scholarly text search engine Google Scholar™ used for searching for information on existing translation theories, strategies and procedures, *Small Gods* and the Discworld;
- Microsoft® Excel to create and manage a database, as suggested by Saldanha and O'Brien (2013:224), of the lists of proper names and neologisms and the different translation procedures;
- various dictionaries and secondary sources; and
- other Internet resources.

Coded tables as described by Yin (1981:60) were used extensively in this case study to list (in Microsoft® Excel) the characteristics of the name carrier and count the occurrences of each proper noun in the novel. It was also used to compare the English proper nouns with the Dutch proper nouns and the suggested Afrikaans names.

This research design can be represented as follows (based on Saldanha and O'Brien (2013:14)):

Model	Context-orientated case study with a descriptive focus
Framework	Constructivist-ontological position linked to an interpretive epistemological position
Concept	Translating the <i>proper nouns</i> and <i>neologisms</i> in the fantasy genre with <i>equivalence</i> to ensure that the meaning potential is largely retained
Theory	Theories of equivalence and equivalent effect
Typology	Translation strategies used with specific focus on proper nouns and neologisms
Methodology	Text-orientated with a quantitative approach
Methods	Identify the pronouns and neologisms
Tools	Microsoft® Excel, dictionaries and web browser Google Chrome™ and the scholarly text search engine Google Scholar™

**Figure 12: Representation of research terminology applied to this study**

The unit of the data studied is at micro-level (Saldanha and O'Brien, 2013:23-24) as this study aims to study an individual text and individual translation procedures. The units of analysis at the micro-level of the specific text are the specific lexical items. In this study, the unit of analysis is Terry Pratchett's fantasy novel *Small Gods*, and the units of analysis are the proper nouns and neologisms found in this novel. The proper nouns and neologisms are the measurable dependent variables (Saldanha and O'Brien, 2013:25) in the study as their translation to Afrikaans may change depending on the translation procedure that is applied. The translation procedures are the independent variables that will be manipulated to access the effect on the dependent variables.

It should be kept in mind that there may be other variables that may influence the dependent variables as well as the independent variables. Saldanha and O'Brien (2013:26) refer to these as confounding variables; in this study there may be intertextual and cultural-specific influences that this researcher may be unaware of, or simply her lack of translation experience as well as the effect of time pressure.



## 4 FINDINGS AND ANNOTATED TRANSLATION

### 4.1 Introduction

In this chapter, the translation procedures identified in Section 2.7.3 Procedures to translate proper nouns and neologisms are applied to selected proper nouns and neologisms in Pratchett's *Small Gods* to determine the most effective procedures for translating them. The aim was to determine which procedure would produce a target-text proper noun with a similar denotative and connotative meaning. The proper nouns and neologisms were listed and counted, and only proper nouns and neologisms that occur more than ten times were studied. The proper nouns and neologisms were looked up in dictionaries and other sources to determine the possible meanings of the words. These possible meanings were listed in coded tables and combined with possible translation procedures to find the most equivalent translation, in other words, with the maximum retention of meaning potential.

The webpage [http://wiki.lspace.org/mediawiki/Book:Small\\_Gods](http://wiki.lspace.org/mediawiki/Book:Small_Gods) (The L-Space Web, 2016b) lists the major and minor characters (prophets, false prophets, members of the Omnian Church and the Quisition, and philosophers), names of hymns and books written by characters, gods and goddesses, and location names. This list was copied to a Microsoft® Excel spreadsheet. This researcher obtained a copy of *Small Gods* in a Microsoft® Word rich-text format. Each name was searched for using the Find option in Microsoft® Word. This functionality displayed the number of times that the word occurred in the document. This quantitative calculation revealed that there are 57 names that are used only once. Twenty-six names are used twice. Five names occur three times, three names occur four times, three names are used five times and three names are used six times. One name occurs six times. Table 2, overleaf, lists the 32 names that occur more than ten times in *Small Gods*.

**Table 2: Names occurring more than ten times in *Small Gods***

<b>Name</b>	<b>Occurrence</b>
Klatch and its derivatives	11
Discworld	11
(Deacon) <sup>9</sup> Cusp	12
Angus	12
(Imperator) Borvorius	12
Ankh-Morpork	12
(Brother) Murduck	13
Aristocrates	13
Tsort	14
(General) Argavisti	15
(Sergeant) Fergmen	17
Death	22
(Bishop) Drunah	24
Xeno	24

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9) The brackets indicate a part of the character's name that was not included when the proper noun was counted.

Name	Occurrence
(St Sevrian Thaddeus) Ungulant	26
Cenobiarch	29
(Prophet) Ossory	30
Cut-Me-Own-Hand-Off Dhblah	30
Tyrant	35
Lu-Tze	38
(Omnian) Quisition	43
(General) lam Fri'it	50
Citadel	61
Omnia and its derivatives	87
(Brother) Nhumrod	95
Ephebe and its derivatives	127
(Sergeant) Simony	147
Didactylos	158
Urn	191
(The Great God) Om	430
Vorbis	449

Name	Occurrence
Brutha	1 053

The corresponding Dutch names were searched for in the Microsoft® Word rich-text format of *Kleingoderij*. These names were entered in the Microsoft® Excel spreadsheet.

The webpage called *The Annotated Pratchett File v9.0 – Small Gods* (Breebaart and Kew, 2016) provided much supplementary information about the main characters in the novel. Many of the characters' names have a specific meaning and are not merely labels to distinguish between the people in the story. For instance, the name of the character General Iam Fri'it can be pronounced as *I am Free It*. He is a soldier in the Omnian Divine Legion but is really a freedom fighter for the *De Chelonian Mobile (The Turtle Moves)*, an underground resistance group.

The Microsoft® Excel spreadsheet was categorised as follows:

- *Column A* – list of English proper nouns and neologisms occurring more than ten times in *Small Gods*.
- *Column B* – descriptions of the character or possible meanings of the name. This was a very dynamic column that changed constantly as information was added.
- *Column C* – possible Afrikaans names.
- *Column D* – the procedure used to translate the name to Afrikaans.
- *Column E* – Dutch names from *Kleingoderij*.
- *Column F* – procedure identified that may have been used by the Dutch translator.

A table of the above description is available as [0 Appendix B](#).

The procedures below that were identified in Section [2.7.3 Procedures to translate proper nouns and neologisms](#) and listed in [Table 1](#) were used to translate the proper nouns and neologisms:

- Addition
- Cultural adaptation
- Internationalisation
- Literal translation
- Neutralisation
- Substitution
- Transference
- Transliteration
- Transposition

Deletion and descriptive equivalents were not used. These were not considered valid procedures for translating the proper nouns and neologisms in *Small Gods* in this study, because only names occurring more than ten times were studied. Such names cannot be deleted or replaced with a description, because these characters or places play an important role.

The following sections describe the translation procedures used (ordered alphabetically): addition, cultural adaptation, internationalisation, literal translation, neutralisation, substitution, transference, transliteration and transposition. The relevant proper nouns and neologisms are listed and described under each procedure. The proper nouns and neologisms are listed under each procedure from low to high frequency of occurrence.

#### **4.2 Addition**

This procedure was described by Vermes (2001:113), Fernandes (2006:53) and Van Coillie (2006:128). Fernandes states that the translator adds information to the proper noun that was not present in the source text. Vermes describes this procedure when he suggests that the translator supplements a proper noun with an added element (he calls it modification). Van Coillie suggests replacing the proper noun with a name that has additional connotation.

It can be argued that the denotative and connotative meanings of the target-text word will not be fully equivalent to the source-text words, as information is added to the target-text proper nouns and neologisms.

#### 4.2.1 Murduck

Brother Murduck is sent from Omnia to Ephebe to convert the people of Ephebe to Omnianism. The people of Ephebe believe in free speech but they also believe in free listening and when they do not like what they hear, ‘they became a little ... testy’ (Pratchett, 2014:150). Brother Murduck continues his speech, stating that Om is the only real god and then he pushes over ‘the statue of Tuvelpit, the God of Wine. That’s when the trouble started’ (Pratchett, 2014:150). After that an amphora, vegetables, eggs and a few stones are thrown at him: ‘They only hurt his pride’ (Pratchett, 2014:150). However, this is not what is told in Omnia or what Brutha believes: ‘They beat him within an inch of his life, Vorbis said, and flogged him the rest of the way. And Brother Nhumrod said he saw the body, and it was really true. Just for talking’ (Pratchett, 2014:151). The supposed martyrdom of Brother Murduck becomes Vorbis’s motivation for the ‘diplomatic’ journey to Ephebe:

“And now,” said Vorbis, “the matter of Ephebe.”

Bishop Drunah shrugged.

“Of no consequence, they say. No threat.”

The two men looked at Vorbis, a man who never raised his voice. It was very hard to tell what Vorbis was thinking, often even after he had told you.

“Really? Is this what we’ve come to?” he said. “No threat? After what they did to poor Brother Murduck? The insults to Om? This must not pass.” (Pratchett, 2014:22-23).

Also:

“It is our duty,” said Vorbis. “Our holy duty. We must not forget poor Brother Murduck. He was unarmed and alone.” (Pratchett, 2014:27).

The truth is revealed when Brutha asks Vorbis about Murduck’s death:

“So did the Epebians kill Brother Murduck?” Brutha persisted. Now he was inching out over the darkness.

[Vorbis] “I am telling you that in the deepest sense of the truth they did. By their failure to embrace his words, by their intransigence, they surely killed him.”

“But in the *trivial* sense of the truth,” said Brutha, picking every word with the care an inquisitor might give to his patient in the depths of the Citadel, “in the trivial sense, Brother Murduck died, did he not, in Omnia, because he had *not* died in Ephebe, had been merely mocked, but it was feared that others in the Church might not understand the, the *deeper* truth, and thus it was put about that the Epebians had killed him in, in the *trivial* sense, thus giving you, and those who saw the truth of the evil of Ephebe, due cause to launch a – a just retaliation” (Pratchett, 2014:171) (Pratchett’s emphasis).

Brother Murduck is mentioned 13 times. The name seems to have been created by Pratchett. It is possible that the name was derived from the English word ‘murder’. Translating Murduck with the target-language neologism *Moerdok* has a similar sound and there is assonance and alliteration in *Broer Moerdok*. In the *Groot Woordeboek/Major Dictionary* (Eksteen, 1997), the entry for ‘*moer*’ is as follows:

***moer (-e)*** (*platvloers*) womb; matrix; dam (animal); anger; *jou malle* / ~ *AFWAG*, wait an age; *die* / ~ *IN wees*, make one's hackles rise; be extremely cross, be the hell in; *LOOP na jou* / ~!, go to the devil!; *jy MAAK my (sommer) die* / ~ *in*, you make me real mad, man; *NA sy* / ~, a goner, gone west.

I acknowledge that *moer* is considered pedestrian and crude, but it correlates with what happens to the character, as Brother Murduck is '*na sy moer*' ('a goner') after many people were '*die moer in*' ('extremely cross') (Eksteen, 1997) with him. Extra information is added to the original name. The original proper noun is culturally neutral but the target-text proper noun has additional evoked meaning that may contribute to the humour enjoyed by the reader.

*Moerdok* is also a target-language neologism.

The Dutch translation is 'Broeder Gisbret' (Pratchett, 1995b). Gisbret has no apparent meaning and this may be neutralisation. However, the German name Gisbert (Gijsbert in Dutch) has the following elements (Behindthename.com, 2016b): the first part of the name may mean 'pledge or hostage' or it may mean 'spear'. The second part of the name means 'bright'. This may be relevant to the character of Murduck as he was a bright spear for the Omnians who pledged his life to his faith.

#### 4.2.2 St Sevrian Thaddeus Ungulant

The name 'Sevrian' is looked at in this section.

St Sevrian Thaddeus Ungulant is a hermit who lives in the desert on a wheel 'nailed flat on top of a slim pole. It was just wide enough for one person to lie uncomfortably' (Pratchett, 2014:255). He is mentioned 26 times.

Sevrian Thaddeus Ungulant becomes a saint by accident:

"Um," said Brutha. "What ... religion ... are you a saint of, exactly?"

An expression of embarrassment crossed the very small amount of face between St Ungulant's eyebrows and his moustache.

"Uh. None, really. That was all rather a mistake," he said. "My parents named me Sevrian Thaddeus Ungulant, and then one day, of course, most amusing, someone drew attention to the initials. After that, it all seemed rather inevitable" (Pratchett, 2014:256).

St Ungulant is a minor character, but one who plays an important role in the story: he personifies what happens to someone who gives in to the roaming small gods living in the desert. But, more importantly, he directs Brutha and Om to a water source when they have completely run out of water on their journey across the desert. His appearance is a humorous interlude in the perilous desert journey:

It had been quite hard to ignore St Ungulant, who had been capering up and down at the top of his pole shouting “Coo-ee!” and “Over here!” There was a slightly smaller pole a few feet away, with an old-fashioned half-moon-cut-out-on-the-door privy on it. Just because you were an anchorite, St Ungulant said, didn’t mean you had to give up everything (Pratchett, 2014:255).

The name Sevrian seems to be a creation of Pratchett. The only remotely similar name is St Severinus of Noricum (in Austria) who was a monk ‘somewhere in the East’ (Attwater and John, 1995:319), but whose life has no resemblance to the character in *Small Gods*. However, the English word ‘sever’ has the denotative meaning to ‘set or keep apart’ or to ‘cut off from the whole’ (Lewis, 2015). In the *Groot Woordeboek/Major Dictionary* (Eksteen, 1997), the entry for *sever* is as follows:

**sev'er skei; afsonder; (los)skeur, afsny, afbreek; | ~ one's CONNECTIONS with, as lid bedank; jou betrekkinge verbreek met; | ~ ONESELF from, jou afskei van; | ~ RELATIONS with, die betrekkinge verbreek met.**

St Sevrian Thaddeus Ungulant definitely keeps himself apart and is cut off from the rest of society (connotative meaning) and specifically the Omnian Church:

Brutha had heard of anchorites, who were a kind of one-way prophet. They went out into the desert but did not come back, preferring a hermit’s life of dirt and hardship and dirt and holy contemplation and dirt. Many of them liked to make life even more uncomfortable for themselves by being walled up in cells or living, quite appropriately, at the top of a pole. The Omnian Church

encouraged them, on the basis that it was best to get madmen as far away as possible where they couldn't cause any trouble and could be cared for by the community, insofar as the community consisted of lions and buzzards and dirt (Pratchett, 2014:255-256).

When translating the name Sevrian Thaddeus Ungulant, one has to keep in mind that the initials must be 'ST' as the 'St' in front of his name has been deduced from his initials (Pratchett, 2014:256). This is possible as the abbreviation for *heilige* in Afrikaans is also 'St.' (Odendal and Gouws, 2005).

In terms of semiotic translation, it can be said that 'Sevrian' is the representamen (the sign) of the semiotic object 'to be severed' that leads to the sign's meaning (interpretant): the character's isolation. To be able to keep the semiotic object, *skei* can be used to form the name *Skeidrik*. The compound with *-drik* would be familiar to an Afrikaans reader as it resonates with the Afrikaans name *Hendrik*. Ironically, the expression 'Holy Joe' is translated with *Brawe Hendrik* and is described as '*dominee, kapelaan (iemand wat alte vroom is); fariseër, skynheilige*' (Du Plessis, 1999). This correlates with the characteristics of Sevrian Thaddeus as a saint who is not a saint.

An alternative could be created based on the following humorous (and politically incorrect) joke: '*Wat doen twee Grieke as hulle ontmoet? Hulle begin 'n kafee. Wat doen twee Jode as hulle ontmoet? Hulle stig 'n bank. Wat doen twee Afrikaners as hulle ontmoet? Hulle stig af*'. This joke claims, anecdotally, that Afrikaners always want to create their own political party, church or school wherever they find themselves. This led me to the name *Stigaf* plus the suffix '-tus' (as in *Pilatus*, *Christus* and *Altus*) to create the name *Stigaftus*. This also satisfies the requirement that the character's first name in Afrikaans has to start with an S. *Stigaf* resonates with the denotative meanings '*skei; afsonder; (los)skeur*' and the connotative meanings '*van die staat skei*' (Eksteen, 1997) and 'break away from' (Joubert, 1997), which describe the position of the character as being separate from Omnia. As Fernandes (2006:46) states, a name may give an indication as to the destiny of a character. This is very valid in the case of St Sevrian

Thaddeus.

This is a target-language neologism and adds additional information to the source-text proper noun, as described by Vermes (2001:113), Fernandes (2006:53) and Van Coillie (2006:128).

The Dutch translation of St Sevrian Thaddeus Ungulant is ‘Sint Severjan Tedoor Bovinus’ (Pratchett, 1995b). ‘Severjan’ seems to be a compound of the English word *sever* and the Dutch proper noun ‘Jan’, an ‘algemene jongensnaam’ [common boy’s name] (Martin, 2011). The deduced meaning is therefore ‘the young man who is separate’. This may be an example of addition, as the original name Sevrian has no indication of a gender.

#### 4.2.3 Vorbis

Deacon Vorbis is the main antagonist, the head of the Omnian Quisition, and without a doubt the most feared man in Omnia:

There weren’t many superior members of the hierarchy he [Brutha] could recognize. Even the Cenobiarch was a distant blob in the crowd. But everyone recognized Vorbis the exquisitor. Something about him projected itself on your conscience within a few days of your arrival at the Citadel. The God was merely to be feared in the perfunctory ways of habit, but Vorbis was *dreaded* (Pratchett, 2014:48) (Pratchett’s emphasis).

Vorbis is mentioned 449 times.

It seems initially as if Vorbis’s name does not have any known words as root or reference. However, if one looks at the word ‘orb’, the following can be seen: it is an object with a spherical shape and it means to move around an object in a circle (‘the moon orbs around the sun’) (Lewis, 2015). The word ‘orb’ comes from the Latin *orbis* which means ‘ring’ (Soanes and Stevenson, 2016). Vorbis is the deacon of the Quisition of the Church who believes that the world is a sphere, as Brutha tries to explain to

Didactylos: ‘But surely the world is a perfect sphere, spinning about the sphere of the sun, just as the Septateuch tells us’ (Pratchett, 2014:162). Three times Vorbis’s mind is described as a steel ball: ‘And the mind behind it – that *steel ball* of a mind’ (Pratchett, 2014:77; emphasis added), ‘But Om remembered Vorbis’s absorbed expression, in a pair of gray eyes in front of a mind as impenetrable *as a steel ball*’ (Pratchett, 2014:100-101; emphasis added), and ‘Like Vorbis. That thought wouldn’t go away. Mind like *a steel ball*, Om had said’ (Pratchett, 2014:272; emphasis added). Steel is impenetrable, weapons made of steel are used to murder people, a steel will is unbendable – all of these describe Vorbis. His name could be translated to a word that symbolises this. However, attempts to incorporate the symbolic ‘steel’ and ‘ring’ or ‘orb’ in a sensible proper noun become very convoluted. A name such as ‘Storb’ (a compound of the st- from steel + -orb) may be apparent only to the translator and will not contribute to the enjoyment of the reader.

Another train of thought follows a slightly different track. The first thing that people notice about Vorbis is his skull. Unlike other Church officials, who grow hair and beards ‘you could lose a goat in’, Vorbis shaves all over and therefore ‘[h]e gleamed. And lack of hair seemed to add to his power’ (Pratchett, 2014:11). This led me to the word *koeël*, a gleaming round object – just like Vorbis’s skull – and a thing that could be used to kill someone: ‘*n ronde metaalvoorwerp, metaalpunt in ’n patroon wat uit ’n geweer of kanon geskiet word*’ (Labuschagne and Eksteen, 2000). The Afrikaans saying ‘*die koeël is deur die kerk*’ adds an ironic twist. A bullet head is a ‘*ronde kop*’ in Afrikaans (Eksteen, 1997). However, a compound or derivative of the word *koeël* again feels forced.

Nevertheless, a ‘*koeël*’ (as a gleaming round object) reminded me of the word ‘*ghoen*’ – ‘a large marble, a chucking stone (in play)’ (Eksteen, 1997), ‘*n groot albaster om mee te skiet, gooiklip, ’n pure man, doring, staatsmaker; hy is ’n ghoen*’ (Labuschagne and Eksteen, 2000). Vorbis could be called *Ghoen*. This incorporates the references to his skull as well as his mind of steel.

*Daar was nie baie van die opperlede van die hiërargie wat hy sou kon herken nie. Selfs die Aartsmonnik was net 'n veraf vlek in die skare. Maar almal het vir Ghoen die ekskwisiteur herken. Iets omtrent hom het hom binne 'n paar dae nadat jy in die Sitadel aangekom het op jou gewete geprojekteer. Die God was bloot op die oppervlakkige manier van gewoontes gevrees, maar Ghoen het doodsvrees ontketen.*

Hermans (1988:13), Newmark (1988:85), Nord (2003:194), Fernandes (2006:54) and Van Coillie (2006:126) describe such a procedure as transposition: the proper noun in the target text is replaced with a common noun in the target text (as described in section [4.10.1 Vorbis](#)). However, it is also addition as described by Vermes (2001:113), Fernandes (2006:53), and Van Coillie (2006:128) as information is added to the proper noun in the target text that was not present in the source text.

The Dutch translator opted to keep 'Vorbis' (Pratchett, 1995b), which is a transference from the source text.

*Er waren maar weinig topfiguren in de hiërarchie die hij van gezicht kende. Zelfs de Aartsenobiet was louter een ver verwijderde vlek in de massa. Maar iedereen herkende requisiteur Vorbis. Hij had iets dat zich binnen enkele dagen nadat je op de Citadel aankwam instraalde in je bewustzijn. De God vreesde men slechts met de plichtmatige macht der gewoonte, maar voor Vorbis kende men angst.*

### **4.3 Cultural adaptation**

Cultural adaptation is described by Newmark (1988:82-83), Hervey and Higgins (1992:29), Nord (2003:194) and Fernandes (2006:52). A translator uses cultural adaptation when the proper noun from the source text is replaced with an indigenous target-language proper noun that invokes similar cultural meaning connotation. This procedure is called cultural transplantation (Hervey and Higgins, 1992:29), using a

cultural equivalent or adaptation (Newmark, 1988:82-83; Nord, 2003:194), and re-creating a proper noun in the target cultural setting (Fernandes, 2006:52).

#### 4.3.1 St Sevrian Thaddeus Ungulant and the small god Angus

The names ‘Ungulant’ and ‘Angus’ are described in this section.

St Sevrian Thaddeus Ungulant’s surname is based on the English noun ‘ungulate’ and refers to mammals with hooves (Lewis, 2015). This becomes more relevant when one looks at the saint’s companion Angus. It is suggested that Angus is one of the small gods (Breebaart and Kew, 2016) and he is mentioned 12 times. He is the spirit companion of St Sevrian Thaddeus Ungulant:

“Er ... but there’s ... Angus?” said Brutha, staring at the spot where he believed Angus to be, or at least where he believed St Ungulant believed Angus to be.

“He’s over here now,” said the saint sharply, pointing to a different part of the wheel. “But he doesn’t do any of the herming. He’s not, you know, trained. He’s just company. My word, I’d have gone quite *mad* if it wasn’t for Angus cheering me up all the time!” (Pratchett, 2014:256) (Pratchett’s emphasis).

Angus is the name of the Celtic god of love and beauty, and also the patron deity of young men and women (Lewis, 2015). This is very ironic as Sevrian Thaddeus Ungulant ‘was so thin that even skeletons would say, “Isn’t he thin?” He was wearing some sort of minimalist loin-cloth, insofar as it was possible to tell under the beard and hair’ (Pratchett, 2014:225). This is not the picture of beauty or of a young person.

‘Aberdeen Angus’ or ‘Black Angus’ is a black hornless breed of cattle from Scotland (Lewis, 2015; Soanes and Stevenson, 2016). This resonates with Sevrian Thaddeus’s surname ‘Ungulant’, from the adjective ‘ungulate’: ‘having or resembling hoofs’ (Lewis, 2015).

The character's surname Ungulant could be translated to the surname *Beeslaar*. Several references to the surname could be found on [www.identitynumber.org](http://www.identitynumber.org) (IdentityNumber.org, 2016) with the earliest reference to a person who was born in South Africa in 1890. The website [www.name-list.net](http://www.name-list.net) (Name-list.net, 2016) states that the meaning of the surname is unknown and that its origin is probably the United Kingdom or South Africa. The first part of the surname (*Bees-*) can be translated to 'bovine' which is an animal with hooves (an ungulate). *Beeslaar* has an equivalent connotative and denotative meaning to 'Ungulant'. This leads to the translation of Angus as *Brahmaan* (Afrikaans spelling for Brahman). 'Brahman' refers to any of several breeds of Indian cattle. Furthermore, it is the highest caste of the four Hindu castes, that of priesthood. All these references colligate with the original meaning potential that can be associated with Angus.

In the Dutch name 'Sint Severjan Tedor Bovinus', Bovinus is not clearly based on a Dutch word (Martin, 2011), but on a Latin word. Wild and domesticated cattle fall in the genus *Bos* with the subfamily Bovinae or Bovini (Lewis, 2015) and Bovinus was most probably deduced from that. This is in line with the surname Ungulant from the word 'ungulate' (having or resembling hooves) (Lewis, 2015).

The Dutch for Angus in *Kleingoderij* is 'Herman'. Herman is a widely used Dutch name (Babynamespedia.com, 2016). It means 'army man' (Behindthename.com, 2016c, and Wikipedia, 2016c) and a 'person of high rank' (Thenamemeaning.com, 2016b). Angus is not an army man or a highly ranked person and the name may be ironic.

#### **4.3.2 Nhumrod**

Brother Nhumrod is the novice master of the group that included Brutha. He has been in the Citadel for 50 years (Pratchett, 2014:8) and has struggled with impure thoughts (Pratchett, 2014:7) and voices 'through every sleeping and waking hour' (Pratchett, 2014:21).

“But there are other voices,” said Brother Nhumrod, and now his voice had a slight tremolo, “beguiling and wheedling and persuasive voices, yes? Voices that are always waiting to catch us off our guard?”

Brutha relaxed. This was more familiar ground.

All the novices knew about those kinds of voices. Except that usually they talked about fairly straightforward things, like the pleasures of night-time manipulation and the general desirability of girls. Which showed that they were novices when it came to voices. Brother Nhumrod got the kind of voices that were, by comparison, a full oratorio (Pratchett, 2014:9).

A rod is an obscene term for a male sexual organ (Lewis, 2015) and Nhumrod’s name is a pun on a ‘numb rod’ which refers to his impotent struggles with the voices: ‘Brother Nhumrod was prostrate on the floor in front of a statue of Om Trampling the Ungodly, with his fingers in his ears. The voices were troubling him again’ (Pratchett, 2014:28). ‘Numb’ can be translated to ‘*verstyf, styf word, styf wees [van (die) koue]*’ (Joubert, 1997). This (*om styf te wees*) is the opposite of the affliction that Brother Nhumrod has. The Afrikaans word *lam* is a closer description of the state of Brother Nhumrod’s manhood: ‘*heeltemal of gedeeltelik van beweging beroof; verlam; slap, kragteloos*’ (Odendal and Gouws, 2005). Also (Labuschagne and Eksteen, 2000):

***lam (b) =me =mer =ste*** Nie in staat om die ledemate te beweeg nie, lomerig, traag of moeg in die ledemate.

The first part of his name could, therefore, be translated to *Lam* and, to keep it in line with the original, an *-h-* could be added to retain the implication of an exotic and foreign location, creating *Lham*.

A rod is often used to cane or flog someone (Soanes and Stevenson, 2016). The English expression ‘spare the rod and spoil the child’ (*‘wie die roede spaar, bederf die kind’*)

(Eksteen, 1997; Joubert, 1997) is applicable to Brother Nhumrod as he explains to Vorbis: “‘I’m sorry to say that beating young Brutha is like trying to flog a mattress,” said Nhumrod. “He says ‘ow!’ but I think it’s only because he wants to show he’s willing”” (Pratchett, 2014:49-50). Brother Nhumrod does not believe in sparing the rod. The Afrikaans of rod is *roede* and this is also a euphemism for and connotative of the male sexual organ (Odendal and Gouws, 2005). Translating Nhumrod as *Lhamroede* is a cultural adaptation and a recreation of Pratchett’s invented name attempting to reproduce similar effect in the target language. It is also a target-language neologism (Newmark, 1988:150). Both the actual, primary meaning (denotative) and the implied, suggested meaning (connotative) were translated.

Brother Nhumrod can be translated as follows: *Novisesoormeester Broer Lhamroede het graag oor die onderwerp van bese geeste gepraat. Onkuise gedagtes en bese geeste.*

The Dutch translation is ‘Broeder Minimroed’ (Pratchett, 1995b): ‘Novietenmagister Broeder Minimroed was een kei op dat gebied. Onreine gedachten en demonen’. Minimroed is most probably a cultural adaptation from the Dutch word ‘minim(aal)’ [‘uiters klein’] (Martin, 2011), and ‘roed(e)’ [‘stijve penis’] (*ibid.*)).

### 4.3.3 Brutha

Brutha is mentioned more than 1 050 times. Brutha is a novice in Omnia. He is the only true believer left in Omnia and the only person who can hear the god Om speak:

*And it came to pass that in that time the Great God Om spake unto  
Brutha, the Chosen One:*

“Psst!”

Brutha paused in mid-hoe and stared around the Temple garden.

“Pardon?” he said (Pratchett, 2014:5; Pratchett's emphasis).

Vorbis gives an indication as to how the novice’s name is pronounced:

“And, of course, one day we shall have to call you Brother Brutha,” he said. “Or even Father Brutha? Rather confusing, I think. Best to be avoided. I think we shall have to see to it that you become Subdeacon Brutha just as soon as possible; what do you think of that?” (Pratchett, 2014:61).

From this it can be deduced that ‘Brutha’ is pronounced the same as the English word ‘brother’, otherwise ‘Brother Brother’ or ‘Father Brother’ would not be funny. The Afrikaans denotative translation of the word ‘brother’ is *broer, broeder, boet, boeta, (klooster)-broe(de)r* (Eksteen, 1997). Brutha’s name resonates with the Buddhist prophet ‘Buddha’ and is an implied, connotative meaning. Translating his name to *Boeta* echoes this resonance, and it also ensures that *Broer Boeta* and *Vader Boeta* are still funny:

“En, natuurlik, ons sal jou eendag Broer Boeta noem,” het hy [Vorbis] gesê. “Of selfs Vader Boeta? Bietjie verwarrend, dink ek. Moet maar liever vermy word. Ek dink ons sal moet seker maak dat jy so gou as wat moontlik is Onderdiaken Boeta word, wat dink jy daarvan?”

The Dutch translation is ‘Broeda’ (Pratchett, 1995b) and is also a cultural adaptation:

‘En vanzelf, ooit komt de dag dat we je Broeder Broeda moeten noemen,’ zei hij. ‘Of zelfs Pater Broeda? Lijkt me nogal verwarrend. Liever maar niet dus. Ik vind dat we er maar voor moeten zorgen dat je gewoon zo gauw mogelijk Onderdeken Broeda wordt; wat dacht je daarvan?’

‘Broeda’ probably is derived from the Dutch word ‘broeder’ [‘man in klooster, lid van een christelijke gemeente of medemens’] (Martin, 2011). The name also resonates with ‘Buddha’.

#### 4.4 Internationalisation

Newmark (1988:89), Nord (2003:194), Fernandes (2006:55) and Van Coillie (2006:126) describe this procedure that refer to using the accepted translation for geographical locations and internationally known historical and literary figures. Vermes (2001:93) calls this substitution, but he specifically refers to geographical names which have internationally accepted translations.

##### 4.4.1 St Sevrian Thaddeus Ungulant

St Ungulant's second name is Thaddeus. Thaddeus (or Thaddaeus) is mentioned in the Bible when Jesus called his disciples in Matthew 10 verse 3: 'Philip and Bartholomew; Thomas, and Matthew the tax collector; James son of Alphaeus, and Thaddaeus' (*The Bible: New International Version*, 2000:1452). In Acts 1 verse 13 he is called 'Judas son of James' (*ibid.*:1647). He is later called St Jude (Attwater and John, 1995:215) and is the intercessor for those who find themselves in circumstances which seem hopeless (Lewis, 2015). This is ironic because St Sevrian Thaddeus Ungulant finds himself in a most hopeless situation: sitting on a pole in the desert and only eating and drinking what he can imagine:

"Beer cold enough?" he [Brutha] said.

"Extremely frosty," said St. Ungulant, beaming.

"And the roast pig?"

St Ungulant's smile was manic.

"All brown and crunchy round the edges, yes," he said.

"But I expect, er ... you eat the occasional lizard or snake, too?"

"Funny you should say that. Yes. Every once in a while. Just for a bit of variety" (Pratchett, 2014:257).

Also:

St Ungulant smiled.

He was, of course, mad. He'd occasionally suspected this. But he took the view that madness should not be wasted (Pratchett, 2014:258).

In the Afrikaans Bible translation of 1953 (*Die Bybel: E-Sword (Elektroniese Bybel, Afrikaans Ou Vertaling*), 1953) Thaddeus is spelled 'Thaddéüs' (Mattheus 10 vers 3): 'Filippus en Bartholoméüs; Thomas en Matthéüs, die tollenaar; Jakobus, die seun van Alféüs, en Lebbéüs wat genoem word Thaddéüs'. In *Die Boodskap: die Nuwe Testament in hedendaagse Afrikaans* (Van Der Watt and Joubert, 1997:43), this verse reads: 'dan was daar ook Filippus, Bartolomeus en Tomas, Mattheus (die een wat Jesus by die tolhuis ontmoet het) en Jakobus (Alfeus was sy pa); [en] Taddeus'. Die older spelling of *Thaddéüs* seems exotic and foreign and would correspond with the foreign setting of the book.

Thus choosing to translate Thaddeus to *Thaddéüs* for an Afrikaans version of *Small Gods* is an internationalisation, as there is an accepted translation for the name of this historical-biblical figure. The denotative and connotative meanings have been translated.

The Dutch name for Taddeus is 'Tedor' and seems to be a neutralisation.

#### 4.4.2 Aristocrates

Aristocrates is mentioned 13 times. He is a philosopher in Ephebe and the secretary of the Tyrant: "I trust you will excuse this minor inconvenience," said the skinny man. "My name is Aristocrates. I am secretary to the Tyrant. Please ask your men to put down their weapons'" (Pratchett, 2014:126). It is suggested that his name is a combination of 'Aristotle' and 'Socrates', two of the great classical Greek philosophers (Lewis, 2015). The name 'Aristocrates' is a neologism.

The accepted Afrikaans for Aristotle is 'Aristoteles' and for Socrates is 'Sokrates' (Eksteen, 1997). The combined name, a target-language neologism, will therefore be translated to *Aristokrates* from *Aristo-* + *-krates*.

The Dutch translation is 'Aristocrates' (Pratchett, 1995b): "Ik heet Aristocrates. Ik ben secretaris van de Tyran. Verzoek je manschappen alsjeblieft om hun wapens neer te leggen." This is either internationalisation or transference.

#### **4.5 Literal translation**

Literal translation occurs when each of the elements of the source-text proper noun is translated literally to the target text. This procedure is described by Newmark (1988:84), Vermes (2001:112), Nord (2003:194), Pym (2004:92) and Van Coillie (2006:127). When translating literally, both the denotative and connotative meanings should be retained in the target-text proper nouns and neologisms. The aim is to find the word that resembles the original denotative and connotative meaning the closest.

##### **4.5.1 Cenobiarch, the Superior I am**

The head of the Omnian Church is called the Cenobiarch, the Superior Iam:

The sun's reflected glow shone down and across the tens of thousands of the strong-in-faith who labored below for the greater glory of the Great God Om.

Probably no one did know how many of them there were. Some things have a way of going critical. Certainly there was only one Cenobiarch, the Superior Iam. That was certain. And six Archpriests. And thirty lesser Iams. And hundreds of bishops, deacons, subdeacons, and priests. And novices like rats in a grain store. And craftsmen, and bull breeders, and torturers, and Vestigial Virgins ...

No matter what your skills, there was a place for you in the Citadel (Pratchett, 2014:10).

The Superior Iam fulfils a similar role as the Pope in the Roman Catholic Church or the Islamic caliph (The L-Space Web, 2012a). The Cenobiarch is mentioned 29 times.

The word ‘Cenobiarch’ is a compound neologism of the noun ‘cenobi(te)’ and the suffix ‘-arch’. A cenobite is a ‘member of a monastic community’ (Soanes and Stevenson, 2016). The prefix ‘arch-’ means the ‘chief or principal’, for instance, an archbishop – ‘a bishop of the highest rank’ (Lewis, 2015). The suffix ‘-arch’ refers to a ‘ruler or leader’, for instance, monarch from the Greek *monos* for ‘alone’ and the suffix *-arch* for ‘ruler’ (Soanes and Stevenson, 2016). The denotative and connotative meanings of the prefix as well as the suffix are applicable as the Cenobiarch is the chief ruler of Omnia, a monastic community.

‘Cenobite’ is translated as ‘*senobiet, kloosterling, monnik*’ (Eksteen, 1997). ‘Arch-’ is translated as ‘*aarts-*’ in Afrikaans (Eksteen, 1997), which is a prefix meaning ‘*eerste, vernaamste*’ (Odendal and Gouws, 2005). The suffix ‘-arch’ means ‘*heerser*’ and is ‘*-arg*’ in Afrikaans, for instance ‘*heptarg – enigeen van die lede van ’n heptargie (’n regering deur sewe mense)*’ (Odendal and Gouws, 2005). The challenge is to create a target-text neologism (Newmark, 1988:149) which consists of both elements: that of a person from a monastic community as well as someone who is the principal leader. Possibilities seem to be *Aartsmonnik, Monnikarg* and *Senobitarg*. *Aartsmonnik* appears to be the most equivalent and correlates with the familiar *aartsbiskop*. It also has the most fluent pronunciation.

The Afrikaans for ‘superior’ is ‘*owerste*’ (Eksteen, 1997):

**superior** (n) *meerdere; superieur; owerste; moesoek; have no | ~ in COURAGE, almal in moed oortref; MOTHER | superior ~, moederowerste.*

‘Iam’ may refer to the Bible, Exodus 3 verse 14, when ‘God said to Moses, I AM WHO I AM’ (*The Bible: E-Sword (Electronic Bible, English Standard version)*, 2001) (original capitalisation). This should be translated literally to *Ekis* (‘EK IS WAT EK IS’ (*Die Bybel: E-Sword (Elektroniese Bybel, Afrikaans Ou Vertaling)*, 1953) (original capitalisation). The literal translation of ‘Cenobiarch, the Superior Iam’ is *Aartsmonnik, die Owerste Ekis* in Afrikaans.

The Dutch translation is also a literal translation: ‘Aartscenobiet, de Icben Superior’ (Pratchett, 1995b). The spelling of ‘Icben’ was altered from ‘Ik ben’ to ‘Ic ben’, perhaps to seem more exotic.

#### 4.5.2 Cut-Me-Own-Hand-Off Dhblah

Cut-Me-Own-Hand-Off Dhblah is an incarnation of the original Cut-Me-Own-Throat Dibbler of Ankh-Morpork. C. M. O. T. Dibbler is the ‘purveyor of absolutely anything that can be sold hurriedly from an open suitcase in a busy street’ (Pratchett and Briggs, 2012:87). C. M. O. T. Dibbler, and subsequent Dibblers, have an ‘almost magical ability to turn up whenever a sale might be made’ (Pratchett, 1991a:15). He often claims that selling his wares at such a low price is ‘cutting my own throat’ (Pratchett, 1991a:43). In *Omnia* he is called ‘Cut-Me-Own-Hand-Off Dhblah’, and he is mentioned 30 times.

“Oh, hello, Mr. Dhblah,” [Brutha] said.

Everyone in the city knew Cut-Me-Own-Hand-Off Dhblah, purveyor of suspiciously new holy relics, suspiciously old rancid sweetmeats on a stick, gritty figs, and long-past-the-sell-by dates. He was a sort of natural force, like the wind. No one knew where he came from or where he went at night. But he was there every dawn, selling sticky things to the pilgrims. And in this the priests reckoned he was on to a good thing, because most of the pilgrims were coming for the first time and therefore lacked the essential thing you needed in dealing with Dhblah, which was the experience of having dealt with him before. The sight of someone in the Place trying to unstick their jaws with dignity was a familiar one. Many a devout pilgrim, after a thousand miles of perilous journey, was forced to make his petition in sign language (Pratchett, 2014:74).

‘Cut-Me-Own-Hand-Off’ can be translated literally to Afrikaans as follows (Eksteen, 1997):

- Cut is ‘*sny, afsny, stukkend sny, opsny, kap, wegsny kerf (twak)*’;
- Me/my is a possessive pronoun translated as ‘*my*’;
- Own is an adjective translated as ‘*eie*’;
- Hand is translated to ‘*hand*’; and
- Off is ‘*af*’.

The character’s first name is, therefore, *Kap-My-Eie-Hand-Af*.

The root word for the surname Dhblah is ‘*blah (blah)*’. The *Groot Woordeboek/Major Dictionary* (Eksteen, 1997) states the following:

**blah (blah)** n. (*infml.*) *bog(praatjies), kaf(praatjies), twak(praatjies), snert, nonsens.*

Dhblah can, therefore, be translated to a word that has *kaf* as root, for instance *Khaf*. The *kh-* sound is present in Afrikaans in borrowed words such as ‘*khalifa (hoofpersoon van ’n Islamitiese godsdienstige seremonie of die seremonie self)*’ and ‘*khan (Tartaarse of Mongoolse vors)*’ (Odendal and Gouws, 2005), both of Arabic origin and completely congruent with the character in *Small Gods*.

‘Cut-Me-Own-Hand-Off Dhblah’ can thus be literally translated as *Kap-My-Eie-Hand-Af Khaf*, which is also culturally equivalent (Newmark 1988:84; Vermes 2001:112; Nord 2003:194; Pym 2004:92; Van Coillie 2006:127). The assonance and alliteration of *-Af* and *Khaf* works well.

The Dutch translation is ‘*Ha’k-M’n-Eigen-Hand-Af Izn-iql*’ (Pratchett, 1995b). ‘*Ha’k-M’n-Eigen-Hand-Af*’ is a literal translation. It is possible that ‘*Izn-iql*’ is firstly a substitution and then a transliteration of Ezekiel, the biblical figure who lived ‘during a time of international upheaval’ (*The Bible: New International Version*, 2000:1218), just like *Ha’k-M’n-Eigen-Hand-Af Izn-iql*.

### 4.5.3 The Tyrant

Vorbis goes to Ephebe on a so-called diplomatic mission to meet with the Tyrant of Ephebe:

All over the world there were rulers with titles like the Exalted, the Supreme, and Lord High Something or Other. Only in one small country was the ruler elected by the people, who could remove him whenever they wanted – and they called him the Tyrant.

The Ephebian believed that every man should have the vote<sup>10</sup> (Pratchett, 2014:143).

The Tyrant is democratically elected every five years,

provided he could prove that he was honest, intelligent, sensible, and trustworthy. Immediately after he was elected, of course, it was obvious to everyone that he was a criminal madman and totally out of touch with the view of the ordinary philosopher in the street looking for a towel. And then five years later they elected another one just like him, and really it was amazing how intelligent people kept on making the same mistakes (Pratchett, 2014:143).

The irony of the Ephebian Tyrant's title is that tyrants are not democratically elected. 'Especially in ancient Greece' (Soanes and Stevenson, 2016), a tyrant was a ruler who usurped power without having any legal right to it (Lewis, 2015). Tyrants are considered to be cruel and oppressive dictators. If anything, Vorbis is a tyrant, as the Tyrant recognises:

"I am Deacon Vorbis of the Citadel Quisition," said Vorbis coldly.

The Tyrant looked up and gave him another lizard smile.

"Yes, I know," he said. "You torture people for a living" (Pratchett, 2014:143).

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10) 'Provided that he wasn't poor, foreign nor disqualified by reason of being mad, frivolous or a woman' (original footnote; PRATCHETT, T. 2014. *Small Gods*. London: Gollancz.).

The Tyrant of Ephebe is mentioned 33 times. ‘Tyrant’ is translated to ‘*tiran*’ or ‘*despoot*’ in Afrikaans (Eksteen, 1997). A *tiran* is an ‘*alleenheerser, geweldadige heerser, onderdrukker, of ’n person wat met wreedheid sy mag uitoefen*’ (Odendal and Gouws, 2005). A *despoot* is a ‘*heerser met absolute mag; alleenheerser, dwingeland*’ (Odendal and Gouws, 2005). The word should be translated literally to retain the full denotative and connotative meanings. The suggested Afrikaans translation is thus *die Tiran*.

The Dutch translation is ‘de Tyran’ (Pratchett, 1995b). This is also a literal translation:

“Ik ben Deken Vorbis van de Citadelse Quisitie,” zei Vorbis kil.

De Tyran keek op en schonk hem nogmaals een hagedissenlachje.

“Ja, dat weet ik al,” zei hij. “Jij martelt mensen voor je beroep.”

#### 4.5.4 The Quisition

The Quisition is a parody of the Inquisition established by the Roman Catholic Church in twelfth-century France with the purpose of combatting heresy (Wikipedia, 2016d).

As Brutha explains to Om: ‘*Sinners and criminals are purified by fire in the Quisition’s pits or sometimes in front of the Great Temple*’ (Pratchett, 2014:37) (Pratchett’s emphasis). Vorbis, an exquisitor, is the head of the Quisition. There are both inquisitors and exquisitors working for the Quisition:

“He [Vorbis] tortures people,” he [Om] said coldly.

[Brutha] “Oh, no! The inquisitors do that. They work very long hours for not much money, too, Brother Nhumrod says. No, the exquisitors just ... arrange matters. Every inquisitor wants to become an exquisitor one day, Brother Nhumrod says. That’s why they put up with being on duty at all hours. They go for days without sleep, sometimes” (Pratchett, 2014:76).

The Quisition is mentioned 43 times. The Afrikaans for inquisition is ‘*inkwisisie*’ (Odendal and Gouws, 2005):

*inkwisi'sie* s.nw. [~s] In die Rooms-Katolieke Kerk – [die] ondersoek deur die kerklike owerheid na die misdrywe teen die geloof en sedes van die kerk; ook, godsdienstige regbank wat kettery in dié kerk moet opspoor en straf.

The literal translation of Quisition is *Kwisisie*.

The Dutch is 'de Quisitie' (Pratchett, 1995b), a literal translation from the word 'inquisitie' (Martin, 2011).

#### 4.5.5 The Citadel

A citadel is 'a stronghold into which people could go for shelter during a battle' (Lewis, 2015). The Citadel is the centre of the Omnian religion:

The Citadel occupied the whole of the heart of the city of Kom, in the lands between the deserts of Klatch and the plains and jungles of Howondaland. It extended for miles, its temples, churches, schools, dormitories, gardens, and towers growing into and around one another in a way that suggested a million termites all trying to build their mounds at the same time.

When the sun rose the reflection of the doors of the central Temple blazed like fire. They were bronze, and a hundred feet tall. On them, in letters of gold set in lead, were the Commandments. There were five hundred and twelve so far, and doubtless the next prophet would add his share (Pratchett, 2014:9).

The city Kom may refer to Qom, the religious capital of Iran and considered holy by Shi`a Muslims (Wikipedia, 2016g). The Omnian Citadel is similar to the Vatican in Rome or Jerusalem in Israel. The name is an example of a common noun used as a proper noun. A citadel is a '*burg, vesting, slot, sitadel*' (Eksteen, 1997). '*Slot*' is '*(ietwat deftig) versterkte kasteel, burg*'; '*burg*' is a '*slot, kasteel van 'n ridder*' and '*sitadel*' is a '*vesting, fort wat 'n stad beskerm*' (Odendal and Gouws, 2005). The definition of '*sitadel*' is the closest to the denotative description of the Citadel in Omnia: it is more than a

*'versterkte kasteel'* or *'kasteel van 'n ridder'* – both implying a single building. The origin of the word *'sitadel'* is *citadella* which is the diminutive for *citade*, meaning 'city' in Old Italian (Odendal and Gouws, 2005). A citadel, therefore, refers to a small city. The Afrikaans translation is consequently *die Sitadel*. The name has been translated literally:

Die Sitadel het die hele hart van die stad Kom beslaan, in die gebied tussen die woestyne van Klatsj en die grasvlaktes en oerwoude van Hoedonderland.

The Dutch translation is 'De Citadel' (Pratchett, 1995b) and is also a literal translation: 'De Citadel besloeg het complete hart van de stad Comma, in de streek tussen de woestijnen van Klatsch en de oerwouden van Gwondonderland'.

#### 4.5.6 Cusp

Deacon Cusp is mentioned 12 times.

The inquisitor, whose name was Deacon Cusp, had got where he was today, which was a place he wasn't sure right now that he wanted to be, because he liked hurting people. It was a simple desire, and one that was satisfied in abundance within the Quisition. And he was one of those who were terrified in a very particular way by Vorbis. Hurting people because you enjoyed it ... that was understandable. Vorbis just hurt people because he'd decided that they should be hurt, without passion, even with a kind of hard love (Pratchett, 2014:278).

Deacon Cusp is an inquisitor for the Omnian Quisition. The Quisition is notoriously cruel and is feared by all in Omnia:

And if your skill lay in asking the wrong kinds of questions or losing the righteous kind of wars, the place might just be the furnaces of purity, or the Quisition's pits of justice (Pratchett, 2014:10).

It has to be said ... there was little to laugh at in the cellar of the Quisition. Not if you had a normal sense of humor. There were no jolly little signs saying: You Don't Have To Be Pitilessly Sadistic To Work Here But It Helps!!! (Pratchett, 2014:13).

"I can't go to the High Priest," he [Brutha] said, as patiently as possible. "Novices aren't even allowed in the Great Temple except on special occasions. I'd be Taught the Error of My Ways by the Quisition if I was caught. It's the Law" (Pratchett, 2014:31).

"*Sinners and criminals* are purified by fire in the Quisition's pits or sometimes in front of the Great Temple," said Brutha. "The Great God would know that" (Pratchett, 2014:37) (Pratchett's emphasis).

In the same way, the Quisition could act without possibility of flaw. Suspicion was proof (Pratchett, 2014:57).

Every inquisitor wants to become an exquisitor (Pratchett, 2014:76):

"He [Vorbis] tortures people," he [Om] said coldly.

[Brutha] "Oh, no! The inquisitors do that. They work very long hours for not much money, too, Brother Nhumrod says. No, the exquisitors just ... arrange matters. Every inquisitor wants to become an exquisitor one day, Brother Nhumrod says. That's why they put up with being on duty at all hours. They go for days without sleep, sometimes."

The common noun 'cusp' has the following meanings (Lewis, 2015): 'point formed by two intersecting arcs (as from the intrados of a Gothic arch), a sharp point or pointed end; a point where an otherwise smooth curve comes to a point'. The *Concise Oxford English Dictionary* (Soanes and Stevenson, 2016) describes it as 'a pointed end where two curves meet, each of the pointed ends of the crescent moon'. The *Groot Woordeboek/Major Dictionary* (Eksteen, 1997) has the following entries for cusp: '*knobbel (op die kroon van 'n tand), spits, horing (van die maan), uitstekende punt*'.

All these meanings have some association with Deacon Cusp. Inquisitors use sharp, pointed tools for torture:

On the whole, Vorbis discouraged red-hot irons, spiked chains, and things with drills and big screws on, unless it was for a public display on an important Fast day. It was amazing what you could do, he always said, with a simple knife ...

But many of the inquisitors liked the old ways best (Pratchett, 2014:56).

The word 'cusp' also means 'turning point' (Lewis, 2015). The *Concise Oxford English Dictionary* (Soanes and Stevenson, 2016) adds: 'a point of transition between two different states'. The *Groot Woordeboek/Major Dictionary* (Eksteen, 1997) describes cusp also as a '*keerpunt*'. These connotative descriptions are also applicable to Deacon Cusp as the people who are tortured are at a 'turning point' (Lewis, 2015) in their lives and he is present at the 'point of transition between two different states' (Soanes and Stevenson, 2016), the transition of life to death.

Cusp can be translated as '*Spits*'. The *Groot Woordeboek/Major Dictionary* (*ibid.*) states the following (Eksteen, 1997):

***spits*** (s) (-e) point; top, tip, pinnacle, spire, vertex, peak, summit; forefront; cusp (*bot.*); *iets op die* ~ *DRYF*, bring to a head; *aan die* ~ *van die LEËR*, at the head of the army; (w) (***ge-***), point; *jou OP iets* ~, set one's heart on.

When Deacon Cusp tortures someone he brings it to a head ('*op die spits dryf*'). He also sets his heart on it ('*op iets spits*'). It thus makes sense to translate Deacon Cusp to *Diaken Spits*. This preserves the different denotative references to sharp points and the similarity between 'turning point' and '*op 'n spits dryf*'.

The Dutch translator also literally translated Cusp with 'Spits' (Pratchett, 1995b):

De inquisiteur die Deken Spits heette, was opgeklommen tot zijn huidige stek – een plek waarvan hij momenteel niet zo zeker was of hij er wel wezen wilde – omdat hij graag mensen pijn deed.

The word ‘spits’ in Dutch means ‘puntig uiteinde’, with the figurative meaning ‘het/de spits afbijten’ or ‘op de spits drijven’ (Martin, 2011). This is in line with the character ‘de inquisiteur die Deken Spits heette ...’.

#### 4.5.7 Discworld

Pratchett’s Discworld novels are set on a fictional, magical planet, the Discworld – a flat convex world which is carried on the backs of four celestial elephants, who in turn stand on the back of the giant turtle called Great A’Tuin. Great A’Tuin slowly swims through space, forever on his way from nowhere going nowhere. Much has been speculated about the gender of Great A’Tuin; in *The Colour of Magic* Great A’Tuin is described as male:

Great A’Tuin the Turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on *his* ponderous limbs, *his* huge and ancient shell pocked with meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust *He* stares fixedly at the Destination (Pratchett, 1985:11; emphasis added).

However, in *The Light Fantastic* Pratchett states the following:

Of course, no other world was carried through the starry infinity on the backs of four giant elephants, who were themselves perched on the shell of a giant turtle. His name – or Her name, according to another school of thought – was Great A’Tuin; he – or as it might be she – will not take a central role in what follows but it is vital to an understanding of the Disc that he – or she – is there ... (Pratchett, 1986:7-8).

Pratchett describes the Discworld as ‘a flat planet – like a geological pizza, but without the anchovies’ (Pratchett and Briggs, 2012:89). ‘Discworld is real. It's the way worlds should work. Admittedly, it is flat and goes through space on the backs of four elephants who stand on the shell of a giant turtle, but consider the alternatives’ (Pratchett, Stewart, & Cohen 2006:1). The Discworld is a world but also a ‘mirror of worlds’ (Briggs, 2012c:332).

It is the setting for all 41 Discworld books. Eleven references are made to the Discworld in *Small Gods*, including the following:

So history has its caretakers.

They live ... well, in the nature of things they live wherever they are sent, but their *spiritual* home is in a hidden valley in the high Ramtops of the Discworld, where the books of history are kept (Pratchett, 2014:3; Pratchett's emphasis).

The name is a composition of the common nouns ‘disc’ and ‘world’, and is a noun-compound neologism (Newmark, 1988:145). The translation procedure suggested by Newmark (1988:150) is to derive a target-language neologism.

The Afrikaans for ‘disc’ is ‘*skyf*’ (Eksteen, 1997). The *HAT: Verklarende Handwoordeboek van die Afrikaanse Taal* (Odendal and Gouws, 2005) describes a ‘*skyf*’ as ‘*’n platronde voorwerp of iets wat as sodanig vertoon’* or ‘*’n platronde voorwerp wat om ’n spil (kan) draai*’. *Skyf* describes accurately what the Disc is. The Afrikaans for ‘world’ is ‘*wêreld*’ (Eksteen, 1997). The new compound neologism *Skyfwêreld* is an equivalent translation. This corresponds with the procedure proposed by Newmark (1988:150) to create a target-text neologism. It is also a literal translation. The denotative meaning – a disc-like world – is retained as well as the connotative meaning – a *skyfwêreld* implies a planet that is flat (a ‘*’n platronde voorwerp*’).

The Dutch translation is ‘Schijfwereld’ (Pratchett, 1995b). This is a literal translation and a target-text neologism:

Die wonen ... tja, het is zo geregeld dat ze wonen waarheen men ze stuurt, maar hun *geestelijk* tehuis ligt in een verborgen vallei in het Ramtopgebergte van de Schijfwereld, waar men de boeken van de geschiedenis bewaart (Pratchett's emphasis, retained by the Dutch translator).

#### 4.5.8 Death

Death is the anthropomorphic personification of the Grim Reaper and who appears at the moment of death of creatures (not just humans). He allows them to leave this world and enter whatever it is that they expect to find after life, as he describes to Mort in *Mort* (Pratchett, 1988:64):

At that moment the king collapsed, growing smaller and smaller in the air as the field finally collapsed into a tiny, brilliant pinpoint. It happened so quickly that Mort almost missed it. From ghost to mote in half a second, with a faint sigh.

Death gently caught the glittering thing and stowed it away somewhere under his robe.

“What’s happened to him?” said Mort.

ONLY HE KNOWS, said Death. COME.

Pratchett and Simpson (2008:368) explain what happens after death: ‘It appears that no two people have the same experience, since it will accurately reflect the *beliefs* and *personality* of each’ (emphasis added).

Death manifests as a seven-foot-tall skeleton with bones polished like billiard balls. His eyes are mere points of blue light and he wears a hooded robe. He normally carries a scythe but has a sword for kings (Pratchett and Briggs, 2012:183). He ‘TALKS IN A HEAVY VOICE’ (Pratchett and Kidby, 1999:1) that is represented in SMALL CAPS without quotation marks:

OH, BUGGER.

It wasn't exactly a voice. The words were there all right, but they arrived in Mort's head without bothering to pass through his ears (Pratchett, 1988:20).

In *Small Gods* Death appears after General Fri'it is killed:

He [Fri'it] turned and looked at the thing that had briefly impeded his progress.

"Oh," he said.

GOOD MORNING.

"Oh."

THERE IS A LITTLE CONFUSION AT FIRST. IT IS ONLY TO BE EXPECTED.

To his horror, Fri'it saw the tall black figure stride away through the gray wall.

"Wait!"

A skull draped in a black hood poked out of the wall.

YES?

"You're Death, aren't you?"

INDEED.

"But what happens to me now?" [asked Fri'it].

Death shrugged.

DON'T YOU KNOW? he [Death] said, and disappeared (Pratchett, 2014:85-86).

Death appears in 39 of the 41 Discworld novels, the exceptions being *The Wee Free Men* (Pratchett, 2004) and *Snuff* (Pratchett, 2012). Death is the only recurring character in *Small Gods*, although the History Monks and Lu-Tze also feature in *Thief of Time*

(Pratchett, 2002) and *Night Watch* (Pratchett, 2003) and reference is made to Omnian priests in, for instance, *Carpe Jugulum* (Pratchett, 1999) and *Night Watch* (Pratchett, 2003).

The name 'Death' is the common noun 'death', which is *dood* in Afrikaans (Eksteen, 1997). There is no other connotative meaning in the name that needs to be translated. The proper noun 'Death' is, therefore, *Dood* in Afrikaans.

The Dutch translation is 'de Dood' (with a definite article) (Pratchett, 1995b) and is also a literal translation. In the Dutch translation, Death speaks in lower case and not in small capitals:

Een schedel omfloerst door een zwarte kap werd uit de muur gestoken.

[Death] ja?

“Jij bent zeker de Dood?”

[Death] inderdaad.

De Dood haalde zijn schouderbladen op.

#### 4.5.9 Simony

Sergeant Simony draws the lot to go to Ephebe and bring back the writer of the book *De Chelonian Mobile* upon which the resistance movement is based. Simony has a deep-rooted hatred for the Omnian Church:

“Have you ever heard of a country called Istanzia?” said Simony.

“It wasn't very big. It had nothing anyone wanted. It was just a place for people to live.”

“Omnia conquered it fifteen years ago,” said Didactylos.

“That's right. My country,” said Simony. “I was just a kid then. But I won't forget. Nor will others. There's lots of people with a reason to hate the Church” (Pratchett, 2014:231).

He is also the leader of the group that accompanies Vorbis to Ephebe and stays very close to Vorbis, ostensibly to protect him against any external danger:

“I saw you standing close to Vorbis,” said Urn. “I thought you were protecting him.”

“Oh, I was, I was,” said Simony. “I don’t want anyone to kill him before I do” (Pratchett, 2014:231).

Simony is mentioned 147 times. The noun ‘simony’ refers to the ‘buying or selling of pardons, benefices, and other ecclesiastical privileges’ (Soanes and Stevenson, 2016). This was a sin against the Roman Catholic Church. Simony’s resistance against the Church is also considered a sin, one for which he could pay with his life if found out by the Quisition.

The Afrikaans for ‘simony’ is ‘*simonie*’ (Eksteen, 1997). ‘Sergeant Simony’ can be translated literally as *Sersant Simonie: Sersant Simonie het gewag tot hy in sy eie kwartiere was voor hy sy eie flenterpapiertjie oopgevou het*. The denotative and connotative meanings were translated.

The Dutch literal translation is ‘Simonie’ (Pratchett, 1995b): ‘Sergeant Simonie wachtte tot hij weer in zijn eigen barak was voor hij zijn eigen papiertje openvouwde’.

#### 4.5.10 Urn

Urn is the philosopher Aristocrates’s nephew and is mentioned more than 190 times. Urn is more interested in mechanics than in philosophy. When the Library is burned down, he rather wants to save the scrolls on various topics:

“Principles of gearing! Theory of water expansion!” shouted Urn.

“But we don’t need Ibid’s *Civics* or Gnomon’s *Ectopia*, that’s for sure –”

“What? They belong to all mankind!” snapped Didactylos.

“Then if all mankind will come and help us carry them, that’s fine,” said Urn. “But if it’s just the two of us, I prefer to carry something useful.”

“Useful? Books on mechanisms?”

“Yes! They can show people how to live better!” (Pratchett, 2014:182-183).

An ‘urn’ is a large vase that often has feet or a pedestal (Lewis, 2015). The common noun ‘urn’ can be translated to ‘*vaas, kruik, urn; lykbus; pot, kan; ketel*’ (Eksteen, 1997). The character’s name could be translated literally as *Kruik*. It is not very clear what the relevance regarding Urn’s name is, except that an urn is traditionally Greek, and his name places him firmly in the setting. The denotative meaning was translated.

The Dutch translation is ‘Teunus’ (Pratchett, 1995b). The names Teun/Teunis or Theun/Theunis are Dutch diminutive forms of the Roman name Antonius (Behindthename.com, 2016a). The most notable person associated with the name is Saint Anthony, a fourth century hermit in Memphis, Egypt. He is considered the founder of monasticism (Attwater and John, 1995). It is suggested that the name Antonius means ‘priceless, inestimable or praiseworthy’ (Thenamemeaning.com, 2016a). Teunus (Urn) does play a priceless role in the novel and his behaviour is praiseworthy, but these seem convoluted meanings with little real relevance to the character in *Small Gods*.

The procedure called neutralisation may have been used to translate Urn to Teunus in Dutch.

#### 4.6 Neutralisation

Nord (2003:194) describes the procedure whereby a culture-specific word is translated to a word that does not have a cultural meaning. This procedure may be used to bring the source text closer to the reader. In this section, it is applied to only one word and not a proper noun, but a title. In terms of the Dutch proper nouns, it seems as if the names ‘Gisbret’ (Murduck), ‘Herman’ (Angus), ‘Tedor’ (St Sevrian Thaddeus Ungulant),

‘Teunus’ (Urn), ‘Bactmar’ (Fri’it), ‘Isnander’ (Argavisti) and ‘Borsalvius’ (Borvorius) were neutralised.

#### **4.6.1 Imperiator Borvorius**

The title Imperiator comes from the Latin word *imperator* meaning ‘commander, leader, or emperor’ and was ‘originally an appellation of honour by which Roman soldiers saluted their general after an important victory’ (Lewis, 2015). The *Verklarende Afrikaanse Woordeboek* (Labuschagne and Eksteen, 2000) states that *imperator* is a ‘titel van ‘n oorwinnende veldheer by die Romeine, opperbevelhebber, keiser’. The title can be translated literally to *Opperbevelhebber*. However, the word in the source text is ‘Imperjator’ and not ‘Imperator’. Translating it to *Opperbevelhebber*, with no additional changes, is a form of neutralisation.

The Dutch translator retained the spelling for Imperiator, using the procedure called transference.

#### **4.7 Substitution**

Substitution refers to the procedure according to which a proper noun from the source text is substituted with a near synonym or a conventional name, as described by Hermans (1988:13), Newmark (1988:84), Vermes (2001:112), Nord (2003:194), Fernandes (2006:50,52) and Van Coillie (2006:127). Van Coillie states that the name may be different, but the function remains the same.

##### **4.7.1 Ossory**

Prophet Ossory claims that the Great God Om spoke to him in the desert from a pillar of flame and dictated all 193 chapters of the *Book of Ossory* to him. He is mentioned 30 times, for example:

“Don’t even remember anyone called Ossory,” the tortoise muttered.

“You spoke to him in the desert,” said Brutha. “You must remember. He was eight feet tall? With a very long beard? And a huge staff? And the glow of the holy horns shining out of his head?” He hesitated. But he’d seen the statues and the holy icons. They couldn’t be wrong.

“Never met anyone like that,” said the small god Om.

“Maybe he was a bit shorter,” Brutha conceded.

“Ossory. Ossory,” said the tortoise. “No ... no ... can’t say I –”

“He said that you spoke unto him from out of a pillar of flame,” said Brutha.

“Oh, that Ossory,” said the tortoise. “Pillar of flame. Yes.”

“And you dictated to him the Book of Ossory,” said Brutha. “Which contains the Directions, the Gateways, the Abjurations, and the Precepts. One hundred and ninety-three chapters.”

“I don’t think I did all that,” said Om doubtfully. “I’m sure I would have remembered one hundred and ninety-three chapters” (Pratchett, 2014:44).

The description that Brutha gives of Ossory corresponds with descriptions of the biblical Moses. Exodus 3 verses 1 and 2 (*The Bible: New International Version*, 2000) describes how Moses took Jethro’s flock to the ‘far side of the desert and [he] came to Horeb, the mountain of God. There the angel of the Lord appeared to him in flames of fire from within a bush’. Verse 4 tells of how God spoke to Moses from the flames and sent him to Egypt to lead Israel to the promised land. Exodus 19 (*The Bible: New International Version*, 2000) shows Moses’ receiving the Ten Commandments from God. Exodus 34 verse 29 describes how Moses’s face was radiant after he spent time in the presence of God. The study note in the *New International Version (The Bible: New International Version*, 2000) pertaining to this verse states that ‘was radiant’ is closely related to the

Hebrew word for horns and that a mistranslation in the Latin Vulgate translation of the Bible stated that Moses had horns when he descended the mountain. A statue of Moses by Michelangelo (1513 to 1515) clearly shows the horns on Moses's head as well as a beard that reaches to his waist (Wegener, 1991:168). Even though no mention is made in the Bible of Moses's beard, it can be accepted that he had one, as there are several references to beards in the Old Testament (for instance, Leviticus 13 verse 29 (*The Bible: E-Sword (Electronic Bible, English Standard version)*, 2001): 'When a man or woman has a disease on the head or beard ...'); Moses's brother Aaron had a beard as well, according to Psalm 133 verse 2 (*The Bible: E-Sword (Electronic Bible, English Standard version)*, 2001).

Like Ossory, Moses had a staff: 'So Moses took his wife and sons, put them on a donkey and started back to Egypt. And he took the staff of God in his hand' (Exodus 4 verse 20, *The Bible: E-Sword (Electronic Bible, English Standard version)*, 2001). Ossory also has a donkey: 'The Most Holy St. Bobby was made a bishop because he was in the desert with the Prophet Ossory, and *he* was a donkey' (Pratchett, 2014:264-265; Pratchett's emphasis) and 'For all I [Brutha] know, it was always like this – probably it was Ossory's ass that carried him in the wilderness, who found the water, who kicked a lion to death' (Pratchett, 2014:269).

Ossory wanders the desert with staff in hand, hears a voice that speaks from pillars of flames, has the glow of holy horns and returns to the Citadel with 193 chapters of Directions, Precepts, Gateways and Abjurations. As Brutha angrily exclaims: 'Hundreds of thousands of people live their lives by the Abjurations and the Precepts!' (Pratchett, 2014:45).

The word ossuary refers to 'any receptacle for the burial of human bones' (Lewis, 2015). *Os* and its plural *ossa* mean 'bone' (Soanes and Stevenson, 2016). It comes from the Latin *ossuārium* ('charnel house'), from *ossuārius* ('of or for bones') – from the compound of Latin *os* ('bone') + adjectival suffix *ārius* ('of, related to') (Wiktionary, 2016). The *Online Etymology Dictionary* (2016b) has the following entry for 'ossuary':

**ossuary (n.)** ‘urn for the bones of the dead,’ 1650s, from Late Latin *ossuarium* ‘charnel house,’ from neuter of Latin *ossuarius* ‘of bones,’ from Latin *os* (plural *ossua*) ‘bone’ (see **osseous**) on model of *mortuarium*.

According to Eksteen (1997), the Afrikaans is as follows:

**oss’ify (..fied)** *in been verander, verbeen; ongevoelig word, verhard.*

**ossuary (..ries)** *knekelhuis, beenderhuis, bene-urn, beenhoop; | ~ urn, bene-urn.*

Because of Ossory’s persuasive teachings, people lived inflexible lives; they have become ossified – they ceased developing, became inflexible, or ‘*[het] in been verander, verbeen; ongevoelig word, verhard*’ (Eksteen, 1997). Newmark (1988:149) suggests creating a target-language neologism. ‘*Knekel*’ or ‘*been*’ should form the root of the translated proper noun. The word *been* together with the suffix *-(e)drik* (as in *Hendrik* or *Diederik*) can create the proper noun *Beenderik*. This will be familiar to an Afrikaans reader. The complete name is *Profeet Beenderik* as ‘*profeet*’ is the literal translation for ‘prophet’ (Eksteen, 1997). *Beenderik* is a substitution (a near synonym) for Ossory. It carries the connotative meaning of *verhard* and the denotative meaning of *been*.

The proper noun in *Kleingoderij* (Pratchett, 1995b) is also ‘Profeet Beenderik’: “‘Ik weet geeneens meer iets van ene Beenderik,’ mopperde de schildpad’.

#### 4.7.2 General lam Fri’it

Fri’it is mentioned 50 times in *Small Gods*, for example:

People liked to be friends with Vorbis, mainly because of the aforesaid mental field which suggested to them, in the subtlest of ways, that they didn’t want to be his enemy.

Two of them were sitting down with him now. They were General lam Fri’it, who whatever the official records might suggest was the man who ran most of the Divine Legion, and Bishop Drunah... (Pratchett, 2014:22).

General lam Fri'it's name can be pronounced as 'I Am Free It'. His first name may echo statements made by Jesus such as '*I am the bread of life*' (John 6 verses 35 and 48 (*The Bible: E-Sword (Electronic Bible, English Standard version)*, 2001)). General Fri'it's first name may follow the same tradition as followers of the Islamic faith who call boys Mohammed after the Islamic prophet, as there is the Superior lam and 30 lesser lams in the Citadel (Pratchett, 2014:10). This may be a title or position as is evident in the Superior lam and it could be a first name, as is the case with General lam Fri'it.

General lam Fri'it is a soldier in the Divine Legion but he is really a freedom fighter for the underground resistance group *The Turtle Moves* in Omnia and, therefore, has the aim to 'free it'.

'General' is '*Generaal*' (Eksteen, 1997) in Afrikaans and is a literal translation. 'lam' can be translated literally as *Ekis*. The Afrikaans word '*vryheid*' could be morphologically changed to *vry'yt*, which phonologically sounds like *vry'heid*. It retains the interesting spelling of the name in the source text as well as the connotative meaning. *Vry'yt* in Afrikaans is a near synonym of the source-text proper noun and is a substitution:

Twee van hulle het juis nou by hom gesit. Hulle was Generaal Ekis Vry'yt, die man wat, ten spyte van wat al die amptelike verslae mag suggereer, vernaamlik in bevel was van die Goddelike Legioen, en Biskop Droena, sekretaris vir die Kongres van Ekisse.

The Dutch translation is 'Generaal Icben Bactmar' (Pratchett, 1995b):

Twee van de betrokkenen waren momenteel met hem in beraad. Het waren Generaal Icben Bactmar, die onafhankelijk van wat in de officiële staten vermeld stond vrijwel geheel het Heerlijk Legioen draaiend hield, en Bisschop Droena, secretaris van de Synode van Icbens.

'Generaal Icben' is a literal translation. 'Bactmar' may be a neutralisation.

## 4.8 Transference

This procedure is used when the translator reproduces the source-text proper noun unchanged in the target text, and was described by Hervey and Higgins (1992:29), Hermans (1988:13), Newmark (1988:81-82), Vermes (2001:112), Nord (2003:194), Pym (2004:92), Fernandes (2006:50-51) and Van Coillie (2006:125).

### 4.8.1 Borvorius and Argavisti

Imperiator Borvorius is mentioned 12 times and General Argavisti 15 times. They are historical adversaries but are forced together in the fight against Omnia after Ephebe is almost destroyed by Omnia:

No one was quite sure who was leading the fleet. Most of the countries along the coast hated one another, not in any personal sense, but simply on a kind of historical basis. On the other hand, how much leadership was necessary? Everyone knew where Omnia was. None of the countries in the fleet hated the others worse than they did Omnia. Now it was necessary for it ... not to exist.

General Argavisti of Ephebe considered that he was in charge, because although he didn't have the most ships he was avenging the attack on Ephebe. But Imperiator Borvorius of Tsort knew that *he* was in charge, because there were more Tsortean ships than any others. And Admiral Rham-ap-Efan of Djelibeybi knew that *he* was in charge, because he was the kind of person who always thought he was in charge of anything (Pratchett, 2014:315; Pratchett's emphasis).

General Argavisti and Imperiator Borvorius negotiate with Brutha after the death of Vorbis. Both names seem to have been created by Pratchett. The word 'argal' means 'wild sheep of semidesert regions of central Asia' (Lewis, 2015), but this does not seem

to have any correlation with the name as Argavisti is from Ephebe (which refers to ancient Greece, and not Asia).

Both names should be left unchanged as *Argavisti* and *Borvorius*. The title General is translated literally to '*Generaal*' (Eksteen, 1997).

General Argavisti and Imperiator Borvorius are translated as *Generaal Argavisti* and *Opperbevelhebber Borvorius*. Only the denotative meaning is translated (it denotes a particular person) as there is not a clear connotative meaning.

The Dutch translation for Argavisti is 'Isnander' and for Borvorius is 'Borsalvius' (Pratchett, 1995b). These names seem to have been neutralised.

#### 4.8.2 Xeno

Xeno is one of the philosophers in Ephebe and is mentioned 24 times in *Small Gods*.

"Are you all philosophers?" said Brutha.

The one called Xeno stepped forward, adjusting the hang of his toga.

"That's right," he said. "We're philosophers. We think, therefore we am."

"Are," said the luckless paradox manufacturer automatically.

Xeno spun around. "I've just about had it up to here with you, I bid!" he roared. He turned back to Brutha. "We *are*, therefore we am," he said confidently (Pratchett, 2014:133-134).

Xeno's followers are called Xenoists:

"You got to remember there's three basic approaches to philosophy in these parts," said Didactylos. "Tell him, Urn."

"There's the Xenoists," said Urn promptly. "They say the world is basically complex and random. And there's the I bidians. They say

the world is basically simple and follows certain fundamental rules.”

“And there’s me,” said Didactylos, pulling a scroll out of its rack (Pratchett, 2014:161).

Xeno is the Discworld equivalent of Zeno of Elea, the pre-Socratic Greek philosopher (The L-Space Web, 2012b). Both Xeno and Zeno philosophised about paradoxes. The name ‘Xeno’ should be transferred in the Afrikaans target text. The name for the followers of Xeno called ‘Xenoists’ is translated literally to *Xenoïste* in Afrikaans.

The Dutch translations are ‘Xeno’ and ‘Xenoïsten’ (Pratchett, 1995b):

“Zijn jullie allemaal wijsgeren?” zei Broeda.

De ene die Xeno heette stapte naar voren terwijl hij zijn toga op orde bracht.

“Dat klopt,” zei hij. “Wij zijn wijsgeren. Wij denk, dus wij ben.”

“*Denken, en zijn,*” zei de ongelukkige paradoxenbakker werktuiglijk (original emphasis).

*Xeno* is transferred from the target text and *Xenoïsten* is a literal translation.

### 4.8.3 Lu-Tze

Lu-Tze is a senior History Monk and is sent to Omnia by the 493<sup>rd</sup> Abbot to ‘*carefully observe*’ (Pratchett, 2014:4; Pratchett's emphasis):

“Things must be ... *carefully observed,*” said the abbot. “There are pressures. Free will, predestination ... the power of symbols ... turning-point ... you know all about this.”

“Haven’t been to Omnia for, oh, must be seven hundred years,” said Lu-Tze. “Dry place. Shouldn’t think there’s a ton of good soil in the whole country, either.”

“Off you go, then,” said the abbot.

“I shall take my mountains,” said Lu-Tze. “The climate will be good for them.”

And he also took his broom and his sleeping mat. The history monks don’t go in for possessions. They find most things wear out in a century or two.

As a History Monk and a sweeper, Lu-Tze is one of the caretakers of history, which means that he has to make sure that history happens as it should (The L-Space Web, 2015a). He is an apparently harmless little old man that no one notices, always sweeping and because ‘he has entry into all kinds of places (dust gets everywhere)’ (Pratchett and Briggs, 2012:183), he can overhear many things that he would otherwise not have heard.

His exact role in *Small Gods* is only revealed at the end of the novel in a conversation between Lu-Tze and the abbot:

“All went well?” said the abbot, without looking up.

“Very well, lord,” said Lu-Tze. “I had to nudge things a little, though.”

“I wish you wouldn’t do that sort of thing,” said the abbot, fingering a pawn. “You’ll overstep the mark one day.”

“It’s the history we’ve got these days,” said Lu-Tze. “Very shoddy stuff, lord. I have to patch it up all the time –”

“Yes, yes –”

“We used to get much better history in the old days.”

“Things were always better than they are now. It’s in the nature of things.”

“Yes, lord. Lord?”

The abbot looked up in mild exasperation.

“Er...you know the books say that Brutha died and there was a century of terrible warfare?”

“You know my eyesight isn’t what it was, Lu-Tze.”

“Well...it’s not entirely like that now.”

“Just so long as it all turns out all right in the end,” said the abbot (Pratchett, 2014:334).

Lu-Tze is mentioned 38 times in *Small Gods*. It is suggested that his character may be based on the ancient Chinese philosopher Lao-Tzu, also spelled Laozi, considered to be the founder of Taoism. Laozi is an honorific title meaning ‘old or venerable’. The name is Romanised as Lao-tze or Lao-tsu (The L-Space Web, 2015a; Wikipedia, 2016e).

The name could be naturalised and the morphology changed to that of the target language as suggested by Newmark (1988:82), or Lu-Tze could be transliterated as Loe-Tzie as proposed by Hermans (1988:13), Newmark (1988:81), Hervey and Higgins (1992:29), Vermes (2001:112), Nord (2003:194), Fernandes (2006:51) and Van Coillie (2006:125-130). Kotzé (2016) states that there is not a system to transliterate Chinese to Afrikaans and suggests that Lu-Tze could be pronounced as *Loetse*.

However, Hervey and Higgins (1992:29) also suggest that, in the case of exoticism, the name remains unchanged. It is suggested that Lu-Tze is not translated to retain the exotic element of his character:

Die 493ste Ab vou sy verrimpelde hande en spreek Lu-Tze, een van sy mees senior monnike, aan. Die skoon lug en die kommerlose lewe in die geheime vallei was van so aard dat al die monnike senior was, voorts, wanneer jy elke dag met Tyd werk, vryf dit wel aan jou af.

“Die plek is Omnië,” het die ab gesê, “op die kus van Klatsj.”

“Ek onthou,” het Lu-Tze gesê. “Daar was mos ’n kêreltjie met die naam Beenderik?”

The Dutch transliteration is 'Lou-Tzi' (Pratchett, 1995b): 'De 493ste Abt vouwde zijn rimpelige handen en wendde zich tot Lou-Tzi, een van zijn verst gevorderde monniken'.

#### 4.8.4 The Great God Om

Omnia is a theocracy based on the monotheism in the Great God Om. The existence of Om is a fine example of what Pratchett believed about belief: on the Discworld something can only exist if someone believes that it exists: 'Koomi's theory was that gods come into being and grow and flourish *because they are believed in*. Belief itself is the food of the gods' (Pratchett, 2014:102-103; Pratchett's emphasis). Pratchett and Briggs (2012:130-131) describe gods and belief on the Discworld as follows:

The Discworld has gods in the same way that other worlds have bacteria. There are billions of them, tiny bundles containing nothing more than a pinch of pure ego and some hunger.

Most of them never get worshipped. They are the small gods – the spirits of lonely trees, places where two ant-trails cross – and most of them stay that way. A handful, though, go on to greater things. Anything may trigger this. A shepherd, seeking a lost lamb, for example, may find it amongst the briars and take a minute or two to build a small cairn of stones in general thanks to whatever spirit may be around.

The trouble with gods is that, if enough people start believing in them, they begin to exist. People think the sequence is: first object, then belief. In fact it works the other way. Belief sloshes around in the firmament like lumps of clay spiralling into a potter's wheel. That's how gods are created. They clearly must be created by their own believers, because a brief résumé of the lives of most gods suggest that their origins certainly couldn't be divine.

Gods and humans are inseparable. Because what gods need is belief, and what humans want is gods.

When Om is introduced to the reader, he is a small garden-variety tortoise covered in dust with only one eye and a badly chipped shell (Pratchett, 2014:17). Because he has only one true believer left, he is not a ‘vast mountain-bearing tortoise such as [the manifestation that] the Hindu god Vishnu once chose’ (Pratchett and Simpson, 2008:25). The entire Omnian Citadel is built for the worship of Om, but there is no one left who believes in him. ‘Om is omnipotent, omnipresent, and many other omnis, but only within the boundaries of Omnia’ (Pratchett and Briggs, 2012:211). Only Brutha, an illiterate novice, really believes:

“It’s happened before,” said the tortoise. “Dozens of times. D’you know Abraxas found the lost city of Ee? Very strange carvings, he says. Belief, he says. Belief shifts. People start out believing in the god and end up believing in the structure ...”

Abraxas says here: “Around the Godde there forms a Shelle of prayers and Ceremonies and Buildings and Priestes and Authority, until at Last the Godde Dies. Ande this maye notte be noticed” (Pratchett, 2014:167).

Om, as a central character, is mentioned 431 times.

The name of the god Om refers to the most sacred mantra and mystic syllable (ॐ) in Dharmic religions (mostly in India and Nepal). It is sometimes referred to as *praṇava* in Sanskrit, literally ‘that which is sounded out loudly’ (Lochtefeld, 2002:482). The online dictionary Merriam-Webster (2016) lists Om as ‘a mantra consisting of the sound \ 'ōm\ and used in contemplation of ultimate reality’. In Sanskrit it is sometimes regarded as the three sounds a-u-m, which symbolises the three major Hindu gods (Soanes and Stevenson, 2016).

The prefix ‘omni-’ refers to ‘all, everywhere’ and occurs in words such as omnipotent (to have ‘unlimited power’) and omnipresent (to be everywhere all the time) (Lewis, 2015); both words are associated with the monotheistic Judaeo-Christian religions. The word Catholic means ‘universal’, from the Greek *katholikos*, from *kata* ‘in respect of’

and *-holos* 'whole' (Soanes and Stevenson, 2016). It also means 'of interest to all' (Online Etymology Dictionary, 2016a).

The Afrikaans translation for 'omni-' is '*alom-*' as in the *Verklarende Afrikaanse Woordeboek* (Labuschagne and Eksteen, 2000):

***alom*** Oral, aan alle kante. ***alombekend***.

***alomteenwoordig*** | =e Oral op dieselfde tyd aanwesig. ***alomteenwoordigheid***.

***alomvattend*** | ***allesomvattend*** =e Wat alles insluit.

The name of Om could be translated to *Al* but this is too close to Allah, the name of God amongst Muslims, and the name of the god should be without any association with an existing religious grouping. Many parallels with existing religious groups are suggested in *Small Gods*, but Pratchett never points to them directly; the translation should not do so either.

The prefix '*omni-*' is used in Afrikaans, for example: '*omnivoor*', and '*omnipotent*' (Eksteen, 1997). It is suggested to transfer Om to Afrikaans to retain the meaning. The denotative meaning (all) as well as the connotative meaning (omnipotence) is transferred.

Om was transferred in *Kleingoderij* as well (Pratchett, 1995b).

## 4.9 Transliteration

This procedure, as described by Hermans (1988:13), Newmark (1988:81), Hervey and Higgins (1992:29), Vermes (2001:112), Nord (2003:194), Fernandes (2006:51) and Van Coillie (2006:125-130), is used when a translator transcribes a source-text proper noun to conform to the pronunciation and morphology of the target language.

### 4.9.1 Fergmen

Sergeant Fergmen is a member of the Omnian Divine Legion. The Divine Legion is the military support for the Omnian theocracy. However, Fergmen acts on the side of Urn

(Didactylos's nephew) and the revolutionaries. He is introduced when he explains that the main doors of the Great Temple are made of reinforced Klatchian steel:

A burly man stepped forward. He wore the uniform of the palace guards.

"This is Sergeant Fergmen," said Simony. "Yes, sergeant?"

"The doors is reinforced with Klatchian steel. Because of all the fighting in the time of the False Prophet Zog. And they opens outwards only. Like lock gates on a canal, you understand? If you push on 'em, they only locks more firmly together" (Pratchett, 2014:275).

He is mentioned 17 times. His name seems to be a Pratchett creation. I could not find any other reference to 'ferg-'. 'Men' can be translated with the following (Eksteen, 1997):

<p><b>men</b> <i>mans; mense, werkers; manne (soldate); so many   ~, so many minds, soveel hoofde, soveel sinne;   ~ only, slegs mans</i></p>
---

In the context of Fergmen being a soldier, it makes sense to transliterate to *Vergmanne*. This is a clumsy pronunciation and it could rather be spelled *Vergmann*.

The Dutch transliteration is 'Vergmans' (Pratchett, 1995b): "'Dat is Sergeant Vergmans," zei Simonie'.

#### 4.9.2 Drunah

Bishop Drunah, like General Iam Fri'it, is ostensibly a friend of Vorbis's and seems to be in the service of the Omnian theocracy. Both are also members of the secret movement *The Turtle Moves*, who believe that the world is a disc carried on the backs of four elephants standing on the back of a turtle, and not a 'perfectly smooth ball moving in a perfect circle round the sun, which is another perfectly smooth ball; [...] a vital dogma

in the Omnian Church' (Pratchett and Simpson, 2008:24). The Bishop's power is more covert than the General's:

... Bishop Drunah, secretary to the Congress of Iams. People might not think that was much of a position of power, but then they'd never been minutes secretary to a meeting of slightly deaf old men (Pratchett, 2014:22).

Neither is sure whether he can trust the other:

"Can I trust you?" said Fri'it.

"Can I trust *you*?"

Fri'it drummed his fingers on the parapet.

"Uh," he said.

And that was the problem. It was the problem of all really secret societies. They were *secret*. How many members did the Turtle Movement have? No one knew, exactly (Pratchett, 2014:38-39; Pratchett's emphasis).

Drunah is mentioned 24 times and the name seems to be a creation by Pratchett. He is a bishop, which literally translates to '*biskop*' (Eksteen, 1997). The name Drunah could be transliterated to Afrikaans as *Droena*. There does not seem to be any inherently denotative or connotative meaning to the name.

The Dutch literal translation is also 'Droena' (Pratchett, 1995b): 'Bisschop Droena, secretaris van de Synode van Icbens'.

#### 4.9.3 Omnia and Omnianism

Omnia is mentioned 50 times, Omnian occurs 33 times and Omnianism four times. The name 'Om' is transferred (as described in section [4.8.4 The Great God Om](#)) and therefore the derivatives should have the same root word: Omnia is transliterated to *Omnië* and the inhabitants of Omnia are *Omniërs* and their religion is *Omnisme*.

The Dutch translations follow the same procedures and are also ‘Omnië’, ‘Omniërs’ and ‘Omnisme’ (Pratchett, 1995b).

#### 4.9.4 Didactylos

Urn (see section [4.5.10 Urn](#)) and his uncle, the Ephebian philosopher Didactylos, are practical philosophers who ‘Can Do Your Thinking For You’ (Pratchett, 2014:147). When Om looks at the minds of Didactylos and Urn, he sees the following:

The one called Urn was presumably the nephew, and had a fairly normal sort of mind, even if it did seem to have too many circles and angles in it. But Didactylos’s mind bubbled and flashed like a potful of electric eels on full boil. Om had never seen anything like it. Brutha’s thoughts took eons to slide into place, it was like watching mountains colliding; Didactylos’s thoughts chased after one another with a whooshing noise. No wonder he was bald. Hair would have burned off from the inside.

Om had found a thinker (Pratchett, 2014:149).

Didactylos is not respected by his fellow philosophers in Ephebe at all:

Although one of the most quoted and popular philosophers of all time, Didactylos the Ephebian never achieved the respect of his fellow philosophers. They felt he wasn’t philosopher material. He didn’t bathe often enough or, to put it another way, at all. And he philosophized about the wrong sorts of things. And he was *interested* in the wrong sorts of things. Dangerous things (Pratchett, 2014:146; Pratchett’s emphasis).

He lives in a barrel and though he is blind, he carries a lantern.

“You’re blind aren’t you?” he said.

“That’s right.”

“But you carry a lantern?”

“It’s all right,” said Didactylos. “I don’t put any oil in it.”

“A lantern that doesn’t shine for a man that doesn’t see?”

“Yeah. Works perfectly. And of course it’s very philosophical.”

“And you live in a barrel” (Pratchett, 2014:160).

Didactylos is mentioned more than 150 times.

The root word for Didactylos’s name is the adjective ‘didactic’, which means ‘intended to teach’ and is from the Greek *didaktikos* for ‘teach’ (Soanes and Stevenson, 2016). A philosopher, living next to the Library, one would expect that he has the opportunity to teach, but he mostly dispenses with proverbs, axioms and ‘pers’nal philosophy’ (Pratchett, 2014:147).

The meaning of Didactylos’s name is given in *Small Gods*:

“One of us must go to Ephebe and save the Master. If he really exists.”

“He exists. His name is on the book.”

“Didactylos. A strange name. It means Two-Fingered, you know”  
(Pratchett, 2014:29).

Two fingers held up in a V-sign (palm towards the face of the gesturer) is a rude gesture in Britain, meaning the same as the middle finger in many other cultures. This is, however, exactly what he does: he gives the other philosophers and their ways of thinking ‘the finger’. It is also suggested that he resembles the Greek philosopher Diogenes of Sinope who was one of the founders of Cynic philosophy. Diogenes gave society the ‘middle finger’ by eating in the marketplace (this was against Athenian custom), living in a barrel and rejecting normal decent behaviour – amongst other things (the least offensive of his habits), he urinated on people (Wikipedia, 2016a). Didactylos does not go quite that far. He does not, however, bath, as shown above (Pratchett, 2014:146).

Just like Didactylos, Diogenes leads a very simple life, lives in a barrel and carries a lantern during the day ‘claiming to be looking for an honest man’. Several painters portrayed Diogenes sitting in his barrel with his lantern, for instance, Jean-Léon Gérôme (circa 1860) and John William Waterhouse (6 April 1849 to 10 February 1917) (Wikipedia, 2016a). Didactylos’s ‘philosophy was a mixture of three famous schools – the Cynics, the Stoics, and the Epicureans’, just like Diogenes who taught his ‘philosophy of Cynicism to Crates, who taught it to Zeno of Citium, who fashioned it into the school of Stoicism, one of the most enduring schools of Greek philosophy’ (Wikipedia, 2016a).

Didactylos’s name is transliterated to *Didaktoelos* in Afrikaans.

The Dutch translation is ‘Didactylos’ (Pratchett, 1995b). The name is transferred from the source text.

#### **4.9.5 Ankh-Morpork**

The oldest and largest city of the Discworld (Pratchett and Briggs, 2012:18) is mentioned 13 times in *Small Gods*. Twenty-three of the Discworld books are set in Ankh-Morpork and the city is referred to in several others (The L-Space Web, 2016a).

Sergeant Fri’it thinks of the city with fondness:

He’d even been to far Ankh-Morpork, across the water, where they’d worship any god at all so long as he or she had money. Yes, Ankh-Morpork – where there were streets and streets of gods, squeezed together like a deck of cards. And none of them wanted to set fire to anyone else, or at least any more than was normally the case in Ankh-Morpork. They just wanted to be left in peace, so that everyone went to heaven or hell in their own way (Pratchett, 2014:79).

The Ankh-Morpork is divided by the river Ankh and is ‘really two cities’ (Pratchett and Briggs, 2012:18). The city Ankh is Turnwise<sup>11</sup> of the river and is mostly residential with parks, and large and imposing homes. It is the upper-class side of town. The city guilds, Unseen University and the Patrician’s Palace are in Morpork, which is Widdershins<sup>12</sup> of the river. This is also the industrial part of the city and includes the docks, the markets and The Shades – the oldest part of the city where the poorest people live. Its inhabitants are ‘largely nocturnal and never inquire about one another’s business, because curiosity crept up on the cat in a dark alley and gave it a quick burst of skull percussion with a length of lead pipe’ (Pratchett, 2014:249).

The first part of the name Ankh-Morpork refers to the Egyptian hieroglyph of a cross shaped like a T with a loop at the top (𐀀), the ankh, representing the word ‘life’, symbolising ‘regeneration or enduring life’ (Lewis, 2015; Soanes and Stevenson, 2016) and eternity (Carpiceci, 1994:17). On the city’s coat of arms (Pratchett and Briggs, 2012:18), an owl holds the key of life – the Ankh – in its claws. It has been suggested that Pratchett was not aware that the morepork referred to an owl found in New Zealand, but that he added it later and it was then also included in the coat of arms (Wikipedia, 2016f).

Pratchett states that Ankh-Morpork is based on a standard mediaeval European walled city. It consists of parts of ‘Tallinn with large parts of central Prague – the Charles Bridge needs only the hippos to become the Brass Bridge’ (Pratchett and Kidby, 2005:7,9). It is

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11) One of the four basic directions on the Discworld. By going Turnwise you follow the rotation of the Disc. The opposite direction is known as Widdershins. The other two directions being Rimwards and Hubwards (<http://wiki.lspace.org/mediawiki/Turnwise>).

12) There are four cardinal directions on the Discworld: Hubwards, Rimwards, Turnwise and Widdershins. Seasoned travellers have learnt to navigate solely by the sensations that they feel. If it gets warmer, you are headed Rimwards. If it gets colder, you are headed Hubwards. If you get dizzy, you are headed Widdershins ([http://wiki.lspace.org/mediawiki/Discworld\\_\(world\)](http://wiki.lspace.org/mediawiki/Discworld_(world))).

a concoction of eighteenth-century London, nineteenth-century Seattle and twentieth-century New York. Pratchett concludes that it is the ‘archetypal City that Never Sleeps. Admittedly, this is because of the fleas’ (Pratchett and Kidby, 2005:9).

The city’s name should be retained in the Afrikaans translation. It is a major geographical location in the Discworld series. Unlike the name Discworld which can and should be translated to contribute to the understanding of the reader, there is no equivalent translation for Ankh-Morpork in Afrikaans. Surprisingly, the word ‘ankh’ could not be found in the *HAT: Verklarende Handwoordeboek van die Afrikaanse Taal* (Odendal and Gouws, 2005) or the *Groot Woordeboek/Major Dictionary* (Eksteen, 1997) (or any of the other dictionaries on the CD (Pharos-5-in-1, 2003)).

‘Ankh’ has to be retained in the translation as it is part of the city’s coat of arms. It could be transliterated to *Ank*. The name could, therefore, be transliterated to *Ank-Morpork* in Afrikaans. A reader will recognise this name in any of the other Discworld books, even if they are not translated to Afrikaans.

The Dutch translation is ‘Ankh-Meurbork’ (Pratchett, 1995b):

Zelfs was hij helemaal in Ankh-Meurbork geweest, over het water, waar ze elke willekeurige god aanbaden mits hij of zij maar over geld beschikte. Ja, Ankh-Meurbork – waar je straten en straatlengtes goden had, op elkaar gepakt als een spel kaarten. En geen daarvan wilde een ander in brand steken, of in elk geval niet meer dan toch al gebeurde in Ankh-Meurbork. Ze wilden alleen met rust gelaten worden, zodat iedereen op zijn eigen manier naar hel of hemel ging.

Ankh-Meurbork is very humorous as the verb ‘meuren’ is an informal word for ‘stink, poep’ (Martin, 2011). The city is famous for its smell: ‘[The water], along with the slaughterhouses, and the cabbage fields and the spice houses and the breweries, is a major component of Ankh-Morpork’s most famous civic attribute: its ... Smell’ (Pratchett and Briggs, 2012:19). In this instance the procedure of addition was used as

described by Vermes (2001:113), Fernandes (2006:53) and Van Coillie (2006:128) because the translator adds information about the city that is not present in the source text.

#### 4.9.6 Klatch

The name 'Klatch' and its derivatives occur 11 times. Klatch is a geographical place on the Discworld; it is the name of both the country and the continent where it is situated:

It has to be said that the words "Klatch" and "Klatchian" are used by the people of the Sto Plains as practically interchangeable with "foreign", in the same way that the fierce D'reg nomads in the Klatchian desert use the word "foreigner" and "traveller" interchangeably with the word "target" (Pratchett and Briggs, 2003:234).

In *Small Gods*:

"The place is Omnia," said the abbot, "on the Klatchian coast" (Pratchett, 2014:3).

The Citadel occupied the whole of the heart of the city of Kom, in the lands between the deserts of Klatch and the plains and jungles of Howondaland (Pratchett, 2014:9).

Around a fine stand of tall decorative Klatchian corn, bean vines raised red and white blossoms towards the sun; in between the bean rows, melons baked gently on the dusty soil (Pratchett, 2014:48).

Klatch reminds of the countries of Northern Africa and the Middle East. Offler, the crocodile-headed god, is worshipped in Klatch and other places where there are large rivers and a hot climate. He is the Discworld equivalent of the Egyptian god Sobek who lives in the Nile river (Carpiceci, 1994:15; Pratchett and Simpson, 2008:23). The Klatchians are described as 'a bunch of thieves with *towels on their heads*' (Pratchett,

1998:26; emphasis added). This refers to the headdress worn by Arabic nations and this makes Klatch the Discworld equivalent of the Middle East. This is confirmed in *Interesting Times* (Pratchett, 1995a:271): ‘Down in Klatch they believe if you lead a good life you’re rewarded by being sent to a paradise with lots of young women’, which refers to the well-known claim that suicide bombers can expect to find many virgins in heaven when they die.

The origin of the noun Klatch (also Klatsch) is German (from the 1950s) and means ‘gossip’ (Lewis, 2015). The word is used in North America to describe a social gathering, especially where coffee is served (Soanes and Stevenson, 2016). In Afrikaans, the word ‘kaffeeklatsch’ was added to the dictionary *New Words and previously overlooked ones* (Du Plessis, 1999) as a synonym to ‘coffeeklatch’ and is translated to Afrikaans as ‘koffiegeselsie’.

In *Men at Arms*, Klatchian coffee is described as follows:

Klatchian coffee has an even bigger sobering effect than an unexpected brown envelope from the tax man. In fact, coffee enthusiasts take the precaution of getting thoroughly drunk before touching the stuff, because Klatchian coffee takes you back through sobriety and, if you’re not careful, *out the other side*, where the mind of man should not go (Pratchett, 1994:215) (original emphasis).

Arabic coffee is anecdotally very strong. Klatch becomes the symbol for, amongst others, the coffee-drinking Arab-like people of the Discworld, as well as the geographical location where these people live. Klatch is not only mentioned in *Small Gods* but also in several of the other Discworld novels and should not be translated. It is sensible to transliterate the name to Klatsch. The ‘-tsch’ sound can be found in the Afrikaans loan-words ‘kitsch’ (‘*waardelose kunsvoorwerpe*’ (Eksteen, 1997)), ‘putsch’ (‘*blitsopstand*’ (*ibid.*)) and ‘bortsch’ (‘*beetsop*’ (*ibid.*)). Though these words are not very common (except perhaps for *kitsch*), an Afrikaans reader ought to recognise the sound.

The *-tch*-sound is found in an existing internationalised proper noun *Saskatchewan*, though not in the last syllable.

That being said, transliterating Klatsh to *Klatsj* with the *-tsj* spelling may be more familiar in Afrikaans (as in *'Baloetsjistan'*, *'Karatsji'*, *'Mantsjoerye'* and *'Tsjetsjnië'* (Die Taalkommisie van die SA Akademie vir Wetenskap en Kuns, 2009:523-545)). The *-tsj* end sound can also be found in the Afrikaans words *'tsarewitsj'* (*'Russiese kroonprins'* (Labuschagne and Eksteen, 2000)) and *'ziltsj'* (*'nul, niks'* (Eksteen, 1997)). The adjective *'Klatchian'* can be translated to *Klatsjiese* (+ *-iese*), based on the Afrikaans for *'Indiese'*, *'Persiese'* and *'Russiese'* (Eksteen, 1997). The denotative (coffee and gossip) and connotative (people who drink coffee and Arab-like people) meanings are retained.

The procedure described as transliteration by Hermans (1988:13), Hervey and Higgins (1992:29) and Vermes (2001:112); naturalisation (Newmark, 1988:81); and non-translation but with the pronunciation adapted (Nord (2003:194), and Van Coillie (2006:126), is used.

“Die plek is Omnia,” het die ab gesê, “op die kus van Klatsj.”

Die Sitadel het die hele hart van die stad Kom beslaan, in die gebied tussen die woestyne van Klatsj en die grasvlaktes en oerwoude van Hoedonderland.

Rondom 'n fraai erfie met hoë dekoratiewe Klatsjiese mielies het boontjieranke rooi en wit bloeisels na die son opgeslaan, tussen die rye boontjies het die spanspekke suutjies op die stowwerige aarde lê en bak.

In *Kleingoderij* (Pratchett, 1995b), the name was transliterated as *'Klatsch'*:

“De bestemming is Omnië,” zei de abt, “aan de Klatschieke kust.”

De Citadel besloeg het complete hart van de stad Comma, in de streek tussen de woestijnen van Klatsch en de oerwouden van Gwondonderland.

Om een puike opstand van sierlijke Klatschieke korenhalmen reikten de bonenranken hun rode en witte bloesems naar de zon; tussen de bonenrijen lagen meloenen zoetjes te stoven op de stoffige grond.

#### 4.9.7 Tsort

‘Tsort’ is located on the continent of Klatch, neighbour to Djelibeybi (also called Djel) and Ephebe (Pratchett and Briggs, 2003:279), and is the Discworld equivalent of ancient Troy and the ancient Persian Empire (The L-Space Web, 2015b). As with the historical Greece and Persia, Tsort and Ephebe are enemies. Tsort is mentioned 14 times in *Small Gods*, for example:

“Certainly matters would be easier if there was a lack of stability in Ephebe,” said Drunah. “It does indeed harbor certain ... elements.”

“And it will be the gateway to the whole of the Turnwise coast,” said Vorbis.

“Well –”

“The Djel, and then Tsort,” said Vorbis (Pratchett, 2014:27).

The name Tsort seems to be another Pratchett creation. I could find the word ‘tsoris’, which is Yiddish for ‘trouble and suffering’ (Lewis, 2015), but I doubt that this is the root word for the Discworld Tsort.

When translating the name to Afrikaans it should be transliterated to Tsjort. The *tsj*-sound is familiar in Afrikaans at the start of words, with examples such as ‘*Tsjeggies*’ (Eksteen, 1997) and ‘*Tsjernobil*’ (Du Plessis, 1999): ‘*Die Djel en dan Tsjort,*’ *het Ghoen gesê*. As the name does not seem to have any other denotative meaning than identifying the place, it has been transliterated as such.

The same procedure has been used in the Dutch translation and is ‘Tsoort’: “‘De Dwejl, en daarna Tsoort,’ zei Vorbis’ (Pratchett, 1995b).

#### 4.9.8 Ephebe

Ephebe is a small but influential city-state situated between Omnia and Djelibeybi on the coast of the Circle Sea (Pratchett and Briggs, 2012:106). The description of Ephebe is typical of an idyllic coastal town on a Greek island:

He'd [Fri't had] been to Ephebe before, and had rather liked the white marble city on its rock overlooking the blue Circle Sea (Pratchett, 2014:79).

Most of the city seemed to be built on outcrops or was cut into the actual rock itself, so that one man's patio was another man's roof. The roads were really a series of shallow steps, accessible to a man or a donkey but sudden death to a cart. Ephebe was a pedestrian place (Pratchett, 2014:120).

Ephebe is mentioned 70 times and Ephebian 57 times.

The noun 'ephebe' refers to a young man in ancient Greece of 18 to 20 years old, undergoing military training (Lewis, 2015). The origin of the word is via Latin from Greek *ephēbos* from the word *epi-* for 'near to' and *-hēbē* for 'early manhood' (Soanes and Stevenson, 2016). This is very ironic as Ephebe is not known for its soldiers or young men but

"... for its *philosophers*. It's better than street theater."

"What, a lot of *old men* running around the streets with no clothes on?" (Pratchett, 2014:123; emphasis added).

There are only a handful of soldiers in Ephebe and they have no chance against the Omnian army (Pratchett, 2014:176).

The biblical book Ephesians is translated to '*Efesiërs*' (Van Der Watt and Joubert, 1997:621). Based on this, Ephebe can be transliterated to *Efebe* (from '*Efese*') and the inhabitants are *Efebiërs*.

The Dutch translation is ‘Thebus’ and ‘Thebiërs’ (Pratchett, 1995b). This is most probably based on the translation of the name ‘Thebes’. Historically Thebes was an ancient Egyptian city on the Nile river between the twenty-second century BC and the eighteenth century BC. It was also an ancient Greek city which was destroyed by Alexander the Great in 336 BC (Lewis, 2015). This is a substitution as described by Hermans (1988:13), Newmark (1988:84), Vermes (2001:112), Nord (2003:194), Fernandes (2006:50,52) and Van Coillie (2006:127); the name was internationalised.

#### **4.10 Transposition**

Transposition is described by Hermans (1988:13), Newmark (1988:85), Nord (2003:194), Fernandes (2006:54) and Van Coillie (2006:126) and refers to the procedure used when a common noun replaces the source-text proper noun.

##### **4.10.1 Vorbis**

The translation of the name Vorbis is described in detail in section [4.2.3 Vorbis](#), but is mentioned here as the proper noun is replaced with a common noun when Vorbis is translated to *Ghoen* in Afrikaans.

#### **4.11 Summary**

In Section [2.7.3 Procedures to translate proper nouns and neologisms](#), the procedures for translating proper nouns and neologisms, as described by Hermans (1988:13), Newmark (1988:81-93, 103 and 140-150), Hervey and Higgins (1992:29-31), Vermes (2001:112-113), (2003:93-94), Nord (2003:182-196), Pym (2004:92) and Fernandes (2006:44-57), are summarised. The procedures that were used to translate the proper nouns and neologisms into Afrikaans are listed in [Table 3](#), overleaf.

**Table 3: Comparison of translation procedures for proper nouns in Afrikaans**

Procedure	Applied to proper nouns in the source text	Results in the target language Afrikaans
<p><b>Addition</b></p> <p>Additional information is added to the original proper noun in the target text. This may add to the connotations associated with the proper noun.</p>	<p>St <u>Sevrian</u> Thaddeus Ungulant</p> <p>Murduck</p> <p>Vorbis</p>	<p>St. <u>Stigaftus</u> Thaddéüs Beeslaar</p> <p>Moerdok</p> <p>Ghoen</p>
<p><b>Cultural adaptation</b></p> <p>The proper noun in the source text has a cultural meaning and it is adapted to a proper noun in the target text with a similar cultural value.</p>	<p>Brutha</p> <p>St Sevrian Thaddeus <u>Ungulant</u></p> <p>Angus</p> <p>Nhumrod</p>	<p>Boeta</p> <p>St. Stigaftus Thaddéüs <u>Beeslaar</u></p> <p>Brahmaan</p> <p>Lhamroede</p>
<p><b>Internationalisation</b></p> <p>There are accepted translations for proper nouns. These include geographical locations, and internationally known historical and literary figures.</p>	<p>St Sevrian <u>Thaddeus</u> Ungulant</p> <p>Aristocrates</p>	<p>St. Stigaftus <u>Thaddéüs</u> Beeslaar</p> <p>Aristokrates</p>

Procedure	Applied to proper nouns in the source text	Results in the target language Afrikaans
<p><b>Literal translation</b></p> <p>Each of the elements of the source-text proper noun is literally translated in the target text.</p>	<p>Cenobiarch, the Superior lam</p> <p>The Quisition</p> <p>The Citadel</p> <p>Cut-Me-Own-Hand-Off Dhblah</p> <p>The Tyrant</p> <p>Cusp</p> <p>Death</p> <p>Simony</p> <p>Urn</p> <p>Discworld</p> <p><u>General lam</u> Fri'tit</p>	<p>Aartsmonnik, die Owerste Ekis</p> <p>Die Kwisisie</p> <p>Die Sitadel</p> <p>Kap-My-Eie-Hand-Af Khaf</p> <p>Die Tiran</p> <p>Spits</p> <p>Dood</p> <p>Simonie</p> <p>Kruik</p> <p>Skyfwêreld</p> <p><u>Generaal Ekis</u> Vry'yt</p>
<p><b>Neutralisation</b></p> <p>The proper noun in the source text has a cultural meaning and it is translated with a proper noun in the target text with neutral cultural value.</p>	<p><u>Imperiator</u> Borvorius</p>	<p><u>Opperbevelhebber</u> Borvorius</p>

Procedure	Applied to proper nouns in the source text	Results in the target language Afrikaans
<p><b>Substitution</b></p> <p>The proper noun in the target text is a substitution of the proper noun in the source text and may be a near synonym or a conventional name.</p>	<p>General lam <u>Fri'it</u></p> <p>Ossory</p>	<p>Generaal Ekis <u>Vry'yt</u></p> <p>Beenderik</p>
<p><b>Transference</b></p> <p>The source-text proper noun is reproduced unchanged in the target text.</p>	<p>Argavisti</p> <p>Borvorius</p> <p>Lu-Tze</p> <p>Om</p> <p>Xeno</p>	<p>Argavisti</p> <p>Borvorius</p> <p>Lu-Tze</p> <p>Om</p> <p>Xeno</p>
<p><b>Transliteration</b></p> <p>The source-text proper noun is transcribed to the pronunciation and the morphology of the target language.</p>	<p>Drunah</p> <p>Omnia, Omnianism</p> <p>Didactylos</p> <p>Fergmen</p> <p><u>Ankh</u>-Morpork</p> <p>Ephebe</p> <p>Klatch</p> <p>Tsort</p>	<p>Droena</p> <p>Omnië, Omnisme</p> <p>Didaktoelos</p> <p>Vergmann</p> <p><u>Ank</u>-Morpork</p> <p>Efebe</p> <p>Klatsj</p> <p>Tsjort</p>

Procedure	Applied to proper nouns in the source text	Results in the target language Afrikaans
<b>Transposition</b>  The proper noun in the source text is replaced with a common noun in the target text.	Vorbis	Ghoen

Table 4 summarises the procedures that may have been used to translate the proper nouns and neologisms to Dutch:

**Table 4: Comparison of translation procedures for proper nouns in Dutch**

Procedure	Applied to proper nouns in the source text	Results in the target language Dutch
<b>Addition</b>  Additional information is added to the original proper noun in the target text. This may add to the connotations associated with the proper noun.	St Sevrian Thaddeus Ungulant  Ankh-Morpork	Sint <u>Severjan</u> Tedor Bovinus  Ankh- <u>Meurbork</u>

Procedure	Applied to proper nouns in the source text	Results in the target language Dutch
<p><b>Cultural adaptation</b></p> <p>The proper noun in the source text has a cultural meaning and it is adapted to a proper noun in the target text with a similar cultural value.</p>	<p>Brutha</p> <p>St Sevrian Thaddeus <u>Ungulant</u></p> <p>Nhumrod</p>	<p>Broeda</p> <p>Sint Severjan Tedor <u>Bovinus</u></p> <p>Minimroed</p>
<p><b>Internationalisation</b></p> <p>There are accepted translations for proper nouns. These include geographical locations, and internationally known historical and literary figures.</p>	<p>Ephebe</p>	<p>Thebus</p>

Procedure	Applied to proper nouns in the source text	Results in the target language Dutch
<p><b>Literal translation</b></p> <p>Each of the elements of the source-text proper noun is literally translated in the target text.</p>	<p>Cenobiarch, the Superior Iam</p> <p>The Quisition</p> <p>The Citadel</p> <p><u>Cut-Me-Own-Hand-Off</u> Dhblah</p> <p>The Tyrant</p> <p>Discworld</p> <p>Cusp</p> <p>Death</p> <p>Simony</p> <p><u>General Iam</u> Fri'it</p>	<p>Aartscenobiet, de Icben Superior</p> <p>De Quisitie</p> <p>De Citadel</p> <p><u>Ha'k-M'n-Eigen-Hand-Af</u> Izn-iql</p> <p>De Tyran</p> <p>Schijfwereld</p> <p>Spits</p> <p>Dood</p> <p>Simonie</p> <p><u>Generaal Icben</u> Bactmar</p>
<p><b>Neutralisation</b></p> <p>The proper noun in the source text has a cultural meaning and it is translated with a proper noun in the target text with neutral cultural value.</p>	<p>Murduck</p> <p>Angus</p> <p>St Sevrian <u>Thaddeus</u> Ungulant</p> <p>Urn</p> <p>Iam <u>Fri'it</u></p> <p>Argavisti</p> <p>Borvorius</p>	<p>Gisbret</p> <p>Herman</p> <p>Sint Severjan <u>Tedoor</u> Bovinus</p> <p>Teunus</p> <p>Icben <u>Bactmar</u></p> <p>Isnander</p> <p>Borsalvius</p>

Procedure	Applied to proper nouns in the source text	Results in the target language Dutch
<p><b>Substitution</b></p> <p>The proper noun in the target text is a substitution of the proper noun in the source text and may be a near synonym or a conventional name.</p>	<p>Ephebe, Ephebians</p> <p>Ossory</p> <p>Cut-Me-Own-Hand-Off <u>Dhblah</u></p>	<p>Thebus, Thebiërs</p> <p>Beenderik</p> <p>Ha’k-M’n-Eigen-Hand-Af <u>Izn-igl</u></p>
<p><b>Transference</b></p> <p>The source-text proper noun is reproduced unchanged in the target text.</p>	<p>Vorbis</p> <p>Aristocrates</p> <p>Xeno</p> <p>Om</p> <p>Didactylos</p> <p><u>Ankh</u>-Morpork</p> <p><u>Imperiator</u> Borvorius</p>	<p>Vorbis</p> <p>Aristocrates</p> <p>Xeno</p> <p>Om</p> <p>Didactylos</p> <p><u>Ankh</u>-Meurbork</p> <p><u>Imperiator</u> Borsalvius</p>
<p><b>Transliteration</b></p> <p>The source-text proper noun is transcribed to the pronunciation and the morphology of the target language.</p>	<p>Lu-Tze</p> <p>Drunah</p> <p>Omnia, Omnianism</p> <p>Fergmen</p> <p>Klatch</p> <p>Tsort</p>	<p>Lou-Tzi</p> <p>Droena</p> <p>Omnië, Omnisme</p> <p>Vergmans</p> <p>Klatsch</p> <p>Tsoort</p>

Procedure	Applied to proper nouns in the source text	Results in the target language Dutch
<p><b>Transposition</b></p> <p>The proper noun in the source text is replaced with a common noun in the target text.</p>	None	None

Deletion and descriptive equivalent have also been identified as procedures that could be used to translate proper nouns and neologisms; however, they were not used, either by this researcher or Venugopalan Ittekot in the Dutch translation. These were not considered valid procedures in this study for translating the proper nouns and neologisms in *Small Gods*, partly because only names occurring more than ten times were studied and high frequency names cannot be deleted or replaced with a description because these characters, places or institutions play an important role in the plot. It is doubted that either of these procedures should ever be used to translate proper nouns or neologistic proper nouns, as these are used to identify a character; this character plays a role in the plot, however small it is.

A summary of each procedure and the proper nouns and neologisms to which they were applied to attain an Afrikaans translation as well as a comparison with the Dutch names and procedures follow.

#### 4.11.1 Addition

The first name of St. ***Stigaftus Thaddéüs Beeslaar***, as well as Broer ***Moerdok*** and ***Ghoen*** were translated adding information to the original word in the target text. Fernandes (2006:53) suggests that adding information to a proper noun may solve any ambiguities that may occur when translating the proper noun. In the proper nouns as listed above, humour as well as local flavour were added to the proper nouns in Afrikaans.

As Van Coillie (2006:128) describes, added information may highlight another characteristic that is apparent in the source text. In the case of the first name of *St. Stigaftus Thaddéüs Beeslaar*, the name *Stigaftus* makes it clear that Sevrian is no longer part of a larger group, which is not completely clear when looking at the name Sevrian. *Broer Moerdok* contains more information on the state and destiny of the man than Brother Murdock's name reveals. Murdock may refer to 'murder' but *Moerdok* reveals that the character is 'moer toe'. Vorbis's name may be neutral in terms of denotative and connotative meaning but his target-text name *Ghoen* represents his mind, which is like a steel ball.

Venugopalan Ittekkot used this procedure when the target-text proper noun 'Ank-**Meurbork**' was created from the source text 'Ank-Morpork'. The smelly nature of the city was added to the neutral second part of the original proper noun.

If my interpretation of 'Severjan' is correct, the Dutch translator added information to the original 'Sevrian' which was not as apparent in the source text. It is now clearer that he is a person separate from others.

#### 4.11.2 Cultural adaptation

*Boeta*, *St. Stigaftus Thaddéüs Beeslaar*, *Brahmaan*, and *Broer Lhamroede* were translated using the procedure called cultural adaptation. The cultural meanings of the source-text proper nouns were translated to their cultural equivalent in the target language. In the case of *Lhamroede*, a new target neologism was created which had the same cultural references. The denotative meaning 'impotent' and the implied meaning 'a man plagued by sexual temptations' were retained.

The Dutch translations **Broeda**, Sint Severjan Tedoor **Bovinus** and Broeder **Minimroed** are also cultural adaptations. **Broeda** and *Boeta* are equal to the source text *Brutha* (with the pronunciation the same as 'brother'). *Broer Boeta* and *Vader Boeta* as well as 'Broeder **Broeda**' and 'Pater **Broeda**' retain the humorous effect as in the following passage by Vorbis:

“And, of course, one day we shall have to call you Brother Brutha,” he said. “Or even Father Brutha? Rather confusing, I think. Best to be avoided. I think we shall have to see to it that you become Subdeacon Brutha just as soon as possible; what do you think of that?” (Pratchett, 2014:61).

“En vanzelf, ooit komt de dag dat we je Broeder Broeda moeten noemen,” zei hij. “Of zelfs Pater Broeda? Lijkt me nogal verwarrend. Liever maar niet dus. Ik vind dat we er maar voor moeten zorgen dat je gewoon zo gauw mogelijk Onderdeken Broeda wordt; wat dacht je daarvan?” (Pratchett, 1995b).

*St. Stigaftus Thaddéüs Beeslaar* and ‘Sint Severjan Tedoor **Bovinus**’ both retain the denotative reference to cattle. *Broer Lhamroede* and ‘Broeder **Minimroed**’ both refer to Brother Nhumrod’s impotence.

#### 4.11.3 Internationalisation

*St. Stigaftus Thaddéüs Beeslaar* and *Aristokrates* have been translated using internationalisation – the procedure according to which source-text proper nouns of internationally known names or historical characters are translated. The denotative meanings have been retained.

The Dutch translator substituted ‘Thebe’ for ‘Ephebe’ and then internationalised the word to ‘Thebus’.

#### 4.11.4 Literal translation

The following proper nouns (including titles in some instances, such as *Generaal Ekis Vry'yt*) were translated literally from the source text to the target language (Afrikaans):

- *Aartsmoennik, die Owerste Ekis* (Cenobiarch, the Superior lam)
- *Die Kwisisie* (The Quisition)
- *Die Sitadel* (The Citadel)
- *Kap-My-Eie-Hand-Af Khaf* (Cut-Me-Own-Hand-Off Dhblah)

- *Tiran* (Tyrant)
- *Diaken Spits* (Deacon Cusp)
- *Dood* (Death)
- *Simonie* (Simony)
- *Kruik* (Urn)
- *Die Skyfwêreld* (The Discworld)
- ***Generaal Ekis Vry'yt*** (General lam Fri'it)

Except for Urn, the Dutch translator translated the same proper nouns literally:

- Aartscenobiet, de Icben Superior
- De Quisitie
- De Citadel
- Ha'k-M'n-Eigen-Hand-Af Izn-iql
- Tyran
- Deken Spits
- (De) Dood
- Simonie
- Schijfwereld
- Generaal Icben Bactmar

#### 4.11.5 Neutralisation

The procedure neutralisation was only used once when translating to Afrikaans and not for a proper noun but for a title, and therefore a common noun. The title of the Imperiator Borvorius in the source text refers to the designation used by Roman soldiers to salute their commander after an important victory. By translating the title to *Opperbevelhebber*, this extra cultural information is lost and the translated title is neutralised. The denotative meaning is translated but the connotative meaning is lost. The Dutch names 'Gisbret' (Murduck), 'Herman' (Angus), 'Tedoor' (St Sevrian Thaddeus

Ungulant), 'Teunus' (Urn), 'Bactmar' (Fri'it), 'Isnander' (Argavisti) and 'Borsalvius' (Borvorius) were neutralised.

#### 4.11.6 Substitution

Translating the surname of General Iam Fri'it to **Vry'yt** is an example of the procedure of substitution as the target-language proper noun *Vry'yt* (pronounced as 'Vryheid') substitutes the source-text proper noun (pronounced as 'Free It'), and is a near synonym. Both refer to the denotative meaning 'freedom' or 'to be free' and the connotative meaning implying an aspiration for freedom.

Translating 'Ossory' with *Beenderik* is a substitution (a near synonym) as both refer to bone and inflexibility.

The Dutch translation for 'Ephebe' is substituted with 'Thebus', which is based on Thebe, and is close in meaning as both refer to a word in the ancient Greek civilisation. In the Dutch name 'Ha'k-M'n-Eigen-Hand-Af **Izn-iql'** the Dutch translator substituted the last part of the name, which may be from the biblical name Ezekiel.

#### 4.11.7 Transference

The transference procedure is used when the translator reproduces the proper noun from the source text in the target language without making any changes. It has been suggested that this procedure be used for the following proper nouns:

- Generaal **Argavisti** (Argavisti)
- Opperbevelhebber **Borvorius** (Borvorius)
- *Lu-Tze* (Lu-Tze)
- *Om* (Om)
- *Xeno* (Xeno)

Venugopalan Ittekot used the same procedure for the following proper nouns:

- Vorbis
- Aristocrates

- Om
- Didactylos
- **Ankh**-Meurbork (**Ank**-Morpork)
- Xeno
- **Imperator** Borsalvius (**Imperator** Borvorius)

Only the proper nouns 'Om' and 'Xeno' are the same in the source text, the Dutch target text and the suggested Afrikaans target text.

#### 4.11.8 Transliteration

*St. Stigaftus Thaddéüs Beeslaar* and *Aristokrates* were translated using the procedure internationalisation but both proper nouns were also transliterated to Afrikaans pronunciation and spelling.

The following names were transliterated into Afrikaans:

- *Droena* (Drunah)
- *Omnië* and *Omnisme* (Omnia and Omnianism)
- *Didaktoelos* (Didactylos)
- *Sersant Vergmann* (Sergeant Fergmen)
- *Ank-Morpork* (**Ankh**-Morpork)
- *Efebe* (Epehebe)
- *Klatsj* (Klatch)
- *Tsjort* (Tsort)

In the Dutch target text, the following names were transliterated:

- Droena
- Omnië and Omnisme
- Lou-Tzi
- Sergeant **Vergmans**
- Klatsch

- Tsoort
- Ha’k-M’n-Eigen-Hand-Af Izn-iql

Drunah, Omnia, Fergmen, Klatch and Tsort have been transliterated in both the Dutch target text and the suggested Afrikaans translation.

#### **4.11.9 Transposition**

Transposition is used when a translator replaces the proper noun in the source text with a common noun in the target text. Translating Vorbis to *Ghoen* is a transposition. This procedure was not used in the Dutch translation.

#### **4.11.10 Descriptive equivalent**

This procedure allows a translator to add additional information or an explanation using a footnote or a glossary when translating the proper noun. This procedure was not suggested for the Afrikaans translations and was not used by the Dutch translator.

#### **4.11.11 Deletion**

A translator may remove the proper noun and replace it with a description. This procedure has not been suggested for the Afrikaans translations and was not used by the Dutch translator. The proper nouns chosen for this study occurred more than ten times in the source text and are, therefore, not the names of minor characters. This procedure might be used if the entire text is translated, but this is doubtful. The names of the characters in *Small Gods* often describe personality traits, the characters’ destiny or are used to amuse the reader, give information or elicit emotion. Such a name cannot be deleted, or replaced with a description.

#### **4.12 Concluding remarks**

The translation procedures *addition, cultural adaptation, internationalisation, literal translation, neutralisation, substitution, transference, transliteration* and *transposition* were used to translate the proper nouns and neologisms that were identified for this

study. The translation procedures *deletion* and *descriptive equivalent* were not used. These were not considered suitable for translating the proper nouns and neologisms in *Small Gods*, because only names occurring more than ten times were studied.

## 5 CONCLUSION

In this study, the researcher aimed to ensure that target-text readers of *Small Gods* have the same experience as source-text readers and aimed to translate the proper nouns and neologisms with dynamic equivalence that would lead to an equivalent effect. However, the researcher is of the opinion that there is a continuum with formal equivalence on the one end, dynamic equivalence on the other end, and a blend of the two between the end points. In the case of *Small Gods*, the unfamiliar locale and the foreign setting have to remain close to the source text, but the proper nouns and neologisms may move closer to the target text to ensure that the reader clearly understands the role or personality of the character. As suggested by Nida (1964b:164), priority must be given to the meaning.

Venuti (2004b:23) suggests that although foreignisation leads to an ‘alien reading experience’, it allows the translator to move towards the linguistic and cultural difference of the foreign text. When translating *Small Gods*, the cultural differences, linguistic and stylistic peculiarities are an integral part of the plot and should be retained. Even when ‘domesticating’ the proper nouns and neologisms, a translator has to be careful not to translate them to strictly Afrikaans or South African names unless it is necessary for the characterisation.

*Small Gods* is the thirteenth novel in the Discworld series. The turtle, Great A’Tuin, bears on his back four elephants on whose shoulders the Discworld rests. This alien setting is built on Hindu mythology and though there are some correlations with our world, it is a fictional setting. It would, therefore, be dishonest to localise and domesticate the translation of *Small Gods*. It cannot be situated in a South African setting and still be true to the narrative. Part of the appeal of the Discworld books, and specifically *Small Gods*, is this foreign and strange setting, where people are killed because they believe that the world is a disc carried on the backs of four elephants who stand on the back of a giant turtle. This appeal is true for source-text readers for many of whom the Hindu origin is also strange and should still be true for target-text readers. It would violate the

integrity of the Discworld stories to localise the books. The foreign setting allows the author to create almost absurd circumstances and characters with rather extreme views and behaviour. Although most of the elements of the story (the killing of non-believers, religious fanaticism) are relevant, even more so in current times, readers can look at these from a safe distance, and perhaps gain insight into the things they believe.

A translator should attempt to create a translation with dynamic equivalence to ensure that the target-text reader has the same experience as the source-text reader. As foreignisation reminds target-culture readers that they are dealing with a translation and it brings them closer to the experience of the foreign text, a translator of *Small Gods* should not completely domesticate the target text but should preserve the foreignness. A degree of domestication occurs, but overall the results of translating the proper names and neologisms to Afrikaans, as have been done in this study, is foreignisation.

*Small Gods* has to be placed in a 'foreign' setting because so much depends upon the perceived foreignness of the characters and geographical places. The milieu should remain in faraway countries where people have strange and different habits, where visiting an enemy land holds the thrill and excitement of visiting a foreign place. It has to be situated in places that we do not necessarily recognise – otherwise the truth is too close to home and we cannot be cognisant of the satire and commentary on our own beliefs and habits.

### 5.1 Summary of findings

In order to achieve the aim of the study, the following objectives were attained:

- A thorough investigation of translation theories, strategies and procedures pertaining to the equivalent translation of proper nouns and neologisms.
- The identification of the translation procedures used by the translator in the Dutch translation of the novel *Kleingoderij*.

- The identification of all the proper nouns and neologisms in *Small Gods* and the description of how they contribute to the meaning in the novel.
- The identification and description of the most appropriate procedures to translate the proper nouns and neologisms in *Small Gods* into Afrikaans.

## 5.2 Conclusions

Translation and discussions of translation go back to the first century (BCE) and the writings of Cicero and Horace still influence general thought on the subject in the twentieth century. Translation studies have only developed as an academic field during the past 60 to 70 years and have mostly focused on the ‘complex of problems clustered round the phenomenon of translating and translations’ (Munday, 2008:5-7).

This study aimed to identify the translation strategy and the procedures that can be used to translate proper nouns and neologisms in an equivalent way, thus ensuring that the meaning potential is retained when translating Terry Pratchett’s fantasy novel *Small Gods* from English to Afrikaans. It was found that the translator could domesticate the text to a certain extent when translating the proper nouns and neologisms, which have a specific meaning in the source text, to ensure that the meaning is retained in the target text. In all other aspects the text should remain close to the writer and the source text, and the target text was foreignised.

The translation procedures that were identified are addition, cultural adaptation, internationalisation, literal translation, neutralisation, substitution, transference, transliteration and transposition. The procedures were used to attain equivalence at word level and in such a way that the meaning-potential was retained. Except for transposition, these procedures were also used by the Dutch translator.

When translating literary texts, a translator has to be aware of the possible procedures for translating proper nouns and neologisms. It was found that there can never be a

single, all-encompassing procedure, as the proper nouns in a text have explicit descriptive functions and specific meaning implications in the text and are not limited to merely identifying an individual. This is especially true in fantasy fiction where proper nouns are used extensively for characterisation.

The procedure used most often in this study was literal translation – 11 times in Afrikaans and ten times in Dutch. Transliteration was used eight times in Afrikaans and seven times in Dutch. Transference was used five times in Afrikaans and seven times in Dutch. Cultural adaptation was used four times in Afrikaans and three times in Dutch. Addition was used three times in Afrikaans and twice in Dutch. Internationalisation was used twice in Afrikaans and once in Dutch. Substitution was used twice in Afrikaans and three times in Dutch. Neutralisation and transposition were both used once in Afrikaans. The Dutch translator used neutralisation seven times and did not use transposition.

The translation procedure used depends on the role of a given proper noun and/or neologism in the source text and whether it is possible and plausible to translate that role to the target text. A great and prolific writer such as Terry Pratchett created hundreds of names and a translator of his work has to pay special attention to the proper nouns in his novels. If a translator selects a single translation procedure, for instance, transference, the delightful humour as is contained in a name such as 'Nhumrod' would be lost. If a translator uses transliteration of the name to *Nimrod*, it would attach a meaning known to an Afrikaans reader of the biblical character who was a great hunter described in Genesis 10 verse 9 (*Die Bybel: E-Sword (Elektroniese Bybel, Afrikaans Ou Vertaling)*, 1953). This is not a true characteristic of Brother Nhumrod and neither of these translation procedures would retain the meaning potential of his name.

The aim of the study was to identify a translation strategy and translation procedures that can be used to translate proper nouns and neologisms in an equivalent way, thus ensuring that the meaning potential is retained when translating Terry Pratchett's fantasy novel *Small Gods* from English to Afrikaans. The most appropriate translation

strategy and procedures were identified, discussed and practically applied to retain the meaning potential.

### **5.3 Suggestions for further research**

This study was a case study focusing solely on the translation of the proper names and neologisms in the fantasy novel *Small Gods* to Afrikaans. As such it provides a thick description of the translation problems in this particular instance, and possible solutions. This study could be used as a springboard for further research on the applicability of the findings on all the proper nouns and neologisms in all the Discworld novels, or on other novels in the fantasy genre. Such studies would inevitably have a larger scope and may yield results that are generalisable.



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## APPENDICES

### Appendix A

Table 5 is a comprehensive list of all the proper nouns and neologisms in *Small Gods*. It includes the song titles and philosophical ideas named in the book.

**Table 5: Proper nouns and neologisms in *Small Gods***

Proper noun in <i>Small Gods</i>	Number of occurrences	Proper noun in <i>Small Gods</i>	Number of occurrences
Exquisitors	1	Bosun Coplei	1
Divine Legionaries	1	Offler	1
Vestigial Virgins	1	Astoria	1
Prophet Fruni	1	Flatulus	1
Prophet Wallspur	1	Fedecks	1
Prophet Hashimi	1	Foorgol	1
Brother Whelk	1	Solar God	1
Bishop Kreeblephor	1	Gordo of Tsort	1
False Prophet Zog	1	Irexes	1
Inquisitor First Class Ishmale Quoom	1	Hodgsonites, Melchiorites, and Ashelians	1
		Mr. Piloxi	1

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Proper noun in <i>Small Gods</i>	Number of occurrences
Mrs. Bylaxis	1
Grillos	1
Brother Zephilite	1
Kom	1
Gate of Horns	1
Port of Il-Drim	1
Turn-wise coast	1
(The) Djel	1
Brown Islands	1
Erebos	1
Betrek	1
Ushistan	1
Lost Reading Room	1
Lost City of Ee	1
Sto Plains	1

Proper noun in <i>Small Gods</i>	Number of occurrences
Dunmanifestin	1
Skant	1
Year of the Astounded Beetle	1
He is Trampling the Unrighteous with Hooves of Hot Iron (song title)	1
The Way of the Infidel is a Nest of Thorns (song title)	1
Lo, the Infidels Flee the Wrath of Om (song title)	1
Claws of Iron shall Rend the Ungodly (song title)	1
Nine Fundamental Aphorisms	1

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Proper noun in <i>Small Gods</i>	Number of occurrences
Pointless Albatross	1
Didactylos' Meditations	1
Xeno's Reflections	1
Ibid's Discourses and Civics	1
Hierarch's Theologies	1
Philo's Bestiary	1
Grido's Mechanics	1
Gnomon's Ectopia	1
Dykeri's Principles of Navigation	1
Ambiguous Puzuma	1
Aurora Corealis	1
Most Holy St. Bobby, Ossory's ass	1

Proper noun in <i>Small Gods</i>	Number of occurrences
Cubal	1
Istanzia	2
Grune	2
Book of Creation	2
Omnianism	2
Archpriests	2
The SeptArchs	2
Prophet Ishkible	2
Prophet Cena	2
Brother Preptil	2
False Prophet Zeb	2
Sergeant Aktar	2
Petulia	2
Blind Io	2
Goddess of Plenty	2

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Proper noun in <i>Small Gods</i>	Number of occurrences
Stoics	2
Cynics	
Epicureans	
Stochastics	
Anamaxandrites	
Epistemologists	
Peripatetics	
Synoptics	
Admiral Rham-ap-Efani	2
Pacha Moj	2
Sister Sestina of Quirm	2
Ramtop Mountains	2
The Circle Sea	2
Djelibeybi	2
Rim Ocean	2
Unseen University	2

Proper noun in <i>Small Gods</i>	Number of occurrences
Year of the Notional Serpent in the Century of the Fruitbat	2
Klatchian Delight	2
Aristocrates' Platitudes	2
Orinjrates' On the Nature of Plants	2
Bishop Treem	3
Tuvelpit	3
God of Lettuce	3
Patina	3
Howondaland	3
P'Tang P'Tang	4
Cori Celesti	4

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Proper noun in <i>Small Gods</i>	Number of occurrences
De Chelonian Mobile ( <i>The Turtle Moves</i> )	4
Divine Legion	5
Private Dervi Ichlos	5
Place of Lamentation	5
Fasta Benj	6
Koomi of Smale	6
Ur-Gilash	6
Prophet Abbys	7
Brother Sasho	8
The Sea Queen	8
Legibus	8
Ibid	8
Legibus's Geometries	8

Proper noun in <i>Small Gods</i>	Number of occurrences
Hub	9
The Septateuch	9
Abraxas's On Religion	9
Klatch (and its derivatives)	11
Ankh-Morpork	13
Deacon Cusp	12
Angus	12
Imperator Borvorius	12
Brother Murduck	13
Aristocrates	13
Discworld	15
Tsort	14
General Argavisti	15
Sergeant Fergmen	17

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Proper noun in <i>Small Gods</i>	Number of occurrences
Death	22
Bishop Drunah	24
Xeno	24
St Sevrian Thaddeus Ungulant	26
Cenobiarch	29
Prophet Ossory	30
Cut-Me-Own- Hand-Off Dhblah	30
Tyrant of Ephebe	35
Lu-Tze	38
The Omnian Quisition	43
General Iam Fri'it	50
Citadel	61
Ephebe (and its derivatives)	70 (57)

Proper noun in <i>Small Gods</i>	Number of occurrences
Omnia (and its derivatives)	87
Brother Nhumrod	95
Sergeant Simony	147
Didactylos	158
Urn	191
Vorbis	449
Om	431
Brutha	1 053

## Appendix B

Table 6 lists the number of occurrences (in Column A) of the English proper nouns and neologisms (in Column B) together with their Afrikaans translations (in Column C) and the procedure (in Column D) suggested for the Afrikaans translation. The table also lists the Dutch proper nouns and neologisms (in Column E) and the procedures (in Column F) that the translator may have used. The table has been sorted alphabetically according to the source-text names in Column B.

**Table 6: Translated proper nouns and procedures used**

A	B	C	D	E	F
Occurrence	English proper noun in <i>Small Gods</i>	Afrikaans	Procedure	Dutch	Procedure
12	Angus	Brahmaan	cultural adaptation	Herman	neutralisation
11	Ankh-Morpork			Ankh- <b>Meurbork</b>	addition
11	Ankh-Morpork	<b>Ank</b> -Morpork	transliteration	<b>Ankh</b> -Meurbork	transference
13	Aristocrates	Aristokrates	internationalisation	Aristocrates	transference
24	Bishop Drunah	Droena	transliteration	Droena	transliteration
13	Brother <b>Murduck</b>	Broer <b>Moerdok</b>	addition	Broeder <b>Gisbret</b>	neutralisation
95	Brother <b>Nhumrod</b>	Broer <b>Lhamroede</b>	cultural adaptation	Broeder <b>Minimroed</b>	cultural adaptation
1 053	Brutha	Boeta	cultural adaptation	Broeda	cultural adaptation

## Appendices

A	B	C	D	E	F
Occurrence	English proper noun in <i>Small Gods</i>	Afrikaans	Procedure	Dutch	Procedure
29	Cenobiarch, the Superior lam	Aartsmonnik, die Owerste Ekis	literal translation	Aartscenobiet, de Icben Superior	literal translation
30	Cut-Me-Own-Hand-Off Dhblah	<b>Kap-My-Eie-Hand-Af Khaf</b>	literal translation	<b>Ha'k-M'n-Eigen-Hand-Af Izn-iql</b>	literal translation
30	Cut-Me-Own-Hand-Off Dhblah			Ha'k-M'n-Eigen-Hand-Af <b>Izn-iql</b>	substitution
30	Cut-Me-Own-Hand-Off Dhblah			Ha'k-M'n-Eigen-Hand-Af <b>Izn-iql</b>	transliteration
12	Deacon Cusp	Diaken Spits	literal translation	Deken Spits	literal translation
22	Death	Dood	literal translation	de Dood	literal translation
158	Didactylos	Didaktoelos	transliteration	Didactylos	transference
14	Discworld	Skyfwêreld	literal translation	Schijfwereld	literal translation
70	Ephebe			Thebus, Thebiërs	internationalisation
70	Ephebe	Efebe, Ephebiëns	transliteration	Thebus, Thebiërs	substitution
15	General Argavisti	Generaal <b>Argavisti</b>	transference	Generaal <b>Isnander</b>	neutralisation
50	General lam Fri'it	<b>Generaal lam Vry'yt</b>	literal translation	<b>Generaal Icben Bactmar</b>	literal translation
50	General lam Fri'it	Generaal <b>Vry'yt</b>	substitution	Generaal Icben <b>Bactmar</b>	neutralisation

## Appendices

A	B	C	D	E	F
Occurrence	English proper noun in <i>Small Gods</i>	Afrikaans	Procedure	Dutch	Procedure
12	Imperiator Borvorius	<b>Opperbevelhebber</b> Borvorius	neutralisation	<b>Imperiator</b> Borsalvius	transference
12	Imperiator Borvorius	Opperbevelhebber <b>Borvorius</b>	transference	Imperiator <b>Borsalvius</b>	neutralisation
11	Klatch	Klatsj	transliteration	Klatsch	transliteration
38	Lu-Tze	Lu-Tze	transference	Lou-Tzi	transliteration
431	Om	Om	transference	Om	transference
87	Omnia, Omnians, Omnianism	Omnië, Omniërs, Omnisme	transliteration	Omnië, Omniërs, Omnisme	transliteration
30	Prophet Ossory	Profeet <b>Beenderik</b>	substitution	Profeet <b>Beenderik</b>	substitution
17	Sergeant Fergmen	Sersant <b>Vergmann</b>	transliteration	Sergeant <b>Vergmans</b>	transliteration
147	Sergeant Simony	Simonie	literal translation	Simonie	literal translation
26	St Sevrian Thaddeus Ungulant	St. <b>Stigaftus</b> Thaddéüs Beeslaar	addition	Sint <b>Severjan</b> Tedor Bovinus	addition
26	St Sevrian Thaddeus Ungulant	St. Stigaftus Thaddéüs <b>Beeslaar</b>	cultural adaptation	Sint Severjan Tedor <b>Bovinus</b>	cultural adaptation
26	St Sevrian Thaddeus Ungulant	St. Stigaftus <b>Thaddéüs</b> Beeslaar	internationalisation	Sint Severjan <b>Tedor</b> Bovinus	neutralisation
44	The Quisition	Die Kwisisie	literal translation	De Quisitie	literal translation

## Appendices

A	B	C	D	E	F
Occurrence	English proper noun in <i>Small Gods</i>	Afrikaans	Procedure	Dutch	Procedure
62	The Citadel	Die Sitadel	literal translation	De Citadel	literal translation
14	Tsort	Tsjort	transliteration	Tsoort	transliteration
35	Tyrant	Tiran	literal translation	Tyran	literal translation
191	Urn	Kruik	literal translation	Teunus	neutralisation
449	Vorbis	Ghoen	addition	Vorbis	transference
449	Vorbis	Ghoen	transposition		
24	Xeno	Xeno	transference	Xeno	transference