

Foreignising as translation strategy in prescribed books for second-language learners¹

A B S T R A C T The focus of the paper is to describe the transfer of culture-specific elements of the Afrikaans novel *By die Lêplek van die Leeus* (In the Lions' Den) by Louise Prinsloo to English. This is a prescribed book for Afrikaans second-language learners in Grade 11 in the Limpopo Province. The story deals with intercultural and interracial issues of a post-apartheid South Africa on a matter-of-fact, straightforward level which is appealing to young people who have to cope with such issues in their everyday lives. The story contains many elements from different cultures and languages: there is an Afrikaner community, a Zulu community and a Sotho boyfriend. This novel, with its incorporation of the languages of different cultural groups, is cast in the postcolonial mould. The translation is placed even more firmly within this mould because yet another language and culture come into play.

Keywords: translation studies, functionalist model, postcolonial, culture-specific, multiculturalism, translation strategies, foreignising

1. Introduction

The novel *By die Lêplek van die Leeus* (In the Lions' Den) by Louise Prinsloo, is a South African story written for and about South African youth in a modern context. The story is written in Afrikaans, and it is about a Zulu-speaking girl who leaves her home and family to go to an Afrikaans university. She is obliged to accept lodging with a white, Afrikaans-speaking family. The work has many elements derived from different cultures and languages: there is an Afrikaner community, a Zulu community and a Sotho boyfriend. Inter-cultural and inter-racial issues of a post-apartheid South Africa, such as racial politics, social interaction between members of different cultural, language and social groups and religious beliefs and customs are dealt with in a matter-of-fact, straightforward manner appealing to young people who have to cope with such issues in their everyday lives.

1 This paper was read at the 5th Language International Conference, Bloemfontein, 4-6 July 2001. It is based on Lötter (2001).

The problem to be investigated in this paper is to determine how an English translation can be done without downplaying the African culture, but instead to promote understanding among different cultures. The purpose of the paper is to identify the strategies associated with the transfer of culture-specific elements in a translation from Afrikaans into English in such a way as to incorporate the cultures of all of the protagonists. The translated text must be acceptable to the different cultural groupings of South Africa, and people of different cultural groups should be able to identify with it.

It is hypothesised that in an English translation understanding among different cultures could be promoted by translating the story in such a way as to incorporate the cultures of all of the protagonists and by including elements from indigenous languages into the English target text in such a manner as to retain the spirit of the different cultures involved. The multiculturalism of the South African community as a whole should be able to accommodate such a translation, which also falls within the scope of much of the latest thinking in Postcolonial Translation Studies.

The motives for translating the story into English are given in Section 2. The framework of the translation is exposed in Section 3. Section 4 deals with culture in Postcolonial Translation Theory. Section 5 deals with the culture-specific aspects of the translation.

2. The motives for the production of the translation

In its original form, this story has recently been prescribed for school children in Grade 11 in the Limpopo Province and the hope is that other provinces will follow suit. It is prescribed for learners taking Afrikaans Second Language. The author of the source text requested the translation of this story into English for use by South African youth from Grade 10 to Grade 12 as a second language prescribed text in school. This would make the source text accessible to South African youth who are not able to read Afrikaans, as a large section of the school community no longer has Afrikaans as a compulsory subject. For the majority of these children it would be a second language text anyway, as their home languages may be any of the many languages of this country. Just as the Afrikaans version is suitable for second-language learners, the English text could also be useful to Afrikaans-speaking youth as a second language text: the point is that the story is not only useful from a language point of view, but also contributes towards a heightening of cultural awareness amongst the youth. A second very important point is that there are few easily readable (for second-language speakers) stories available which have themes suitable for the older teenager, and this is what makes this story useful in the school context.

It would be helpful in filling a need for a multicultural type of story in which cultural groups are treated equally (and not as servants, for instance). Much of the more recently published literature for the youth reflects the social, political and cultural changes that are taking place in our country, and authors are faced with the challenge of writing literature that helps people of differing cultures to understand each other's ways. Stories therefore have to be as relevant as possible to all the youth of South Africa. If, however, a particular story is only available in a language spoken by a minority, then it makes sense to translate it into the language which is most widely read and understood. This is also true in the case of the translation of *In the Lions' Den*. Once translated into English, the story will be projected into another culture while at the same time it retains and expands its multicultural nature. While it is true that many speakers of African languages do not necessarily have a high comprehension of English, English is

nevertheless their second language in schools and is also later the language in which most of them will continue their studies, if any.

Another reason for the translation was to serve as an experiment in Postcolonial Translation Studies which forms part of a Structured Master's thesis by Nanette Lötter at the University of the Free State.

There is a strong possibility of publication for the schools market if the translation is successful. If mother-tongue education is accepted, the English translation could serve as a source text for translation into the other official languages, for use as prescribed texts in schools. The reason for translating from the English text is that many of the black translators available to translate into the indigenous language prefer to translate from English into their own language, as English is their second language.

3. The translation of *By die lêplek van die Leeus* into English

3.1 Theoretical framework

The theoretical framework that was utilised in the translation of the source text was the functionalist model of Christiane Nord (1991, 1997). This framework is suitable to handle culture specific aspects because Nord (1997:17) emphasises that translators enable communication to take place between members of different cultural communities. Nord (1997:29) further emphasises that the translation brief will define the function-relevant elements of the target text, and that a comparison of the target text skopos (or purpose) and the source text functions will highlight any problems that may arise during the process of translation.

3.2 Analysis of the translation brief

As indicated in Section 2 the Afrikaans text *By die Lêplek van die Leeus* is at present used in several schools as a second language reading text. The translation brief stipulates plainly that the translation must serve the same purpose in English. The function of the target text is therefore to serve as a second language reader for older teenagers in the school context. The straightforward, fairly simple vocabulary is suited to readers with more limited reading ability, while the themes are suited to this age group. It is for this reason that the fairly simple prose style of the source text should be retained as far as possible, and that, in the light of social, cultural and political nature of the story, the particularly South African flavour also be preserved.

The brief states that the target addressees are Black, White, Coloured and Indian High School youth between the ages of 15 and 18 who take English as a second or even third language. A problem regarding terminology arises in that most writings about literature for the age groups in question refer to it as *children's literature* (see Jenkins 1993 and the CLRU) and do not make a distinction between younger and older teenagers. For the purposes of this paper, therefore, *children* refers to children younger than fifteen, the term *youth* is used to include young people between the ages of thirteen and eighteen, while *young adults* refers particularly to a more specific age group namely fifteen to eighteen-year-olds. For many of these young adults their first language is one of the indigenous languages of this country. The time and place of reception will probably be in the classroom during school hours. The medium of the text will be to a large extent in the hands of the publisher, but it will probably be in the form of a short, paper-back novel. The motive for text production has already been dealt with. The skopos is to promote understanding among different cultures.

The translator has a free hand in any decisions to be made regarding translation strategies on both macrotextual and microtextual levels, and the most important consideration is the function of this text in the target language. In search of a translation strategy we will be dealing with culture in Postcolonial Translation Theory.

4. Dealing with culture in postcolonial translation studies

The history of South African English and Afrikaans youth books follows closely the colonial history of South Africa itself, in that it reflects the interaction of its peoples and their relationship with the land. Their themes were often the culture and history of the people of the land, the landscapes, the fauna and flora of this country, and usually in the form of adventure or romantic stories. They did, however, reflect a colonial perspective.

It is not easy for white writers of youth books to portray black people authentically, or to create plots which put white and black together with realism unless they have had a very close relationship with people of the other culture and made a very sincere effort to understand and come to terms with the differences between cultures. All too often blacks are marginalised in that they are given subordinate roles or are portrayed as helpless victims. In the novel *By die Lêplek van die Leeus*, on the other hand, the author has attempted to portray a situation in which the characters are to a certain extent parallel to each other: the two girls are different but neither is better than the other, for instance. Similarities can also be found in the portrayal of the grandmothers, who represent the older ways of thinking, and who, although they may become more sympathetic towards people of other races, will never actually accept them. A parallel may also be drawn between the two fathers. They each represent specific political and cultural viewpoints: Johan Visser, the typical white Afrikaner Nationalist, and Vusi Nyembezi, the radical left-wing black.

This novel, with its incorporation of the languages of different cultural groups, is cast in the postcolonial mould. The translation, *In the Lions' Den*, is placed even more firmly within this mould because of the fact that still another language and culture come into play. It is necessary, therefore, that some background be provided regarding the nature of postcolonial theory and its relevance to the present paper.

Very important trends in Postcolonial Studies are the concepts of globalisation, tribalisation and cultural identities, Crystal (1998) and Snell-Hornby (2000) suggest that on the one hand there is globalisation, which is the worldwide tendency to standardisation, where there could be a commercially homogeneous global network linked by technology, ecology, communications and commerce. On the other hand there is the concept of a linguistic retribalisation, where people belonging to particular language and culture groups are experiencing a sometimes-violent rediscovery of (or perhaps a clinging to) their own cultural heritages. This is particularly true in some Eastern European countries, and to a certain extent this is also happening in South Africa in the post-apartheid era: one has only to note the recent debacle in a certain South African city regarding the printing of electricity and water accounts in English only.

Set between these two poles is the concept of cultural identity. This indicates a community's awareness of and pride in its own unmistakable features and its sense of belonging. The implication is that the community can live in harmony with, and can communicate with, other communities around the world. This is Snell-Hornby's (2000) concept of cultural identity, and

is based on a sociological point of view. This view differs from Venuti's (1994) concept which is based on the way an individual belonging to a particular culture views himself and the way he is viewed by an outsider. Snell-Hornby's (2000) concept of cultural identities is particularly relevant to the English translation of *By die Lêplek van die Leeus* because the emphasis in this translation is on the highlighting of cultural identities: the use of cultural words and concepts and the technique of foreignisation allow the clear demarcation of each cultural group, i.e. a cultural gap must not be bridged but created. The reason for highlighting cultural identities is to promote the understanding of different cultures as well as the appreciation that each culture has of its own unmistakable features and right to exist as a community.

When it comes to the matter of language, however, it must inevitably be acknowledged that English is no longer spoken around the world in the same way that it is spoken in England. It has become a *lingua franca* and it has developed as a hybrid language, because of its different points of contacts all over the world. The reason for this, other than the colonial contact, is the fact that English lends itself to hybridity because it has, according to Snell-Hornby (2000:14), a structural flexibility and a non-puristic openness.

Postcolonial Studies tends to see the mixing of languages lexically and syntactically as a cultural enrichment of language. When this happens, the product may be seen as a variation of one or other of the languages. Such enrichment should be considered for new linguistic possibilities. South African English is a language that has already been enriched by the incorporation of words and terms, i.e. loan words, from many (if not all) of our indigenous languages, as well as from Afrikaans.

What the translation of *By die Lêplek van die Leeus* seeks to accomplish is the promotion of understanding between different cultures by including elements from indigenous languages into the English text in such a manner as to retain the spirit of the differing cultures involved. To reach this goal, the already existing version of English known as South African English, is to a great extent utilised.

5. The transfer of culture-specific aspects

The macrotextual strategy is to retain as many of the foreign codes as possible (Heylen 1993). The different cultural groups are illuminated and this enhances the portrayal of cultural identities. At the same time the conventions of the English language must be observed in order to produce a readable and literary translation (see Section 5.6 below). The microtextual strategies of transference and domestication/indigenisation are used for this purpose. Within the framework of postcolonial translation the meanings of most of the cultural words that have been transferred are clarified by their contexts. Sometimes a clarifying phrase is added as part of the text. This, however, is not done in an explicit way as would be the case in a colonial translation where direct explanations are given either in the text or as footnotes. Newmark's (1988) categories for comparing culture-specific items are valuable as a framework for ordering such items.

5.1 Social culture

Concerning social culture, the following terms of address are transferred from the source text to the target text:

Zulu: Gog (granny), Malume (uncle), Sangoma (witchdoctor, traditional healer)

Afrikaans: Hottie (name, probably short for Hottentot), Miesies (madam, from Mrs), Ouma (granny), Oom (uncle), Baas (Master), Tannie (aunty), Swaer (brother-in-law), Kleinbaas (young master) and Dominee (Reverend).

It was decided that all of the characters would retain their names as given in the source text. Afrikaans names would retain their Afrikaans form (Gerrie, Magrieta, Chris, Helga), and Zulu names their Zulu form (Buza, Thandi, Zeli), since these names tend to reflect the language and culture of the person named. As a result of the differences in the conventions of the English and Afrikaans languages it has been found necessary to develop a strategy for dealing with capital letters in the text. It was decided to adhere to the conventions of the English language with regard to the names and terms of address of all characters.

Much of the impact of the story is based on contrast: the two grandmothers are contrasted, as are the two fathers. Pairs are found to be strikingly similar in many ways. While Ouma Magrieta and Gog Thandi each represents an own culture and way of life, each also represents the old ways, and neither will ever really change, even though they may develop a little sympathy for each other's culture. Each of the fathers, too, represents a way of life and an entire history of a culture. Johan Visser is the typical white Afrikaner, probably also still a little 'verkramp,' and Vusi Nyembezi is at heart a freedom fighter. Duduzile and Melanie are quite clearly meant to be compared with each other: Although there is the evident contrast between the 'haves' and the 'have-nots,' the similarity is in the fact that neither is substantially better or worse than the other in any way. By transferring the names into the target text this contrast is highlighted.

Although the source text uses *Ouma* Thandi and *Gog* Thandi interchangeably, it was decided to use only *Gog* Thandi as this is more functional in demarcating the culture. It was also felt that the Zulu speakers in the story would probably be less likely to use the term *ouma* in view of their obvious political feelings about the Afrikaans language. Since they are also probably speaking Zulu, they would not be likely to use *granny*. Where *Oom Buza* has been used in the source text, *Malume Buza* is used in the target text for the same reasons.

Kleinmeid (literally a young girl) is not always transferred without change. When used at first by the grandmother, it is an insulting term. It is translated as *meid* at first, as this is in fact even more insulting than *kleinmeid* and is a taboo term in SA. For example: Target text (hereafter TT): "If I had known a *meid* was coming to stay, I would have given the money to the church!" and "What? Over my dead body will a *meid* sleep on my bed!"

Later in the story the grandmother uses the term with affection, and in these instances, *kleinmeid* is used. For example:

Source text (hereafter ST): "Dina! *Kleinmeid*! Waar's jy?" roep ouma Magrieta. "Gaan jy nie stem nie? Ek dog jy is so erg oor Mandela."

"Ek kom, Ouma!" Sy stap die woonkamer binne waar ouma Magrieta op haar sit en wag. "Hoe hou Ouma van my hare?"

TT: "Dina! *Kleinmeid*! Where are you?" called *Ouma* Magrieta. "Aren't you going to vote? I thought you were so mad about Mandela."

"I'm coming, *Ouma*!" She walked into the living-room where Ouma Magrieta was sitting waiting for her. "How do you like my hair, *Ouma*?"

Examples of social cultural words which are transferred are as follows:

sokkies (the reference here is to a social, or a dance)

skelm (to be sly).

The following term is indigenised

ST: Boere

TT: Boers

5.2 Material culture

Concerning material culture, the following terms belonging to a particular culture are transferred.

5.2.1 Words for food and drink

Koeksisters (twisted confectionary, dipped in syrup);

braaivleis (barbecue);

pap (mealie-meal porridge);

seshebo (tomato, onion and chilli mixture);

umqombothi (traditional beer, home brewed).

5.2.2 Words for clothing

Karos (small blanket made from cured skins);

Kierie (a long stick with a knob at one end, similar to a walking stick – sometimes used traditionally for fighting or even hunting).

kopdoek (this is an almost direct transfer, because doek is used by English speakers). For example:

ST: Sy [Gog Thandi] stap hangkas toe en haal haar kopdoek uit wat sy net op Sondae kerk toe dra.

TT: She went to the wardrobe and took out the doek that she usually only wore on Sundays when she went to church.

5.2.3 Words for buildings

Stoep (verandah).

5.2.4 Words for home remedies

Witdulsies en rooilaventel (traditional home remedies: these are traditionally Afrikaner remedies and serve to underline the culture of Ouma Magrieta). An example:

ST: Ouma Magrieta kom die kamer in haar lang wit nagrok ingeskuifel met 'n medisynekissie onder haar arm. "Ek het vir die *kleinmeid* iets gebring." "My ma het altyd geglo in witdulsies en rooilaventel. Sit, Dina."

TT: *Ouma* Magrieta shuffled into the room in her long white nightdress with her medicine chest under her arm. "I've brought something for the *kleinmeid*." ..."My mother always believed in witdulsies and rooilaventel. Sit, Dina."

It is worth noting that many of these words are mentioned in Branford (1993) as acceptable in English.

5.3 Organisations, customs, ideas and institutions

All traditional names referring to religious and social customs are transferred in the form of their source language:

Zulu kraal (A Zulu village);

Tikoloshe (a small, ape-like creature that terrifies many of the indigenous peoples of South Africa, a gremlin of sorts);

UmThakathi (the Great Evil One, a god). For example:

ST: Ouma Thandi sê dis umThakathi se werk dat Alfred se een been korter is as die ander een. "umThakathi is boos," se ouma Thandi altyd. "Baie boos. Hy stuur hekse om mense the toor."

TT: *Gog* Thandi said that it was the work of *umThakathi* that had made Alfred's one leg shorter than the other. "*umThakathi* is evil," *Gog* Thandi always said. "Very evil. He sends witches to put spells on people."

Lobolo (bride-price – used to be in cattle, but nowadays often in currency). For example:

ST: "Mans betaal nie *lobolo* nie," help Dudu haar dadelik reg. "Die man se familie gee *lobolo* in ruil vir die vrou en goeie verhoudinge tussen die twee families."

TT: "Men don't pay *lobolo*," Dudu corrected her. ... "The man's family give *lobolo* in exchange for the woman and good relationships between the two families."

Nagmaal (communion, but not with exactly the same connotations as the English);

Dominee (reverend);

Sangoma (witchdoctor, traditional healer);

Dolosse (bones and other articles such as special stones thrown on the ground by witchdoctors or traditional healers to foretell the future);

Stormjaer (storm troops, members of the Ossewa-Brandwag);

Ossewa-Brandwag (a very right-wing Afrikaner organisation dating from the Second World War when many Afrikaners objected strongly to fighting on the side of the British).

The following terms are translated by cultural substitution

ST: Ek weier om haar op haar strooisnaam te noem.

TT: I refuse to call her by her bush name.

Many options were considered here – tribal name, native name, Zulu name, even khaya name. None of them, however, are functional because they do not convey a similar idea to that of *strooisnaam*. *Bush name* seems to come as close as possible.

ST: huishulp

TT *ausi*

Although *ausi* actually means sister, it is a term which is often used in many parts of South Africa to denote a domestic worker. It was felt that domestic worker, domestic, home help, etc. were too formal, and implied a condescending attitude. Again, a word translated into the indigenous language rather than into English.

Addition is used in the next case:

ST: die dooies

TT: *the spirits of the dead...*

Sometimes also just translated as the *spirits* where the context demands.

5.4 Gestures and habits

Exclamations, greetings and orders may be regarded as gestures, and the following are transferred:

Phangisa! (hurry up),

Sawubona (a greeting, I see you). For example:

TT: "Sawubona, Alfred" greeted Pule.

Hamba (go away). For example:

TT: "Go away! Hambake! You know you aren't allowed to come near other people."

Ngiyabonga (thank you)

Hawu! (An exclamation, similar to Oh!) For example:

ST: "R600? *Hawu!* Waar gaan ons so baie geld kry? Bring die trommel dat ons kyk hoeveel is daarin..."

TT: "R600? *Hawu!* Where will we get so much money? Bring the trunk and let's see how much there is left in it..."

ST: Yebo!

TT: Yes. For example:

TT: "yebo," said Malume Buza. "That's a good sign."

The following is domesticated

ST: voertsek...

TT: *voetsak*...

Although both *voetsak* and *voetsek* are given in the Pharos dictionary and in Branford (1993:369), a choice had to be made, and *voetsak* was chosen.

5.5 Ecology

The following ecological terms are transferred:

Koppie

Dassie

Brak (mongrel; this word is translated in different ways, depending on the context.). For example:

ST: "Voertsek!" Hy slaan die hond met die besem oor sy rug. "Voertsek jou brandsiek brak!"

TT: "*Voetsak!*" He hit the dog over his back with the broom. "*Voetsak*, you mangy brak!" (The owner of the township shop).

ST: "Voertsek! Weg is jy!" Sy kyk Duduzile kwaai aan. "Jy moet 'n plan maak met die brak. Honde word nie toegelaat nie."

TT: "*Voetsak!* Go away!" She looked sternly at Duduzile. "You'll have to do something about that mongrel. Dogs are not allowed here." (The lady supervisor at the university residence).

ST: "Vat weg die optelbrak met sy gekoekte hare."

TT: "Take that pavement special with its mangy hair out of here!" (The white granny, Ouma Magrieta)

The following is indigenised

ST: boerbok...

TT: *boer goat*... (Branford 1993: 39)

ST: boendoe

TT: *bundu*

5.6 Cohesion

The transfer of cultural-specific aspects illuminates the different cultural groups and enhances the portrayal of their cultural identities. At the same time, however, the conventions of the English language must be observed in order to produce a readable and literary translation. As explained in Newmark (1988:23) the cohesive level follows both the structure and the moods of the text, and there must be a sequence of time, space and logic in the text. Certain changes

in word order and shifts have been made from the source text to the target text in order to ensure the cohesion of the target text.

5.6.1 Layout of text

Generally speaking when there is a change of scene it is indicated by a new chapter or by a physical break in the text indicated by a line of stars. This is not always the case, however. In the source text there is no break in the text before "The little group of matrices..." (Prinsloo 1997: 20). Because this takes place some time later and in a different place, it is felt that there should be such a break.

5.6.2 Additions made in the interests of cohesion

ST: Ouma Thandi gryp haar hand met albei hande vas (Prinsloo 1997: 6).

TT: Gog Thandi took Mrs Mogotsi's hand in both of her own.

In English the reference would not be clear without the addition of *Mrs Mogotsi's hand*, and there would be an unnecessary repetition of *her/s*.

ST: Hy kyk op sy horlosie (Prinsloo 1997: 18).

TT: The teacher looked at his watch.

The teacher is only directly referred to two sentences before this one. In the previous sentence the matrices are referred to. The meaning is made more clear by the direct reference.

ST: Sy het my dan gehelp (Prinsloo 1997: 32).

TT: She was the one who helped me.

The addition of *was the one* is needed to express the meaning of *dan*. *She helped me then* would not express the same meaning in English.

ST: Mevrou Botes plaas die bestelling en betaal (Prinsloo 1997: 38).

TT: In the cafeteria Mrs Botes placed her order and paid.

In the cafeteria is added for clarity and cohesion.

ST: Pule frons (Prinsloo 1997: 99).

TT: Across the road, Pule frowned.

This addition is needed to connect Pule with the action – the focus had been on Duduzile and Richard.

ST: Sy stamp die motordeur oop...(Prinsloo 1997: 100).

TT: She finally managed to push the car door open...

Duduzile had been struggling to get away from Richard and out of the car – the English translation suggests this, while the source text does not.

ST: "Die weerlig het Nomvula doodgeslaan toe sy water gaan skep het." Hy bly lank stil (Prinsloo 1997: 109).

TT: "Lightening struck Nomvula when she went to fetch water. She is dead." He stopped, and remained silent for a while.

He stopped is added to make it clear that he was quiet after he had finished talking.

5.6.3 Sentences which have been joined in the interests of cohesion

There are many instances where the shorter, more staccato type of sentences and phrases have

been combined to produce a cohesive and grammatical sentence in English. Phrases without verbs are not regarded as complete sentences, and this book is meant for people still in the learning stages of the language.

ST: 'n Boekrak vol boeke. Vrolike afdrukke teen spierwit mure (Prinsloo 1997: 45).

TT: There was a bookcase full of books and cheerful prints were hanging on the snow-white walls.

ST: ...'n jong man met swart hare. 'n Ewebeeld van sy pa (Prinsloo 1997: 45).

TT: ...dark hair, the image of his father.

ST: Duduzile vertel hom alles. Van die begin af, vertel sy (Prinsloo 1997: 83).

TT: Duduzile told him everything, right from the beginning.

ST: Stadig snuif sy dit op. Eers die een neusgat, dan die ander een (Prinsloo 1997: 88).

TT: She sniffed it slowly, first into one nostril, then into the other.

ST: Hy trap die petrolpedaal diep in. Die Porsche brul en skiet vorentoe (Prinsloo 1997: 100).

TT: He floored the accelerator and the Porsche roared and shot forward.

By joining these two sentences the momentum of the car is suggested.

ST: Sy vroetel in haar kamer. Sit hier. Staan daar (Prinsloo 1997: 101).

TT: She fiddled around in her room, sat down here, stood there.

5.6.4 Sentences which have been separated in the interests of cohesion

Sometimes sentences are more expressive in English if they are shortened or separated in some way. This also often adds to the emphasis of words or ideas.

ST: ...om die deur en sien hoe Duduzile op een van die gemakstoele sit (Prinsloo 1997: 49).

TT: ...around the door. She saw Duduzile sitting on one of the easy chairs.

This emphasises what she actually saw, and does not emphasise how Duduzile was sitting, as it would had this been more directly translated.

ST: Sy moet saam met my kamer toe gaan en TV kyk (Prinsloo 1997: 50).

TT: She must come with me to my room. She can watch TV with me.

ST: Hy gee 'n paar trekke, druk dit dood, skud 'n ander een uit die goue sigarethouer en steek dit sommer met Rosalinde s'n aan (Prinsloo 1997: 53).

TT: He inhaled a few times then killed it. Then he shook another one from the gold cigarette case and lit it from Rosalinde's one.

ST: ...Duduzile haar hand op ouma Magrieta s'n sit sonder dat sy ma dit wegruk (Prinsloo 1997: 61).

TT: Duduzile placed her hand on Ouma Magrieta's hand. His mother didn't pull it away this time.

ST: Sy glimlag flou toe Melanie haar kom groet waar sy saam met Ouma Magrieta, Lydia en Johan in die woonkamer sit en televisie kyk (Prinsloo 1997: 67).

TT: She was with Ouma Magrieta, Lydia en Johan in the livingroom watching television when Melanie came to say goodbye. She smiled weakly.

ST: Skielik gil Lydia...toe 'n smal...(Prinsloo 1997: 67).

TT: Suddenly Lydia screamed hysterically. A thin brown snake...

ST: Jy is nou klaar gepak, ek sal vir jou busgeld gee (Prinsloo 1997: 73).

TT: ...you have already packed your bag. I'll give you busfare.

ST: Hulle stap tot langs die graf van Vusi Nyembezi wat met groot ronde klippe bedek is dan gaan hulle staan (Prinsloo 1997: 86).

TT: They stopped at the side of Vusi Nyembezi's grave. Big, round stones covered it.

ST: "Kom," sê Pule en saam stap hulle...(Prinsloo 1997: 110).

TT: "Come," said Pule. They walked together...

6. Conclusion

The foreignising of a fairly large number of words has led to a translation in which cultural groupings are clearly defined. This is in keeping with the intention to establish cultural identities in the story and in doing so to foster understanding of other cultures.

There is, of course, a very important reason for making the parallels between characters so clear: the contrasts and similarities between the different cultures depicted are highlighted, and this aspect forms part of the strategy to promote understanding between different cultural groups.

Readers of the source text and the translation are aware of their cultural heritage, and they are brought into contact with the realities of cultures which differ greatly from their own. A mutual respect and affection is developed through this understanding.

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