(Un)(sub)conscious manipulation: Antjie Krog's translation of Nelson Mandela's 'Long walk to freedom'

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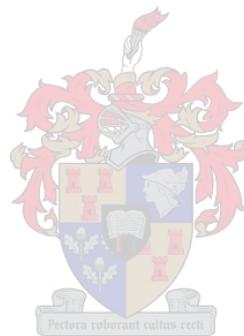
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Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

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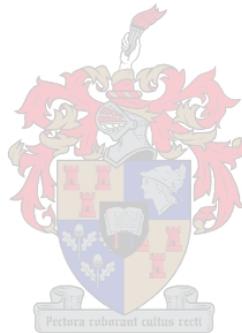
Abstract

Nelson Mandela's autobiography, 'Long walk to freedom', can be viewed as a milestone in South African history. Although it is not necessarily significant in a literary sense, it played an important role in making many South Africans aware of another side to their country's history, and introduced them to a man who, besides being the world's most famous political prisoner and a respected statesman, is also an ordinary human being.

The Afrikaans translation of the autobiography, *Lang pad na vryheid*, formed part of a project to translate the original document into all the languages of South Africa (three other translations have been completed thus far). This project is discussed in relation to the ideological motive for it, and also in relation to the ideological position of Afrikaans in South Africa and the ideology and poetics of the translator.

The study is based on a descriptive approach, specifically as manifested in the manipulation theory of André Lefevere. It attempts to place the translation of autobiography as a genre within translation theory, and suggests that the translator of autobiography has little 'leeway' with regard to the application of translation strategies, specifically those that change the original narrator's 'voice'.

The various ways in which the text has been 'manipulated' in the production of its translation, both to make it function as a text in the target language and in ways that cannot always be justified on that basis, lead to the conclusion that it is very difficult to translate autobiography without interfering with the very personal telling of a person's life story by that person, and without modulating the narration in a way that cannot always be reconciled with the autobiographer's ideology.

The modulation of the autobiographer's voice, whether this takes place consciously, subconsciously or unconsciously, is finally argued to produce a translation that can no longer be viewed as the autobiography of Nelson Mandela in the strict sense.

Opsomming

Nelson Mandela se outobiografie, *Long walk to freedom*, kan beskou word as 'n mylpaal in die geskiedenis van Suid-Afrika. Hoewel dit nie noodwendig in 'n literêre sin noemenswaardig is nie, het dit 'n belangrike rol gespeel in die bewusmaking van baie Suid-Afrikaners van 'n ander sy van hulle land se geskiedenis, en het dit hulle bekendgestel aan 'n man wat nie net die bekendste politieke gevangene ter wêreld en 'n gerespekteerde staatsman nie, maar ook 'n gewone mens is.

Die Afrikaanse vertaling van die outobiografie, 'Lang pad na vryheid', het deel uitgemaak van 'n projek om die oorspronklike dokument in al die tale van Suid-Afrika te vertaal (drie ander vertalings is tot dusver voltooi). Hierdie projek word met betrekking tot die ideologiese motiewe daarvan bespreek, asook met verwysing na die ideologiese posisie van Afrikaans in Suid-Afrika en die ideologie en poëtika van die vertaler.

Die grondslag vir die studie was 'n deskriptiewe benadering, spesifiek dié van die manipulistiese teorie van André Lefevere. Die bespreking poog om die vertaling van outobiografie as 'n genre binne vertaalteorie te plaas, en stel voor dat die vertaler van outobiografie min vryheid met betrekking tot die toepassing van vertaalstrategieë het, veral met betrekking tot dié wat die oorspronklike verteller se 'stem' verander.

Die verskillende maniere waardeur die teks in die produksie van vertaling 'gemanipuleer' is, hetsy om dit as 'n teks in die doeltaal te laat funksioneer of op wyses wat nie op grond hiervan regverdig kan word nie, lei tot die slotsom dat dit baie moeilik is om outobiografie te vertaal sonder om in te meng in die hoogs persoonlike vertelling van iemand se lewensverhaal deur daardie persoon, en sonder om die vertelling op wyses te moduleer wat nie altyd met die outobiograaf se ideologie vereenselwig kan word nie.

Hierdie modulering van die outobiograaf se stem, hetsy doelbewus, onderbewus of onbewus, lei tot die gevolgtrekking dat die uiteindelike vertaling nie in die streng sin van die woord as Nelson Mandela se outobiografie beskou kan word nie.

Dedication

I would like to express my sincere gratitude to the following people:

My supervisor, Prof. A.E. Feinauer, for her support, guidance and friendship;

Kai, for "doing his job" (I love you);

Peet, wat nooit opgehou het om in my te glo nie; and

My parents, for their love and support in countless ways.

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Chapter 1 : Background and problem statement

1.1   Introduction

This thesis examines the Afrikaans translation of an autobiography that can be viewed as a milestone in South African history – not necessarily in a literary sense, but in the sense that it helped to expose many South Africans (predominantly white South Africans) to what living as a black person under the apartheid regime was like. The autobiography in question is that by Nelson Mandela, 'Long walk to freedom'. It was published in 1994, just as major changes were taking place in South Africa – the first democratic elections, the first predominantly black government. Nelson Mandela had been transformed from a reviled political prisoner (at least in the eyes of many white and other South Africans) to the country's first black president. To a certain extent then, the book can be viewed as having a political message. But the book itself can be regarded as much more than a political document. "The most consistent thread in Mandela's autobiography is the notion of being an ordinary man in extraordinary circumstances. The life of the world's most famous political prisoner, the most respected statesman of the twentieth century, is also that of an ordinary man, with his loves and fears" (Krog, 2003: 275).

Five years after the publication of Mandela's autobiography, at the end of 1999, four translators were commissioned by Vivlia Publishers, based in Johannesburg, South Africa, to translate 'Long walk to freedom' into four 'local' languages – Afrikaans, isiZulu, Sepedi and isiXhosa (Mtuze, 2003: 141). The four translators were Antjie Krog[1] (Afrikaans), Bheki Ntuli (isiZulu), Maje Serudu (Sepedi) and Peter Mtuze (isiXhosa). According to Krog, Mandela wanted the autobiography to be translated into all South African languages because "[t]his book has been translated into practically all the languages of the world. I can go to any place on earth and my story can be found there in that language. Except here. Here I exist only in English. I want to be part of all the languages of my country" (Krog, 2003: 268).

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[1] According to Krog, André Brink was first approached to do the translation. Because he did not have time to undertake the work, he suggested to Vivlia Publishers that they approach Krog (Krog, 2005a; included at the end of the thesis as an appendix).

This translation project in itself could be viewed as an idealistic enterprise, but also an ideological one, particularly as, "with the exception of Afrikaans, books sell particularly badly in the other [South African] languages" (Krog, 2003: 268). 'Ideological' is used here in the sense that it is used by André Lefevere, as acting as a constraint on "the choice and development of both form and subject matter" (Lefevere, 1992a: 16), although, because of South Africa's history, ideology in the political context also comes into play. This aspect will be dealt with in greater detail in Chapter 3, also in relation to the link between ideology and the patrons of translation.

Although reference will be made in the discussion to the isiXhosa translation of 'Long walk to freedom', particularly because the translator wrote an academic paper on the challenges encountered in the process, the main focus in this thesis will be on the Afrikaans translation, *Lang pad na vryheid*, by Antjie Krog. Krog is regarded as a leading figure in South African and Afrikaans literature. She has published numerous volumes of poetry, two volumes of verse for children, books (including 'Country of my skull', an account of the South African Truth and Reconciliation Commission, and the semi-autobiographical 'A change of tongue'), and has more recently established herself as a translator of books, poetry and plays (Viljoen, 2004: 2; Ferguson, 2004: online; Sands, 2002: online). Krog has also won a number of awards, ranging from the Eugene Marais Prize for the most promising young writer in 1973, the Foreign Correspondents' Award for outstanding journalism in 1996, and prizes for prose, poetry and non-fiction (Ferguson, 2004: online), to the South African Translators' Institute Award for Outstanding Translation (overall winner) in 2003 for her anthology, *Met woorde soos met kerse*, which comprises translation and reworkings of poetry from indigenous South African languages into Afrikaans (The SATI Award for Outstanding Translation 2003, 2003: online). On the latter occasion, she was also nominated in the categories of non-fiction (for her translation of 'Long walk to freedom'), poetry (for *Met woorde soos met kerse*) and drama (for her translation from Dutch to Afrikaans of Tom Lanoye's *Mamma Medea*). The isiZulu and isiXhosa translators of the Mandela autobiography were also nominated in the non-fiction category (The SATI Award for Outstanding Translation 2003, 2003: online).

The aim of the thesis is not to pronounce a value judgement on the quality of the translation. It is rather to practise the concept of descriptive translation studies in its purest form – namely that of description. The fact that the translation will be said to be a

manipulative one is also not a value judgement, but merely something that came to light in the retrospective, descriptive study of the translation.

1.2 Hypotheses

The study leading to this thesis entailed a close examination of both the source text, 'Long walk to freedom' by Nelson Mandela, and Antjie Krog's Afrikaans translation, *Lang pad na vryheid*. This led to a consideration of the position of autobiographical writing in literary systems, and thus to the first hypothesis, namely that autobiographies as a genre, particularly those produced in modern times by 'non-literary' writers, are something of a unique type and that, as non-fictional writing and a personal, first-person 'narration', they grant the translator less 'leeway' with the text than would be granted to the translator of a literary text. Specifically, the translator of an autobiography has less of a 'right' to be visible in the translation. Linked to this hypothesis is a subhypothesis that autobiography as a genre is difficult to translate in a manner that retains the 'voice' of the original author in such a way that the translated document can still be viewed as an autobiography in the strict sense.

The second hypothesis is that the translator, whether consciously, subconsciously or unconsciously, manipulates 'Long walk to freedom' in terms of her own view of the world and her 'situatedness' in South Africa at a particular time in its history, and that she at times uses an Afrikaans that has ideological connotations to which Mandela would not necessarily subscribe. A subhypothesis, which links to the first subhypothesis, is also applicable here, namely that the original author's voice is manipulated in such a manner that the translation can no longer strictly speaking be called the autobiography of Nelson Mandela.

1.3 Problem statement

In the discussion of Antjie Krog's translation of 'Long walk to freedom', an effort will firstly be made to place the translation of autobiography within translation theory. This will be done by means of a discussion of the production of autobiography and an attempt to

answer the question whether autobiography, as a specific literary genre, requires a different approach when it is translated. This discussion will also briefly look at how 'translation' functions at various levels in the verbalisation of experiences in the production of autobiography and in the interpretative role of the translator of autobiography.

A close analysis of the decisions taken in the process of the translation, as can be deduced from the way certain words were translated, and instances where the source text was changed, will then be undertaken to determine whether there was any attempt (whether conscious, subconscious or unconscious) to manipulate the text in the production of the target text, and to discuss the translation strategies that were used in comparison to the stated strategy of the translator. This will be done with reference in particular to Lefevere's notion of text manipulation, and with further reference to Venuti's notions of the visibility and invisibility of the translator, to descriptive translation studies (of which manipulation theory forms part), to the problematic nature of Toury's concept of translation norms, and to the influence of polysystem theory on translation theory.

An attempt will also be made to clarify the notion of translation as intercultural communication in the South African context, specifically in relation to Afrikaans and English. The role of constraints and of the ideological, and to a certain extent the economic, elements of patronage will also be examined (cf. Lefevere, 1992a). It will also take a look at ideology and poetics in relation to manipulation theory, and at the translator's ideology and poetics in particular in an attempt to discover whether these had any influence on the way in which 'Long walk to freedom' was translated and on possible assumptions that were made about the target readers of the translation. The difficulty of retaining the author's voice in the translation of autobiography is emphasised throughout.

1.4   Purpose of the study

The purpose of this study is to show that it is very difficult to translate an autobiography in such a way that the original author's voice remains unchanged. It also wants to show that, because translation is never an 'innocent' activity that takes place in a void, but situated within a larger societal framework, this framework can influence the translator of an autobiography to such an extent that the translation in effect manipulates the text in

possibly unforeseen ways. This 'manipulation' eventually results in the final document no longer being the 'true' autobiography of the original author in a new language, but rather a version of the original autobiography in translation.

1.5   Methodology

The research was approached from a very basic point of departure, namely to compare the original version of 'Long walk to freedom' and the translation, *Lang pad na vryheid*, sentence for sentence. This study is thus largely an empirical one, examining text variables in particular, although reference is also made to context variables (the world outside the translation) (Williams & Chesterman, 2002: 85).

The starting point was thus a close reading of both texts (literally sentence for sentence) to try to find anything salient that might be applicable to a comparison between the source text and its translation. The aim was to discover whether there were any significant differences or similarities between the texts on which a further discussion could be based. The idea was that similarities and differences, once they had been identified, could be categorised in some or other manner, and that this categorisation would lead to a theoretical discussion of the target text with a view to understanding what approach the translator had used or what strategies she had applied.

It was only during this close reading that it became evident that the translator had at varying times used a variety of translation strategies, such as modulation, addition, omission, mutation, trope change (metaphorisation and demetaphorisation), amongst others, and that there were differences in text breaks and the division of paragraphs in the translation. It was also found that certain lexical items had been used inconsistently. There were also instances in the translation where it appeared that an element of ideological manipulation had taken place in terms of the use of lexical items that had a specific ideological connotation in the South African context and that these had changed the original author's voice. On the basis of this discovery, it was felt that the most applicable of the translation theories to be applied in the discussion of the translation would be manipulation theory, specifically the approach espoused by André Lefevere.

One of the problems experienced in the analysis was that, whereas translation is usually assumed to take place between languages that are culturally remote or removed from each other, this is not always the case in South Africa, at least between first-language English and Afrikaans speakers. Afrikaans speakers are very much part of the general cultural milieu of the broader country and would not have any problems understanding the cultural references in an English South African narration. The validity of this view was also investigated.

The basic approach to the analysis and discussion in Chapters 4 and 5, which discuss the translation on a macro-level and micro-level, is based on Lambert and Van Gorp, who posit a scheme that proposes an approach to analysing translations in such a way that the research is relevant from both a historical and a theoretical point of view (Lambert & Van Gorp, 1985: 42). They say specifically that the link between the source and target communication cannot be predicted, that it is an open relation, the nature of which depends on the "priorities of the translator's behaviour" (Lambert & Van Gorp, 1985: 43). The four stages in their scheme are the gathering of preliminary data, an examination of macro-level features, a study of the translation on a micro level, and finally placing the translation in a systemic context (Lambert & Van Gorp, 1985: 52-53). The primary focus in the descriptive approach used in this study will be the first three stages, which will be combined with strategies contained specifically in functionalist approaches to analysing translations. The benefit of their scheme is that it helps to direct and contain any approach to analysing a specific translation. Although they include placing the translation into a broader, systemic context, this stage is beyond the scope of this particular study.

1.6   Division into chapters

The study is divided into five chapters following this introductory chapter. Chapter 2 provides a discussion of the nature of autobiographical writing as a genre, distinguishing it from 'literature', and proposes possible strategies for the translation of autobiography. The visibility of the translator of autobiography is discussed in relation to Venuti, and the importance of retaining the author's voice when autobiography is translated is emphasised.

Chapter 3 provides the literature review that forms the theoretical basis for the hypotheses and problem statement of this study. It includes a discussion of how functionalist approaches to translation and the incorporation of polysystem theory opened the way for the development of Descriptive Translation Studies (DTS), and puts particular emphasis on manipulation theory (especially that of Lefevere) as the basis for this study. The constraints facing translators, including those of the literary system, and the multiple influences on the production of translations (e.g. ideology, power, regulation) are examined. The chapter includes a discussion of the ideology and poetics of the translator, with reference to ideology and poetics as two of the four constraints posed by the literary system in which literature is produced and translated.

Chapter 4 starts with the preliminary phase of the analysis, identifying the target text as a translation, which leads to the macro-structural analysis. The latter includes features such as the presence of metatexts (both in and outside the translation) and differences in the physical appearance of the original text and its translation and between other macro-level components of the text. The translator's visibility is also discussed in relation to the presence of metatexts.

In the micro-structural analysis, which is contained in Chapter 5, the study firstly looks at the approaches and strategies used by the isiXhosa translator and compares these to those used by the Afrikaans translator. Specific examples of translation problems and the strategies that were applied to solve them, as well as the extent to which they can be argued to manipulate the text, are discussed on the basis of the categories of problems and strategies presented by Schäffner and Wiesemann (2001). The emphasis falls on pragmatic, intercultural and interlingual or linguistic translation problems. Instances where the text was 'corrected' will also be discussed, and there is specific emphasis on modulations that change the personal and ideological perspective of the translation.

The final chapter consist of a summary of the study, and makes suggestions for possible further research.

An interview with the translator, which was conducted by e-mail, is included as an appendix.

Chapter 2 : The nature of autobiographical writing and approaches to its translation

2.1   Introduction

Before proceeding with the literature review in Chapter 3, it is necessary to look at the genre of autobiography and to try to place it within the larger system of literature to determine whether an approach to the translation of autobiography should differ from approaches to the translation of other types of literature.

It is firstly argued that autobiography (at least modern autobiography) cannot be classified as literature in the traditional sense, specifically if one takes the dictionary definition of literature into account, namely "written works such as fiction, poetry, drama, and criticism that are recognized as having important or permanent artistic value" (Encarta World English Dictionary, 1999, s.v. 'literature'). Another definition comes closer to including a broader range of written work: "written material such as poetry, novels, essays, etc., the body of work of a particular culture or people, written or printed matter of a particular type or genre" (Collins English Dictionary, 1979, s.v. 'literature'). It is interesting to note that a later edition of the Collins English Dictionary adds to the earlier definition: "written material such as poetry, novels, essays, etc., <u>especially works of imagination characterized by excellence of style and expression and by themes of general or enduring interest</u>" (Collins English Dictionary, 1999, s.v. 'literature; my underlining).

In the context that translation theorists use the term literature, it no doubt has to do with the narrower definition (written works with important or permanent artistic value), and it would be difficult to make an argument for 'Long walk to freedom' being of this type. Krog, though, is an acknowledged producer of literature "having important or permanent artistic value" and has won numerous awards for her work. Thus, although translation theory, and specifically manipulation theory (the main focus of the literature review and the basis of the analysis of the translation), use the concept literature to refer to written material falling within the ambit of the narrower definition of the term, it should be noted that the specific text being dealt with in this study does not necessarily conform to the traditional conception of literature. Literature must be understood here in its broader

definition, even if this is not necessarily always what the manipulation (and other) theorists are referring to.

2.2   The nature of autobiographical writing

Generally speaking, an autobiography is the story of someone's life written by that person, in contrast to a biography, which is someone's life story written by someone else. Cuddon (1982: 63) defines an autobiography as "[a]n account of a man's life by himself", a definition that is obviously problematic because of its male-orientated nature and that is only partially excusable on the basis of the time when his book was first written (1977), and possibly slightly more so on the basis of when he was born (1928) and the social frame in which he grew up.

In the opinion of some people, a particular person is best qualified to write about his/her life, although this is debatable, as one's memory may be unreliable and because it is difficult to recall clear details of one's early life. One is therefore dependent on the impressions of other people, which are equally unreliable (Cuddon, 1982: 63). It is of course also possible to gloss over or ignore disagreeable facts and embellish the truth to make events appear more interesting. Cuddon also points out that "[a]n autobiography may be largely fictional. Rousseau's *Confessions* … are a case in point. They are unreliable as literal truth; they have a different literary value" (Cuddon, 1982: 63).

A more contemporary, and much shorter, definition of autobiography is "[a] biography written by the subject of it; memoirs of one's life written by one's self" (Webster's Revised Unabridged Dictionary, 1998: online). The intention here is not to become involved in a philosophical discussion on whether or not 'Long walk to freedom' is in fact a true depiction of Mandela's life. It is accepted as his autobiography,[2] and is expressed so in a statement on the dustcover of the English edition: "Long walk to freedom. The autobiography of Nelson Mandela" (Mandela, 1994).

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[2] It would, of course, also be possible to enter into a further discussion on the fact that the entire document was not written by Mandela himself. He makes reference to the people who helped him write the book, including "Richard Stengel who collaborated with me in the creation of this book, providing invaluable assistance in editing and revising the first parts and in the writing of the latter parts" (Mandela, 1994: Acknowledgements).

It is interesting that there is not much information in translation theory about the translation of autobiographies. An extensive search of the literature and on the Internet produced very little – most references being to translation projects that are under way in all corners of the world to provide the life stories of ordinary people in translation as a form of creating awareness or intercultural understanding. Most writing on autobiography is to be found in literature journals (for example the *Tydskrif vir Nederlands en Afrikaans*), or as part of compilations with names such as *Studies in Autobiography* (Olney, 1988). The latter book is a "volume of essays on autobiography and the literary study of autobiography (Olney, 1988: xiii) and Olney remarks that "autobiography's time has come" (1988: xiv), having been "granted full recognition as a respectable subject for study in itself" after having been regarded as "a kind of stepchild of history and literature" (Olney, 1988: xiii-xiv).

The analysis of what autobiography is has only more recently become something of a science (Brierley, 2000: online). It could be argued, however, that autobiography has changed even more since Olney's compilation in the 1980s, and particularly with reference to the earlier autobiographical tradition, whereby autobiographies were often written by historically important figures, or literary figures, and contained a great deal of rumination on the state of the world (in the case of the former), and on the author's view of the place of literature and of the creative act (in the case of the latter). Compilations such as Olney's, however, have already come to acknowledge that there are many more stories to be told, although anthologised with reference to specific themes: "The interpretation of autobiography", "Ethnic and minority autobiography", "Autobiography as cultural expression" and "Women's autobiography". Autobiography also enters the postcolonial dialogue, with discussions on the representation of marginalised or colonised peoples in writing about themselves.

Brierley (2000: online), posits autobiography as a kind of fiction, or what she calls "faction", because "[w]riting autobiography requires the author to make the same kind of artistic effort as a novelist". She quotes Fry, who says in 'Anatomy of criticism' that "[m]ost autobiographies are inspired by a creative, and therefore fictional, impulse to select only those events and experiences in the writer's life that go to build up an integrated pattern" (Fry, 1957: 207, cited in Brierley, 2000: online). There is thus a process of selection (conscious or unconscious) when the past is reviewed. Brierley also makes reference to Pascal, who says the genre of autobiography combines design and truth. When

writing an autobiography, the author should attempt to "represent a true picture of his personality … Factual truth is not the yardstick by which to judge an autobiography" (Pascal, 1960, cited in Brierley, 2000: online). Philippe Lejeune believes that writers of autobiography are influenced by similar writings by other people. In this regard, Brierley therefore says that, when writing about themselves, "[writers] adopt and adapt techniques that have been used previously, rather than just dashing it off" (Brierley, 2000: online).

One of the criteria Lejeune (1971, cited in Brierley, 2000: online) applies for judging "a true autobiography" is that there should be "what he calls "the autobiographical pact" – a statement of purpose early in the work that he or she intends to write his or her personal story". This is something of an apologia, a defence against the reader/critic, providing "acceptable reasons for writing about oneself". One of these reasons could be instruction, although Rousseau's 'Confessions' is viewed as an exception, as this was written because "he is interesting simply because he is uniquely himself" (Brierley, 2000: online).

The 21st century has seen something of a revival of autobiography, particularly of a popular (in contrast to literary) kind, and which could form a modern example of Rousseau's 'Confessions'. Sport stars (some not even 20 years old!), actors, business leaders and many other people are producing stories of their lives. The success of autobiographical writing could be said to stem from the recognition of "the uniqueness of the individual and of each person's experience" (Brierley, 2000: online), and there is a growing interest in biographical and autobiographical texts, not only within literature studies, but amongst the broader public (Visagie, 2003: online). Brierley (2000: online) points out that, whereas the convention in previous centuries was otherwise, modern readers are used to a literary convention in which the first person predominates. Antjie Krog, in speaking of the popularity of autobiographical fiction, makes reference to the idea that the "I" is "the most honest thing I have", and that people are obsessed with the personal I and read autobiography in an attempt to become integrated, possibly even into a new community (Krog, 2005b).

2.3   Autobiography as 'translating' the self

Before discussing the translation of autobiography, it would be of interest to look at the (largely philosophical) discourse on the 'translation of the self' that takes place in the writing of autobiography. Daymond uses the term self-translation in relation to autobiographies, with translation being used to "indicate that autobiographical writing involves a self-initiated process of self-examination and of cultural questioning, as well as to recognize that both the world and the narrative … may require linguistic transformation in the process of textual production" (Daymond, 2004[3]).

The process of writing one's life story in an autobiography requires that experience and memories are first 'translated' into verbal form. Once any document, including an autobiography, has been published, it is again 'translated' by whoever reads it, as each reader interprets it according to his or her understanding of the text. The translator of an autobiography is therefore firstly a reader of that text, as well as an interpreter of its meaning. Brierley says that "[t]ranslating autobiographical works … puts literary translators in a special position. They have a double responsibility. Not only do they need to know what is being said in the superficial sense, they need to be especially sensitive to underlying currents, to the writer's unavowed aims or preoccupations, and to the influences that surrounded him or her at the time of writing" (Brierley, 2000: online).

There is no fixed meaning in the source text, it could be argued (cf. Venuti, 2000 and Vermeer, 2000, amongst others), yet the text attempts to convey the meaning of an author's life and experiences. The translator, as critical reader of the source text, needs to cultivate an awareness of how the author has 'translated' his or her life into words, in other words, has to be attuned to the writer's voice. The writer of the autobiography has been through an intimate reflection on his/her life in producing the source text, and this process of intimacy is continued in the process of translation. "Translation is the most intimate act of reading. I surrender to the text when I translate. … Language is not everything. It is only a vital clue to where the self loses its boundaries" (Spivak, 2000: 398). And it is in this space between source text and interpretation, and interpretation and target text, "where

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[3] All references to Daymond (2004) are taken from an unpublished research seminar that 'accidentally' appeared on the Internet. A printout was made of this article, but it is no longer available on the Internet.

meaning hops into the spacy emptiness between two named historical languages" (Spivak, 2000: 398).

Autobiography is a textual representation of self, or 'translation' of self, and the "representation of self and textual production converge and interact in the sense that "[s]elf-writing is … a strategic move that opens up a space of possibility where the subject of history and the agent of discourse can engage in dialogue with each other" (Lionnet, 1989: 193, cited in Daymond, 2006: note 12).

Ingram looks at bilingual authors who have 'translated' themselves in the process of writing their autobiographies, authors who have written their autobiographies in a language other than their mother tongue (Ingram, 1998: 15-22). She looks at two writers in particular who have moved from one country, culture and language to another and how they rediscover themselves through translating their experiences from their mother tongue into their acquired language.

Mandela also writes from a multilingual point of view; he is not, essentially, English speaking. This is not a foreign concept in Africa (or other colonised parts of the world). Many African writers, such as Chinua Achebe, write creative works in European languages "Africanized and appropriated for African purposes and themes" (African Timelines, s.a.: online), particularly because of lower literacy rates in national than in European languages. Venuti refers to this as a sort of "compositional translation that occurs in colonial and postcolonial situations", saying that the work of African writers such as Amos Tutoloa "has been considered as an act of translation" (Venuti, 2005: online). But there is an incommunicable aspect of putting something into words. Mandela translates his life, via English, from his mother tongue, "[transplanting] between this language and the one called foreign" (Abdelkebir Khatibi, 1985, cited in Derrida, 1996: 7-8), i.e. English. And there is something that is lost there, "belonging neither to the one nor the other: the incommunicable" (Abdelkebir Khatibi, 1985, cited in Derrida, 1996: 8).

In a translation, then, of this "incommunicable", it could be asked whose incommunicable is being translated. Something of Mandela's experiences is lost in his attempt to put his life into words, which entails a process of "[telling] my life to myself" (Nietzsche, 1968, cited in Derrida, 1985: 12), because the words can never replace that experience, or fully convey

it to another. Krog, in approaching the translation, realises that it is more than a story just of any man, that there is a particular significance to translating this specific man's life into Afrikaans. She quotes her friend, a "Swedish expert on translation", as saying "[t]ranslation is essential if we are to learn to live together on this planet. We have to begin to translate one another" (Krog, 2003: 271), and "[y]ou have to make up your mind what … it is that Mandela ultimately wants to say, and what he wants to say to Afrikaans-speakers" (Krog, 2003: 276). And Krog, being fully aware of the problematic position of being Afrikaans in South Africa, has to deal with her own 'incommunicable' in translating Mandela's life, as she would have responsibility for what appears or disappears in the name of another, while also (in terms of Derrida) disappearing in her name. As Derrida points out, a participant or critical reader (for example a translator) has to "make choices, distinguish, differentiate, evaluate" (Derrida, 1992: 6).

2.4 The translation of autobiography

As noted in Section 2.2, very little could be found in the literature specifically on the translation of autobiography from a theoretical point of view. The author of the only directly related work that could be found, 'The elusive I', states that "autobiography has aspects that are unique to it as a genre, and … the ability to recognize and understand the nature of these aspects is immensely helpful to the translator" (Brierley, 2000: online).

But autobiography needs to be placed somewhere – as fiction/faction/non-fiction – in deciding on how the translation of autobiography should be approached. In past centuries, autobiographies were generally written by literary or historical figures, and because they wrote 'literature', the approach to the translation of these texts has generally been one situated in literary theory and the translation of 'serious' literary texts.

This attempt to try to situate autobiography as a genre could be argued to be based on a text-linguistic approach to translation. Reiss, for instance, points out "the importance of a categorisation of texts for translation purposes" (Schäffner & Wiesemann, 2001: 10). Reiss formulated three dimensions of language (informative, expressive and appellative) and linked them to translation methods. Accordingly, the aim of informative text types (reports, textbooks) is "invariance of content"; for expressive text types (novels, poems) it is

"analogy of the artistic form"; and for appellative text types (advertising, propaganda) it is "identity of the behavioural reactions" (Schäffner & Wiesemann, 2001: 10). An informative text type, according to Reiss, would be translated successfully "when the information has been transmitted in full" (Schäffner & Wiesemann, 2001: 10). I would argue that this is largely what is required of the translation of autobiographies.

According to Lefevere and Bassnett, "translations are made to respond to the demands of a culture, and of various groups within that culture" (Lefevere & Bassnett, 1990a: 7). Texts that embody the fundamental beliefs of a culture will usually be expected to be translated as literally as possible (e.g. the Bible, the Koran). The same, they say, is generally the case with scientific and technical texts. However, if the text does not have much to do with the beliefs of members of a culture, or their bank accounts (e.g. literary texts), the demands of the society will not be that high and the translators will have more leeway. The demands of the society therefore are related to the status of the text that is to be translated. (Lefevere & Bassnett, 1990a: 7). This is the closest aspect in theoretical approaches to finding a 'place' for the genre of autobiography, or at least for this autobiography, in translation theory, although certain aspects are not completely applicable. One could argue that 'Long walk to freedom' as a text does not have the same amount of status as the author of the text (Nelson Mandela), but that his status, and the fact that it is his autobiography, will mean that the translator would not take too many liberties with the translation.

An autobiography is someone's story – his/her version of the events, and facts, of his/her life, presented in his/her 'voice' – and as such I would argue that it cannot be approached in a strictly 'literary' sense when it is being translated. Libraries categorise autobiography as 'non-fiction', and therefore it could be argued that one is dealing with a factual document, and therefore not at liberty to change those facts in the process of translation.

2.4.1 The visibility or invisibility of the translator of autobiography

Lawrence Venuti uses the term 'invisibility' to describe the situation and activity of translators, specifically in Anglo-American culture, and to indicate what has become the evaluative measure of a translation. If a translated text reads fluently, it is viewed as a 'good' translation, creating the impression that what is being read is not a translation, but the 'original'. The importance of this invisibility of the translator is determined partly, says Venuti, by the "individualistic conception of authorship that continues to prevail in Anglo-

American culture" (Venuti, 1995: 6). In the light of this view, the translator's work always has a second-order status, it is merely a copy.

For Venuti, there are only two paradigms in translation, fluency (domestication) or foreignisation. The former chooses acceptable uses of linguistic and cultural terms and images, erasing all signs of the translation process, while the latter (the 'visible' translator) chooses alternatives that "uphold the source text's cultural and linguistic difference … to reassert the translator's presence within the translated text" (Lane-Mercier, 1997: 57). His approach, however, is a judgemental one (see footnote 4).

Venuti's classification is akin to Nord's typology of translations, according to which she distinguishes between two translation 'types', namely "documentary translation" and "instrumental translation" (Nord, 1997: 51-52), and House's covert and overt translation. Instrumental translation, says Nord, "is expected to make the participants believe that they are communicating directly on some kind of common ground … forgetting that the translation is a translation", while documentary translation makes "the participants aware that they are not communicating directly but via a mediator" (Nord, 2001: 187). It could be argued that *Lang pad na vryheid* operates in both these ways – it reads as an original text, but the majority of readers will also know that the original text was not written in Afrikaans and that they are communicating via a mediator.

Venuti, however, wants to make the translator more visible, providing a theoretical basis from which "translations can be read as translations, as texts in their own right" (Venuti, 1995: 17). Venuti therefore undertakes a similar venture to Lefevere, a genealogical analysis of the history of translation, but in his case to combat the translator's invisibility. Venuti's emphasis is primarily on 'literary' translation (genres and disciplines in the social sciences), rather than on 'technical' translation, because, he says, the former has "traditionally been the field where innovative theories and practices emerge" (Venuti, 1995: 41). Technical translation is also largely constrained by the necessity for communication[4], he says, whereas the translator of a literary work can experiment in the choice of texts and the development of translation methods. What he wants to achieve is

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[4] This approach neglects the fact that all writing, including translation, involves a process of communication. Translation involves communication between and across cultural or linguistic groups. Venuti is allocating a higher standing to literary translation than to technical translation. He makes the same value judgement in relation to his two paradigms – fluency is 'bad', foreignisation is 'good'.

that translators and their readers should "reflect on the ethnocentric violence of translation and … write and read translated texts in ways that seek to recognize the linguistic and cultural difference of foreign texts" (Venuti, 1995: 41). Through an analysis of translated texts, he shows that translators consciously and unconsciously reveal their allegiances through the stylistic choices that they make, and are thus involved in the construction of culture (Gentzler, 2001: 38-39).

The complexity of communication should also not be forgotten, says Venuti, even though it is generally agreed to be the primary aim and function of a text that has been translated. This is because "language is constitutive of thought, and meaning a site of multiple interactions", and the role of translation is thus to invest the foreign-language text with a significance for a domestic reader, a "domestic significance" (Venuti, 2000: 468). In the South African context there are most definitely multiple interactions at work, not only at the level of meaning, but also in the relationships and power play between the many languages. But it would be difficult to argue that Krog has attempted to give her translation of 'Long walk to freedom' a domestic significance in Venuti's context. The original document already has a domestic significance – she possibly is just giving it another one. South Africa is a multilingual country, and to a great extent also a multicultural one, but this cultural difference is not as significant between the majority of English and Afrikaans mother-tongue speakers, many of whom cannot speak any of the other official (black) languages. It could be argued that many black people, especially more urbanised ones, have to a great extent also crossed the cultural divide, as they were compelled to "communicate in the official languages [English and Afrikaans] with members of [the previously dominant] group" (Pinto, 2000: 132).

Although Venuti's work opened up new ways of viewing translations, his approach is firstly very one sided, as it looks exclusively at translation into English, not considering the same processes he identifies in translations into other languages. Its applicability to the translation of autobiographies, as well as to translation from English into Afrikaans in the South African context, is also limited. Although Krog is necessarily visible as the translator of 'Long walk to freedom', particularly through the translator's note at the start of the document, it will be argued in Chapters 4 and 5 that there is a limit to the extent to which she may be visible when translating an autobiography, and that any changes that are made to the text in the process of translation need to be indicated and explained.

2.4.2 No death to the autobiographical author

It is therefore proposed that, to a certain extent at least, when it comes to autobiography we cannot argue, as does Roland Barthes, for the death of the author. Readers of autobiography expect to discover the events that shaped a person's life, many of which (in modern times) are verifiable because these people regularly feature in the news, and to find out the thoughts and beliefs (the writer's thoughts and beliefs) that shaped what they did. Therefore, an approach to the translation of (modern) autobiography should lie much closer to the translation of factual texts, because changing the facts will change the truth, interfere with the author's voice, and could change essential aspects of a human being's version of his/her life. If changes are made in the process of translating an autobiography, it could be argued that the target text is no longer that person's life story.

In contrast, then, to Barthes, who says in 'The death of the author' that as soon as a fact is narrated, "the voice loses its origin, the author enters into his own death, writing begins" (Barthes, 2000: 147), it is argued here that this is not the case in the translation of autobiographies. Barthes is saying that a text loses its connection to the author once it is in the public domain. People have their own interpretation of the only thing they have to work with – the 'words' of the author – and any meaning that is transmitted is purely the reader's. The author's interpretation or understanding of what he or she has written holds no sway – he/she cannot 'fix' the meaning. When we read an autobiography in translation, however, we are not hoping to find the translator's version or interpretation of the person's life, but the original author's story of his/her life.

Autobiography is different from creative writing, where "the author invents the world, environment … which he or she presents to the reader. The translator has no objective reality against which to measure the author's fictional world…" (Sager, 1998: 82). Autobiography is not a representation of a fictional world; there is an objective reality in autobiography, namely the life and experiences of the person telling his/her life story, not making it up. If, in the original autobiography, it is stated that "In prison, having an outlet for my frustrations was absolutely essential" (Mandela, 1994: 477), but the translated text reads *In die tronk is dit essensieel om 'n uitlaatklep vir frustrasie te hê* (Mandela, 2001: 404), we are clearly not reading exactly the same information in translation. We are no longer experiencing Mandela's feelings with him, not hearing his 'voice', but reading a statement that could even appear in a general guide for coping with imprisonment.

2.5   Conclusion

Although, as stated in Chapter 1, the aim of this thesis is not to pronounce a judgement on the translation, it would, however, be permissible, within the above view of the translation of autobiography, to decide whether or not Krog has produced a 'faithful' version of Nelson Mandela's life, and whether she has retained his 'voice', so that the reader is in effect still reading Mandela's autobiography.

This chapter has attempted to show that autobiography is a separate genre and requires a different approach when it is translated. Although autobiography as a genre is increasingly becoming the focus of academic studies, little has been done on examining approaches to the translation of autobiography, and an attempt is made here to suggest a possible approach. It is argued that this approach should be closer to that used for technical texts than for the translation of 'literary' texts, as it is felt that the genre (at least in terms of modern autobiographies) lies within Reiss's informative text types, the translation of which require invariance of content and the transmission of the information in full.

It also argues that, although the translator of this particular autobiography makes herself visible in her translator's note, her visibility in the rest of the translation needs to be explained, particularly where changes are made to the original document. It is important that the autobiographer's voice is retained, and that his view of the events that shaped his life should still be heard.

Chapter 3 will provide a literature review of manipulation theory in particular (as a development from descriptive approaches to translation studies) as it is applicable to the descriptive study of Krog's translation of 'Long walk to freedom' that was undertaken for this thesis.

Chapter 3 : Literature review

3.1   Introduction

One of the 'problems' with any field, especially one in which a variety of different and often conflicting theories come to play, is that it would be possible to apply any number of theories to the same phenomena in a selective manner to prove (or disprove) anything that one might want to. This is also the case with reference to translation theory, where it would be possible to analyse any translated text on the basis of any number of theories, whether it be equivalence, functional, descriptive, normative, manipulation, etc., and it would be equally possible to prove that a given text did or did not fit into any of these moulds, or that the given text is a good, faithful, bad, unfaithful, etc. translation.

As pointed out in Section 1.5, it was decided that the best theoretical approach to use in the discussion of the Afrikaans translation of 'Long walk to freedom' would be manipulation theory, specifically on the basis of the large number of differences encountered between the original text and its translation, *Lang pad na vryheid*, in the close reading of the two texts. Although the general approach used is a descriptive one, the reasons for using manipulation theory specifically (especially that of André Lefevere) will be explained in Section 3.4.

This chapter will firstly examine how functionalism provided the basis for the incorporation of polysystem theory in translation studies, leading to the evolution of descriptive translation studies (DTS) and manipulation theory. Toury (who was a proponent of DTS) will be discussed briefly in relation to his attempts to establish DTS as an empirical science, which will be contrasted with the more purely descriptive approach of Lefevere and manipulation theory. The relevance of all these approaches to a discussion of the Afrikaans translation of 'Long walk to freedom' will be included in the discussion. Although most of the theoretical approaches discussed here focus on the translation of 'literature', it should be borne in mind that, as pointed out in Section 2.1, this specific text cannot be viewed as literature in the strict sense.

3.2   The move from functionalism to descriptive approaches

Whereas early approaches to translation theory, particularly those of the linguists and text-linguists, were based on the idea of equivalence in terms of an equal (=) translation, later approaches (in particular those of the functionalists) say that it is impossible to obtain an equal translation and criticise the former views as being too normative and prescriptive. The functionalists turned the attention to the skopos (scope, function, aim or purpose) of the target text. They argue that any text is produced with a specific purpose in mind.

Skopos theory was proposed by Vermeer on the assumption that "translation is a specific kind of communicative action" (Schäffner, 2003[5]). These communicative actions are viewed as having a specific purpose and the important criterion to undertake and evaluate any translation is therefore its purpose. According to functionalist theory, the skopos of the source text and that of the target text can be identical or different, and all forms of translation are "equally valid translational procedures, depending on the purpose of the [target text]" (Schäffner, 2003). The terms introduced by the functionalists into the activity of translation, namely the translation brief (assignment), the initiator, the client and the functional appropriateness, illustrate that the focus has shifted considerably. It is no longer on the source text, but rather on the activity, or process, of translation, and on the translator who is responsible for the activity. Christiane Nord introduced the concept of loyalty, "a moral principle indispensable in the relationships between human beings, who are partners in a communication process" (Nord, 1991: 29). This loyalty has many aspects – loyalty to the brief, to the initiator, to the client, to the source text, to the culture of the target text reader, as well as loyalty to the translation conventions within a country or culture.

These approaches, and the introduction of new terminology, opened the way for translation theory to be influenced by a broader range of theoretical approaches, particularly as translation was no longer viewed as a process taking place in isolation, but as one affected by a spectrum of influences from outside the text itself. The introduction of aspects of polysystem theory, and the consequent development of descriptive approaches to translation, also allowed for the introduction of cultural studies into translation theory.

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[5] The specific article from which this information comes was obtained from a pre-publication copy of the article. The book in which it was eventually published (see references) could not be traced, hence no page numbers are specified.

Yet the influence of functionalism is still evident in concepts taken into use by the descriptive theorists. There is similarity, for instance, between the manipulationists' commission and the functionalists' brief (Vermeer also uses the concept 'commission'), the manipulationists' concept of patronage and the functionalists' initiator and client, and the manipulationists' trust and the functionalists' loyalty.

3.3   The influence of polysystem theory

From the mid-1970s, various translation and other scholars began to view literature as a system, and approached literary translation in a "descriptive, target-oriented, functional and systemic" manner, looking amongst others at the "norms and constraints that govern the production and reception of translations" (Hermans, 1985: 10-11). The term 'polysystem' was formulated by Even-Zohar on the basis of the conception of literature as a system, which arose with the Russian Formalists, amongst others. Even-Zohar views literature as a polysystem, in other words "a differentiated and dynamic 'conglomerate of systems' characterized by internal oppositions and continual shifts" (Hermans, 1985: 11). In this view, then, literary translation is just one element among many that vie for 'domination' in the target literary system. But the literary system does not exist in isolation. It is "correlated with other cultural systems and embedded in the ideological and socio-economic structures of society" (Hermans, 1985: 11). A similar view can be found in Lefevere's manipulation theory, where he talks of the socio-economic and ideological constraints that regulate a literary system and the control mechanisms (professionals and patrons) that regulate the literary system, including the production of translations, or refractions, as he calls them (see Sections 3.5.2 and 3.5.5).

Polysystem theory provides a systematic framework for dealing with data, for which case studies and fieldwork are essential, says Hermans, because theory alone is tentative and is only as good as its application. These case studies are used to corroborate and modify the theoretical apparatus, and the approach used is not a prescriptive one, but a descriptive one (Hermans, 1985: 12). This contrasts somewhat with Toury's aims for DTS, which should lead to the possibility to predict phenomena (Toury, 1995: 1). Although Toury makes an attempt to soften his approach, his "empirical emphasis" (Hermans, 1999: 13), especially in his introduction to 'Descriptive Translation Studies and beyond', leads to an attempt to

establish translation studies as an empirical science (this is discussed further in Section 3.4.1).

Like functionalism, polysystem theory (and DTS) is based on a target-orientated approach. Translated texts are examined in order to determine the factors, such as social norms and literary conventions (in the target system) that may account for their nature. The concern is therefore not with the essence of translation, but with accounting in functional terms "for the textual strategies that determine the way a given translation looks and … for the way translations function in the receptor (or target) literature" (Hermans, 1985: 13). In determining the way a translation looks, the focus is on translational norms, and the constraints and assumptions that possibly influenced the method and production. The way the translation functions is its impact on the new environment.

Even-Zohar helped scholars realise that texts do not reach the highest level in a culture (he differentiates between primary and secondary positions of texts in a literary system, with translation usually falling into the secondary position) because of their "inherent eternal beauty or verity", but because of the "nature of the polysystem of the receiving culture and its social/literary historical circumstances, and … because of the difference between certain elements of the text and cultural norms" (Gentzler, 2001: 123). This idea is taken further by Lefevere, who says that it is refractions, the rewriting or adaptation of works of literature, that are influential in forming the reputation of a writer or a text (Lefevere, 2000: 236) (see Section 3.5.5.1).

Although polysystem theory helped move the focus away from the study of individual texts in isolation of the cultural and other systems in which they function, it is not possible to provide an entirely objective view of their functioning, because any scholar is situated within a particular system, a particular ideology and a particularly culture. The mere selection of texts that you study could be interpreted as an ideological decision or bias. Thus, as pointed out by Gentzler (2001: 121), Even-Zohar's definitions of "primary" and "secondary" literature remain situated in a system of judging literature.

The argument in this thesis is that it should, however, be perfectly legitimate to study individual texts, and individual translations, not necessarily in terms of how good or bad they are, but as a partially theoretical and partially pedagogic exercise from which it is

possible to understand how a single translator deals with various problematic and other aspects in making a text accessible to a new audience. It would be difficult, for example, to study *Lang pad na vryheid* in terms of general norms regarding the production of translations in the Afrikaans literary system. Krog is but one of many people producing translations within this system, all with different agendas (ideological, economic), and, ultimately, translating being an individual human activity, different translators translate in different ways, not necessarily, or always, because of the norms and constraints that govern the production and, particularly, the reception of translations.

Although polysystem theory facilitates the understanding of the role that the interrelationships between the different systems in a society could play in the production of translations in South Africa, it could be argued that there are other elements in South African society, particularly economic ones, that influence the reception of translations. A case in point is the translation of the Harry Potter series of books into Afrikaans, which received wide publicity and promotion and could ride on the fame of the original books. In contrast, very few people know that there is an Afrikaans translation of 'Long walk to freedom', despite the fact that it was translated by someone who is regarded as something of an icon in Afrikaans literature.
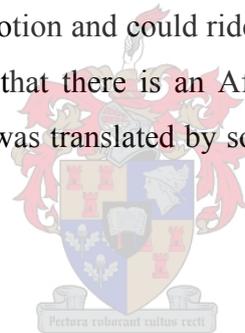
3.4   Descriptive Translation Studies

It should be clear that translation is no longer viewed as a process in isolation, but one that needs to take the socio-cultural factors into account that have bearing on the translation (Ulrych & Bollettieri Bosinelli, 1999: 225ff.). The growing awareness that "authentic"[6] translations are not merely reproductions of source texts, but related to socio-historical constraints (Schäffner & Wiesemann, 2001: 11), led to what is now known as Descriptive Translation Studies (DTS). DTS has created awareness that translation takes place in a context and that translated texts (or target texts) are facts of target systems (Toury, 1995: 24ff.). The approach to translation studies has thus become much broader, including

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[6] Schäffner and Wiesemann's use of the term "authentic" could be viewed as problematic, as it is a value-laden term and implies a judgement being made about what constitutes a translation. This issue will not be discussed further here, although reference will later be made to it in the discussion on Lefevere (in Section 3.5) about approaches to what constitutes "translation", when it will become clear that translation has many forms.

decision making in translation, how translated texts affect the target national literature, how they are brought in line with "the system of norms that govern the literary system in a culture" (Schäffner & Wiesemann, 2001: 12), and whether or not they compete with original texts and genres in the target polysystem. Elements of cultural studies are thus introduced, and there is an increased awareness that any study of translation is a multidisciplinary effort, particularly because no translation takes place in a void.

A central feature of DTS is description, while in the prescriptive approaches it is equivalence. The latter is essentially a normative approach resulting in quality assessment. The question in DTS is "What is the *nature* of equivalence between translations and their originals?" (Pinto, 2000: 147). Equivalence could therefore be viewed as a focus of the study, rather than a value to which translations should aim (equivalence is thus replaced by the notion of norms[7]). The term 'descriptive' arose largely as a result of the opposition to an "overly prescriptive approach to translation" directed at "formulating guidelines or rules for translation criticism" (Ulrych & Bollettieri Bosinelli, 1999: 223).

It is important to bear in mind that any translation is usually based on only one possible interpretation, that of the translator. Different translators will produce different translated texts, even if they work in similar environments. This is because translators are "readers of the original text" and their understanding of the text is determined by "their respective cognitive environments" (Kovacic, 1998: 75). Translators cannot be ideal readers, as they succumb to the influences of their external environments, particularly those of which they are not aware and thus cannot control. These influences will "determine the translator's approach to translating a text" (Kovacic, 1998: 76). In the translation of 'Long walk to freedom', for example, changes are made to the original document, and it is quite possible that Krog did not make them consciously, or was not aware of how her stated approach to the translation (see Section 4.3.2) could have led to decisions that changed the original document (the types of changes, and how they affect the 'meaning' of the original text, will be discussed in greater detail in Chapter 5). Although many of these changes could be viewed as acceptable, particularly in the light of the approach in DTS that acceptable translational behaviour is a relative concept (Ulrych & Bollettieri Bosinelli, 1999: 226), it

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[7] The potentially problematic application of norms is discussed further in Section 3.4.2, where the preference for the descriptive approach of the manipulationists in this discussion rather than that of Toury is also explained.

is argued in this thesis that autobiography as a genre allows its translator much less leeway in the application of the strategies that he/she chooses to use.

Language is also complex – as Foucault reminds us, "a statement is always an event that neither the language (*langue*) nor the meaning can quite exhaust" (Foucault, 1972: 28) – and this complexity needs to be borne in mind by both the translator and the reader. Many words, especially Afrikaans words in the context of a South Africa with a troubled past, could have connotations for the reader that the translator might not be aware of, and this could also change the text to something, or give it a meaning, that Mandela would not have wanted to convey. DTS also gave rise to an awareness among translation scholars that ideology plays a role in "the mediating process [between cultures] of translation" and that, because no one can escape his or her ideology and translation can therefore never be unbiased or innocent, it is important to "make visible the underlying ideological filter (Ulrych & Bollettieri Bosinelli, 1999: 227). Lefevere was one of the main scholars to focus on the ideological aspect, and it was for this reason that it was felt that his approach would be particularly applicable to this study, particularly in the light of the already mentioned problematic position of Afrikaans in South Africa and its close association with various 'ideologies' (the ideological aspects are discussed in greater detail in Section 3.5.2.1.1, and the translator's ideology is discussed in Section 3.6).
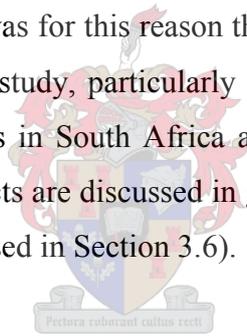
As was argued in Chapter 2, the translator of an autobiography has to approach such a document in a different manner. The content is largely factual and the author's voice and his or her narration of the events that shaped his/her life have to be taken into consideration, otherwise it becomes questionable whether the translated product can still be regarded as the original author's autobiography. In the context of translation into Afrikaans, there are a multitude of other aspects that also need to be taken into consideration, of which Krog is very aware, as Afrikaans is a highly politicised language and, as she points out, the type of Afrikaans you use implies a great deal about who you are (Krog, 2003: 276) (see discussion in 3.5.2.1.1).

Although the proponents of DTS, including Toury, as well as the manipulation scholars, such as Lefevere, all use a descriptive approach, it was decided to focus on manipulation theory in this study because its approach is much more purely descriptive. Toury made valuable contributions to the establishment of DTS, but his emphasis on translations as

'facts' leads to an attempt to establish DTS as an empirical science, with all the inherent connotations (e.g. predictability, determinism, behaviourism). It also leads to attempts to formulate 'laws', which would imply that there are certain fixed ways of approaching translations, and "of learning to interpret texts in certain ways" (Hermans, 1999: 74). These aspects will be discussed briefly in the next two sections, before moving the emphasis to manipulation theory.

3.4.1 Gideon Toury's attempts to establish translation theory as science

In his attempt to establish a theory of translation, Toury, who was a colleague of Even-Zohar, states that descriptive studies are the best way to test, refute, modify and amend the underlying theory on which any empirical science is based. He therefore promotes DTS in terms of a set of ordered principles and guidelines for its establishment, as well as its operation. Research into translation, Toury says, should start with observable facts (the translation), and then move to a reconstruction of the non-observable facts, an order which he says corresponds to the actual practice of translation (Toury, 1985: 18). These facts are segments of the real world, and it is the empirical sciences, in contrast to the non-empirical sciences, that are devised to account for these particular segments in a systematic and controlled way. As a result, says Toury, "no empirical science can make a claim for completeness and (relative) autonomy unless it has a proper *descriptive branch*" (Toury, 1995: 1), as this can be used to achieve the goal of an empirical science, which is "[d]escribing, explaining and **predicting** phenomena pertaining to its object level" (Toury, 1995: 1; my emphasis).

Toury also states that DTS "deserves" to become an empirical science (for which it needs a descriptive branch) and that efforts to establish such a branch are underdeveloped because of the "overriding orientation towards practical applications", which has been a constraint on the formation of the theory (Toury, 1995: 1-2). This view seems to be situated in a feeling that the non-empirical sciences or social sciences (for want of a better term) are inferior in relation to the empirical sciences. The danger, then, of trying to turn translation science into a Science is that it presupposes a deterministic view of people – that it could be possible to predict how human beings would react under certain circumstances, and to use language in specific ways under specific circumstances. But languages cannot be reduced to clear-cut schemes or mathematical concepts (as would be required for machine translation, for instance). Schrade has the following to say in this regard:

> Languages exist by virtue of being used by their speakers and reflect all the complexities of the
> cultural settings they are used in …. The human translator … has to cope with a wide array of
> specifically human cognitive processes, which don't lend themselves to easy and straightforward
> schematisation. (Schrade, 1998: online)

Schrade says that, because human translation is based on a wide variety of mental processes (such as thinking, understanding, producing linguistic utterances), it is something of an optimisation process aimed at the "ideally close matching between the input text and the translation". Consequently, there cannot be "clearly and invariably defined procedures governing the process" (Schrade, 1998: online). And this "ideally close matching" would be something that can only really be determined by the translator, the expert in the process, the one we have to trust to produce what Vermeer calls "one of the best translations possible in the given circumstances" (Vermeer, 2000: 230). Each translation, including that of 'Long walk to freedom', can essentially only be considered as an individual case, in terms of how a specific translator dealt with 'problems' in the source text at a specific time in the history of the target culture.

Similarly to Lefevere, Toury states that the activity of translation, as well as its products, "not only can, but do cause changes in the *target* culture" (Toury, 1995: 27). That Antjie Krog was aware of this can be seen in her semiautobiographical novel, 'A change of tongue', where, in the section in which she writes about translating Nelson Mandela's autobiography, she firstly quotes Nord – "… translation is an intentional interaction intending to change an existing state of affairs" (Krog, 2003: 267), and also quotes Derrida: "…for the notion of translation we would have to substitute a notion of *transformation:* a regulated transformation of one language by another, of one text by another" (Derrida, 1972: 20, emphasis in original, but not included in Krog, 2003: 267). She also says that, through his request that the book be translated into Afrikaans, Mandela is

> [forcing] Afrikaans to make room for all the people of the continent. He is forcing Afrikaners to go
> back to the roots of the word they took so exclusively for themselves, to share it with others, to
> transform the language of apartheid into a language of coming together. (Krog, 2003: 279)

But how this could or should happen is not something that can be predicted, is not a deterministic effect of the translation.

3.4.2 Toury's norms

According to Toury, the "cumulative findings of descriptive studies should make it possible to formulate a series of coherent *laws* which would state the inherent relations between all the variables found to be relevant in translation … the ultimate goal of the discipline in its theoretical facet" (Toury, 1995: 16). The rules and laws governing the translation process are only one of the factors operating in this process; there are other forces that also govern the process at particular times in history or in the development of a culture. Because translations are facts of the receiving culture, Toury wanted to "establish a hierarchy of interrelated factors (constraints) that determine (govern) the translation product", and for translation theory to "include cultural-historical "facts", a set of laws that he calls "translation norms"" (Gentzler, 2001: 127).

Toury identifies three kinds of norms – initial norms, preliminary norms and operational norms. Initial norms are determined by whether the translator subjects himself or herself to the norms of the original text and culture or those active in the target culture. Adherence to the norms of the original text determines the adequacy of a translation, whereas adherence to the norms of the receiving culture determines the acceptability of the translation, although both are usually combined in the translation process (Toury, 2000: 200). As pointed out by Hermans, Toury's use of the terms 'acceptable' and 'adequate' is problematic, because it raises the question of who decides the acceptability or adequacy of a translation. These terms could just as easily be replaced by the concepts of target-oriented and source-oriented, or prospective and retrospective (Hermans, 1999: 76-77). Toury points out that, being socio-cultural entities, norms are unstable and changing. One would therefore, within any community, find mainstream norms, remnants of previous norms and beginnings of new norms. Translators need to be adaptable to these changing norms in order to ensure their status in a changing society (Toury, 2000: 199ff.). It could be argued, then, that because norms are unstable, it is difficult to base predictions on them.

Preliminary norms, says Toury, refer to the factors that govern which texts to translate, and whether, for instance, to work from the original language or from an existing translation. However, it could be just as easy to speak of the patrons that promote the translation of certain texts and control the production of translations (see discussion on Lefevere's concept of patronage in Section 3.5.2.1), thus avoiding all the potentially problematic connotations of the concept of norms. The concept becomes particularly problematic in

relation to Toury's statement that norms also serve as criteria for evaluation "of actual instances of behaviour" (Toury, 2000: 199), i.e. translations, which moves his approach away from a purely descriptive one to an evaluative one.

Toury's concept of operational norms, which direct "the decisions made during the act of translation itself" (Toury, 2000: 202), is the same as the concept of strategies that are applied to solve translation problems (cf. the discussion of Venuti, Nord, and Schäffner & Wiesemann, amongst others, in Section 5.3). By using the concept of norms, he merely states existing concepts in new terms, and adds the problematic connotation of evaluation.

In the study of translation norms, says Toury, it is important to remember that the norms themselves cannot be studied, but only instances of norm-governed behaviour or the products of this behaviour (i.e. translations). This, then, leads back to the possibility of making predictions – the products of translation are posited as objects for study, just as would be possible in any other empirical science. This approach is problematic, and largely the result of attempts by translation theorists to establish translation theory as an empirical science in an attempt to be taken more seriously, and to postulate rules, methods and approaches that could in some way be viewed as the 'right' way of doing things, or the 'truth'. This approach narrows translation theory and closes it off from alternative ways of doing and alternative interpretations. It would be wise to bear Popper in mind, who, although being a philosopher of science, reminds us that all theory is tentative (Chesterman, 1997: 44).

Krog's statements in her external metatext to *Lang pad na vryheid* (see discussion in Section 4.3.2) could be described as a statement of her initial norm (i.e. to translate using a specific type of Afrikaans), and it is clear from the microstructural analysis of the translation that this 'initial norm' influenced the way in which she approached the translation, i.e. her operational norm. However, the preference in this thesis is to avoid using the concept of norms, and to rather use the terminology of manipulation theory (particularly that of Lefevere).[8] Being much more purely descriptive, Lefevere's approach will also more readily allow the inclusion in the discussion of other ways of doing, such as the functionalist terms brought into the discussion in Chapter 5.

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[8] The manipulation theorists, particularly Lambert and Van Gorp, also introduce the concept of norms. Reference will be made to this in Chapter 4.

3.5   Theories of manipulation – a background

The application of polysystem theory opened up possibilities in translation theory, as it moved scholars away from the fixation on concepts such as 'equivalence' and 'adequacy' to the realisation that any text, whether original or translated, is situated within a much broader sphere – of literature as a whole, of society, of culture, and many more. As André Lefevere has pointed out, literature is only one of the systems constituting the complex "system of systems" known as culture (Lefevere, 1992a: 14). Not only is a translated text part of this system, but it is influenced by the system and has its own influence on the system. There was also an increasing awareness that the aspects of society that influence or govern the production of translation are transient, that both society and how it interprets literature change. In addition, the focus shifted from attempts to establish theories to a descriptive approach, although this obviously also influences the theory.

The traditional concepts of what should be included in a study of translation also changed to include pseudo-translations, including even "extreme cases of translational activity such as film adaptations, versions", etc. (Gentzler, 2001: 134). This led to the need to include a much wider frame of reference, including definitions of society, links between society and language, and a consideration of what translations should be regarded as (texts, concepts, or systems).

Lefevere says that it should be accepted that it is not always possible to read literature in the original language, and although translation, or what he prefers to call "refractions", are full of "misunderstandings and misconceptions" (Lefevere, 2000: 234), this is the only way that literature[9] can reach a broader audience. Lefevere says that an approach to literature that has its roots in Romanticism and is still with us is based on assumptions regarding the genius and originality of great authors, the sacred character of the text, and the belief that it is possible to discover the author's true intentions, as well as the idea that works of literature have intrinsic merit.

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[9] The extent to which (modern) autobiography can be regarded as literature in the strict sense of the word has been discussed in Chapter 2, Section 2.1. Although most of Lefevere's approach deals specifically with the translation of literature, it is also applicable to the translation of 'Long walk to freedom', although instances where its application might be problematic will be pointed out.

He points out that a systemic approach to literature does not make such assumptions. "Translations, texts produced on the borderline between two systems, provide an ideal introduction to a systems approach to literature" (Lefevere, 2000: 234). "Refractions," he says, are "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" (Lefevere, 2000: 234-235). Under refractions (or rewriting) he includes translation, criticism, commentary, historiography, teaching, the collection of works in anthologies, and the production of plays.

The framework that is needed for studying refractions is provided by the heuristic model that is used in a systems approach to literature. This model is based on the assumption that literature is a system within the environment of a culture or a society, albeit a contrived system, as it consists of objects (texts) and the people who write, refract, distribute and read those texts. It is also a stochastic system, in other words relatively indeterminate, and the only predictions that might be possible are those with a certain degree of probability, offering no absolutes (compare this with Toury's predictive approach discussed in Section 3.4.1). What the Manipulation School therefore tries to do, in line with the DTS approach, is to move away from comparisons of originals and translations, which lead to value judgements being made of translations, usually based on whether the one is better than another. One of the main problems they have with this approach is that it focuses only on the text as a unit and "[falls] victim to the 'invisible theory' of the *tertium comparationis*" (Lefevere & Bassnett, 1990a: 4). Lefevere and Bassnett state that the fact that translations produced at different times differ from one another does not betray any absolute standards, but points to the absence of such standards.

Although Lefevere's analogy of how the systems of society influence one another borrows from the concept of scientific systems, he manages to avoid the 'scientistic' trap. He thus uses system as a "neutral, descriptive term … to designate a set of interrelated elements that happen to share certain characteristics that set them apart from other elements perceived as not belonging to the system" (Lefevere, 1992a: 12). Lefevere views the systems approach to literature as being consistent and relatively easy to explain. It is also productive, he says, as "research that is based on it could be seen to move towards the solution of the problems it deals with", and it provides "a neutral framework for the description of literature as a social phenomenon" (Lefevere, 1985: 223). It is an open

system, capable of influencing its environment, but also of being influenced by the environment. It is important to bear in mind that the system does not actually exist; it is a heuristic construct with no ontological reality.

The system of literature, says Lefevere, is also not a deterministic one, but rather one that acts as a series of constraints on the reader, writer and rewriter (Lefevere, 1992a: 12-13). Being a contrived system, it is in no way analogous to physical or biological systems, which can be described more rigidly. Viewing it as a deterministic system, he says, is a misconception that is linked to it being viewed in terms of a physical system. The system therefore does not destroy the freedoms of the individuals participating in it, although it does act as a series of what he calls "constraints" (Lefevere, 1985: 225). The four constraints to the writing of literature identified by Lefevere are patronage, poetics, the 'universe of discourse' and the natural language in which the work is composed. These will be discussed in greater detail below, although the discussion of the fourth constraint will be brief. Because Afrikaans is closely linked to ideology in South Africa, and ideology is a component of patronage, the discussion in relation to the natural language will largely be encompassed by the discussion of patronage.

Rewriters, however, are faced by a further constraint – the original work itself, which is the locus where the other four constraints "come together, mingle and clash" (Lefevere, 1985: 233). Yet all forms of rewriting work together in a literary system; for instance, a translation that is published in a book is usually accompanied by an introduction, which is a form of criticism or interpretation (Lefevere, 1985: 234).

Finally, Lefevere says that a refraction (of whatever nature) that "tries to carry a work of literature over from one system to another, represents a compromise between two systems" (Lefevere, 2000: 237). The degree of compromise will be influenced by the reputation of the writer within his or her own system, and the writer's acceptance into the native system will be "determined by the need that native system has of him in a certain phase of its evolution" (Lefevere, 2000: 237).

This 'new' approach of the manipulation theorists is effectively summarised by André Lefevere and Susan Bassnett in the preface to 'Translation, history and culture':

Translation is, of course, <u>a rewriting of an original text</u>. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, <u>undertaken in the service of power</u>, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulative processes of literature as exemplified by translation can help us towards <u>a greater awareness of the world in which we live</u>. (Lefevere & Bassnett, 1990b: ix; my underlining – see next paragraph)

The different elements of manipulation theory underlined in the quotation above, as well as the constraints facing translators (rewriters) identified by Lefevere, will now be discussed in relation to the Afrikaans translation of 'Long walk to freedom'. The discussion will also include a look at the regulation of translation, the factors that control the production of translations (professionals and patrons), as well as a few other relevant aspects of Manipulation Theory. An attempt will be made to identify the ideology of the translator of 'Long walk to freedom', and a discussion of her poetics will be included.

3.5.1 Translation as rewriting of an original text

Lefevere and Bassnett (1990: ix) say that "[t]ranslation is … a rewriting of an original text". There is no doubt that the translation under investigation is a rewriting of the original text. Antjie Krog took the original text and rewrote it, using the source text as base, into Afrikaans (interestingly, she also used the Dutch version; see Appendix). There is sufficient evidence that the new text is based on the original text (cf. Mandela, 2001: title page and *Vertalersnota* (Translator's note); Krog, 2003: 265-279) (the identification of the text as a translation will be dealt with in greater detail in Section 4.3.1).

Although Lefevere says that it is not always possible to read literature in the original language, the extent to which this is true for the Afrikaans translation of 'Long walk to freedom' is questionable. As Krog herself says in relation to the assignment to translate the autobiography: "people with an interest in the book have probably already read it in English" (Krog, 2003: 268). There is thus doubt whether a much broader audience or many 'new' readers would have been acquired through this specific translation. 'Long walk to freedom' could also be argued to not have much 'intrinsic merit' as a work of literature,

although it is conveyed a degree of status on the basis of who the author is. It has an additional, different type of merit in that it exposes South Africans (and readers across the world) to the specific experiences of a specific person who was largely responsible for many of the political changes that led to the 'new' South Africa and who has achieved iconic status as a world leader.

That this specific text has been rewritten to "function in a given society in a given way" (Lefevere & Bassnett, 1990b: ix) is clear from statements made by Krog, who says that "the book demands to be translated into a more formal and correct Afrikaans … to be translated into the kind of Afrikaans in which apartheid took its first steps, so that … precisely that kind of Afrikaans can be undermined" (Krog, 2003: 277). The translator thus wanted the translated document to function in a specific way, to have a specific effect on its target reader. She wanted to expose (conservative) Afrikaans readers to another reality, one from which they would have been isolated in apartheid South Africa.

3.5.2   The constraints posed by the literary system

The constraints posed by the literary system, i.e. patronage, poetics, universe of discourse, the natural language in which literature is written and the original work itself, will be discussed in the following sections in relation to Krog's translation of 'Long walk to freedom'.
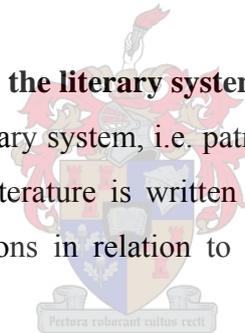
3.5.2.1 *The first constraint: patronage*

Lefevere says that the literary system has a regulatory body that acts as a constraint: the person or persons and institutions who extend patronage to it. This patronage has three components: an ideological one (keeping literature 'in line' with other systems in the society), an economic one (assuring the writer's livelihood) and a status component (granting the writer a certain position in society). The patrons, he says, seldom have a direct influence on the literary system. If the patronage is undifferentiated, it is extended by a person or group with the same ideology, and if it is differentiated, different ideologies are represented and "economic factors such as the profit motive are liable to achieve the status of an ideology themselves" (Lefevere, 2000: 236).

3.5.2.1.1 Rewriting as reflecting a certain ideology

According to Lefevere and Bassnett (1990b: ix), "[a]ll rewritings … reflect a certain ideology". The ideological component is an interesting one, specifically in the South African context. Although Lefevere uses the concept of "ideology" in a much broader context than only political, i.e. as "the choice and development of both form and subject matter" (Lefevere, 1992a: 16), there is no doubt that various ideologies in South Africa have shaped the development of its literature. The Afrikaans language is also viewed as embodying a specific type of ideology, and is also a language with a mixed 'political' position. On the one hand, "Afrikaans gained a reputation of being 'the language of the oppressor' because of its association with the apartheid rulers", but it was also associated with "the struggle against British colonialism [and] … the struggle against the neo-colonialism of apartheid" (Viljoen, 2004: 2). The coloured people, more than half of whom have Afrikaans as their mother tongue, were also "excluded by Afrikaner nationalism's bias [and] voiced their resistance to apartheid in Afrikaans" (Viljoen, 2004: 2). Afrikaans, says Viljoen (1996: online), is thus both a foreign language (*uitheemse taal*) that is connected to the colonisation of South Africa by the Dutch, as well as an indigenous language that developed in Africa; the language of both the colonised, and the colonisers. She adds that, although it served apartheid, Afrikaans also served to undermine apartheid through the struggle.

Lefevere's approach in 'Translation, rewriting and the manipulation of literary fame' can fruitfully be applied to a descriptive analysis of the translation in question in this study. Firstly, he says that, whatever they write, "rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time" (Lefevere, 1992a: 8). In the young democracy that is South Africa, language is a major political issue, and therefore also an ideological one (and here I am using 'ideological' in its broadest sense, to include political ideology). Nelson Mandela's autobiography is not just a story of his life, but also a story of the overthrow of one political ideology in South Africa by another. It was also translated at a time when language had become a new political issue, with attempts being made to maintain eleven official languages in the country (see discussion on page 38). This is also evident from what could be viewed as ideological attempts to establish a body of literary works in different languages, supported by various prizes being instituted for literature in different South African languages. The M-Net Literary Awards (previously

known as the M-Net Book Prize), for instance, have been expanded to include works in "10 official indigenous languages … in line with the Language Clause in the Constitution" in an effort to "nurture previously marginalized indigenous languages (The 15th year for M-Net Literary Awards, 2005: online). Nominations for the 2003 SATI (South African Translators' Institute) Award for Outstanding Translation included texts in six of the country's eleven official languages (The SATI Award for Outstanding Translation 2003, 2003: online).

Translation could also be argued to promote national unity, to "counter linguistic and cultural differences within the country" (St-Pierre, 1998: 52). St-Pierre looks specifically at the role of the National Book Trust in India, namely to "foster a sense of national identity … by facilitating communication between the linguistic and cultural communities which make up the country" (St-Pierre, 1998: 52). This is done by producing good literature at moderate prices, largely through translation. He points out, though, that certain languages are given an importance that does not necessarily correspond to the number of people who speak that language, and that linguistic divisions are in effect maintained in the country (which has 18 official languages). A similar attempt to provide literature at moderate prices seems to be under way in the translation project of 'Long walk to freedom', specifically if one considers that the translations are available relatively cheaply – R72,00 if ordered from Exclusive Books (Exclusive Books.com: online) and R69,95[10] if ordered directly from Vivlia Publishers.

Lefevere and Bassnett say that translation is never innocent – it takes place within a context, there is a history from which a text emerges and into which it is transposed. It is more than a translator engaging with "a printed page and a bilingual dictionary" (Lefevere & Bassnett, 1990a: 11). As an activity, then, they say that translation is doubly contextualised, as it has a place in two cultures.

Regarding the latter statement, it would require a very different type of study to determine whether, and to what extent, the receiving cultures of the two texts differ (within South Africa, at least. Although the original book was aimed at an international market, it would have been read by many people in South Africa). Although there are many aspects of

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[10] This was the price paid for the book in February 2004. All attempts to obtain information from Vivlia since then have been unsuccessful, and it is possible that the price might have changed.

Afrikaans-speaking life that overlap with that of English-speaking people in South Africa, there are also many different types of Afrikaans. As Krog herself says, "[there is f]ormal Afrikaans, academic Afrikaans, standard Afrikaans, higher Afrikaans, friendly Afrikaans, alternative Afrikaans, loose Afrikaans, mixed Afrikaans, slang Afrikaans, kitchen Afrikaans" (Krog, 2003: 276). She adds, "Afrikaans is and always has been a highly politicized language," and each of these types of Afrikaans "imply a background or an unspoken political point of view. Your Afrikaans says who you are, where you come from and who you sided with in the past" (Krog, 2003: 276).

The first statement, however, that there is a history from which a text emerges and into which it is transposed, is particularly applicable to the specific translation being examined here, and is thus very relevant to an analysis of the translation. Nelson Mandela's autobiography emerged from a very particular history. South Africa was a divided country, and its apartheid policy effectively kept the majority of the population (people who were not white) from becoming the people they could be through an educational and political system that ensured that they were not exposed to equality in any respect. It was also a history that most white people experienced primarily through what they read in the largely state-controlled press, as well as a history in which Afrikaans-speaking people formed the majority of the government, ever since the National Party came into power in 1948. When 'Long walk to freedom' was first published, South Africa had just experienced its first democratic elections, and had its first black president. Mandela's story, although it is his autobiography, also provides a personal history of the political aspects of being black in South Africa, as well as a history of the forces of opposition to the repressive white regime.

By the time the book was translated, the system of power and the faces of leadership had changed drastically in South Africa. The country had a constitution that guaranteed eleven languages status as official languages (as opposed to just two, English and Afrikaans, in the 'old' South Africa). In Section 6(2) of the Founding Provision of the new South African Constitution, it is stated that "[r]ecognising the historically diminished use and status of the indigenous languages of our people, the state must take practical and positive measures to elevate the status and advance the use of these languages", while Section 6(4) states that "all official languages must enjoy parity of esteem and must be treated equitably" (Constitution of the Republic of South Africa, Act 108 of 1996, 1996: online). Despite these constitutional assurances, many Afrikaans-speakers felt that their language

was being threatened. There was thus a specific history into which the text was being transposed, one that would determine the type of Afrikaans that was used in the translation. Krog, being very aware of the image of Afrikaans as the language of the oppressors, thus had a specific aim in mind when selecting the type of Afrikaans to be used in the translation. She says:

> Long Walk to Freedom was not written in flowery or academic English. The style is sober, and the vocabulary professional but accessible. Yet the tone is complex, a mixture of the intimate and the formal … The Afrikaans used in the translation should be able to accommodate different ranges … The choice makes itself … the book demands to be translated into a more formal and correct Afrikaans. It's as if such a 'subversive' story actually needs to be translated into the kind of Afrikaans in which apartheid took its first steps, so that, over the hundreds of pages, precisely that kind of Afrikaans can be undermined. (Krog, 2003: 277)

3.5.2.1.2 *The economic and status components of patronage*

The economic component of patronage, says Lefevere, ensures that writers and rewriters can make a living (through receiving royalties, or being ensured employment) (Lefevere, 1992a: 16). In relation to the translation of 'Long walk to freedom', this component is evident in the funding for the translation project being granted by the Rembrandt Group, without which the project would most likely never have come to fruition. The second title page of the translation states clearly that *Die uitgawe is moontlik gemaak deur die ruim ondersteuning van die Rembrandtgroep Bpk* (Mandela, 2001).

The status element, says Lefevere, grants the writer a certain position in society. In relation to this specific translation, this element could be argued to work the other way around. Krog would have been asked to undertake the Afrikaans translation on the basis of her previously established status as a writer, yet she also receives further status by translating the autobiography of a person of Mandela's standing. As Lefevere himself says, "[c]andidates for canonization, not to mention canonized authors themselves, will much more easily be published by influential publishing houses" (Lefevere, 1992a: 21), and Krog has achieved the status of a canonised author (and translator) in South Africa (see discussion in Section 1.1).

3.5.2.2 *The second constraint: poetics*

The literary system has a second constraint, namely a code of behaviour, what Lefevere calls its poetics. This consists of an inventory component (genre, symbols, characters, etc.)

and a functional component – an idea of "how literature has to, or may be allowed to, function in society" (Lefevere, 2000: 236) and "what the role of literature is, or should be in the social system as a whole" (Lefevere, 1992a: 26). If the patronage is undifferentiated, the critical establishment will enforce the poetics, while systems with differentiated patronage will display competing poetics, each with its own critical establishment that will applaud works reflecting its own poetics and relegating other writing to the position of "low" literature. Lefevere says that the gap between what is viewed as "high" literature and "low" literature widens as commercialisation increases.

Rewriting functions within this system of poetics. The extent to which 'Long walk to freedom' can be viewed as literature is an entirely different issue, however, which is discussed in Section 2.1. For the purposes of this discussion, it should be borne in mind that the specific text being dealt with in this study does not necessarily conform to the traditional conception of literature. Literature must be understood here in its broader definition, even if this is not necessarily always what the manipulation theorists are referring to.

From a functional point of view, poetics is tied to ideological influences from outside the sphere of poetics. Lefevere, for example, refers to traditional African literature, in which the emphasis was on the community and its values and not meant to create personal fame. This changed with the advent of white people. The oral literary system that existed beforehand, he says, had a much more severe form of literary criticism than that found in written systems, as the story you told would not live on if it was not good enough (Lefevere, 1992a: 27). Mandela makes reference to this literary system, specifically as it was found in praise singers and story tellers in the Xhosa culture in which he grew up (Mandela, 1994: 21ff; 38ff). Krog herself translated the praise poems that were delivered at Mandela's inauguration as president (Krog, 2003: 268).

When a poetics becomes codified, says Lefevere, the canonisation of certain writers "whose work is regarded as conforming most closely to the codified poetics" takes place. In this process, "[r]ewritings tend to play at least as important a part in the establishment of the poetics of a literary system as original writings do" (Lefevere, 1992a: 28). The functional component therefore is exposed to a great deal of influence from outside the system, and this influence often finds "its most obvious expression in the themes written

about in various stages of the system" (Lefevere, 1992a: 34). In the 'making' of the poetics of the 'new South Africa', we find a great deal of influence, for example in prizes being awarded for South African literature (in different languages), and in websites promoting 'classic South African reads' on South Africa and by South African authors, etc. (cf. De Waal, s.a.; The SATI Award for Outstanding Translation 2003, 2003). Both Krog and Mandela feature strongly in these prizes and lists.

In general, though, Lefevere's view of poetics is not all that applicable to the translation in question in this study. The cultures and styles of writing in English in South Africa and in Afrikaans are not so far removed from one another that the 'poetics' of the original cannot be conveyed in the translation. Krog's poetics will be discussed in Section 3.7.

3.5.2.3 *The third constraint: universe of discourse*

The constraint posed by the universe of discourse, says Lefevere, can cause considerable problems for 'faithful' translations. These universes of discourse, he says, are features particular to a given culture that are usually untranslatable or hard to translate (e.g. 'bistro' in French, 'völkisch' in German). These features need to be "resuscitated" in some form, such as through loan translation, calque, a footnote, or a combination of these three (Lefevere, 1985: 235). It should be borne in mind, however, that Lefevere speaks more specifically of translations that are made much later than the original was written, when universes of discourse, as well as poetics, have often changed drastically, specifically as they are temporary or transient (Lefevere, 1985: 217).

The concept of universe of discourse also refers to the objects, customs and beliefs of the original writer. Lefevere says that how this is translated is determined by the status of the original, the self-image of the target culture, the types of texts that are acceptable in that culture, the intended audience, etc. (Lefevere, 1992a: 87). In the time that Mandela wrote his autobiography and when it was translated, English- and Afrikaans-speaking South Africans had a much larger shared universe of discourse than would be found in translation that takes place across a greater cultural divide. Different universes of discourse are more likely to be rewritten/adapted for vastly differing cultures, with customs, for instance, that the receiving culture would view as unacceptable or incomprehensible. Zlateva points out that the translator, as reader of the source text, must apply "her knowledge and her intuition to the author's universe of discourse, very conscientiously, but also very

cautiously" (Zlateva, 1990: 31). This is because the translator's knowledge often does not come from direct observation, but is a theoretical knowledge acquired from other texts. She says that it is quite possible, as in the South African case, that not only the source language and target language have common features, but also the author's and the translator's universes of discourse. "These common features overlap in different ways, depending on both the language pairs in question, and a number of historical, ethnical and socio-political factors" (Zlateva, 1990: 32).

It should be borne in mind, then, that the author constructs his or her universe of discourse in a particular way. The translator needs to consider the author's style and outlook while analysing the characteristics of the particular text in relation to those of other written work by the author. Krog would not have had much of Mandela's writing to work with in this regard, except for political speeches written by him at various times in his political career. But she would have been assisted by the overlaps in universes of discourse.

Lefevere also says that it could be argued that a "cultures with a low self-image will welcome translation … from a culture or cultures it considers superior to itself" (Lefevere, 1992a: 88). Although it is doubtful whether Afrikaans culture regards itself as inferior, there is no doubt that the language is viewed as threatened (for example, as is currently (2005) being played out in the language debate in relation to Afrikaans as a medium of instruction at tertiary level).

3.5.2.4 *The fourth constraint: the natural language in which literature is written*
A further constraint identified by Lefevere as operating within the system is that of the natural language in which any literature is written, both the formal side of that language as reflected in grammars, and the pragmatic side, which is the way in which language reflects culture. He adds that, "since different languages reflect different cultures, translations will nearly always contain attempts to "naturalize" the different culture, to make it conform to what the reader of the translation is used to" (Lefevere, 2000: 236-237). In other words, if readers in a specific culture have a certain view of another culture, translators would be more likely to change aspects of the translation to conform to this image of the foreign culture. This points to another kind of constraint, he says, one which translators are aware of, as there "would be no earthly reason to change the text otherwise" (Lefevere, 2000: 237).

As mentioned in the discussion on rewriting as reflecting a certain ideology in Section 3.5.2.1.1, language is so closely tied to other societal and ideological elements in the South African context that the discussion on language is incorporated in the discussion on ideology.

3.5.3 Translation in the service of power

Lefevere and Bassnett say that "[r]ewriting is manipulation, undertaken in the service of power" (Lefevere & Bassnett, 1990b: ix). When they speak about power, it is used in a Foucauldian sense, which means that it is not, primarily, a repressive force, but also one that "traverses and produces things, it induces pleasure, forms knowledge, produces discourse" (Foucault, 1980: 119, cited in Lefevere, 1992a: 15). That this manipulation is "undertaken in the service of power", thus "can help in the evolution of a literature and a society" (Lefevere & Bassnett, 1990b: ix), was definitely part of the original motivation behind the commission of the translation. Krog quotes Mandela as saying that he wants to be part of all the languages of South Africa, and saying "[t]hat is why I believe in translation: for us to be able to live together" (Krog, 2003: 268). Its intended function was therefore to expose Afrikaans-speaking South Africans to another aspect of the history of their country, to foster "a greater awareness of the world in which we live" (Lefevere & Bassnett, 1990b: ix).

Through a process of documenting changes that occur in translation over time (akin to Foucault's genealogical approach to the study of society), Lefevere in particular attempts to explain how the exercise of power in a society influences the production of culture in that society, with the production of translations forming part of that culture. According to Lefevere and Bassnett, "translations are made to respond to the demands of a culture, and of various groups within that culture" (Lefevere & Bassnett, 1990a: 7). In South Africa under apartheid, for example, only white artists received subsidies from the state, therefore from those who exercised power, and there was severe censorship, with many novels and plays being banned (Maree, 2005: 287 & 289). In the 'new' South Africa, although writers and poets have been "freed to write", they do so in a country where the majority of the population does not read, and where there are fewer independent publishers and booksellers than in the 'struggle' days (Maree, 2005: 301). Nevertheless, the project to translate 'Long walk to freedom' would fall within the ambit of attempts by those in power

to support a broader and freer literature in the country in line with the Constitutional support for promoting all South African languages.

3.5.4 Translation as helping towards a greater awareness of the world in which we live

In the process of realising that no communication, including translation, takes place in a void, translation theorists have increasingly paid attention to the cultures from which and into which translation took place, and how this could, and did, influence the process of translation. The move to a consideration of culture in translation studies was largely motivated by Snell-Hornby, who qualifies culture as being something that should not be understood in the "narrower sense of man's intellectual development as reflected in the arts, but in the broader anthropological sense to refer to all *socially conditioned* aspects of human life" (Snell-Hornby, 1988: 39). Translation thus came to be viewed as a process of communication taking place across cultural barriers, thus as a form of action across cultures, a "cross-cultural event" (Holz-Mänttäri, 1986, cited in Snell-Hornby, 1988: 47). In this process, the translator was proposed to be an expert, not simply any person with a dictionary attempting to transcode texts (Snell-Hornby, 1988: 47-48).

This view of the translator as expert is echoed by Toury, who investigates the potential of a bilingual speaker to become a translator, as bilingual speakers naturally undertake a lot of translation in their daily lives, and are therefore what he calls "native translators" (see Toury, 1995: 241-258). Toury believes that having an innate predisposition to translate is not adequate for becoming a translator. What is needed is "the ability to translate **in accordance with particular normative requirements** … which is … precisely a matter of the *development* of the skill, not of the *predisposition* for it" (Toury, 1995: 246 footnote 5; emphasis in original). He therefore says that, although the predisposition for translating lies within bilingualism, its "emergence as a skill" is based in an ability to "establish similarities and differences *across* languages", what he calls interlingualism (Toury, 1995: 248; emphasis in original). This skill, he says, requires training in the ability to apply translation norms. It is clear that Toury's position is based on a need to reinforce his idea of translational norms, which can only be deduced, according to him, from an extensive study of actual translations, and thus necessarily need to be learnt.

What would be interesting to know is how he would view Krog's role as translator. She has no formal training as a translator, yet fulfils his prerequisite for becoming a translator, namely that she has gained recognition in this capacity. But she would fail in terms of his statement that, because translatorship is granted, and thus has to be earned, "it stands to reason that the process involves the acquisition of those norms which are favoured by the group that would grant the recognition" (Toury, 1995: 241). Yet, despite not being trained, Krog has received the recognition, to the extent of receiving awards, and being nominated for awards, for her abilities as a translator (see Section 1.1).

Thus, although Toury, for instance, would say that translators firstly operate in the interest of the culture into which they are translating, the cultural aspect is a fuzzy one in the context of translating into Afrikaans, because there are so many cultural (and historical and political) issues related to the use of Afrikaans in South Africa. The Afrikaans South African society is not homogenous, and cannot be viewed as belonging to a single cultural grouping. Yet there are enough overlaps in general between the Afrikaans and English 'cultures' in the country as a result of Afrikaans and English speakers being close to one another (geographically speaking), with exposure to each other's 'cultures', that studying translation as intercultural transfer in this context in South Africa can be viewed as having little applicability.
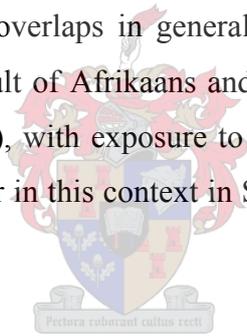
In relation to the translation of 'Long walk to freedom', it is argued that the greatest deal of intercultural communication takes place within the source text, as Mandela introduced many readers to aspects of life in South Africa that would be far removed from their daily experiences. And any culturally foreign aspects are already explained by Mandela himself, so that all that is needed for the translator is to translate these. He provides some history of the Xhosa people (Mandela, 1994: 3ff), explains Xhosa expressions (e.g. Mandela, 1994: 6, 9, 10), and provides an explanation of family relationships within the Xhosa tribal system (Mandela, 1994: 9) (see the discussion on intercultural translation problems in Section 5.3.3). It is in this regard that the view of translation as intercultural (which it would be, in most instances) becomes less applicable to this particular translation within the South African situation, and also to the genre of autobiography. This is no literary work containing obscure, culture-bound or language-bound references and metaphors; it is the non-fictional, largely factual narration of one person's life (see discussion on pragmatic translation problems in Section 5.3.1).

Intercultural and postcolonial approaches to translation deal largely with inequalities between the colonising culture and the colonised and how these are reflected in translated texts. In 'Long walk to freedom', however, we are dealing with a 'colonised' writer who is writing his story in the language of (one of) the colonisers. He has made the 'other' of his own experience available through a language (but not necessarily an entire culture) that he has assimilated as his own. Daymond says that "the ideal of creating mutual understanding out of criss-crossings between cultures …. depends on a movement away from understanding cultures as bounded, impermeable and monologic, and a turn towards seeing cultures, including the dominant, colonizing culture, as heterogeneous, unstable and always changing" (Daymond, 2004). And that cultures not only change, but can be changed, is what Krog hopes to achieve with her translation, by using Afrikaans to undermine a specific type of Afrikaans that had been claimed by a cultural grouping (white Afrikaners) that needed to change to become part of the new South Africa. Through her writing, and even her translation projects, Krog is thus viewed as being part of the process of nation building in South Africa (Maree, 2005: 302).

3.5.5 The regulation of translation

Translation, says Lefevere, "opens the way to … both subversion and transformation, depending on where the guardians of the dominant poetics, the dominant ideology stand" (Lefevere, 1985: 237). But, he says, translation does not subvert or transform a literature on its own; it does so in conjunction with other forms of rewriting, and that is why translation should be studied as "part of a whole system of texts and the people who produce, support, propagate, oppose, censor them" (Lefevere, 1985: 237). Because of this potential of translation, there is an element of regulation that is instituted by society.

The regulation of translation at the level of language, says Lefevere, takes place at the locutionary level (grammatical rules and semantic accuracy, which are easy to enforce) and the illocutionary level (the way in which language is used to achieve various effects and to express what the writer wants to say to achieve the greatest impact). Regulation is more difficult at the latter level because languages "achieve similar illocutionary effects in dissimilar ways" (Lefevere, 1985: 239). Translation is taught primarily at the locutionary level, as this is easier to evaluate. It teaches skills that often seem to have no relevance to the complex situations outside the classroom and increasingly makes practising translators disenchanted with 'theory'. Lefevere believes it would be more relevant to teach

translation by showing how the four constraints influence the writing and rewriting of texts. The translator will then be able to formulate his or her own strategy with respect to the constraints "to make the text take its place in the receiving culture" (Lefevere, 1985: 240), rather than just applying certain skills mechanically to the process. The translator can thus identify a goal to be reached on the basis of analysing the source text and the culture in which it was generated in order to be able to regenerate it in a different culture, not simply acting on the basis of some hunch or intuition.

That Krog does not simply act on hunch or intuition is clear from her discussions on how she approached the translation of certain elements in 'Long walk to freedom', such as Mandela's use of the word 'African' (see discussion in Section 4.3.2). But the extent to which she is making the text available in another culture is debatable (see the discussion in Section 3.5.4). This view also contrasts with that of Toury, for example, for whom theory (and norms) plays a very important role in the establishment of translation strategies.

There are two control factors that help to keep literary systems, and thus also the production of translations, within the bounds of the subsystems that compose society and make up its culture, says Lefevere. These are the professionals and the patrons (Lefevere, 1992a: 14-15).
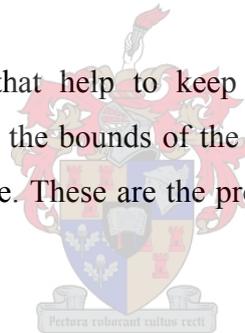
3.5.5.1 *The first control factor: the professionals*

According to Lefevere, all the systems of society influence each other, and the first control factor keeping a literary system within the bounds of the subsystems composing society is the professional (critics, reviewers, teachers, translators). But these professionals are also the ones who manipulate the originals they work with, whether through translations, literary histories, reference works, anthologies, criticism or editions, "usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time" (Lefevere, 1992a: 8). This process will also be influential in establishing "the reputation of a writer and his or her work" (Lefevere, 2000: 235). And critics will also have a great deal of influence in deciding what will 'make it' in a specific literature (Lefevere, 1985: 236).

Literature (both in general and as individual works), is contemplated, commented on and identified in different (subjective) ways, "and these activities are all refractions designed to

influence the way in which the reader receives the work" (Lefevere, 2000: 247). Thus readers will be told what is regarded as good literature, or important literature, or relevant literature. For example, 'Long walk to freedom' is included by reviewers and critics in lists such as '25 classic South African reads', which provides "snap reviews of 25 classic South African reads … featuring a range of the country's greatest novelists, poets, journalists and historians" and also includes Antjie Krog's book on the Truth and Reconciliation Commission, 'Country of my skull' (De Waal, s.a.: online). The cover of the translation, *Lang pad na vryheid*, on the other hand, includes blurbs from people who are assumed to be professionals who know what they are talking about (the editor of *Beeld*, and a professor from the University of Pretoria, amongst others).

The way in which the translation is received is also influenced by the professionals who nominate it for prizes. This is illustrated by the role of the South African Translators' Institute, for example, which 'sanctions' Krog's translation by shortlisting[11] its nomination for a prize for translation (The SATI Award for Outstanding Translation 2003, 2003: online).

3.5.5.2 *The second control factor: the patrons*

The second control factor, according to Lefevere, operates primarily outside the literary system and is what he calls "patronage", the "powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature" (Lefevere, 1992a: 15). As mentioned earlier, Lefevere uses 'power' in a Foucauldian sense, referring not only to a repressive force, but one that "produces things" (Foucault, 1980: 119, cited in Lefevere, 1992a: 15). These patrons (persons, groups, religious bodies, political parties, publishers, the media, etc.), says Lefevere, attempt to regulate "the relationship between the literary system and the other systems [that] … make up … a culture" (Lefevere, 1992a: 15). This is done through institutions that regulate at least the distribution of literature (academics, censorship bureaus, critical journals, the educational establishment). In other words, beyond the merits of the actual translation of 'Long walk to freedom', there is a system of structures that makes the translation fit into the 'culture'.

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[11] The South African Translators' Institute extends an invitation to publishers, writers, translators and other professionals to nominate translations for consideration for the prizes.

The patronage, in this specific case, comes from Mandela himself, who requested the translations, and from the Rembrandt organisation, which funded the translation. These patrons, according to Lefevere, "count on the professionals [representing the "reigning orthodoxy"] to bring the literary system in line with their own ideology" (Lefevere, 1992a: 16). In the South African situation it could be argued that ideology has always had something to do with the mainstream publishing industry. Under apartheid this took place through a rigorous system of censorship that determined what could be published, and who was published. Although the current political system would be viewed as much more open, the translation of 'Long walk to freedom' creates the impression that there is still ideology at play, through patrons who decide that this particular document should be made available to a broader readership. The role of ideology could be argued to be enforced by the decision to translate the text, because, as pointed out by Krog, "people with an interest in the book have probably already read it in English" (Krog, 2003: 268). Under other circumstances, there would be no call to translate simply any autobiography into other South African languages, but this is no ordinary autobiography.

In contrast to what Toury says, namely that the starting point of translation is "always one of a certain deficiency in the target culture" (Toury, 1995: 27), leading to changes in that culture, Lefevere views change in a literary system to be linked to patronage. Toury's approach implies an evaluative aspect, namely that one culture is better than another, that the inferior culture is deficient in some aspect. However, Lefevere says that change "is a function of the need felt in the environment of a literary system for that system to be or to remain functional … the literary system is supposed to have an impact on the environment by means of the work it produces, or the rewritings thereof" (Lefevere, 1992a: 23). Although there definitely seems to be an attempt to change the environment of the literary system in South Africa by means of the translations of Mandela's autobiography, whether this has in fact been the case would entail a different type of study to determine the readership it has reached and whether it has, in fact, had an impact.

3.5.6   Other applicable aspects of manipulation theory

In relation to translation itself, Lefevere and Bassnett point out that for a translation to be faithful does not require equivalence, but rather an attempt to make the target text function in the target culture in the same way that the source text functioned in the source culture. To achieve functional equivalence, a text might have to be adapted considerably, but

translations can be faithful by delivering what those who commissioned the translation want (Lefevere & Bassnett, 1990a: 8). These authors say that the way translations should function is determined by the audience and by the status of the source text (although this could also imply that an evaluation is being made – a text does not have intrinsic status). Katan believes that the "translator's task is to manipulate the text just enough for the reader to read and understand it without distorting or losing the intended cognitive effect", which would mean that "every translation should be tackled on its own merits and be translated for a particular readership", and that the translator should "work within the bounds of reader expectation" (Katan, s.a.: online). He adds that "the meaning of a text, and hence translation quality can be summed up in terms of the quality of reader reaction" (Katan, s.a.: online).

Krog seems to make at least some assumptions about the readership of the translation, particularly if one considers the assumptions that she appears to make about the knowledge of the potential readers of *Lang pad na vryheid* (see Section 5.3.2.1). She says, however, that it is doubtful whether it would ever be possible to determine a target reader, and that the closest she would be able to come to describing the potential readers would be Afrikaans readers (*'n afrikaanslesende* - Krog, 2005a). Readership is not a given – one does not have control over who is going to read the translated text. As an attempt to share meaning with a new audience, translating for a particular readership could have merits, although working within the bounds of reader expectation could lead to unmotivatable manipulation of the target text (see Section 5.3.4.2.2 for a discussion of aspects of the source text that have been translated by, most likely unconsciously, using concepts that would conform to the beliefs and expectations of particular readers).

A further aspect of manipulation theory is that translation involves commission, which is something akin to the functionalists' idea of a brief, although the manipulationists add the concept of authority to this part of the translation process. Lefevere, for instance, says that "a person in authority orders the translation to be made" (Lefevere, 1990: 14). There are two 'authorities' in the commissioning of the translations of 'Long walk to freedom' – Nelson Mandela himself, who, although he probably knows that "people with an interest in the book have probably already read it in English … [wants] to be part of all the languages

of [his] country" (Krog, 2003: 268), and Vivlia Publishers, who selected the translators.[12] But Lefevere also identifies other authorities from an investigation of the history of translation, such as the authority of the text to be translated, and the authority of the writer of the original (Lefevere, 1990: 15). In relation to the translation of 'Long walk to freedom', the text and the author do not have authority on a literary basis, but on the basis of who Mandela is and of the importance of his life story in relation to the establishment of a democratic South Africa.

Lefevere also includes an element of trust in translation, just as the functionalists include loyalty, saying that the audience trusts that the translation is a fair representation of the original, which they do not know (Lefevere, 1990: 14). The latter statement would not be strictly applicable in terms of the Afrikaans translation of 'Long walk to freedom', as the majority of Afrikaans speakers would also be able to read English. But it would be true that if someone were to read the translation only, they would trust that it is a fair representation of the original. That the audience's trust in the translation is not misplaced is something that has to be guaranteed by experts, although Lefevere adds that "the audience places less trust in the experts' stamp of approval … than in the reputation of a translator" (Lefevere, 1990: 22). As discussed in Section 1.1, Antjie Krog does have a good reputation, both as a writer of poetry and prose, and as a translator, and her status will ensure that the readers will trust that *Lang pad na vryheid* is a fair representation of the original. The extent to which this is true will be examined in the discussion of the micro-level analysis of the translation in Chapter 5.

3.6   The ideology of the translator

According to Lefevere, there are two factors that determine the image of a work of literature that is projected by a translation of that work. The first is the translator's ideology (either willingly embraced, or imposed as a constraint by some form of patronage), while the second is the poetics that dominates in the target literature when the translation is made (Lefevere, 1992a: 41). As stated in Section 3.5.2.2, the dominant poetics is not that clearly

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[12] As mentioned in Chapter 1, Krog was approached by Vivlia on the recommendation of André Brink after he turned down the offer because he did not have enough time (also see Appendix).

differentiable within the context of English and Afrikaans in South Africa, but Krog's own poetics will be discussed in Section 3.7.

The translator's ideology as a factor that determines the image of a text could be argued to be particularly relevant to Krog's translation. She states her 'ideology' in relation to the language to be used in the translation quite clearly, namely to use the Afrikaans in which apartheid was established to undermine that kind of Afrikaans (Krog, 2003: 277), yet a close reading of the translation also picked up other ideological components, of which she was probably unaware. For example, when Mandela describes listening to the Xhosa poet and praise singer, Krune Mqhayi, berating Africans for succumbing to the "false gods of the white man" in the presence of white people, he expresses his shock at Mqhayi's "boldness in speaking of such delicate matters in the presence of Dr Wellington and other whites" (Mandela, 1994: 39). Krog interprets this not as *moed* or *durf*, but talks of his *astrantheid om oor sulke delikate sake in die teenwoordigheid van dr Wellington en ander wittes te praat* (Mandela, 2001: 32). *Astrantheid* has the connotation of cheek, impudence or effrontery, a much more 'negative' word than the one used in the original text. It would seem as if she is in effect conforming her translation to what conservative Afrikaans-speaking readers would have felt about the issue – readers who would have regarded such action by a black man as being cheeky, rather than bold.
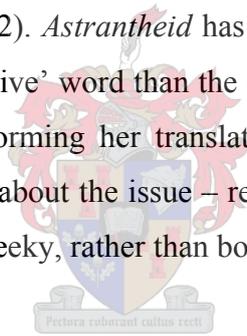
As pointed out by Lefevere:

> The ideology dictates the basic strategy the translator is going to use and therefore also dictates solutions to problems concerned with both the "universe of discourse" expressed in the original (objects, concepts, customs belonging to the world that was familiar to the writer of the original) and the language the original itself is expressed in. (Lefevere, 1992a: 41)

The extent to which this ideology "dictates solutions to problems" in Krog's translation is not clear. She does not consistently shift meanings in the same way as in the example above. At times, the shift seems to be more towards reflecting the view of people on the more liberal side of the political spectrum. An interesting example is the more politically correct Afrikaans translation that is provided when Mandela speaks about the different disguises he used when he was first on the run – "chauffeur, chef or … 'garden boy'" (Mandela, 1994: 255). In the translation, these disguises are given as *tuinman, kok, motorbestuurder of chauffeur* (Mandela, 2001: 216). In the type of Afrikaans in which

apartheid 'took its first steps', it would have been more likely that the 'garden boy' would have been called a *tuinjong*. These and other types of shifts, or manipulations, of the source text will be discussed in greater detail in Chapter 5.

As part of his genealogical overview of text rewriting, Lefevere mentions translations of Greek comedies and expresses concern that the translators' interpretations became the play for people who were unable to read the original, i.e. "that the translation projects a certain image of the play in the service of a certain ideology. This fact is most apparent in the passages various translators insert in their translations, passages that are most emphatically not in the original" (Lefevere, 1992a: 42). Krog at times does the same thing in her translation, but whether or not this could be said to be in the service of a certain ideology is debatable. When Mandela describes his first visit to England, he mentions "Mary Benson, a British friend who had written about our struggle" (Mandela, 1994: 291). The translation reads: *Mary Benson, 'n gebore Pretorianer en vriendin wat oor die vryheidstryd geskryf het* (Mandela, 2001: 249). The translator is in effect providing the reader of the target text with different information, not only adding to what Mandela says about Benson, but also omitting the reference to her being a "British" friend. She is 'claiming' Benson for the target audience, as being a South African. Although this does not necessarily serve an ideological purpose, it is not always clear why such changes are made in the translation. It could be argued that she is here trying to show that all the support for the ANC was not necessarily situated overseas, that there were South African connections among the support base. This would be in line with her statements that *mandela se boek is ook vir 'n internasionale gehoor geskryf, afrikaanses het sommige van die inligting nie nodig nie … en soms is daar weer ekstra informasie nodig* (Krog, 2005a; quoted verbatim).

Lefevere says that although some mistranslations are based on misreading or misunderstanding, others are clearly ideological, based on a certain view of the world. For example, omission could be used to further political advantage. The translator, not wanting to alienate potential readers, could leave something out, or leave something untranslated to reduce its impact. Whether this was the reason for leaving aspects of the book under discussion untranslated is doubtful. For instance, when Mandela talks about a rally held in 1992, he gives examples of the signs carried by people (Mandela, 1994: 596). Krog leaves these in English (Mandela, 2001: 513), and does not even provide a translation in brackets. The same situation is found with regard to a slogan on T-shirts that Mandela saw at a rally

in Harlem in the USA (Mandela, 1994: 574). The translated text (Mandela, 2001: 495) again does not translate the slogan ("BLACK BY NATURE, PROUD BY CHOICE"), although the meaning is explained to a certain extent through a process of compensation in the section that follows, but only by translating the interpretation that Mandela himself gives of the slogan – *Deur ons afkoms is ons aan mekaar verbind, maar ons is uit eie keuse trots op mekaar*. It could be argued, though, that most Afrikaans readers would understand these English references, as well as a reference to *People's Republic of China* (Mandela, 2001: 269) that is left untranslated, although there is an Afrikaans lexical equivalent and leaving it in English would seem to contradict Krog's decision to translate the text into 'correct' Afrikaans. At other times, translations are provided for concepts that might be unknown, with a reference to the original English in brackets, for example *Ooreenkomsverdrag (Record of Understanding)* (Mandela, 2001: 514). On the other hand, concepts that are not necessarily that well known are left untranslated, such as *'sunset clause'* (Mandela, 2001: 514). (Other inconsistencies in the application of the translator's strategy are discussed in Chapter 5.)

During the process of negotiation with the white government, Mandela tells how he told Mr de Klerk (the last white president of South Africa) that "the black homeland leaders and others co-opted by the system … I asserted, were the agents of an oppressive past" (Mandela, 1994: 543), stating their role as fact. The translation, on the other hand, leaves out the assertion and says they *word as marionette van die tirannieke verlede beskou* (Mandela, 2001: 466). Not only is Mandela's assertion of fact omitted (which is his view of the situation), but the role of the homeland leaders is reduced from an active one, as agents, to that of puppets (*marionette*).

Other changes to a text that could be caused by ideological motivations, and which Lefevere says are less obvious and more insidious, are to unconsciously or consciously turn people into a cultural stereotype to make them more acceptable to the reading audience (Lefevere, 1992a: 69-70). The example discussed earlier, in relation to "boldness"/*astrantheid* could be viewed as an example of creating a stereotype of the conservative Afrikaner's view of a black man who dares to criticise a white man.

In any attempt at translation criticism, says Lefevere, an isolated "mistake" should most likely be viewed as just that, whereas "a recurrent series of "mistakes" most likely points to

a pattern that is the expression of a strategy" (Lefevere, 1992a: 97). Some of these strategies serve merely to 'overcome' the differences between languages, and they can operate on the level of ideology, poetics, universe of discourse and linguistics. Lefevere believes that translation "problems" tend to disappear when the translation poetics becomes descriptive in nature instead of normative, by providing descriptions of possible strategies that translators can make use of or have made use of. (Normative translation poetics would be equivalent to Toury's translational norms.) The only prescriptive aspect, he says, is that words should be translated correctly (in other words, not translating "cat" with "dog") (Lefevere, 1992a: 100-101). The 'strategies' used by the translator of 'Long walk to freedom' to overcome translation problems will be discussed in greater detail in Chapter 5.

3.7   The poetics of the translator

Lefevere says that any literary system has a code of behaviour, or poetics, that acts as a constraint by, amongst others, determining what the role of literature should be and how it should function in society. It is clear from the variety of works published in Afrikaans in South Africa that there is a system of what Lefevere would call a differentiated poetics – there is a critical establishment that applauds the literary works produced by people such as Krog and others who would be viewed as producers of "high" literature, as well as a large establishment that supports more 'popular' writing.

Krog herself has a particular poetics, a code of behaviour that does not necessarily act as a constraint in the strict sense, but allows her to challenge the Afrikaans language through a process of undermining 'standard Afrikaans', and incorporating *plat taalgebruik* and English into her texts (Vosloo, 2006: 61). As mentioned previously, she is primarily known as a writer of poetry, for which she has received numerous awards, but she has a variety of other publications to her credit, including prose and translations of books, plays and poetry.

The poetics that shapes her poetry is one in which she breaks or crosses the conventional barriers pertaining to content, poetical technique, language and genre, and much of her poetry has a strong feminist focus (Vosloo, 2006: 60-61). There is a great deal of anger in her poetry, as well as an attempt at healing through the 'translation' of a new identity in her

texts (Beukes, 2003: 6, cited in Vosloo, 2006: 63). Krog is thus intimately involved in the "manner in which language figures, and in figuring, how it transfigures" (Klopper, 2005: 7). The word is seen by her as something that can transform and transfigure, and even reconcile. Her poetry, in particular in the anthology *Kleur kom nooit alleen nie*, focuses on the ability to reconcile the past and present and the diverse groups in South Africa. The poems in this collection focus on both individual and collective wounding and the healing of these wounds through multiple 'narration'. Krog attempts to achieve a dialogical reconstruction of her Afrikaans identity within the African context through an indication of the link between, amongst others, language and identity (Vosloo, 2006: 65).

But she does not only engage with identity, transformation and reconciliation in her poetry. Her discussion of the project to translate 'Long walk to freedom' makes it clear that she views these elements as playing a fundamental role in what Mandela hopes to achieve through the translation (cf. Krog, 2003: 267ff.). She says that Mandela is forcing Afrikaans to make room for all 'Africans', thereby "[transforming] the language of apartheid into a language of coming together" (Krog, 2003: 279). Through her new use of the word *Afrikaan* as an adjective she also wants to broaden Afrikaans, and make it more inclusive (see discussion in Section 4.3.2).

Krog's translations entail an engagement between 'mighty' and 'powerless' languages, specifically in the translation of her own works into English, but also in her translations of indigenous South African poetry into Afrikaans. This requires a process of transformation – in her translations of indigenous poetry, for example, she wants to empower mighty texts that have been disempowered by a more powerful language (Vosloo, 2006: 70). Yet she also translates from powerful languages (English and Dutch) into what is arguably a less powerful language, Afrikaans.

Krog does not try to be invisible in her translation of indigenous poetry into Afrikaans, nor does she want the translation to be invisible (Vosloo, 2006: 77). It is interesting, then, that in the translation of 'Long walk to freedom' she is in effect compelled to subdue her visibility, specifically under the authority of the genre of autobiography, where the voice of the original author has to shine through. The extent to which she succeeds in this is discussed in Section 4.4. But it is in the translation of this specific text that it is also

"[a]pparent … that she is interested in bringing alternative perspectives on South African history into the domain of Afrikaans" (Viljoen, 2004: 2).

3.8   Conclusion

The aim of this chapter was to provide an overview of the theories of translation that led to the development of manipulation theory, and to apply the latter theory to an analysis of Krog's translation of 'Long walk to freedom'. An attempt was also made to indicate that attempts by Toury in particular to formulate translation norms become problematic, as they generally lead to efforts to position translation theory as a science with rules according to which predictions about translation phenomena can be made. This ignores the fact that translation is an essentially human undertaking, and that translators are exposed to a variety of influences that limit the predictability of the decisions they take when translating a text. Manipulation theory, on the other hand, was shown to avoid the 'trap' of falling prey to the approach of viewing the systems of society as physical systems.

Lefevere's approach to manipulation theory was shown to be particularly applicable to the translation of 'Long walk to freedom', which operates under most of the constraints identified by him. The ideological component of his theory was shown to have considerable applicability to this study, specifically in the light of the ideological position of language, and specifically Afrikaans, in South Africa – both in its past and in its present.

Tymoczko points out that most people involved in translating and translation studies persist in believing in "a value-free translation process" (Tymoczko, 1990: 46). She says that, for these people, the idea that translation necessarily involves manipulation ("ideological and poetic processing") is too disturbing. But that manipulation does in fact take place in translation, even in the translation of autobiography, will be illustrated in the following two chapters.

To paraphrase Lefevere (1992a: 109): It is not my intention here to evaluate the translation. Nor is it my task to do so: evaluation would simply reveal the hidden prescriptive assumptions with which I approach the translation. Since I have tried to describe, not prescribe, there is no reason why I should evaluate.

Chapter 4 : A macro-level analysis of *Lang pad na vryheid*

4.1   Introduction

As mentioned in Chapter 1, the manipulation theorists Lambert and Van Gorp proposed a model for analysing translations in such a way that the research is relevant from both a historical and a theoretical point of view. The model that they proposed includes an investigation of the relations between an individual text and its translation, between authors in the source and target systems, between readers in each of the two systems, between authorial intentions in the source and target systems (and their correlation), pragmatics and reception in the source and target systems (and their correlation), the situation of the author in relation to other authors in each system, the situation of both the original and the translation as texts in respect of other texts, the situation of the reader within each system, the position of translations within a given literature in the target system, and the relations between the source and target (literary) systems (Lambert & Van Gorp, 1985: 44). All these relations are important, they say, because the source and target literary systems are open ones that interact with other systems. For the purposes of this study, only the first of these – the relation between an individual text and its translation – will be looked at in detail.
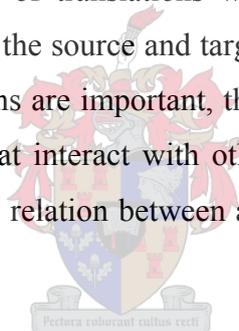
Lambert and Van Gorp state that any translation is the result of particular relations between the parameters in the scheme, and that it is up to the scholar to determine which relations are the most important. According to them, the scheme can be used to study whether a particular translation of a text is presented and regarded as a translation or not, to examine the vocabulary, style, poetical and rhetorical conventions in both the source text and the target text, to take into consideration translation criticism and translation theory at specific times, to consider groups of translations and groups of translators, and to study the role of translations in the development of any given literature (Lambert & Van Gorp, 1985: 44-45). They thus present a scheme that can help to bypass "deep-rooted traditional ideas concerning translational 'fidelity' and … 'quality'" (Lambert & Van Gorp, 1985: 45) in terms of whether a particular translation is good or bad.

Lambert and Van Gorp's scheme represents a set of questions about all the relations mentioned in the scheme. The central question, they say, is related to equivalence, namely what kind of equivalence can be observed in the translation – whether it is target oriented, making it acceptable, or whether it is source oriented, making it adequate (Lambert & Van Gorp, 1985: 45-46). The problematic nature of these concepts, which were introduced specifically by Toury, has already been referred to in Section 3.4.2, and, in the case of Lambert and Van Gorp's scheme, it also leads to the introduction of the concept of norms. Thus, although this thesis uses the basic scheme proposed by these two authors, specifically as it relates to the examination of the macro-structural and micro-structural elements of the translation, it avoids the application of the concept of norms and focuses rather on the idea of translation strategies (the similarity between the concepts norms and strategies was discussed Section 3.4.2).

Translation is essentially the result of selection strategies situated within communication systems, and the process of translation, the resulting text and its reception can be studied from different points of view (macro-structural, micro-structural), focusing on different aspects, such as linguistic patterns, literary codes, etc. The problem with traditional translation criticism, say Lambert and Van Gorp, is that it operates in a binary and one-directional way, looking specifically at whether linguistic features in the target text are appropriate equivalents of corresponding linguistic features in the source text (Lambert & Van Gorp, 1985: 46). This approach does not take the complex nature of equivalence into account. Thus, although it is argued in this thesis that the translator of an autobiography may not take many liberties with the content of the original document, this complexity of equivalence also needs to be taken into consideration in the analysis. As Krog herself says, *elke vertaling is in wese ook 'n verandering van een taal en een bewussyn na 'n ander. my uitgangspunt is dat die teks op sigself moet werk. jy wil nie die hele tyd iets lees wat klink asof dit vertaal is nie. dit het nie net bloot met betekenisse te doen nie, maar veral ook met die ritme* (Krog, 2005a; quoted verbatim).

Whereas Lambert and Van Gorp say that the kind of equivalence that can be found in the translation should be examined in terms of the 'dominant norms', the focus in this thesis is rather on establishing Krog's strategies and approaches to the translation, and on looking at the consistency of their application. Dominant norms are essentially only definable on the basis of a large corpus of translated works within a literary system, and there is not a large

corpus of Afrikaans translations of autobiographies. It would be easier to discover how Krog functions within the poetics of the Afrikaans literary system in South Africa, and to examine her own poetics and how this influences the translation (an attempt to do so was made in the discussion of Krog's poetics in Section 3.7).

Because it is impossible to look at all the relationships involved in the activity of translation, the scholar and the translator have to establish priorities. The relations within the source and target systems should be taken into account, and it should be determined which links are dominant and what their precise functions are. But it would also be possible to study particular links, such as linguistic features within the two texts. Lambert and Van Gorp say that, even though it could be viewed as a reductionist approach, it is crucial to compare the source text and the target text, as this is often the only material available for a study of translation and of literary systems. Translation strategies are evident in the text, which provides explicit information about the relations between the source and target systems, and about the translator's position in and between them (Lambert & Van Gorp, 1985: 47). (Antjie Krog, for instance, is in a particularly interesting position, as she publishes within two 'systems' (both in English and Afrikaans), although the extent to which these systems are removed from one another in the South African context is debatable, as discussed in Section 3.5.4.)
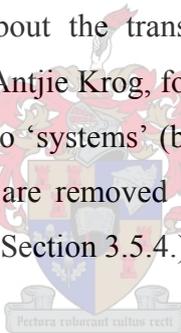
Lambert and Van Gorp (1985: 48) also state that a frame of reference is needed to examine the positive and/or negative links between the two texts and to examine them from the point of view of both texts. This frame of reference consists of a combination of categories originating from both the source text and the target text, and could be enriched by questions arising from the source and target systems. The first step is to collect information about the general macro-structural features of the translation. The questions asked in this regard could include: Is it identified as a translation? Does the translator's name feature? Is the text recognised as a 'translated text' (linguistic interference, socio-cultural features)? Are the text structures adequate (total/partial translation)? Does the translator provide meta-textual comment (preface, footnotes)? These questions provide an indication of the overall translational strategy and its main priorities.

Because translation is determined by selection mechanisms at various levels, Lambert and Van Gorp use the hypothesis that it can be assumed that a translated text that is more or

less 'adequate' on the macro-structural level will be more or less adequate on the micro-structural level, although not necessarily adequate on all levels. The same can be assumed regarding an 'acceptable' translation. Lambert and Van Gorp state that we then need to test whether this hypothesis helps us to gather relevant information about the translational strategy and its priorities by looking at the text as a whole and at a number of text fragments (Lambert & Van Gorp, 1985: 48-49). In this particular study, the entire text was compared, not only a number of text fragments.

Lambert and Van Gorp suggest that one could look, for example, at the translator's approach to the text at different levels (words, sentences, paragraphs, metaphors), and then discover whether the translator adds or omits paragraphs, words or images throughout the text, or only in certain passages. If this is done only in certain passages, it is necessary to try to explain the discrepancies. This approach can be used to reconstruct the priorities that govern the translator's activity, and the text rules or translational rules that were applied. These rules should ideally be linked with other rules, or with the entire system. This process will lead to questions such as: does the translator always translate according to these rules and, if not, can the exceptions be explained? Does the translator write her own 'creative' work according to the same rules? Does she show a conscious awareness of rules, norms and models? Does she theorise about them? Are there any conflicts between her theory and her practice? Is her work as a translator or as a 'creative' writer more innovatory? Are there conflicts between the translational norms and the norms and expectations of the receiving audience (critics, readers)? (Lambert & Van Gorp, 1985: 49-50). These questions, say Lambert and Van Gorp, could be developed further, as they form part of "an open-ended research programme about translation as an instrument of mediation between literary systems" (Lambert & Van Gorp, 1985: 50).

The questions listed above are referred to in various parts of this thesis, specifically in relation to Krog's poetics, and her own writing on the approach she used in translating 'Long walk to freedom' (see discussion in Section 3.5.2.1.1). What is interesting is Krog's view that translation, specifically in the South African context, is more than an 'instrument of mediation between literary systems', but rather an instrument of mediation between the past and present, and between different groups of people in the South African context (see discussion on Krog's poetics in Section 3.7).

Finally, although Lambert and Gorp suggest that the preoccupations should not be with individual translators and individual texts, but rather with a series of texts or translational problems, they nevertheless say that it is not absurd to study a single translated text or a single translator. What would be absurd, however, would be to ignore the fact that the translation or translator has connections, both positive and negative, with other translations and translators (Lambert & Van Gorp, 1985: 51). It is not within the scope of this study to investigate these connections in relation to Krog. However, it should be stressed that she has considerable standing as a writer and poet, both in the Afrikaans literary sphere and in the political sphere as a result of "her identification with the struggle of the oppressed during the apartheid years" (Viljoen, 2004: 6). As a translator she also has power in the South African context, situated as she is "on an interesting nexus between the different languages, literary systems and political groupings in South Africa" (Viljoen, 2004: 6). That this position, and her awareness of the 'problematic' position of Afrikaans within the broader context of South Africa, guided her approach to the translation have been pointed to in Section 3.5.2.1.1, and will be discussed further in Section 4.3.2.

The final goal for this analysis, however, as stated at the end of Chapter 3, is not to evaluate the translation, but simply to describe what can be observed from a detailed study of it.
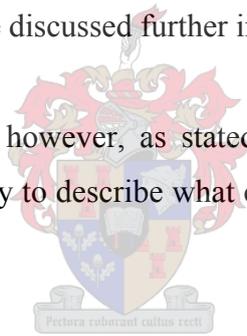
4.2   Preparation for the analysis

Lambert and Van Gorp's scheme is based on four stages, namely gathering preliminary data, and an examination of the macro-level, the micro-level and the systemic context of the translation. The approach used here will focus on the first three. The emphasis in the description of the translated text in relation to the source text will be done primarily in terms of Lambert and Van Gorp's scheme, and will include references to Lefevere's approach and terminology.

Section 4.3 will contain the analysis of the preliminary data. This will entail an identification of *Lang pad na vryheid* as a translation and a look at metatexts both within and outside the translation. Section 4.4 will examine the visibility of the translator. A description of *Lang pad na vryheid* on the macro-level, including an examination of the

physical appearance of the two texts (original and translation), the division of the texts into parts and chapters, section and paragraph breaks, changes in punctuation, changes to footnotes, and graphic elements, will be provided in Section 4.5.

4.3   Preliminary data

As mentioned in Section 4.1, the preliminary phase entails determining whether the text is identified as a translation, whether the translator's name features, whether there is any linguistic interference or socio-cultural features that make the text recognisable as a translated text, whether there is total or only partial translation, and whether the translator provides any meta-textual comment. These aspects will be discussed in the following sections.

4.3.1   Identification of *Lang pad na vryheid* as a translation

The approach to identifying the target text, *Lang pad na vryheid*, as a translation of the source text, 'Long walk to freedom', begins with a comparison of the physical aspect of the two books. The two versions compared for this study are a hardcover version of 'Long walk to freedom', published in Randburg, Johannesburg by Macdonald Purnell in 1994, and the Afrikaans translation, a paperback version published by Vivlia Publishers in Florida Hills, South Africa in 2001.

On the cover of *Lang pad na vryheid*, following the name of the book, is stated, in a smaller font, "Afrikaans". This in itself is an interesting feature. Unlike the source text, there is no reference to the genre, namely the fact that it is "The autobiography of Nelson Mandela", which appears on the dustcover of the original version. The first reference to the book being a translation is on the second title page, where there is a statement: *in Afrikaans vertaal deur Antjie Krog*.

Evidence that it is in fact a translation can also be obtained from outside sources, from the patrons to whom Lefevere refers (see discussion in Section 3.5.5.2), who can "encourage the publication of translations they consider acceptable" (Lefevere, 1992a: 19). Two of the specific patrons in relation to this translation are Mandela and the Rembrandt Group (see discussion below).

Although it could be argued in the South African context that most people who would be interested in reading Nelson Mandela's autobiography would do so by reading the original text in English (as discussed in relation to Krog's comments in this regard in Section 3.5.1), the translation was in fact commissioned, as part of what seems to be a very specific ideological agenda. This ideological motivation for the translation comes in part from Mandela himself, who "[wants] to be part of all the languages of [his] country" (Krog, 2003: 268). As such, then, it is assumed that the translation will function "as that text in the receptor culture" (Lefevere, 1992b: 1). This is underpinned by the 'blurbs' on the back cover of the translation, which refer not only to the language-based importance of the translation – *Dié vertaling maak dit nog makliker vir Afrikaanssprekendes* – but also to the greater political or ideological agenda of the translation, namely *[v]ir Afrikaanssprekendes behoort die vertaling 'n teken van heling en versoening te wees*. It is through such "critical refractions", says Lefevere, "that a text establishes itself inside a given system" (Lefevere, 2000: 246). And of all these critical refractions, he says that the most effective in selling a book is the blurb, "that most avowedly commercial of all criticisms" (Lefevere, 2000: 246).

The economic aspect of patronage is displayed quite prominently on the second title page, where, below the reference to the fact that the book was translated into Afrikaans by Antjie Krog, there is a statement that the edition was made possible by generous support from the Rembrandt Group Ltd. In the context of the 'new' South Africa, however, it is doubtful whether the Rembrandt Group would have attempted to influence the actual translation in any way. Large companies are increasingly becoming involved in their closer communities and in society in general. This is done in a variety of ways, such as involvement in social upliftment programmes, sport development programmes, and through involvement in promoting the broader arts or cultural environment of the country. The Rembrandt Group Ltd.,[13] for instance, has a Community Service portfolio and, in the preamble to the Group's 2001 annual report, in which mention is made of the money donated for the translation of 'Long walk to freedom', there is the following quote from David Packard: "A group of people get together and exist as an institution that we call a company so that they are able to accomplish something collectively that they could not accomplish separately. The underlying drive comes largely from a desire to do something which is of value – to make

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[13] The Rembrandt Group Ltd. changed its name in 2000 to Remgro Limited, which is one of two listed companies making up the group. The other is VenFin Limited. Remgro represents the former Rembrandt's interests in tobacco, financial services, mining and industry, while VenFin accommodates the group's telecommunication and technology interests (Remgro Limited, 2001: 4).

a contribution to society" (Remgro Limited, 2001: 14). In its community service portfolio, mention is made of involvement in four aspects of society, namely Entrepreneurship and Training, Environment, Cultural Development, and Sport Development. The involvement with the translation of 'Long walk to freedom' is listed under cultural development, where it says: "in a joint initiative with VenFin, the Company acceded to a request from the former President, Mr. Nelson Mandela, to translate his book *A Long Walk to Freedom* (sic) into Afrikaans. The Afrikaans version, together with translations in other indigenous languages, will be introduced to the public in August" (Remgro Limited, 2001: 16).

4.3.2 Metatexts in and outside the translation

The gathering of preliminary data also refers to finding evidence of metatexts in the translation. In this regard, there is only one overt metatext in the translated text itself, namely the translator's note, which is placed between the translation of Mandela's dedication and his acknowledgements. In this paragraph, Krog refers to only one significant problem that she experienced with regard to the translation, namely how to deal with Mandela's use of the word 'African'. She points to Mandela's *redelik onkonsekwente* (sic) use of this term in the book, to refer to the Thembu people, to refer to Xhosas, sometimes to refer to all black people, at other times only to black and brown people, at times to refer to everyone who is not white, and once even, while on Robben Island, to inform a white warder that he is an 'African'. Although she felt that *'n Man van Afrika behoort 'n Afrikaanse man te wees* (Mandela, 2001: *Vertalersnota*), Afrikaans-speaking people in South Africa had already claimed this title for themselves. As a result, she decided that, instead of trying to interpret his use of the term, she would use the word *Afrikaan* for his African, *sodat ook Mandela se eie verbreding van die term deel van die verhaal van die boek uitmaak* (Mandela, 2001: *Vertalersnota*). She thus uses terms such as *Afrikaan-nasionalisme* for African nationalism, rather than *Afrika-nasionalisme*, which she says would include *Afrikaner-nasionalisme*.

That there are other metatexts in the translation itself, for example instances where she adds information for the readers, or even omits information as a type of 'negative' metatext on the basis of assumptions made about the knowledge of the readers of the target text, will be illustrated in detail in Chapter 5.

Krog also provides a metatext outside the context of the translation. In her semiautobiographical novel, 'A change of tongue', she makes numerous references to the process of translating 'Long walk to freedom', as well as to problems experienced in the process. Her friend, "a Swedish expert on translation", points out to her that she has to make up her mind "what the main thrust of the book is … what it is that Mandela ultimately wants to say, and what he wants to say to Afrikaans-speakers. All of this should inform your decisions on style and language" (Krog, 2003: 276). Krog then makes the point that "Afrikaans is and always has been a highly politicized language … Your Afrikaans says who you are, where you come from and who you sided with in the past" (Krog, 2003: 276).

When analysing the actual language used in 'Long walk to freedom', she points out that the book was not written in "flowery or academic language", but in a sober style with a professional and accessible vocabulary, what she calls "friendly dignity". The Afrikaans used in the translation, according to Krog, should therefore be able to accommodate different ranges: "the sharp critique of the intellectual, the sloganeering of the activist, the formal and stately tone of the advocate and international statesman, without ever giving up the warm accessibility of the failed husband and grieving father" (Krog, 2003: 277).

She feels that the choice makes itself, because when she is confronted with having to make a decision about how to translate the world 'clan' on the first page, she says that

> the book demands to be translated into a more formal and correct Afrikaans. It's as if such a 'subversive' story actually needs to be translated into the kind of Afrikaans in which apartheid took its first steps, so that, over the hundreds of pages, precisely that kind of Afrikaans can be undermined. Given a different sound. Mandela's resistance and criticism are not expressed in alternative or struggle or even friendly Afrikaans, but lie embedded in what could be seen as formal Afrikaans, but now with a new or rediscovered tone of grace and warmth. (Krog, 2003: 277)

Here she is thus doing what Lefevere says is of importance for making the "text take its place in the receiving culture" (Lefevere, 1985: 240), namely identifying a goal to be reached on the basis of analysing the source text, not simply acting on the basis of some hunch or intuition (also see discussion on the regulation of translation in Section 3.5.5).

Another term that she struggles with, and which she refers to in her 'external metatext', is 'Defiance Campaign', specifically as she finds Afrikaans history notes that refer to it as

Uittartingsveldtog, or Provocation Campaign. As she points out, "[t]here is surely a difference between defiance and provocation" (Krog, 2003: 277). To solve this, she contacts the people in charge of the Afrikaans dictionary in Stellenbosch and the final decision is to use *Uitdaag-kampanje*, which would have the meaning of Challenge Campaign or Defy Campaign.

In 'A change of tongue' she also refers to the issue of translating 'African', and says that she wondered whether she should follow Mandela's judgement on the meaning, or interpret his use of the word in context, as 'black in general, or 'not white', or 'only black and not coloured or Indian'. "Although interpretation is part of a translator's work", she says, "this would perhaps be stretching it too far … Mandela's own emotional enlargement of the concept of 'African' is an important motif throughout the story itself" (Krog, 2003: 277-278). As she says in this regard, if the tone of the book was struggle Afrikaans, she could have kept the word in English, but she needs another term because the tone of the book is formal. And if she uses *Afrikaan* in a new way, as an adjective, it would mean a broadening of the term, as it sounds incorrect grammatically, and "most speakers simply use the word '*Afrika*', as in '*Afrika man*' or '*man van Afrika*', which … leads to further confusion of meaning. '*Afrikaan nasionalisme*' and '*Afrika nasionalisme*' are surely two different concepts" (Krog, 2003: 278). Krog points out, however, that writers like Frantz Fanon and Es'kia Mphahlele insist that it is important to rethink society after liberation and to rename it imaginatively, to "ensure that old concepts and ideologies do not continue in the guise of the new. So for her it is very moving to see how the word '*Afrikaan*' for the first time finds its balance in a paragraph and rigs its sails to the winds of change" (Krog, 2003: 278). (Also see the discussion on Krog's poetics in Section 3.7.)

Krog's general strategy is one of complete translation. In this, it could be argued, she had little choice. 'Long walk to freedom' is not a fictional text, one that needs to be made relevant to a culture that is foreign from that in which it arose. It is an autobiography, "an account of a man's life by himself" (Cuddon, 1982: 63), telling Mandela's life story in his voice. Its new readers would expect to find the 'facts' of Mandela's version of his life, not an interpretation of his life by the translator. It is also being translated for a general audience that could be expected to have a fair amount of knowledge about the 'culture' in which the source text was produced, as they generally form part of the broader South African 'culture' (see discussion in Section 3.5.4).

Having established, through the collection of preliminary data, that the text in question is in fact a translation and is accepted as such, it is possible to undertake a description of the translation at the macro-level. Some comments on Krog's visibility as translator will, however, first be made.

4.4   Antjie Krog's visibility as translator

As discussed in Section 2.4.1, Venuti draws a clear distinction between fluency and foreignisation in translation, with the latter being (to him) the better approach, as it makes readers aware that the text concerned is not a native text, but one that has been appropriated from another culture. As has been mentioned on a number of occasions, the extent to which the translation of 'Long walk to freedom' into Afrikaans can be viewed as a process of intercultural communication is limited, and cultural differences have already been explained by Mandela in the original document (see discussion in Section 3.5.4, and the discussion of intercultural translation problems in Section 5.3.3).

That Krog is visible in the translation has already been pointed to in the discussion on metatexts in Section 4.3.2 above. This visibility is necessary in the context of this translation, especially as she has to motivate her decision to introduce a 'new' word into Afrikaans in order to convey Mandela's use of the word 'African'. In terms of various approaches to translation theory (Nord's documentary and instrumental translation, House's overt and covert translation, and Venuti's fluent and foreignising approaches), any visibility of the translator would be accepted by the reader of literary texts, and the translator would even be granted a certain 'freedom' to interfere in the text or make changes to it. The reader will therefore accept a degree of manipulation to take place in the process of rendering the text in a new culture and a new language.

However, as argued in Chapter 2, the translator of an autobiography would have less freedom to change the content of the original text, as this not only removes the autobiographer's voice, but in effect changes the personal depiction of the events of his or her life. As Lefevere points out (1990: 14), the readers will trust that the translation is a fair representation of the original. This, in a sense, becomes a moral imperative, akin to Nord's concept of loyalty, which obliges the translator to specify which aspects of the original

have been adapted (Naudé, 2000: 8), as the translator is the only person who can judge whether the process of transfer from the source text to the target text has taken place satisfactorily. This would be particularly applicable in relation to the translation of an autobiography – especially if the translator wants to retain the trust of the reader. It should be noted, however, that Krog is only directly visible in her translator's note and that any visibility that there might be in the rest of the translation is only evident from a reading of the two texts together.

Although certain changes to the original would be accepted by the readers on the basis of rendering a semantically correct translation, changes that are made for no apparent reason would raise the question of whether a certain ideology is at play (consciously or unconsciously) in the translation strategy followed by the translator. The remainder of this chapter will look at the macro-level analysis of the translation, many aspects of which involve the translator's visibility. The extent to which this visibility, and her possible subjective translation strategies, impact on the translation as a 'close' rendition of the original will then be considered in greater detail in the micro-level analysis in Chapter 5.

4.5 A description of *Lang pad na vryheid* on the macro level

According to Lambert and Van Gorp, the elements of the translated text that need to be investigated for a macro-level description, and which are applicable to this particular translation, are aspects such as the division of the text (into chapters, etc.) and the titles of chapters. Other features that they mention, such as the relation between types of narrative, the internal narrative structure and authorial comment, are not relevant in this regard. Included in the features that will be discussed here are the actual physical appearance of the book, and the presence or absence of graphic features in comparison to the source text.

4.5.1 Physical appearance

As mentioned in Section 4.3.1, the major physical difference between the source text and the target text is that the source text is readily available in hardcover, while the target text is a paperback book. 'Long walk to freedom' has a dustcover featuring a colour photograph of Nelson Mandela that was taken some time after his release on the front cover and a black and white photograph of a much younger Mandela on the back. The

spine features a South African flag, together with his name and the title of the book. On the front cover, besides the title, is written "The Autobiography of Nelson Mandela".

Lang pad na vryheid, on the other hand, is a paperback. The cover features a different photograph of Nelson Mandela to the one on the English version, one in which he appears in more casual attire. The same photograph appears on the spine. Both the cover and the spine give the name of the book and Nelson Mandela's name. There is no reference to the fact that it is an autobiography and the cover features the word "Afrikaans".

The background colours to the wording on both the original and the translated covers are similar (reflecting the colours of the ANC flag). On the English cover, the first words of the title appear on a black background, with the word "Freedom" appearing on green (the letters are all white). "The Autobiography of Nelson Mandela" appears in black on a yellow background. The entire title in Afrikaans is printed in white on a black background, while "Afrikaans" is printed in white on green. Mandela's name appears in black on a yellow background. The font used for the Afrikaans version is much heavier than that used for the English version.

There are no photographs on the back cover of the Afrikaans translation, although it contains three blurbs, one by Peet Kruger, the editor of *Beeld* newspaper, one by Charles Naudé of *Beeld*, and the final one by Prof. Hein Willemse of the University of Pretoria. These blurbs also appear on the first page of the book.

The fonts used for the English and Afrikaans versions also differ. The English text is printed in a serif font similar to Times New Roman, while the Afrikaans text is printed in a sans serif font, similar to Arial, which gives it a slightly more informal appearance.

The only reference to Antjie Krog as the translator appears on the second title page (as mentioned in Section 4.3.1), where the fact that the book is Nelson Mandela's autobiography, that it was translated into Afrikaans by Antjie Krog and that the publication was made possible through *die ruim ondersteuning van die Rembrandtgroep Bpk.* all appear in the same font size. The translator's only metatext is the translator's note (see discussion in Section 4.3.1).

The English text has many more pages than the translation – a total of 630 compared to 559. Both texts contain an index at the end. It is interesting to note that similar items are listed differently in the respective indexes, and that there are inconsistencies in the Afrikaans index. For example, the reference in the index in 'Long walk to freedom' to Col. van Aarde is given under 'V', as "Van Aarde, Colonel" (Mandela, 1994: 629), whereas in the Afrikaans index he is listed under 'A', as "Aarde, Van, kolonel" (Mandela, 2001: 729). This is not in line with standard Afrikaans usage, which would list the surname as Van Aarde. However, all the other surnames starting with "Van" are listed in the Afrikaans index under 'V'. There are also a number of differences in the content of the two indexes. A further difference is that the Afrikaans text provides a loose-standing letter of the alphabet (A, B, C, etc.) to indicate where the references starting with each letter of the alphabet begin. This is not done in the English index. The English index is also presented in two columns on each page, while the Afrikaans index is not.

It is doubtful whether the translator would have had any input into these aspects, as the index would most probably have been drawn up by the publishers.

4.5.2   Division into parts and chapters

The source text and the target text have the same number of chapters, divided into eleven parts. Although the titles of the parts are translated fairly directly, a number of modulations occur in some of the translations. Part 1, "A Country Childhood" (Mandela, 1994: 1), is translated as *My kinderjare op die platteland* (Mandela, 2001: 1). In the process, the poetic feel of the English title is lost to a certain extent, and the title is also personalised (*My kinderjare*). A more direct translation (e.g. *plattelandse kinderjare*) would have been a possible option, and would have conveyed the original meaning more closely, although it could have appeared slightly clumsy.

The title of Part 4, "The Struggle Is My Life", provides an example of a concept that is more difficult to translate, particularly also in the light of Krog's endeavour to translate the text into formal Afrikaans. The "struggle" is a term that was widely used to describe the process of resistance to the apartheid system in South Africa. Krog, for instance, also identifies "struggle Afrikaans" as one of the types of Afrikaans that can be found in the country. As a concept, "struggle" has been taken up in the Afrikaans language, as in *die Struggle*, alternatively *die Stryd* for the political and historical term, "the Struggle" (Pharos

Major Dictionary, 2000, s.v. 'the Struggle'). Krog translates this title as *Die vryheidstryd is my lewe*, and uses *vryheidstryd* relatively consistently in the text to refer to the struggle, although she also translates it with *stryd*, and once includes the English term where it was not used in the source text, by translating "protest song" (Mandela, 1994: 145) as *struggle-lied* (Mandela, 2001: 120).

A modulation takes place in the translation of the title of Part 9, "Robben Island: Beginning to Hope", which she renders as *Robbeneiland: Die begin van hoop*. In the English title there is an inference that it is Mandela who is beginning to hope, whereas this inference is lost in the Afrikaans translation. The title of Part 10 contains a word that Krog also translates in various ways throughout the text. Whereas Mandela calls the section "Talking with the Enemy", Krog translates it as *Onderhandeling met die vyand*. In the text itself, she variously uses *gesprekke*, *onderhandelinge* and *onderhandelings*. The extent to which these terms are used consistently will be discussed in greater detail in Section 5.3.4.4.

4.5.3 Section and paragraph breaks

An inconsistency that occurs in the translated text is the use of section breaks. At various places in the source text, section breaks are either indicated by means of a larger space in between paragraphs or by means of three stars (* * *) placed between paragraphs. There are a number of instances where these breaks are not the same. Paragraph breaks are also not always the same, with paragraphs sometimes being joined and at other times a single paragraph in the source text being turned into two paragraphs in the target text.

4.5.3.1 *Changes in section breaks*

The changes in section breaks appear to show no consistency. It was not possible to get any information in this regard from Vivlia Publishers (or on anything else). Krog stated that she could no longer remember who had taken decisions on aspects such as these, and that she thought that it might have been related to the layout (Krog, 2005a).

4.5.3.2 *Changes in paragraph structure*

It is not clear whether the translator was guided by any specific motivation when deciding to join or split paragraphs. In 'Long walk to freedom', for example, Mandela begins a new paragraph when describing his own experience of attending church after a more general

discussion of the type of Christian religion that was practised at "the Great Place" where he went to live after his father's death (Mandela, 1994: 19). In the translation, on the other hand, all the information is presented in one paragraph, resulting in a fairly long paragraph (Mandela, 2001: 16).

In the next two instances where paragraphs are joined, it would seem to make more 'sense', although in the light of the discussion on the translation of autobiography in Section 2.4, it could be argued that the translator does not have the right to make changes even at the level of paragraph structure. In both these instances, the content of the paragraphs that are joined is closely related and follows directly from what precedes (see Mandela, 1994: pp 91 & 84; Mandela, 2001: pp 76 & 79).

One of the places where a paragraph is split occurs in Mandela's testimony to the court during the Treason Trial, where he is discussing the differences between the ANC and the Communist Party (Mandela, 1994: 352). In the translation, the information relating to the Communist Party is placed in a separate paragraph (Mandela, 2001: 299). Although here there seems to be no reason for the split, there is an instance at a later stage where it does make more sense. Mandela ends a paragraph with the words "men in F and G" and starts the next paragraph with "The men of F and G" (Mandela, 1994: 485). Krog joins these paragraphs to avoid the repetition: *kollegas in afdelings F en G…. Hulle ontvang…* (Mandela, 2001: 413). This could also be viewed as a type of 'correction' of the text, or as omission, which is discussed as a translation strategy in Section 5.3.4.6.

There was only one instance where a section break was left out entirely (cf. Mandela, 1994: 405; Mandela, 2001: 346).

4.5.4   Changes in punctuation

The only place where there is any significant change to punctuation is in the translation of a list of Xhosa and other heroes that Mandela learned about as a young boy. Where he simply separates them by commas, "Sekhukhune, king of the Bapedi, the Basotho king, Moshoeshoe, and Dingane, king of the Zulus" (Mandela, 1994: 21), the names are separated in the translation by semicolons, most likely for the sake of clarity: *Sekhukhune, koning van die Bapedi; die Basotho-koning, Moshoeshoe; Dingaan, koning van die Zulu* (Mandela, 2001: 18).

4.5.5 Changes to footnotes

The original text contains only one footnote, at a point where the reader is made aware that a specific brigadier Aucamp who is being referred to should not be confused with "the officer with the same name at Pretoria Local, who looked after us during the Rivonia Trial" (Mandela, 1994: 402 footnote). In the translation, this information is included in brackets in the text, although some of the information is also omitted. The translation only says *(Dié Aucamp moenie verwar word met die Aucamp van Pretoria Sentraal nie.)* (Mandela, 2001: 344). Krog justifies this change on the basis that the visibility of the author is unavoidable in this specific translation (Krog, 2005a; see specifically the answer to question 7 in the Appendix).

4.5.6 Graphical elements

Whereas the source text contains a map of South Africa, including an enlargement of the greater Johannesburg, on both the inside front and inside back cover, this map appears only once in the target text, and also in a different place. In the Afrikaans text, it appears after the translation of Mandela's Acknowledgements (*Dankwoord*), before the first chapter. It has also not been translated – the map appears exactly as it is in the English book. Krog, as the translator, would most likely not have had any input into the appearance of the translated text, and it is interesting that the map has not been translated, specifically in the light of Mandela's wish to be "part of all the languages of my country" (Krog, 2003: 268), and the fact that the book itself is a complete translation.

Both books contain photographs inserted between and in chapters on glossy paper. The same pictures are included in each of the three groupings of photographs, although the order in which the photographs is placed in the final set in the Afrikaans text differs. This does, however, seem to be an error that arose during the binding process.

The placing of the photographs also differs in the two texts. In the English text they appear after Chapter 18 and Chapter 58, and in Chapter 80 (approximately after each 150 pages), while in the Afrikaans text they are placed after Chapter 15 and Chapter 51, and in Chapter 64 (no regular spacing).

4.6   Conclusion

The differences between the macro-level elements discussed here should, according to Lambert and Van Gorp, "lead to hypotheses for further analysis about micro-structural strategies" (Lambert & Van Gorp, 1985: 52). As has been illustrated in this chapter, Krog is necessarily visible, not only on the basis of her *Vertalersnota* in the translation, but also because the readers will be aware that the original autobiography would not have been written in Afrikaans. However, many of the aspects relating to visibility at the macro level are ones that she would not have been able to control (for example, changes to section breaks, the presentation of the index, placement of photographs, the appearance of the cover and the fonts that are used).

It has been argued in this thesis that the translator of an autobiography has less freedom to change the narration in the original, particularly as the readers of an autobiography would expect to discover the original author's version of his or her life story, and to read it in this author's voice. Krog is a respected author and translator, and the reader of *Lang pad na vryheid* would expect a faithful rendition of the original text. Despite the aspects over which the translator would not have had control, this chapter has illustrated that some of her changes in effect 'manipulate' the source text, specifically as certain changes are not made consistently.
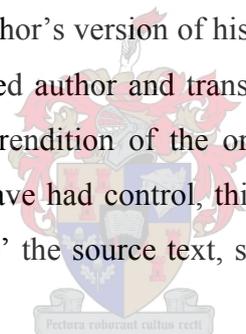
The micro-level of analysis discussed in Chapter 5 will provide a detailed discussion of the various translation strategies used by Krog and will show that, in many respects, the resultant document is no longer, strictly speaking, Mandela's autobiography. It should be pointed out that, because many aspects of the translator's invisibility are only evident if the two texts are read together, and many of the 'manipulations' at the macro level were not in her control, it is difficult to draw links between macro-structural changes and micro-structural strategies.

Chapter 5 : Translation problems and translation strategies: a micro-level analysis of *Lang pad na vryheid*

5.1   Introduction

Although the macro-level description of Krog's translation of 'Long walk to freedom' provides only a few examples of changes that could be indicative of a translation strategy, the micro-level description provides much more evidence of a certain amount of 'manipulation' in the production of the target text.

According to Lambert and Van Gorp, the micro-level of translation description should look at aspects such as shifts on the phonic, graphic, micro-syntactic, lexico-semantic, stylistic, elocutionary and modal levels. It would therefore include an examination of lexical items that were selected, dominant grammatical patterns and formal literary structures, forms of speech reproduction, narrative, perspective and point of view, modality, and language levels (sociolect, popular, jargon, etc.) (Lambert & Van Gorp, 1985: 52-53). As indicated in Chapter 1, a number of 'changes' were discovered in the close reading of the source text and its translation. Amongst others, information was omitted or added, certain concepts were translated inconsistently, modulations occurred that changed the voice of the narrator and the perspective of the narration (often based on assumptions of the knowledge of the target readers), mutations were used and the text was 'corrected'. This chapter will take a closer look at some of the changes or shifts that were found.

It has to be stated clearly, however, that the indication of changes made in the production of the translation does not serve as a negative indictment of the translated text. As stated in Chapter 1, and in the discussion of translating autobiographies in Chapter 2, autobiography is a difficult genre to translate. Adaptations that are made to allow the translation to read as an idiomatically correct text in the target language often necessitate decisions that modulate the perspective, or result in other differences between the two texts. It is also stated, though, that unmotivated changes are problematic in the context of the genre. Both these general categories of changes eventually result in a translation that could be argued to no longer **be** the autobiography, as its essence has changed.

Besides the information provided in her semiautobiographical novel, 'A change of tongue', and a short interview with Krog via e-mail, there is not much information on what guided her in the decisions she took when translating 'Long walk to freedom'. It is worthwhile, however, to read the article written by the isiXhosa translator, P.T. Mtuze, and to compare some of the decisions taken by him with those that Krog appears to have taken.

Before proceeding to the micro-level analysis of the translation, a brief look will be taken at Mtuze's article, and comparisons will be drawn between his approach to the translation and that of Krog. The various strategies as a response to possible translation problems that were identified in the Afrikaans translation will then be discussed.

5.2   Mtuze and Krog

An interesting document to read in relation to Krog's translation is one written by the translator of the isiXhosa version, P.T. Mtuze, who discusses specific problems that he experienced, and also the solutions that he arrived at. Some of his solutions are similar to those of Krog, even though Mtuze's discussion relates specifically to the challenges facing the isiXhosa translator (Mtuze, 2003: 141). Mtuze points out that he was not translating for a foreign audience, but back into the language and culture of the author. Guiding the decisions that he took were three of Hilaire Belloc's six general rules for the translator of a prose text, namely translating idiom for idiom, intention by intention and avoiding embellishment. He says that he regards these principles as both practical and productive, as they allow the translator "some flexibility and creativity" (Mtuze, 2003: 142).

Just as was the case with Krog, Mtuze's first challenge was how to translate the title – whether it should be translated as "long road" or "long journey". He also decided on long road (as in the Afrikaans, *lang pad*), and it is interesting to note that these words also appear in the text of the Afrikaans translation, as well as in the original English, where Mandela speaks about "The road to freedom was far from smooth" (Mandela, 1994: 607), translated as *Die pad na vryheid is allesbehalwe maklik*[14] (Mandela, 2001: 525), and "I

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[14] Krog's use of *is* as the verb is jarring here. Mandela is speaking about a road that has already been followed, whereas the translation does not convey quite the same meaning. The past tense *was* would have been more appropriate in the Afrikaans (see the discussion in Section 5.3.4.1 on translation strategies in relation to the use of tenses).

have walked that long road to freedom" (Mandela, 1994: 617), translated as *Ek het die lang pad na vryheid afgelê* (Mandela, 2001: 532).

A further problem faced by the isiXhosa translator was the use of kinship terminology. Mtuze points out that Mandela articulated this terminology in terms of Western kinship systems so that he would be understandable to "White or Western-oriented readers" (Mtuze, 2003: 143). Mtuze had to clarify relationships with Mandela according to an African or Xhosa system of kinship (also referred to in Krog, 2003: 267). Interestingly enough, where Mtuze was able to state these relations more clearly, Krog's translation loses some of the clarity, as she translates "nephew" (Mandela, 1994: 4), for example, as *neef* (Mandela, 2001: 4). Whereas nephew means your brother's or sister's son, *neef* can also be used to denote cousin. Although *broerskind* or *susterskind* would have been closer to the actual meaning, it is not clear from the context whether it is brother's or sister's child.

Clanship also poses a problem for Mtuze, and in this regard he sometimes followed Baker's strategy of "translation by a more general word" (Baker, 1992: 26, cited in Mtuze, 2003: 144). He points out that this is one of the commonest strategies for dealing with many types of non-equivalence that are encountered, particularly in the area of propositional meaning.
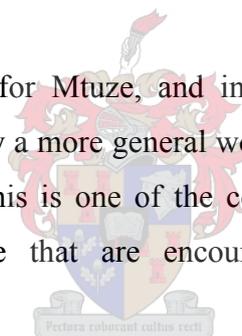
As pointed out by Mtuze, "[c]ultural issues are, by their very nature, unique to each particular cultural group. This renders them difficult to translate into a different culture" (Mtuze, 2003: 145). He provides the example of Mandela's reference to the "Morning Star" (Mandela, 1994: 40), which is an important star in African culture (also known as Pleiades). Krog translates this as *Sewester* (Mandela, 2001: 32), which is also known in Afrikaans as *Sewegesternte* (Bosman *et al.*, 1999: s.v. 'Pleiades').

A further interesting challenge is posed by culture-bound expressions. Mtuze mentions the example of the concept of 'face'. Mandela says: "Like the people of the East, Africans have a highly developed sense of dignity, or what the Chinese call 'face'" (Mandela, 1994: 10). Mtuze says that he used a Xhosa expression that is similar, but with a slight shift of meaning, although it captures the idea of losing face. He did this even though there is a Xhosa word with the same meaning, because he decided to stick to the expression (Mtuze,

2003: 146). Krog retains the English word: *Net soos die Oosterlinge, het Afrikane 'n hoogsontwikkelde eergevoel, of wat die Chinese noem 'face'* (Mandela, 2001: 8), even though there is an Afrikaans expression for losing face, namely *aansien verloor* (Tweetalige Frasewoordeboek, 2000: s.v. 'face').

Mtuze also points out challenges at the word level, as many English words used in the text do not have an isiXhosa lexical equivalent. He is faced with the problem that possible (often archaic) isiXhosa equivalents are unknown in modern discourse, as well as with the problematic nature of concepts that are loaded political terms. Mtuze uses paraphrasing as a solution, as well as retaining the original word, although transliterating it, e.g. "koloniyali" for "colonial". He adds that "[i]t is precisely because of this difficulty in finding appropriate equivalents that I retain, right throughout the book, one very significant expression in its original form: Defiance Campaign" (Mtuze, 2003: 148), specifically because many people call it "iDefiance Campaign". This was also a concept that posed Krog with a challenge, and she finally settled on *Uitdaagkampanje* (see discussion in Section 4.3.2).

A further challenge is posed by the concept, "the Crown" (Mandela, 1994: 222). Krog and Mtuze solve this problem in the same way, by replacing it with the concept of "the State" or *die staat* (Mandela, 2001: 191). Mtuze bases his decision on the fact that "the Crown is a foreign concept which could be better understood when translated as 'the State'" (Mtuze, 2003: 149).

Regarding Mandela's use of pounds, pennies, dozens, feet and yards, Mtuze decides not to convert these to their metric equivalents, as they depict "the particular milieu in which the author lived … although some of our younger readers would wonder what those were" (Mtuze, 2003: 150). Krog is not consistent in the manner in which she translates these concepts. When Mandela speaks of putting on "a few more pounds" (Mandela, 1994: 37), it is translated as *'n paar kilogram* (Mandela, 2001: 31), yet a reference to "fourteen-pound hammers" (Mandela, 1994: 371) is translated as *veertien-pond hamers* (Mandela, 2001: 316). The translator is less inconsistent in translating the concept of 'dozen'. Although "half a dozen Western suits" (Mandela, 1994: 18) becomes *ses pakke* (Mandela, 2001: 16), other references to dozens are consistently decimalised, e.g. "an audience of two dozen" (Mandela, 1994: 120) becomes *'n gehoor van twintig* (Mandela, 2001: 99); "I filled over a

dozen crates and boxes" (Mandela, 1994: 552) is translated as *Ek het meer as tien houers nodig* (Mandela, 2001: 473); and "dozens of people" (Mandela, 1994: 552) becomes *tientalle mense* (Mandela, 2001: 473).

In relation to the translator's right to correct the text, Mtuze says that, if Bassnett-McGuire's principle of the "resurrection of an alien thing in a native body" (Bassnett-McGuire, 1988: 116, cited in Mtuze, 2003: 150) is to be upheld, the translator has to ensure that the translation is devoid of anything that may be unacceptable to the native readers. He gives the example of a court procedural issue, which he believed was referred to incorrectly by Mandela. Mtuze was able to make this judgement because he had worked in the magistrate's courts for a number of years. Mandela states: "We were told that after de Wet **pronounced the death sentence**" (Mandela, 1994: 359; emphasis as per Mtuze, 2003: 150). Mtuze changes this to "We were told that after de Wet had **indicated that he might impose the death penalty**" (Mtuze, 2003: 151; emphasis added by Mtuze). There are probably very few readers who would know the difference, however, and it is as if Mtuze is trying to impose himself on the text by correcting Mandela's recollection of events.

Krog, for example, presumably because she has no formal legal background, makes no such correction. It is argued here that, in such instances, the translator should provide a footnote to indicate the change that has been made and the reasons for making it. This instance is also illustrative of the ultimately human aspect of translation – a translator translates his/her interpretation of the text, and this interpretation is partially based on a body of knowledge that would vary from translator to translator. And this would ultimately also point to the impossibility of formulating predictive rules for translation, as different translators will be influenced by their different bodies of knowledge (see Section 5.3.4.8 for examples of Krog's corrections of the text).

It is clear that both the isiXhosa translator and the Afrikaans translator faced similar challenges when translating 'Long walk to freedom'. Neither translator is translating for a foreign audience or culture, but into one of the many official languages of South Africa. Although the country is not a culturally homogenous society, there would be many shared points of reference. Whoever the readers, however, they would be expecting to be hearing Mandela's voice – his portrayal of his life.

The type of translation problems that could have been encountered in the translation of 'Long walk to freedom' will be dealt with in the remainder of this chapter, and the possible translation strategies used by the translator will be discussed.

5.3   Translation problems and translation strategies

On the basis of the 'differences' that were found in the close reading of the two texts, a number of translation problems could be identified. The functionalist approach to translation problems and translation strategies is particularly useful in an effort to categorise these differences and for a discussion of the strategies that were used to solve the various identified translation problems.

Schäffner and Wiesemann discuss four types of translation problems on the basis of Nord's identification: pragmatic, intercultural, interlingual (or linguistic), and text-specific translation problems. Pragmatic translation problems arise from a contrast between the communicative situation of the source text and target text, and include culture-bound terms and references to place and time. Intercultural translation problems arise from differences in conventions, such as measuring conventions and conventional forms of address. Problems identified as interlingual arise from structural differences in the vocabulary and syntax of the source language and target language, while text-specific problems arise in the translation of one specific text. Examples of the latter are elements such as puns and rhetorical figures (Schäffner & Wiesemann, 2001: 24-25).

Translation strategies, which are at least potentially conscious, say Schäffner and Wiesemann, are used to solve translation problems. They point to Chesterman, who divides translation strategies into three main groups, namely syntactic, semantic and pragmatic, although these three categories also overlap (Schäffner & Wiesemann, 2001: 27). Syntactic translation strategies affect the form of the translated text, semantic translation strategies change the meaning, while pragmatic strategies are governed by the translator's knowledge of the prospective readership and are particularly relevant when deciding whether the translation is to be documentary or instrumental (and this corresponds to Venuti's idea of fluent or foreignising translation, i.e. how invisible or visible the translator will be, and also relates to Toury's concept of initial norms). Among the

syntactic translation strategies are transposition (replacing one word class with another) and phrase structure change. Semantic translation strategies include modulation, synonymy, specification and generalisation (abstraction), expansion and compression, and trope change. Pragmatic translation strategies include cultural filtering (adaptation or exoticisation; cf. Venuti), explication and implication, addition and omission, visibility change and transediting (i.e. re-editing in the case of a deficient source text) (Schäffner & Wiesemann, 2001: 28-31).

The various translation problems potentially faced by Krog will now be discussed in terms of the translation strategies used by her that are evident from a comparative reading of 'Long walk to freedom' and *Lang pad na vryheid*. At times, strategies are combined in the translation (also known as couplets or triplets), and reference will be made to this overlapping as far as possible.

[Please note that full references will not be provided in the sections that follow. Page numbers given after English quotations refer to 'Long walk to freedom' (Mandela, 1994), while those given after Afrikaans quotations refer to *Lang pad na vryheid* (Mandela, 2001). Although there were many more examples of all the problems and strategies discussed below, an attempt was made to select representative examples.]

5.3.1   Pragmatic translation problems

As mentioned earlier, pragmatic translation problems arise from a contrast between the communicative situation of the source text and the target text, and include culture-bound or culture-specific phenomena and terms and references to time and place. It has been argued that the Afrikaans translation of 'Long walk to freedom' is not essentially a translation for a different culture, as there will be very little within the South African context that will be culture bound to only one of the two 'cultures' of Afrikaans and English speakers (see discussion on the intercultural aspect of the translation in Section 3.5.4).

Although the original document was aimed at international readers, hence explanations of African and South African culture-bound, geographical and ethnographical terms, many explanations in the text would have been equally irrelevant to South African English-speaking readers. In the translation, therefore, the predominant strategy that is followed in relation to a number of these aspects is omission – explanations provided by Mandela that

could be viewed as unnecessary for a South African reader are simply left out (see Section 5.3.2).

The Afrikaans translator undertook a similar task to that of the isiXhosa translator, who states that he was not translating for a foreign audience, but back into the culture and language of the author (see Section 5.2). Krog, similarly, is translating for readers who would largely be familiar with the broader South African culture, on the assumption that few of the references in the translation would be unfamiliar to them. Just as is the case in a multilingual country such as South Africa, source culture and target culture are becoming relative terms, particularly in the light of increasing globalisation (Schäffner & Wiesemann, 2001: 35).

5.3.2 Solutions for pragmatic translation problems

Many of the decisions about the most appropriate translation strategy will depend on the purpose of the target text, and on "the necessary degree of precision or differentiation" (Schäffner & Wiesemann, 2001: 35). The argument here is that the translation of an autobiography should be relatively precise (as discussed in Section 2.4 in relation to the translation of autobiography). However, because the target readers can be assumed to have a fairly good knowledge of the source culture (being part of that culture to a great extent), Krog does use strategies that 'change' the information provided in the source text to a certain extent. Among these strategies are omission and the use of functional equivalents.

5.3.2.1 *Omission*

Because the target readers are assumed to know many of the geographical, everyday and other references in the document, Krog omits many of the explanations provided by Mandela (explanations that English-speaking South Africans would also regard as superfluous). For example, Mandela refers to "Maize (what we called mealies and people in the West call corn)" (p. 8), while the translation simply states *Mielies* (p. 7). When describing the floors of the huts in which people lived in Qunu, the village in which he grew up, he says that "[t]he floor was made of crushed ant-heap, the hard dome of excavated earth above an ant colony" (p. 8), which is translated as *Die vloere bestaan uit fyngestampte miershoop* (p. 7), leaving out the explanation. When he talks about impis, Mandela adds in brackets that they are "traditional warriors" (p. 218), while Krog leaves out the explanation, just referring to *impi's* (p. 188). In a reference to traditional weapons,

Mandela provides a description: "assegais, which are spears, and knobkerries, wooden sticks with a heavy wooden head" (p. 580). In the Afrikaans, this is rendered simply as *assegaaie en knopkieries* (p. 499).

Explanations of geographical references are also dealt with by omission. A reference to "the Reef, the great ridge of gold-bearing rock and shale that forms the southern boundary of Johannesburg" (pp. 8-9) becomes simply *die Rand* (p. 7), while "Pondoland, in the Transkei" (p. 44) becomes *Pondoland* (p. 37). Krog herself says that *Mandela se boek is ook vir 'n internasionale gehoor geskryf, Afrikaanses het sommige van die inligting nie nodig nie (soos dat Pondoland in die Transkei is)* (Krog, 2005a).

References to South African institutions are also translated on the assumption that the readers will know what Mandela is talking about. For example, while Mandela explains that UNISA is "the University of South Africa, a respected educational institution that offered credits and degrees by correspondence" (p. 66), the translation merely refers to *UNISA* (p. 56). A similar assumption is made in a reference to the "South African Broadcasting Corporation" (p. 341), which is simply translated as *SAUK* (p. 290). Other examples are when he talks about the "University of the Witwatersrand, known to all as 'Wits'" (p. 83), which is translated as *Wits* (p. 70), and a reference to "Baragwanath Hospital, the leading black hospital in Johannesburg" (p. 199), which is translated only as *Baragwanath-hospitaal* (p. 169).

It could be argued, however, that younger Afrikaans readers growing up in the 'new South Africa', with different provincial divisions and new names for regions, will not be familiar with a reference to Pondoland, for instance, or even with a reference to *die Rand*, as current references are more generally to Gauteng. The South African Broadcasting Corporation (and formerly *Suid-Afrikaanse Uitsaaikorporasie*) is now known simply as SABC – in all of South Africa's languages. Thus, although Krog states that *ek vermoed dit is eintlik onmoontlik om ['n teikenleser te bepaal]*, and that the closest that she could get to doing so was to consider *'n Afrikaanslesende* (Krog, 2005a), her Afrikaans reader would more likely be someone from her generation, who would understand most of Mandela's South African references that refer to a particular time in the country's history. In certain respects, these translation problems could even be referred to as intercultural ones, as some

of the prospective readers would be members of a young culture, with new frameworks of reference and new bodies of knowledge.

5.3.2.2 *Functional equivalents*

Virtually the only place where Krog makes use of functional equivalents is in relation to Mandela's use of "the Crown", which she translates as *die Staat*, and in translations dealing with references to Imperial measurements. The former was discussed in relation to Mtuze's similar solution in Section 5.2, while the latter is referred to in Section 5.3.3. below.

5.3.3   Intercultural translation problems and translation strategies

Intercultural translation problems arise from differences in conventions between the source-culture readers and the target-culture readers. These include measuring conventions, conventional forms of address and text-typological conventions, which are related to genre or text type. The extent to which the translation of 'Long walk to freedom' can be viewed as an example of translation for the purpose of intercultural communication has already been discussed extensively (see Section 3.5.4). As was pointed out in this discussion, most of the intercultural communication takes place in the original document, with Mandela providing explanations for many of the aspects that would be unfamiliar to foreign readers in particular.
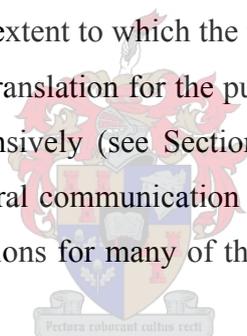
References to measuring conventions do not pose a translation problem as such in this text, beyond the fact that references to Imperial measurements may seem strange to modern readers. The main translation strategy used by Krog to deal with these references is by providing functional equivalents, replacing "pounds" with *kilogram*, and "dozens" with decimal amounts, such as *twintig*, *tien* and *tientalle*. This strategy is not applied consistently, however, as "half a dozen" becomes *ses*, for example (see discussion in Section 5.2).

In terms of text typologies, it was argued in Section 2.4 that, in terms of Reiss's dimensions of language, an autobiography would fall largely within the informative text type and that its translation should be approached in terms of transmitting the information in full. Although Krog does provide a complete translation, many of her strategies in effect change the information provided in the source text, often for no apparent reason. However,

as autobiography as a genre has no specific differences in the source culture and the target culture, these problems and translation strategies do not fall within the ambit of intercultural problems and will be discussed in the sections on interlingual translation problems and in relation to the strategies followed to solve these problems. With reference to Krog's poetics, it could be assumed that many of her strategies were based on her belief, in relation to the translation of her own poetry into English, that people must know that what they are reading is a translation (see discussion on Krog's poetics in Section 3.7, and her comments in the Appendix).

5.3.4   Interlingual translation problems

Interlingual translation problems arise from structural differences in the vocabulary and syntax of two languages, in other words from their linguistic structures. Schäffner and Wiesemann point out that, although knowledge of the linguistic structures of the two languages is relevant for translators, they need to analyse the source text "in order to decide about the most appropriate structure of the [target text]" (Schäffner & Wiesemann, 2001: 39). Interlingual problems identified in the translation under discussion are related to the use of tenses, as well as to a number of inconsistencies in the application of certain strategies. Many of these inconsistencies relate to what Nord calls intratextual factors, the verbal elements (lexic, sentence structure and suprasegmental features, or the tone of the text). These factors, says Nord, are "most important for conveying the message" (Nord, 1991: 80). They have both an informative or denotative function, as well as a stylistic or connotative function. In relation to the connotative function, Lefevere points out that an attempt to translate only 'signifieds', without considering the "cultural, ideological and poetical overtones of the actual signifiers, is doomed to failure" (Lefevere, 1990: 18). Although intratextual features are largely influenced by situational factors, they can also be determined by text-type conventions or the communicative intention of the sender.

As pointed out by Vosloo and referred to in the discussion on Krog's poetics (see Section 3.7), Krog's writing, in particular her poetry, has involved a constant undermining of 'standard Afrikaans' through the use of *robuuste (skatologiese) en plat taalgebruik ... asook die integrasie van Engels in die teks* (Vosloo, 2006: 61). What is interesting then is Krog's assertion that "['Long walk to freedom'] demands to be translated into a more formal and correct Afrikaans" (Krog, 2003: 277), i.e. standard Afrikaans, which voices her general strategy for the translation. For the Afrikaans to be 'correct', therefore, it would

have to be idiomatic, and Krog would have to suppress her inclination to undermine this type of Afrikaans. Yet at the same time she also expresses her wish to use formal Afrikaans, "the kind of Afrikaans in which apartheid took its first steps" (Krog, 2003: 277), to undermine itself.

The extent to which Krog succeeded in translating 'Long walk to freedom' in 'correct' and formal Afrikaans, the strategies she used in her translation and the consistency of her use of these strategies will be discussed in relation to interlingual translation problems in the following sections.

5.3.4.1 *Tenses*

Autobiographies are written from a particular vantage point, from which the writer can look back on his or her life and report on the events, feelings and thoughts he/she wants remembered. Being a document that reports on past events, it is usually written in the past tense. 'Long walk to freedom' is written in the past tense, and in English this poses no problems. It reads fluently and naturally. Using the past tense continuously in an Afrikaans document, however, would not only sound jarring, but would also be clumsy. Although the source text does not provide problems in this regard for the translation, the translation strategy that is applied is at times used inconsistently.

The target text generally reads as a 'faithful' translation of the original, but there are instances where changes to the tenses cause a 'clumsy' rendition. Although the general approach used is one of the 'historical present', there are unexpected deviations from this approach that cause the translation to lose its flow, or where the use of the past tense would have worked better.

In the translation of certain paragraphs, for instance, the narration begins in the historical present, but then jumps to the past tense before returning to the historical present. For example, when Mandela describes leaving his childhood home after his father's death, the translation reads: *Ek pak my paar besittinkies en vroeg een oggend val ons in die pad ... Ek het minder oor my vader gerou as oor die wêreld wat ek in Qunu agtergelaat het ... Dit was al wat ek geken het ... Voor ons oor die heuwels verdwyn, draai ek om en kyk vir oulaas...* (p. 13; underlining added to indicate the verb forms illustrating the tense). To fit in with the rest of the paragraph, and to be more 'correct', the two central sentences should

preferably have read: *Ek rou minder oor my vader as oor die wêreld wat ek in Qunu agterlaat ... Dit is al wat ek ken.*

After his initiation into manhood, he says: *Daar is hoegenaamd geen jaloesie nie ...Ek het sterk en trots gevoel ... Ek het selfs anders begin loop ... Ek was gevul met verwagtings ...* (p. 23). The section again begins with the historical present and then switches to past tense. The translation (after the first sentence) could just as easily have read: *Ek voel sterk en trots ... Ek begin selfs anders loop ... Ek is gevul met verwagtings.* On page 37 (inconsistent use of tenses underlined): *Ek neem aktiewer aan sport deel ...Ek pas dit prakties in al my aktiwiteite toe ...Ek sluit by die dramavereniging aan ... Mkentane speel die rol... My rol was kleiner... As lid van die Christelike Studentevereniging bied ek Sondae Bybelklasse in die buurdorpe aan ... Een van my vriende ... was 'n ernstige jong wetenskapstudent ... Hy was afkomstig uit Pondoland en sy naam was Oliver Tambo.* Here the use of *was* is jarring, and the paragraph would have read much more smoothly if *is* had been used, to remove the switching between the historical present and the past tense.

Talking about the Treason Trial, Mandela says "I never expected justice in court" (p. 248). The translation, *Ek verwag nooit geregtigheid in die hof nie* (p. 212) jars with previous statements in the paragraph: *Ek het dit opreg geglo* and *Daar was 'n enorme kloof* (p. 212). In this instance, it would have been better to stick to the past tense: *Ek het nooit geregtigheid in die hof verwag nie.*

Much later, when Mandela realises that dialogue with the apartheid government would be necessary for the future of South Africa, the translation reads: *Ek kom tot die slotsom dat die vryheidstryd in dié stadium die beste gedien kan word deur onderhandelings. As dialoog nie binnekort plaasvind nie, word beide kante spoedig gedompel in 'n donker nag van verdrukking, geweld en oorlog* (p. 438). Here it was necessary to switch to the future tense, as the sentence reads as a translation of fact, whereas it is a statement of possibility – *sou beide kante spoedig in 'n donker nag van verdrukking, geweld en oorlog gedompel word.*

Describing Mr de Klerk's decision to hold a referendum, the narration in the translation is presented entirely in the historical present (*Ons hou, Hy...voer, Ons sien, Uiteindelik stem,*

Hy voel, Sy posisie is sterk), until the final sentence, which reads, *Dit was 'n gevaarlike strategie* (p. 508), and this use of the past tense clashes with everything that precedes it.

In discussing the proposals arising from the CODESA negotiations in 1992, Mandela reports: "a multi-party 'transitional executive council' would be appointed … general elections would be held" (p. 593). The translation could be interpreted as that these are things that had already happened: <u>word</u> *uit die KODESA-afvaardigings 'n veelparty uitvoerende oorgangsraad benoem ...* <u>word</u> *'n algemene verkiesing ... gehou* (p. 511). The meaning of the original would have been retained better if *sou* or *sal* had been used. The same happens in the translation of "the assembly would be empowered" (p. 594) as *Die vergadering word in staat gestel* (p. 511). Mandela is talking about something that had not yet happened at the time of narration (in effect, *sou in staat gestel word*), while the translation makes it appear that it was already so.

The translation of "we never took victory for granted" (p. 604) as *kan ons nooit oorwinning as 'n gegewe aanvaar nie* (p. 528) does not convey exactly the meaning of the original statement. Mandela is referring specifically to the past, thus *het ons nooit oorwinning as 'n gegewe aanvaar nie*.

In the final chapter, the translation suddenly is presented in the present tense for a few paragraphs, before changing to the past tense (cf. pp. 529-530) – not reflecting any particular change of tense or perspective in the original. It is these inconsistencies that disturb the flow of the translation, without apparently reflecting any specific strategic motivations.

5.3.4.2 *Modulations in the translation*

Modulation entails a variation of the form of the message by changing the point of view. Vinay and Darbelnet say that the change is justified if the translation results in an utterance that, although grammatically correct, is "considered unsuitable, unidiomatic or awkward in the [target language]" (Vinay & Darbelnet, 2000: 89).

Although some instances of modulation could be argued to have been done to create an idiomatic text, there are many instances of modulation in the translation of 'Long walk to freedom' that do not seem to have been made for any reason of avoiding unsuitable,

unidiomatic or awkward utterances. Commonly occurring modulations in the translation either change the perspective of an utterance, by turning statements relating to the 'I' into general ones, and vice versa, or by adding or omitting emotion that is portrayed in the original. There are also modulations that change the ideological perspective of utterances. It is these changes that raise the question whether the translation still strictly reflects Mandela's life as he experienced it and as he wishes to portray it, particularly as the narrative voice is changed.

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5.3.4.2.1   *Change of personal perspective*

An autobiography is a very personal telling of a person's life story by that person, and it is argued here that references to 'I' cannot be changed in any way. Thus, when Mandela says "I would return to my mother's kraal" (p. 10), it seems strange that it is translated as *het ons teruggekeer na my ma se kraal* (p. 9). Another example is "I seldom had contact with them" (p. 84), which is translated as *het hulle … selde kontak met ons gehad* (p. 71). Here the "I" is not only changed to *ons*, but the actor in the sentence is also changed, from "I" to *hulle*. The meaning of what he is saying is also changed when, at the end of his announcement of his divorce from his wife, Winnie, he says "I hope you will appreciate the pain I have gone through" (p. 592), which is translated as *ek hoop u sal begrip hê vir die pyn wat dit alles veroorsaak* (p. 509). Thus, a statement describing his personal pain is turned into a general statement, giving up the "warm accessibility of the failed husband" (Krog, 2003: 277).

Examples of modulations that change the perspective for the sake of an idiomatic rendering include turning statements such as "as I grew older … my views would broaden" (p. 97) into *soos mens ouer word … jou sienings verbreed word* (p. 81); "a way of losing myself" (p. 180) into *'n manier om jouself ... te verloor* (p. 151) and "as though we were a nation reborn" (p. 611) into *asof die land wedergebore word* (p. 527). However, these statements could just as easily have been translated idiomatically without the modulation, for example *soos ek ouer word … my sienings sou verbreed*, *'n manier om myself te verloor*, and *dit is asof ons 'n wedergebore nasie is*.

An example of a modulation that is essential for an idiomatic rendering, but has the effect of changing the image of Mandela as a humble human being, as he is usually portrayed, appears in the translation of a list of names of the members of the ANC delegation to the

first round of talks with the government. Mandela ends the list with "and me" (p. 569). In the translation, however, he is placed at the start of the list, for the sake of idiomatic and correct Afrikaans, as *Ekself*, followed by the names of all the other members of the delegation (p. 490).

At times, Mandela refers to insights or feelings that he ascribes to himself only, but that in the translation are turned into a general insight or feeling, or into fact. For example, when he says "I told them <u>I thought</u> many of our problems were a result of lack of communication" (p. 517), it becomes *Ek sê dat baie van ons probleme die gevolg is van gebrekkige kommunikasie* (p. 442). Changes like this one are largely for the sake of avoiding clumsiness in the translation, as it would have to read something in the line of *Ek sê ek dink baie van ons probleme* or *Ek vertel hulle dat ek dink baie van ons probleme ...*, but they also change the meaning, as it is no longer clear that Mandela is expressing his belief or opinion or what he thought (similar changes are also discussed under omission in Section 5.3.4.6). These modulations occurring in the Afrikaans point to how difficult it is to render an idiomatically correct translation of an autobiography without changing the author's voice.

There are also more general statements made by Mandela that are personalised in the translation. For example, "<u>We</u> had to win people over" (p. 123) becomes *Ek moes mense ... oorwen* (p. 102); "any effort <u>by the black man</u>" (p. 125) becomes *ons pogings* (p. 103) (also information omitted); "suspension of <u>study privileges</u>" (in relation to all the prisoners on Robben Island) (p. 478) becomes *opskorting van <u>my studievoordele</u>* (p. 405); and "<u>the</u> people" (p. 511) becomes *<u>my</u> mense* (p. 436). In the same manner, the opposite is also done, with "<u>we in</u> the ANC" (p. 286) becoming *die ANC* (p. 243) and "<u>our</u> sanctions policy" (p. 581) becoming *<u>die</u> sanksiebeleid* (p. 501).

In response to a query about the abovementioned examples, Krog says:

> Dit is nie mandela se outobiografie nie, dit is die afrikaanse vertaling van mandela se biografie. 'n mens pak 'n vertaling aan met 'n lys prioriteite en myne was om die teks so goed moontlik te laat werk vir die teikengehoor wat afrikaanslesendes was. maw die teks moet in afrikaans dieselfde soort impak hê wat dit in engels op engelslesendes het. dit forseer sekere keuses op jou af – jy wil die teks nie so akkuraat as moontlik laat klink nie, maar so treffend as moontlik sonder om die akkuraatheid te verloor. nie een van die voorbeelde deur jou hierbo genoem kyk na die veranderinge binne die konteks nie, ook dui jy nie aan op watter wyse dit mandela verander in iets wat hy nie is nie of wat

> hy nooit sou gesê het nie. enige skrywer wat vertaal word weet dat vertaling ... van iets wat nie 'n matematiese dokument is nie maar wat werk met klem en toon en fokus altyd altyd op maniere anders is as die oorspronklike. deur te eis dat mandela se outobiografie woord vir woord korrek vertaal moet word is myns insiens om die uitdagings wat die teks gebied het volkome mis te kyk. (Krog, 2005a; quoted verbatim)

In the light of the positioning of autobiography as a genre and on approaches to its translation set out in Chapter 2, it is nevertheless contended that these changes are questionable. There seems to be no need for them, not even for the sake of the impact of the translation, and they change something of the essence of what Mandela is saying. Here again it shows how difficult it is to translate an autobiography without interfering with the original writer's voice.

5.3.4.2.2 *Change of ideological perspective*

As pointed out by Lefevere, a recurrent series of 'mistakes' points to a pattern that expresses a strategy, and although some strategies serve merely to overcome differences between languages, they can also operate on other levels, such as ideology, poetics, universe of discourse and linguistics. Although ideology can dictate the basic strategy that a translator will use and may simply entail manipulating literature to "function in a given society in a given way" (Lefevere & Bassnett, 1990b: ix), it could be argued in relation to Krog's translation that, in addition to her stated 'ideological' approach, there is a political ideology at play as well, whether it be conscious, subconscious or unconscious.

This becomes evident when Mandela's perspective or point of view is changed into one that could never be ascribed to him, such as in the translation of "laws and regulations that subjugate the black man" (p. 83) as *wette en regulasies wat swart mense belemmer* (p. 69). Subjugate is a much stronger concept than *belemmer*, which merely implies a hindrance rather than forced subordination. These two terms are not even given as possible alternatives for each other in a dictionary (see Bosman *et al*., 1999: s.v. 'subjugate' and 'belemmer'), and the translation softens the impact of what Mandela is saying.

A reference to the laws that curtailed where Indians could reside and trade and that "severely restricted their right to buy property" is translated as *wat hul vermoë om eiendom te koop, ernstig kortwiek* (p. 82). There is a considerable difference between having an

ability (*vermoë*) to do something and a right to do so, and here the effect of the original is also softened. A softening of an incidence of viciousness portrayed in the original text occurs when Mandela tells how someone had been "beaten and tortured" in prison (p. 356). In the Afrikaans, this becomes *geslaan en mishandel* (p. 302), with both lexical equivalents in the translation being 'softer' versions of their English counterparts.

There are other instances where the translator unconsciously seems to be reflecting the point of view of the government against which Mandela was fighting. When the ANC High Command was raided at Liliesleaf Farm, he says that "[t]he raid was a <u>coup</u> for the state" (p. 336). In the translation, this becomes *Die klopjag was 'n <u>skittersukses</u> vir die staat* (p. 285). It is doubtful whether Mandela would have used a term as positive as *skittersukses*, even though he admits that it was a coup for the state.

When reporting on the initial meetings that eventually led to talks between Mandela and government representatives, Mandela says that the representatives were the victims of a great deal of propaganda and it was "necessary to straighten them out about certain <u>facts</u>" (p. 525). In the translation, the word choice seems to rather reflect the viewpoint of a conservative white audience who would not have viewed these aspects as facts. The translation makes Mandela say that *dit nodig is om hulle op sekere <u>punte</u> reg te help* (p. 449). At other times, again, the choice of words creates the opposite effect through words that are harsher than his. "… such a meeting was <u>anathema</u> to the ANC leaders in Natal" (p. 566-567) becomes *so 'n ontmoeting vir die ANC-leiers in Natal 'n absolute <u>gruwel</u> is* (p. 488). Whereas anathema has the meaning of *vervloeking*, *gruwel* is equivalent to an abomination or atrocity. The translation also turns "unequal treatment" (p. 568) into *diskriminerende hantering* (p. 489), which is a harsher statement than in the original because of all the connotations of what could be included in discriminatory treatment beyond mere inequality.

Many of these examples seem to indicate an inconsistency in Krog's translation strategy, an inconsistency that cannot be derived from any aspect of her visibility at the macro-structural level, where she states her strategy only in relation to the use of the word 'African' (see discussion on metatexts in Section 4.3.2).

5.3.4.2.3   Other modulations

The modulation that turns a negative source language expression into a positive target language one, state Vinay and Darbelnet (2000: 89), is usually optional and closely linked with the structure of each language. Thus, when Mandela says that Chief Buthelezi's launching of Inkatha "was unopposed by the organization [ANC]" (p. 565), the Afrikaans reads *die stigting van Inkatha … is deur die organisasie aanvaar* (p. 487) – an optional change, which, although it still says the same as the original, slightly modulates Mandela's emphasis. In other words, the translation could have read: *is nie deur die organisasie teëgestaan nie*.

When free modulation, which is not yet fixed, is carried out, the resulting translation should correspond perfectly to the situation indicated by the source language (Vinay & Darbelnet, 2000: 89). An example occurs where Chief Luthuli was mistreated by a warder and Mandela states: "This was hard for us to take" (p. 230). Although the translation could be argued to change the intensity of what he is saying, it in many ways also corresponds perfectly with the situation: *Dit is absoluut onaanvaarbaar!* (p. 197). However, although it corresponds well with the original situation, it also modulates the statement, and omits information. Mandela makes specific reference to "us", whereas the Afrikaans statement is a general one with implied applicability to all people, although not all people would necessarily agree that this is unacceptable treatment.

At times, the modulations also lead to something entirely different being said. On returning to his village after his release, Mandela says that he was "greatly struck by what had changed and what had not" (p. 572). This is translated as *dieper getref deur dit wat verander het, as deur dit wat dieselfde gebly het* (p. 493). He is not saying that he was struck more by the one than the other – he was struck by both aspects, yet the translation implies a comparison between the two.

When Mandela became actively involved in the ANC, he says that "I did not relish being deprived of the company of my children" (p. 111), which creates the impression that circumstances meant that he had little control over the situation, reflected in the use of "deprived". The translation removes the outside agent and makes it seem more of a conscious decision not to see them: *Dit is vir my erg dat ek my kinders so min sien* (p. 92).

The modulation thus effectively says something different, even though it does not change the essence of the document.

Another instance where something entirely different is said occurs in the translation of "It would probably take years for the ANC to control the levers of government, even after an election" (p. 598) as *Dit sal die ANC waarskynlik jare neem om 'n bekwame regering te vorm, selfs ná 'n verkiesing* (p. 514). Controlling the levers of government is equated with forming a competent or qualified government. Although the essence of what is being conveyed does not *verander [Mandela] in iets wat hy nie is nie* (Krog, 2005a) or say something that he would not have said, it is not what he said in the original text. Similarly, a comment on the Rivonia Triallists' decision not to appeal their sentence on the basis that it would "seem anti-climatic and even disillusioning" (p. 359) is translated as *'n antiklimaks wees – miskien selfs verraad* (p. 306) – again saying something completely different.

In many instances, the use of an indefinite article or definite article in a translation in the place of the opposite in the original will serve the purpose of providing an idiomatic translation, but there are instances where the meaning can be changed. A few such instances were picked up in the close reading of the two documents. When Mandela talks of "<u>a</u> Thembu chief who ruled in the Transkei in the eighteenth century" (p. 4), Krog translates it as <u>*die Thembu-hoofman wat gedurende die agtiende eeu in Transkei aan bewind was*</u> (p. 4). There would definitely have been more than one Thembu chief in the Transkei in the eighteenth century, whereas the translation gives the impression that there was only one.

In many cases, Krog changes Mandela's use of "the", to indicate something specific, to *'n* instead of *die*, which would have conveyed the meaning of the original more accurately. For example, when he runs away from home with his close friend, Justice, they make their way to "Queenstown … to the house of a relative" where they meet someone they know "at the house" (p. 54), referring to the previously mentioned house. The translation omits the reference to the house and first refers to *op Queenstown by familielede* and then to meeting the acquaintance *by 'n huis* (p. 45), creating the impression that it was simply a random house, not the house of their relatives. Although changes of this nature are not of vital importance to the meaning of the autobiography, they do convey a different picture from what happened and what is described by Mandela.

A shift in meaning also takes place when "they planned to see both Oliver in Lusaka and government officials in Pretoria" (p. 517) is translated as *besluit die amptenare om Oliver Tambo in Lusaka en <u>die</u> regeringsamptenare in Pretoria te besoek* (p. 442). The Afrikaans creates the impression that they would visit all the government officials, whereas the English is not as inclusive. Similar shifts occur when "I mentioned to a policeman" (p. 563) (in a situation where there would have been a number of them) is translated as *Ek noem aan die polisieman* (p. 484) without any previous reference to a particular one.

Many of the modulations discussed above do not correspond perfectly with the situation indicated by the source language. Although it could be argued that a translator is entitled to make changes to a text for it to function as a text in the target language or culture, he or she has fewer liberties when translating an autobiography, which entails a narration of how the author wants to portray his/her life. Changes of this nature to an autobiography change the narrative voice, and change the narrator's relationship to his text. They also show how difficult it is to translate an autobiography without changing the author's voice and as closely as possible so that the translated document could still stand as the autobiography of the original author.

5.3.4.3 *Mutations in the translation*

Mutation takes place when a completely different word is used in a translation, usually in an attempt to naturalise the translated text. As was discussed in Chapter 3 (Section 3.5.4), the translation does not entail much of an intercultural communication process, and there would be little need for mutations for the sake of naturalisation. At times, it is not at all clear why the translator decided to use a different word for one used by Mandela, especially in relation to concepts for which there are very specific lexical equivalents. For example, "maize fields" (p. 8) is translated as *graanlande* (p. 7) instead of *mielielande*.

There are a number of instances where a term with a specific meaning is translated with one that has another meaning, which would, in Lefevere's terms, be 'contravening' the only prescriptive aspect of translation description (see discussion at end of Section 3.6). Besides the example mentioned in the previous paragraph, "boots" (p. 30) is translated as *skoene* (p. 25); "small" (p. 98) as *smal* (p. 83); "Bantu Authorities Act" (p. 179) as *Bantu-owerhede* (p. 150); and "countryside" (p. 553) as *boorde* (p. 474). A reference to a "rise in illegitimacy" (p. 353) is translated as *'n toename in kriminaliteit* (p. 300).

There are also instances where he uses the plural that are translated into the singular, or vice versa, for example "Our attorneys" (p. 347) becomes *Ons prokureur* (p. 296), and "the position" (p. 591) becomes *ons posisies* (p. 509). In the latter instance the reference is also personalised. Other fairly innocuous examples are "four <u>ounces</u> of bread" (p. 232) being translated as *vier <u>snye</u> brood* (p. 198), and "<u>jumping</u> back into the car" (p. 553) becoming *<u>terugklim</u> in die motor* (p. 474).

Other words used in the translation simply change the meaning of the original somewhat. Mandela speaks about "[m]y destiny" (p. 30), which becomes *My taak* (p. 25); of a "persuasive spokesman" (p. 42), which becomes *oortuigende kampvegter* (p. 36) (a *kampvegter* is a supporter or protagonist); of an "interpreting course" (p. 43), which becomes *vertalingskursus* (p. 36) (an interpreter is a *tolk*); "induna, or headman" (p. 59), which becomes *voorman* (p. 51), although *induna* (p. 52) is also used.

5.3.4.4 Inconsistent use of lexical equivalents

Both in the *Vertalersnota* in *Lang pad na vryheid* and in 'A change of tongue', Krog states her approach to the translation of "African" quite clearly. This approach was discussed in Section 3.1.1. The creation of this 'new' word, using *Afrikaan* as an adjective instead of in its usual form as a noun, is in line with Krog's approach to both language and translation described in the discussion of her poetics, namely her focus on the ability of language to transfigure and transform, and one of the few aspects in terms of which she is overtly visible in the translation (something which she readily acknowledges, particularly in relation to her translations of indigenous South African poetry; cf. the discussion on Krog's poetics in Section 3.7). As she says:

> *jy dink dat na soveel jare van apartheid mandela sommerso in afrikaans kan praat sonder dat elke leser pynlik bewus sal wees dat dit slegs deur 'n vertaalaksie kon geskied? ... dis nie moontlik vir mandela om 'tuis' te klink in afrikaans nie, dus is die konsep van 'n vertaling/vertaalde/ vertaler nie weg te lees uit die teks nie.* (Krog, 2005a; quoted verbatim)

Even though she uses the word *Afrikaan* relatively consistently, there are a few exceptions. For instance, although "African patriots" (p. 21) is translated as *Afrikaan-patriotte* (p. 18), "African heroes" (p. 21) becomes *Afrika-figure* (p. 18) and "African warriors" (p. 21) becomes *krygers van Afrika* (p. 18). There is also quite a conceptual difference between "heroes" and *figure*. In this regard it is then interesting to note that "Xhosa heroes" (p. 21)

is translated as *Xhosa-helde* (p. 18). In contrast to the use of *krygers van Afrika* for "African warriors", "African history" (p. 21) is translated as *geskiedenis van die Afrikaan* (p. 18).

Certain concepts or terms are not translated consistently, even when the original clearly is referring to the same thing. For example, Mandela's reference to "talks about talks" (p. 516) is translated as *moontlike onderhandelings*, with 'talks about talks' added in English (p. 441), while a reference to "talks" (p. 512) is also translated as *moontlike onderhandelinge* (p. 437) (note that two versions of the plural are used, both *onderhandelings* and *onderhandelinge*). Later in the document, "talks" (p. 543) is translated as both *gesprekke* and *onderhandeling* (p. 466). At other times, only *gesprekke* (cf. pp. 442 & 452) is used for "talks" (pp. 518 & 529).

Another concept for which various translations is offered is "nation". Mandela's statement that it was "as though we were a nation reborn" (p. 611) becomes *dis asof die land wedergebore word* (p. 527); "Xhosa nation" (p. 4) is translated as *Xhosa etniese groep* (p. 4); and "one nation out of many tribes" (p. 93) is *een nasie uit alle etniese groepe* (p. 78) (also note the translation of "tribes"). The first example also impersonalises Mandela's utterance, in which much more emphasis is placed on people ("we", "nation"), whereas the translation provides a slightly more objective and distant view.

The concept of "tribe" is also translated variously. "Thembu tribe" (p. 4) becomes *Thembu-sibbe* (p. 3); "tribes", "same tribe" and "various Xhosa tribes" (p. 36) become *swart etniese groepe*, *dieselfde groepe* and *verskeie sibbes van die Xhosa* (p. 30) respectively; while "elders of the tribe" (p. 316) is translated as *oudstes van die stam* (p. 269).

An interesting term used by Krog to variously translate tribe, clan and people is *sibbe*, and she also introduces *patrisibbe* (p. 4) when Mandela speaks of the "Madiba clan" (p. 4). *Sibbe* generally means "clan" (Bosman *et al*., 1999: s.v. 'sibbe'), and it would appear that she is making an attempt to interpret the different instances in which Mandela uses these words, although she is not consistent in her application of the various terms.

Although "chief" is generally translated as *hoofman*, there are instances in which the word *koning* is used, such as in "salute … for their chief" (p. 15) – *saluut vir hulle koning* (p. 14) and "ancient kings … present chief" (p. 20) – *vroeëre konings ... huidige konings* (p. 18).

Another concept that is translated inconsistently is 'township'. If Krog had been using "struggle Afrikaans", which she had consciously decided not to do (see discussion in Section 4.3.2; also see the discussion on her use of the word 'struggle' in Section 4.5.2), it would have been simple to retain the term, as it has entered Afrikaans as a specifically South African word (New Words, 2000, s.v. 'township'). Although Krog decided to translate using formal Afrikaans, she nevertheless uses the word *township* in the translation (pp. 54 & 99), although she translates "the government was callously planning on relocating all Sophiatown's African residents to another black township" (p. 144) as *nou word Sophiatown se swart inwoners na 'n ander gebied verskuif* (p. 120). It is interesting to note that she leaves out "callously", thus removing the emotion from Mandela's statement.

5.3.4.5 *Trope change*

Trope change is used to deal with aspects such as figurative expressions, and includes 'metaphorisation' and 'demetaphorisation (Schäffner & Wiesemann, 2001: 30). Krog states that she was guided in the translation by *of dit eg klink in afrikaans, soos wat hy eg klink in engels* (Krog, 2005a). It is interesting, though, that many instances of metaphoric language are demetaphorised, when the use of metaphor would have sounded equally *eg*, while other translations are metaphorised. In this regard it would also be possible to include picturesque language that is translated in a more factual manner, and vice versa. For example, when Mandela says "the devil would … take me to task for my sin" (p. 19), it is translated simply as *Hiervoor sal die Here my sekerlik straf* (p. 17), and a "cosmic comeuppance" (p. 19) is translated as *hiernamaals* (p. 17).

Cases of metaphorisation include "[i]ncontrovertible" (p. 315) being translated as *soos 'n paal bo water staan* (p. 268), for which *onweerlegbaar* would have been closer to Mandela's 'voice'. His reference to "routinely" (p. 402) becomes *om elke hawerklap* (p. 343), which rather has the meaning of something that is repetitive, as in happening again and again (Bosman *et al*., 1999: s.v. 'hawerklap'). A reference to a warder who "pushed us harder" (p. 331) becomes *draai ... die skroewe stywer aan* (p. 281). When speaking of something that "nettled" the nurses in the hospital where he was staying (p. 531), they are

said to be *Hoog die hoenders in* (p. 453), although *vererg* would have conveyed Mandela's statement more closely. Yet the metaphoric language is retained when Mandela says, "[t]he accusation stung me" (p. 428), which is translated as *Die beskuldiging tref my in die wind* (p. 364).

Although the translation of "[t]he courtroom was very quiet" (p. 221) as *Jy kan 'n speld hoor val in die hofsaal* (p. 190) is effective, it is also an instance of metaphorical language being introduced where Mandela uses factual language. An instance of metaphorical language being replaced by metaphor very effectively is a reference to the "cut-and-thrust of debating" (p. 414), which is translated as *om swaarde te kruis met woorde* (p. 352). Mandela's somewhat picturesque reference to a "small and fledgling army" (p. 272) is also effectively translated as *klein kuiken van 'n weermag* (p. 231). Although the intention here is not to create the impression that metaphors should always be translated with metaphors, it is also important to bear in mind that the translation should not interfere with Mandela's voice, and in these instances there is little interference.

5.3.4.6 *Omission*

Information change, which is an example of Chesterman's pragmatic translation strategies, can entail either omission or addition (see Section 5.3.4.7 for a discussion of additions). Omission entails irrelevant information being left out in the translation (Schäffner & Wiesemann, 2001: 30). As discussed in Section 5.3.2.1, many instances of omission seem to be based on the assumption that the target readers will understand most of the implicit references.

There are other instances, however, when information is simply omitted, apparently not for any of the reasons given above, which again raises the question of whether the translation can actually be viewed as Mandela's autobiography as he envisaged it. In the discussion that follows, the words or phrases that have been omitted from the Afrikaans are underlined in the English.

In describing his youth, Mandela mentions "the game I most enjoyed playing <u>with the girls</u>" (p. 10). In the Afrikaans, this is translated as *die speletjie wat ek die meeste van gehou het* (p. 8). Describing the way his guardian, the regent, treated white people, Mandela says "he treated them on equal terms <u>as they did him</u>" (p. 31). The Afrikaans only

states that *hy het hulle as sy gelykes behandel* (p. 25). "[P]eople they pretended to serve" (p. 81) becomes *hulle volgelinge* (p. 68), "an <u>African newspaper</u> in Natal" (p. 91) becomes *Natalse koerant* (p. 76), "music to the ears <u>of a freedom fighter</u>" (p. 113) becomes *musiek in my ore* (p. 93) (also modulation).

At times, entire sentences, or large sections of sentences, are left out. Some of these are seemingly for the purpose of leaving out irrelevant information (although the extent to which they change the 'autobiographical' nature of the document again leads to a number of questions regarding the 'status' of the text as Mandela's autobiography). An example of this is when Mandela describes his rebelliousness against the reverend that caused his guardian to rebuke him by giving him a hiding: "This was not the only rebuke I received <u>on account of my trespasses against the reverend</u>" (p. 19), stating specifically the reason for his punishment. The translation merely states: *Dit was nie die enigste teregwysing wat ek ontvang het nie* (p. 16), and although the further example relates to stealing maize from the reverend, the omission can create the impression that he was also rebuked for other trespasses. An example of the omission of an entire sentence is where Mandela describes one of the first times that he was arrested for defiance, and noticed a fellow defier whom he did not know and who seemed to be inappropriately dressed for someone who knew that he was going to jail (this was at a time when the police had infiltrated many of the ANC's branches). Describing this man, Mandela says: "He wore unusual prison garb: a suit and tie and an overcoat and a silk scarf. <u>What kind of person goes to jail dressed like that</u>?" (p. 125). The translation merely states: *Hy is ongewoon aangetrek vir die tronk: 'n pak klere met 'n das, 'n oorjas en syserp* (p. 103). Although it could be argued that the information that has been left out is irrelevant (in terms of omission as a translation strategy), it could equally be argued that this is not irrelevant or unnecessary information. It is something that Mandela has regarded fit to include to illustrate his reaction and that of his fellow defiers. By leaving it out, Mandela's version of the events of his life is interfered with, although it does not make an essential difference to the narration.

Some interesting changes are also made to the text through omission. Describing the situation when he first arrived on Robben Island, Mandela says: "The guards started screaming, '*Haak! Haak!*' The word *haak* means 'move' in Afrikaans, but it is customarily reserved for cattle" (p. 328). This is translated as *Die wagte begin woorde in Afrikaans skreu wat 'n mens gewoonlik gebruik as jy beeste aanjaag* (p. 280). Here Krog omits the

Afrikaans words that Mandela uses, although in a later instance she retains them: "'*Gaan aan! Gaan aan!'* ('Go on! Go on!'), they would shout as if we were oxen" (p. 392) becomes *'Gaan aan! Gaan aan!', skreeu hulle asof ons osse is* (p. 334).

In another instance where a great deal of information is omitted from the translation, it could be argued that the translator feels that the Afrikaans reader will understand the insinuation that is contained in the statement, based on an assumption of what the readers might know: "Perhaps he [the head of prisons] thought he had given in too easily because as he was walking out he turned to Tefu, who had a large belly, and said, '*Jou groot pens sal in die plek verbruin* (sic)', Afrikaans for 'That great stomach of yours is going to disappear here in prison.' <u>*Pens* means stomach, but is used to refer to the stomach of animals like sheep or cattle. The word for the stomach of a human being is *maag*</u>" (p. 332). The translation is brief: *Miskien dink hy toe dat hy te vinnig ingegee het, want toe hy uitloop, draai hy na Tefu, wat 'n groot maag het, en sê, 'In dié plek sal jou groot pens verdwyn'* (p. 282). It could be argued that it would have been relevant to retain at least some of Mandela's explanation in the translation, because not necessarily all Afrikaans readers will know that *pens* is used specifically in relation to animals, or would have grasped the insinuation that the head of prisons regarded the (black) prisoners as animals.

Another explanation that is omitted from the translation is also based on an assumption that the Afrikaans reader would understand an insinuation, and at the same time it loses a connection to a following sentence. Mandela says that "All of us, except Kathy, received short trousers… <u>Short trousers for Africans were meant to remind us that we were 'boys'</u>. I put on the short trousers that day, but I vowed that I would not put up with them for long" (p. 368-369). The Afrikaans reads: *Almal van ons, behalwe Kathy, kry 'n kortbroek … Ek trek dié dag die kortbroek aan, maar neem myself voor om nie lank hiermee opgeskeep te sit nie* (p. 314). The latter statement would have made more sense if the explanation of why Africans received short trousers had been retained. There is another instance where an explanation is left out that results in the translation losing some of the meaning: "Van Rensburg … announced, 'My name is not Suitcase, it's Dik Nek.' There was silence for a moment, and then all of us burst into laughter. In Afrikaans, 'Dik Nek' literally means 'thick neck'; <u>it suggests someone who is stubborn and unyielding</u>. Suitcase, I suspect, was too thick to know that he had been insulted" (p. 420-421). The translation states: *Van Rensburg ... kondig ... aan, 'My naam is nie Suitcase nie, dit is Dik Nek.' Vir 'n oomblik is*

dit stil, toe bars ons almal uit van die lag, Suitcase, vermoed ek, is te dig om te besef hy word beledig (p. 357).

There are instances where it is unclear why information is omitted. Mandela, in describing the role of the ANC's External Mission, says it was "responsible for fund-raising, diplomacy <u>and establishing a military training programme</u>" (p. 424). The reference to the military training programme is omitted in the Afrikaans, which speaks about *die buitelandse vleuel van die ANC, wat ... fondse ingesamel en politieke betrekkinge aangeknoop het* (p. 361). Other changes also seem innocuous, but nevertheless change the narrative voice: "[t]he warders <u>searched high and low</u>, and found nothing" (p. 446) becomes *Die bewaarders kon niks in ons selle kry nie* (p. 377); and "my <u>now grown-up</u> daughter" (p. 482) becoming *my dogter* (p. 408).

There are many examples where Mandela explicitly states himself as the narrator of a statement, but where this is omitted in the Afrikaans. For example, "<u>I told them</u> I believed in …" (p. 517) becomes *Ek glo in* (p. 442); "<u>I told them that</u> my release alone …" (p. 517) becomes *My vrylating alleen* (p. 442); "<u>I simply told them</u> that they must…" (p. 526) becomes *Hulle moet* (p. 450); and "<u>I argued that</u> the suspension…" (p. 579) becomes *Die opskorting* (p. 497). Although the argument of rendering an idiomatic translation could be used for some of these examples, Mandela's 'voice' is changed, and this turns the text into *die Afrikaanse vertaling van mandela* (sic) *se biografie* (sic) (Krog, 2005a), even though the readers would trust that they are reading his autobiography in Afrikaans. The potentially clumsy rendition in the translation that could be caused by a complete translation of these examples has been referred to in Section 5.3.4.2.1.

The translator also omits a number of descriptive terms that change the meaning of what is stated. For example, "<u>young</u> rabble-rousers" (p. 121) becomes *oproermakers* (p. 100); "<u>nearly</u> three decades" (p. 367) becomes *drie dekades* (p. 313); "<u>A number of</u> us" (p. 399) becomes *Ons* (p. 341); "[h]e <u>normally</u> came" (p. 402) becomes *Hy kom* (p. 344); and "<u>many of</u> the privileges" (p. 447) becomes *die voordele* (p. 377). The translation, in effect, 'smothers' the narrative voice by removing aspects of what is said in the original text.

5.3.4.7 *Addition*

Addition is information change entailing new, relevant and non-inferrable information being added (Schäffner & Wiesemann, 2001: 30). In many instances in this specific translation, it also entails expansion or explication. Although expansion would usually be used to improve cohesion, this is not always the case in the translation under discussion.

The readers of an autobiography would expect to 'hear' the original author's voice and words, and it is thus interesting that the translator adds words to Mandela's narration. Some of these instances could probably be argued to be a method by which to overcome the differences between the source and target languages, and for the purposes of understandability. However, there are also a number of instances where the additions would seem to be uncalled for.

An example of the former (to make the text more understandable) would be when Mandela describes how, "At Qunu, the only time I had ever attended church was on the day that I was baptized" (p. 19), which, in the translation, says: *Op Qunu, waar ek vandaan gekom het, was dit anders. Die dag toe ek gedoop is, was die enigste keer wat ek kerk toe was* (p. 16). There have, however, been a number of references to the fact that Qunu was his place of birth, and it could also be argued that the information added in this example is not necessary, as it does not add anything that would make the situation any clearer for the reader.

A number of additions seem to contradict the assumptions that are made about the knowledge of the Afrikaans readers (see Section 4.3.1). For example, when Mandela refers to legislation "designed to end the common voters' roll in the Cape" (p. 42), no assumption is made that the readers will understand the reference, and expansion is used, with the translation referring to *wetgewing ... wat swart mense van die Kaapse kieserslys wou verwyder* (p. 36). Other instances of expansion and explication occur where "formal incorporation" (p. 24) is translated as *amptelike aanvaarding en insluiting* (p. 21); "Haves … Have-nots" (p. 69) as *die besitters, die wat het ... nie-besitters, die wat nie het nie* (p. 58); "debased system of justice" (p. 141) as *'n minderwaardige en ontaarde regstelsel* (p. 115); "a single drainage hole in the floor" (p. 227) is translated as *'n enkele dreineringsgat in die vloer as 'n toilet* (p. 195); "egalitarian army" (p. 293) becomes *egalitêre weermag*

sonder range of stande (p. 250); "politicals" (p. 321) becomes *politieke gevangenes* (p. 273); and "sectarian" (p. 473) is translated as *sektaries of te ekslusief* (p. 401).

Many instances where two words are used to translate a single English concept are attempts to make the translation more understandable, especially in cases where there is not necessarily an Afrikaans word for an English concept. For instance, "safe houses" (p. 253) is translated as *skuilhuise of by 'n veilige adres* (p. 215) and "a buoyant atmosphere" (p. 270) becomes *'n energieke, opgeruimde atmosfeer* (p. 228). In relation to the first example, for instance, Krog states that *soms is daar weer ekstra informasie nodig - ek dink byvoorbeeld aan 'safehouse' – so 'n woord moet omskryf word omdat dit onbekend in afrikaans is* (Krog, 2005a; quoted verbatim).

At times, the translator appears to be trying to explain things for the readers. Mandela talks about the wide variety of people who "defied and went to jail" (p. 123). A considerable amount of information is added in the translation: *almal oortree <u>vrywillig die rassistiese wette</u> en gaan tronk toe* (p. 101). When he says, "going to prison became a badge of honour <u>among Africans</u>" (p. 129), information is both added and omitted in the translation: *tronkstraf <u>vir 'n politieke oortreding</u> [is] 'n bron van eer* (p. 106). She explains why people went to prison, but also leaves omits reference to "Africans". When she made assumptions about the target readers' knowledge, she seemed to be directing the translation at Afrikaans readers who had lived through Apartheid South Africa. Here, however, she seems to be trying to explain the situation of Apartheid South Africa for a new, modern audience.

However, in her explication in relation to the translation of "one-man-one-vote" (p. 160), as *<u>algemene stemreg</u>: een-mens-een-stem* (p. 134), it would appear as if the addition of *algemene stemreg* is an attempt at softening the generally negative impression that existed among conservative South Africans of the concept of one man, one vote.

In many instances where Mandela describes the mistreatment of black people at the hands of white people, Krog adds descriptive terms that are not in the original, often making Mandela seem less of the "best, most human face of this country, its courageous spine, its most caring ear. … this Binder-together", as she portrays him (Krog, 2003: 279). For example, "mistreatment" (p. 229) becomes *<u>hondse</u> mishandeling* (p. 196); "the white man … [who] deliberately sundered the Xhosa tribe (p. 22) is translated as *die wit man ... [wat]*

met _koelbloedige_ opset die Xhosa verdeel het (p. 19); "worst periods of repression" (p. 127) becomes _ergste periodes van genadelose onderdrukking_ (p. 113); "niggling regulation" (p. 444) is translated as _kleingeestige, demoraliserende reël_ (p. 376); "my own cramped cell" (p. 503) becomes _die geweldige beperkte ruimte van my eie sel_ (p. 430); "went on a rampage" (p. 579) becomes _dood en verwoesting begin saai_ (p. 498), which could simply have been translated as _amok maak_ and thereby have retained Mandela's voice.

Some instances where words are added literally put words in Mandela's mouth. When Mandela describes the ritual ceremony of circumcision, he says, "It was a sacred time…" (p. 24). In the Afrikaans, it reads, _Hierdie tydperk staan in my geheue gegrif as gewyd en byna heilig_ (p. 21) (with "sacred" being explicated as _gewyd en byna heilig_). Talking about the Commissioner of Prisons, General Steyn, Mandela says, "He basically turned a blind eye to what was happening on the island" (p. 383). In the Afrikaans, it reads: _Hy sorg dat hy nie weet wat aangaan op die eiland nie, wat basies ruimte skep vir dinge om te gebeur sonder enige ingryping van sy kant af_ (p. 326).

Certain translations add information that repeats what has already been said. For example, "Bantu Education had come back to haunt its creators, for these angry and audacious young people were its progeny" (p. 470) is translated as _Bantoe-onderwys het teruggekom om die skeppers daarvan te konfronteer; wat jy saai sal jy maai, en dié woedende, opstandige jongmense was die gevolg daarvan_ (p. 399). The underlined section is repetitive, although also an instance of metaphorisation that links well to Mandela's use of "creators" and "progeny" (an image of reproduction), while the translation of "audacious" as _opstandige_ changes the tone of Mandela's description of the young people.

At one point, information that Mandela presents in the general flow of the text is put in brackets in the translation, in effect making it appear as an aside or of lesser importance: "Not long after Senn's [a representative of the International Red Cross] visit our clothing did improve and we were given long trousers" (p. 397) becomes _(Nie lank ná Senn se besoek nie, verbeter ons klere en kry ons wel langbroeke.)_ (p. 340). In the light of previous references to the discriminatory way in which prisoners of different races were allocated clothes in prison, this would not been an issue of little importance to Mandela.

Other examples of information being added are things such as "eased my mind about Winnie" (p. 497) becoming *stel my ... gerus oor Winnie se gesondheid* (p. 424); "[b]ecause of the difficulty of communication" (p. 514) translated as *As gevolg van jare se belemmerde kommunikasie* (p. 431) (although "difficulty" is omitted, it is compensated for by the use of *belemmerde*; and the addition of *jare se* attempts to add non-inferrable information, although it could also be argued that it is uncalled for in the light of the fact that this is an autobiography, as it is adding to Mandela's recollection of events, and thus changing his recollection); "to discuss talks" (p. 512) changed to *om moontlike onderhandelinge ... te bespreek* (p. 437); and "crime rate" (p. 560) becoming *'n hoë misdaadsyfer* (p. 480). Information is also added when "The military exercises its largest call-up since the war" (p. 257) is translated as *Die weermag word in totaliteit gemobiliseer – die aantal lede wat opgeroep word, is die grootste nog sedert die oorlog* (p. 219).

In the translation of certain sections, much more emotion is included through the process of addition than what is contained in the original. Mandela describes, for instance, how Winnie (his wife) had been "quite cross that she had been lost" (p. 563), which is translated as her being *hoog die josie in dat sy my in die kabaal verloor het* (p. 484), and "a negotiated solution" (p. 599) becomes *'n moeisaam onderhandelde oplossing* (p. 517).

At times information is inserted and words are selected that change the meaning of what Mandela is saying, as when "tribal meetings" (p. 19) is translated as *Thembu-byeenkomste* (p. 17). Although Mandela later in the paragraph makes reference to the fact that all Thembu were welcome to attend these meetings, the use of the word *byeenkomste* does not convey the actual occasion that is being described, as it could imply simply any gathering of the Thembu people.

Although, as mentioned earlier, information might sometimes need to be added in a translation to make the target text function in a different culture and language, many of the changes made in this regard do more than that – they actually change the voice of the narrator by adding things that he did not say, or changing the tone in which he says things. Nevertheless, it is also important to keep Krog's approach in mind: *afrikaans het sy eie ritme en daarom sal 'n mens ... soms die groen van akkerbome gebruik en soms akkerboomgroen* (Krog, 2005a). This type of change would, however, not essentially change Mandela's voice.

5.3.4.8 *'Corrections' to the text*

Transediting is a pragmatic translation strategy that can be used by translators in the case of deficient source texts (Schäffner & Wiesemann, 2001: 31), such as when there are errors in the source text of which the translator is aware.

As discussed in Section 5.2, the issue of correcting the text is influenced largely by the translator's body of knowledge. Although it would generally not be regarded as problematic to correct typographical errors and misspellings, other corrections should be indicated because they change the narrative voice, flawed though it may be. Krog, for example, corrects the grammar of "Kaffer, jy sal kak vandag!" (p. 117), changing it to *Kaffer, vandag kak jy!* (p. 97). Interestingly, she changes Mandela's use of "Wragtig" (p. 117), which is correct Afrikaans, to *Wragtag* (p. 97). According to the dictionary (Bosman *et al.*, 1999: s.v. 'wragtig'), the word *wragtig* is pronounced as *wragtag*, but cannot be substituted by *wragtag*. At one point, Mandela uses the word "sword" (p. 187), which Krog changes to *assegaai* (p. 157). Although, in the context, her word is probably more correct, she is changing Mandela's representation of the event, and translating it as *swaard* would not have been significantly disturbing to an Afrikaans reader.

In a reference to Jimmy Kruger, Mandela calls him "minister of prisons" (p. 468). Krog changes this to *Minister van Justisie, van Polisie en van Gevangenisse* (p. 397). A search on the internet (Google) yielded all three these options for his title in various combinations, although not all three together, as variously minister of justice and police, minister of justice and prisons, and minister of justice. Krog has again 'corrected' Mandela's narrative, and should possibly have indicated so in a footnote, together with an indication of the source from which she obtained the 'correct' version of Kruger's title.

Krog points out that she specifically contacted Vivlia Publishers about factual errors in the original document and was given permission to correct these, especially as a number of corrections had already been made. With reference to her change of the cause of death of Bram Fischer's son, "a diabetic, [who] had died in adolescence" (p. 374) to *sistiese fibrose* (p. 319), she states: *na die trc en die bram fischer biografie het ek geweet fischer se kind was nie 'n diabeet nie en het dit dan reg gestel* (Krog, 2005a; quoted verbatim).

Other, less significant corrections, are correcting the spelling of "Strijdorn" (p. 152, where it also appears correctly) to *Strijdom* (p. 128), and of "Beyers Naude" (p. 569) to *Beyers Naudé* (p. 490). "Great Karroo desert" (p. 386) is changed to *Groot Karoo* (p. 330).

5.3.4.9 *Other interlingual changes*

The meaning of certain concepts used by Mandela would not easily have been conveyed correctly by simply providing a lexical equivalent. For example, when he describes one of the games played by the boys when he was young, he describes sliding down the smooth rocks on the hills as if on a "roller-coaster" (p. 10). A roller-coaster in Afrikaans is a *wipwaentjie* or *op-en-af-baan* (Bosman *et al*., 1999: s.v. 'roller-coaster'), and Krog's use of *glybaan* in the translation provides a much clearer picture of what the children would have been doing. To a certain extent it is also a 'correction' of the text, as what Mandela describes is much closer to a slide. However, the translation does provide a more suitable translation.

Mandela's use of the word "electrifying" (p. 39) could have been translated as *verstommend*, which is one of the dictionary equivalents for this term (Bosman *et al*., 1999: s.v. 'electrifying'). Nevertheless, the translation, *skiet soos 'n elektriese lading deur ons* (p. 32), which is also an example of metaphorisation, conveys the effect much more successfully. Krog's use of *plaasjaap* (p. 37) for "backward fellow from the countryside" (p. 43) is an idiomatically correct equivalent for what Mandela is describing. An English concept for which there would not easily be a lexical equivalent in Afrikaans is "residential apartheid" (p. 114), which is translated effectively as *aparte huisvesting* (p. 95), although it loses the link to the apartheid system.

A greater deal of 'interference' with Mandela's voice is found, for example, in a description of the parties given by Joe Slovo. Mandela says that Slovo was known for his "high-spirited parties" (p. 84), which Krog translates as *opruiende partytjies* (p. 70). *Oprui* has more negative connotations, as meaning *ophits, opstook, tot verset aanmoedig* (Odendal & Gouws, 2000: s.v. 'oprui'). In another instance, where *opruiend* would have been the more 'correct' word, "inflammatory comic book" (p. 609) is translated as *lasterlike strokiesprentboek* (p. 526), which changes the meaning of the original.

There are also instances where the tone of what Mandela is saying is changed. Describing the boat journey to Robben Island, Mandela says that "we could make out the misty outline of Robben Island" (p. 368). This image is made much more forbidding in the translation, which states *doem die mistige buitelyn van Robbeneiland voor ons op* (p. 314). Even though it might have been a forbidding image, Mandela does not say so, and the narrative voice is in effect being changed. At a rally in Soweto after his release, Mandela says that he "scolded the people" (p. 560), which is translated as *roep hulle tot verantwoording* (p. 480). It would have been much more effective, and much closer to Mandela's meaning, if the translation had simply stated *ek raas met hulle*. Mandela also tells how the authorities "resented" the influence of the older prisoners on the younger ones on Robben Island (p. 502), which is translated as *verfoei* (p. 429), a much more severe word that changes the tone of what Mandela is saying.

5.3.5   Text-specific translation problems

As discussed in Section 3.5.4 in Section 3, the translation of 'Long walk to freedom' was not a true instance of intercultural translation because of the shared cultural background of English-speaking and Afrikaans-speaking readers in the South African context. It was also pointed out that Mandela had already explained the culturally foreign concepts in the original document, and that all that was needed was for Krog to translate these. There were thus no significant text-specific problems for the translator to deal with.

5.4   Conclusion

As discussed in Chapter 2, an autobiography is a specific genre that poses different challenges to a translator. Even when it needs to be made understandable to readers from a different culture (which is not entirely the case here), it should still contain the subject's narrative voice. Mandela, as narrator, has a specific relationship with his text, which is how he wants to portray his life, and any unwarranted changes have a significant impact on this portrayal. The translator has to do more than find equivalent words in the target language for the meaning of the source-language words when transporting texts from one language to another, including looking at the contexts "from which the words rise and which they evoke" (Dingwaney, 1995: 3). As shown in some of the examples, specifically those discussed in relation to modulations that change the ideological perspective (Section

5.3.4.2.2), the translator uses terms that evoke a specific political ideology, one that Mandela would not have associated himself with. It is possible that this takes place unconsciously, but it points to the care that should be taken in any translation, and maybe specifically the translation of a document of this 'stature' by an author that is held in considerable regard worldwide.

The micro-level analysis therefore provides much more evidence of 'manipulation' in the production of the target text, evidence that was not abundantly clear from the macro-level analysis, although the latter analysis did provide an indication that manipulation could be expected. An example is Krog's removal of a footnote to include the information in brackets in the text (see Section 4.5.5.), and the changes that were made to paragraph structure (see Section 4.5.3.2).

Krog has stated that she felt that the type of Afrikaans that she had to use for the translation of 'Long walk to freedom' was one that would undermine the "kind of Afrikaans in which apartheid took its first steps" (Krog, 2003: 277). Nevertheless, it appears that she sometimes also used an Afrikaans that upholds that apartheid, as was illustrated in the examples in Section 5.3.4.2.2, by using lexical units that have connotations that Mandela would not subscribe to and that change the ideological perspective in the process of translation.

Chapter 6 : Conclusions

6.1   Introduction

This study was based on a retrospective, descriptive analysis of the Afrikaans translation of Nelson Mandela's autobiography, 'Long walk to freedom'. It tried to determine whether the approach to translating autobiography as a genre should differ from approaches to translating other types of texts, particularly 'literary' texts, and argued that the translator of autobiography has less 'right' to be visible in the translation of the genre. This discussion, which was presented in Chapter 2, also argued that the translator of autobiography has to subject himself or herself to the voice of the original author.

The study used manipulation theory, specifically that of André Lefevere, to show that this particular translation was subject to most of the constraints on the production of translations (or refractions) that are identified by him, and showed that the translator manipulated the translation to a certain extent, largely as a result of constraints posed by her own ideology and poetics. The theoretical aspects of this discussion were presented in Chapter 3, whereas the illustration of the specific instances of manipulating or changing the source text was provided in Chapter 5, which presented the micro-level analysis of the translated text.

The scheme proposed by Lambert and Van Gorp, which was largely used in the analysis of the translation, suggests that evidence of manipulation at the macro-level should lead to "hypotheses for further analysis about micro-structural strategies" (Lambert & Van Gorp, 1985: 52). This was not necessarily evident in relation to *Lang pad na vryheid*. Many of the changes at the macro-structural level (discussed in Chapter 4) would not necessarily have been under the control of the translator, and these differences cannot be used to provide an indication of the strategies applied by Krog (beyond evidence contained in the metatext (the translator's note) in the translation).

This final chapter will draw conclusions about a number of aspects discussed and highlighted in the study. Firstly, in Section 6.2, it will summarise the difficulties posed by the translation of autobiography and reaffirm the suggestions made for an approach to

translating autobiography. Section 6.3 will discuss the applicability of translation as intercultural communication in the South African context, particularly in translations of South African documents translated into and from English and Afrikaans. Section 6.4 will draw conclusions about the translator's stated approach to the translation of 'Long walk to freedom' and the actual strategies used in the process, and indicate how the way in which the text was manipulated in the translation not only illustrates the difficulty of retaining the author's voice in the translation of autobiography, but also leads to the conclusion that *Lang pad na vryheid* can strictly speaking not be called Mandela's autobiography. Proposals for further study will be included in Section 6.5, followed by general conclusions to close off this study.

6.2   The difficulties posed by the translation of autobiography

One of the arguments in this thesis is that autobiography, as a genre, requires a different approach to its translation than the approach applied to the translation of literature. Although autobiography is not pure fact, it is also not fiction; its position lies somewhere between these two, and it is proposed in this thesis that it lies closer to fact. As such, the translator needs to work very carefully when translating the facts of the narrator's life to avoid changing them, as changes would change the original author's narration of his or her life story. It is thus proposed that autobiography should be approached like Reiss's informative text type when it is translated, namely in terms of invariance of content. According to Reiss, an informative text type is translated successfully when the information has been transmitted in full (Schäffner & Wiesemann, 2001: 10). These aspects were discussed in Section 2.4.

Lefevere and Bassnett say that texts that embody the fundamental beliefs of a culture and therefore have a high status, as well as scientific and technical texts, will usually be expected to be translated as literally as possible (Lefevere & Bassnett, 1990a: 7). Although it cannot be said that 'Long walk to freedom' embodies the fundamental beliefs of a culture, nor that it has particular status as literature, its author does have a very high standing, not only in South Africa, but in the world at large, and this should compel the translator to not interfere with the text too much in the process of translating it.

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Nevertheless, as pointed out by Krog, Afrikaans has a certain rhythm and it was essential that the translated text should not sound as if it was translated. She thus seems to have opted for a 'fluent' translation, in which she would have to be invisible. Her main priority was to make the translated text work as well as possible for the target audience, namely Afrikaans readers, with the same impact on them as it had on the original readers. Accordingly, the translation had to be as effective (*treffend*; cf. Krog, 2005a) as possible without losing its accuracy. Although the translator succeeds in producing an effective translation, it was argued in this thesis that certain of the changes made to the text did change Mandela into something that he is not or made him say things that have connotations that he would not necessarily subscribe to (in contrast to what Krog says in her interview; cf. Appendix 1), and thus points to a level of visibility that is not justifiable on the basis of her statement above.

It is doubtful whether any of these changes would have been made consciously, but they point to the difficulty that any translator would have in producing a translation of an autobiography that can still stand as *the* autobiography, and not as an adaptation, or a translation. It was therefore also argued that, if the translator of an autobiography makes changes to the original text, these should be acknowledged in some way (possibly through footnotes or notes in the text). Because the translator is not really visible to the readers of the translation in the content of the text itself, they would be expecting a close rendition of the original, and invariance of content. Although the differences between the two texts only become evident when they are read together, the contention remains that the translator has a moral duty to the reader to indicate instances where the original text has been changed or corrected, for whatever reason. (Aspects of visibility were dealt with in Sections 2.4.1 and 4.4, and also included in the micro-level analysis in Chapter 5).

Krog points out that, when she undertook the translation, she had access to the Dutch version, in which a number of factual corrections had already been made, and from which she also drew the wording of certain sections instead of only translating from the English text (Krog, 2005a). Some of the discrepancies between the English and Afrikaans texts could possibly be ascribed to her use of the Dutch version, but if they should entail major deviations from the original document, this should possibly have been referred to in some way.

Finally, it should be clear that the translator of autobiography faces many challenges. While it might be possible to produce a much closer rendition of the original, the translator is also presented with the need to ensure that the 'Afrikaans Mandela' remains as convincing as the one in the original text. It would appear that this necessarily leads to changes to the original document, because, as Krog points out, the Afrikaans language needs to be forced to accommodate Mandela and the reader should also become aware of how he forces the language to accommodate him (Krog, 2005a).

6.3 The limits to translation as intercultural communication in the context of English and Afrikaans in South Africa

Translation in a multicultural and multilingual society such as in South Africa has not been the subject of a great degree of theoretical study. Most efforts in translation theory have been undertaken in much more homogenous societies, where it is easier to formulate and apply theories and strategies. Translation as intercultural communication was not a major focus of the thesis, but this was a facet that repeatedly appeared in the discussion, and one that definitely requires further investigation.

First-language Afrikaans and English speakers in the South African context are in an interesting situation. Most of them have a fair knowledge of both the other language and of aspects of its culture that might deviate from theirs, which in many instances are relatively few. It could be argued that there is little need to translate English documents into Afrikaans, and that decisions to do so are largely ideological ones (this aspect was discussed in detail in Sections 3.5.2.1.1, 3.5.2.2 and 4.3.1).

In relation to the process of translating 'Long walk to freedom' into Afrikaans, it could also be argued that there is no need for approaches such as Venuti's, which focus on translation as a process either of domestication or foreignisation (as discussed in Section 2.4.1). The original text already has a domestic significance, is in effect already domesticised. The greatest element of cultural otherness, in relation specifically to Xhosa culture, is explained by Mandela in the original text, and the translator only needed to translate these explanations into Afrikaans. It could thus be argued that, in a multilingual society, many of the standard translation theories, especially their focus on the intercultural

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aspect of translation, have less applicability, and that the focus should fall more on interlingual aspects.

The translation in question makes an important contribution to enriching the Afrikaans language, in line with the view that "[r]ewritings can introduce new concepts" (Lefevere & Bassnett, 1990b: ix). Krog's introduction of the term *Afrikaan* as an adjective to translate Mandela's reference to 'African' (discussed in Section 4.3.2), is a conscious effort to incorporate Mandela's broadening of the application of the term into the Afrikaans version of the story of his life. This is also in line with Krog's view of translation as transformation, and of how language can be used to draw people closer together and heal the wounds caused by the apartheid past of South Africa (discussed in relation to Krog's poetics in Section 3.7). The translation, and Krog's approach to it, thus support Lefevere and Bassnett's view that a study of the "manipulative processes of literature as exemplified by translation can help us towards a greater understanding of the world in which we live" (Lefevere & Bassnett, 1990b: ix) (discussed in Section 3.5.4).

6.4   The (un)(sub)conscious manipulation of 'Long walk to freedom'

Lefevere and Bassnett regard all translation as manipulation, undertaken in the service of power. And any process of translation, according to Lefevere, is subject to a number of constraints that all essentially lead to the translation being manipulated to various extents. Manipulation does not necessarily have to be viewed in a negative sense, though; Lefevere in particular uses it as a descriptive term to describe the types of changes that are made in the process of translation. Nevertheless, every producer of a translation is influenced by a number of factors that relate to the society or literary system in which he or she functions – translation is not an innocent activity (see Sections 3.4 and 3.5.2.1.1).

While, in apartheid South Africa, for example, the only writers and other artists who would have received any type of financial or other support from the prevailing powers would have been those who supported the specific ideology of the government, the ideological component in the support of the production of literature in the new South Africa is probably smaller. However, there is a new, democratic ideology at play, one that supports the production of texts in all eleven official languages (as discussed in Section 3.5.2.1.1).

The 'manipulations' that occur and result in changes to the narration in the source text clearly indicate that translators cannot easily distance themselves from their ideology and their poetics, and that these influences result in what are most probably unconscious or subconscious modulations that are not justifiable on the basis of avoiding unsuitable, unidiomatic or awkward utterances (see Section 5.3.4.2). The changes of perspective (both personal and ideological) that occur in this text on the basis of modulation 'interfere' with Mandela's voice and make the translator more visible, which this thesis argues is not always permissible in the translation of autobiography.

Krog, as translator, very clearly states the strategy that she wanted to use for the translation, which amounts to her 'ideology', namely to use the Afrikaans in which apartheid was established to undermine that kind of Afrikaans (Krog, 2003: 277). Yet the retrospective, descriptive micro-structural analysis of *Lang pad na vryheid* reveals that there is another ideology at play as well, one that is most likely unconscious or subconscious, specifically in the light of the fact that it is not applied consistently. Examples of the 'manipulation' of the translation that arise from this are referred to in the discussion of Krog's ideology in Section 3.6, as well as in Section 5.3.4.2.2, which looks at modulations through a change in ideological perspective. The examples that are problematic occur when Krog substitutes a source-language lexical item with a target-language one that has connotations that Mandela would not have subscribed to.

The instances where changes are made to the original text for the purpose of making it function as a text in the target language are not viewed as problematic. However, where changes are made for no apparent reason, this is argued to be evidence of a level of manipulation of the text that has taken place at what is possibly a subconscious or unconscious level. The extent to which these changes result in removing Mandela's 'voice' points not only to the difficulty of translating autobiography, but also leads to the conclusion that the resultant translation is no longer Mandela's autobiography, but, in Lefevere's terms, a refraction.

6.5   Proposals for further study

One of the major shortcomings in translation theory that came to light from this study was the lack of theoretical approaches to the translation of autobiography. As argued in Chapter 2, the translation of autobiography cannot be approached in the same way as the translation of literature, as the autobiographer's voice is the most important element in the genre. This is only a proposal, however, and an in-depth study would be required to confirm the proposed approach to the translation of autobiography, namely as an informative text type that requires invariance of content and the full transmission of the information contained in the original. This could include an investigation, or entail a separate investigation, of the extent to which the translator of autobiography may be visible, and how this visibility should be dealt with (e.g. by being stated, as in footnotes that indicate changes that have been made to the source text).

As mentioned in Section 6.3, the extent to which translation in the context of English and Afrikaans in South Africa could be viewed as a process of intercultural communication has not received a great deal of theoretical attention. Most translation theories have arisen in societies that are largely homogenous from a cultural and linguistic point of view. It would be interesting to undertake an investigation to determine whether South African texts in either Afrikaans or English undergo any process of cultural adaptation when they are translated for a local audience.

A further investigation related to the translation of 'Long walk to freedom' in particular would be to discover whether the various translations have actually introduced this autobiography to a wider readership, and whether it has had the intended impact hoped for by Mandela, namely to "be part of all the languages of [his] country" (Krog, 2003: 268).

The questions proposed by Lambert and Van Gorp in relation to the "priorities that govern the translator's activity" (Lambert & Van Gorp, 1985: 49), specifically in terms of the translator's role as a creative writer (see questions in Section 4.1, p. 61), would provide the basis for a very interesting study of Antjie Krog. As is evident from the discussion of her poetics (Section 3.7), particularly her focus on translation (and writing) as transformation, Krog has very strong feelings about the 'power' of language, specifically as "an instrument

of mediation" (Lambert & Van Gorp, 1985: 50). This could include a discussion of whether a literary figure should translate a non-literary text.

Another aspect that could deserve further study would be to position Antjie Krog as translator within a broader, systemic context in South Africa, in effect an application of the fourth stage of Lambert and Van Gorp's scheme for describing translations.

6.6   Conclusion

Although the discussion in this thesis might at times have appeared to be critical of the Afrikaans translation, and the translator, of 'Long walk to freedom', this was not the intention. As stated at the end of Chapter 3, the purpose of the study was not to evaluate *Lang pad na vryheid*, but to use a retrospective analysis of the translated text to describe whatever differences might be found between the original text and its translation.

Lang pad na vryheid is accepted as Nelson Mandela's autobiography in the target language, even though Krog herself states that it is not his autobiography, but the Afrikaans translation of his autobiography (Krog, 2005a). Although the translator stresses that the translated text should not read as a translation, her visibility through some of the changes made to the source text is argued to not always be justifiable in the context of translating autobiography. This visibility, however, is only really evident from a comparative reading of the two texts, and in many cases was shown to be justified on the basis of rendering an idiomatic target text.

Krog is a strong writer, with a strong voice, and it is not surprising that some of the changes made in the process of translating 'Long walk to freedom' have interfered with Mandela's voice. Although it is doubtful whether any of this 'interference', or 'manipulation', would have been conscious, evidence is provided of manipulations that most likely were unconscious or subconscious.

The discussion of autobiography as a genre in Chapter 2 confirmed the first hypothesis stated in Section 1.2, namely that autobiography as a genre requires a different approach to its translation than is required by the translation of literary texts, for example, one that

requires the translator to subdue his or her visibility. The close analysis of the two texts confirmed the second hypothesis, namely that the translator, at various times either consciously, subconsciously or unconsciously, manipulated the original text, including through the use of an Afrikaans that has ideological connotations to which Mandela would not necessarily subscribe. The two (related) subhypotheses were also confirmed, namely that autobiography as a genre is difficult to translate in a manner that retains the voice of the original author, and it is thus stated that the Afrikaans translation can no longer strictly speaking be called the autobiography of Nelson Mandela.

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Appendix : E-mail interview with Antjie Krog

From: AE Samuel [aes@intekom.co.za]
Sent: Wednesday, November 23, 2005 1:38 PM
To: Marisa Honey
Subject: Re: M.b.t. ons ontmoeting in Junie

1.   Wie het jou oorspronklik genader om die vertaling te doen?

Vivlia publishers. Hulle het eers vir andre brink gevra, maar hy het nie tyd gehad nie en het my voorgestel.

2.   Het jy 'n spesifieke teikenleser in gedagte gehad toe jy die vertaling doen? Indien wel, wie was hierdie lesers?

ek weet nie hoe om 'n teikenleser te bepaal nie, ek vermoed dit is eintlik onmoontlik om so iets te doen daarom is daar soveel tekste wat verras: dis geskryf vir jong mense maar volwassenes lees dit, niemand wou dit uitgee nie, maar toe word dit 'n best seller ens. die naaste was vir my 'n afrikaanslesende.

3.   Daar is verskille in die 'section breaks' tussen die twee dokumente. Bv. in die oorspronklike word sterretjies gebruik (***) waar die vertaling hulle nie in het nie, en omgekeerd. Is hierdie veranderinge deur jou aangebring? Indien wel, wat was die rede daarvoor?

ek kan nie meer onthou nie, maar dit het dalk meer met die uitleg te make gehad.

4.   Ek argumenteer in my tesis dat die vertaler van 'n outobiografie nie sonder verduideliking of verklaring veranderinge aan die teks mag aanbring nie, omdat dit die stem ('voice') van die verteller (wat sy eie lewensverhaal vertel) verander. Jy los soms inligting uit of voeg inligting by. Byvoorbeeld (en ek haal hier uit my tesis aan):

> Describing the way his guardian, the regent, treated white people, Mandela says "he treated them on equal terms <u>as they did him</u>" (p. 31). The Afrikaans only states that *hy het hulle as sy gelykes behandel* (p. 25). "Pondoland, <u>in the Transkei</u>" (p. 44), becomes *Pondoland* (p. 37), "people they pretended to serve" (p. 81) becomes *hulle volgelinge* (p. 68), "an <u>African newspaper</u> in Natal" (p. 91) becomes *Natalse koerant* (p. 76), "music to the ears of <u>a freedom fighter</u>" (p. 113) becomes *musiek in my ore* (p. 93)

EN

> When Mandela describes the ritual ceremony of circumcision, he says, "It was a sacred time…" (p. 24). In the Afrikaans, it reads, *Hierdie tydperk <u>staan in my geheue gegrif</u> as gewyd en byna heilig* (p. 21). Talking about the Commissioner of prisons, General Steyn, Mandela says, "He basically turned a blind eye to what was happening on the island" (p. 383). In the Afrikaans, it reads: *Hy sorg dat hy nie weet wat aangaan op die eiland nie, <u>wat basies ruimte skep vir dinge om te gebeur sonder enige ingryping van sy kant af</u>* (p. 326).

Is daar 'n spesifieke rede vir jou besluit om sulke veranderinge aan te bring?

elke vertaling is in wese ook 'n verandering van een taal en een bewussyn na 'n ander. my uitgangspunt is dat die teks op sigself moet werk. jy wil nie die hele tyd iets lees wat klink asof dit vertaal is nie. dit het nie net bloot met betekenisse te doen nie, maar veral ook met die ritme. afrikaans het sy eie ritme en daarom sal 'n mens bevoorbeeld soms die groen van akkerbome gebruik en soms akkerboomgroen. mandela se boek is ook vir 'n internasionale gehoor geskryf, afrikaanses het sommige van die inligting nie nodig nie (soos dat pondoland in die transkei is), en soms is daar weer ekstra informasie nodig - ek dink byvoorbeeld aan 'safehouse' - so 'n woord moet omskryf word omdat dit onbekend in afrikaans is.

5.   By tye 'korrigeer' jy die oorspronklike teks, byvoorbeeld in die vertaling van Mandela se stelling dat Bram Fischer se seun 'n diabeet was, verander jy dit na sistiese fibrose, en Jimmy Kruger as 'minister of prisons' word verander na Minister van Justisie, van Polisie en van Gevangenisse. Voel

jy dit is aanvaarbaar vir 'n vertaling van 'n outobiografie dat sulke veranderinge aangebring mag word sonder enige aanduiding dat die oorspronklike iets anders gesê het nie?

daar is 'n paar feitefoute in mandela se autobiografie en ek het spesifiek navrae by vivlia gedoen of sekere dinge reg gestel kan word en daar is gesê dat daar reeds versekeie regstellings plaasgevind het. na die trc en die bram fischer biografie het ek geweet fischer se kind was nie 'n diabeet nie en het dit dan reg gestel. ek self is diep dankbaar vir enige een wat iets regstel in my werk soos dikwels al gebeur het. ek het voortdurend die nederlandse biografie ook by gehad en sommige bewoordings het ek daar gekry in plaas van om bloot die engels te vertaal.

6.   By tye word veranderinge ook aan die modaliteit van die vertelling aangebring, byvoorbeeld (en ek haal weer uit die tesis aan):

> where he says "I told them <u>I thought</u> many of our problems were a result of lack of communication" (p. 517), it becomes *Ek sê dat baie van ons probleme die gevolg is van gebrekkige kommunikasie* (p. 442). The meaning of what he is saying is also changed when "the pain I have gone through" (p. 592) is translated as *die pyn wat dit alles veroorsaak* (p. 509)

EN

> For example, "<u>We</u> had to win people over" (p. 123) becomes *Ek moes mense … oorwen* (p. 102); "any effort <u>by the black man</u>" (p. 125) becomes *ons pogings* (p. 103) (also information left out); "suspension of <u>study privileges</u>" (p. 478) becomes *opskorting van <u>my studievoordele</u>* (p. 405); and "<u>the</u> people" (p. 511) becomes <u>*my*</u> *mense* (p. 436).

Ek argumenteer dat jy hier besig is om Mandela se stem te verander, en dat die teks dan streng gesproke nie meer as Mandela se outobiografie beskou kan word nie.

Dit is nie mandela se outobiografie nie, dit is die afrikaanse vertaling van mandela se biografie. 'n mens pak 'n vertaling aan met 'n lys prioriteite en myne was om die teks so goed moontlik te laat werk vir die teikengehoor wat afrikaanslesendes was. maw die teks moet in afrikaans dieselfde soort impak hê wat dit in engels op engelslesendes het. dit forseer sekere keuses op jou af - jy wil die teks nie so akkuraat as moontlik laat klink nie, maar so treffend as moontlik sonder om die akkuraatheid te verloor. nie een van die voorbeelde deur jou hierbo genoem kyk na die veranderinge binne die konteks nie, ook dui jy nie aan op watter wyse dit mandela verander in iets wat hy nie is nie of wat hy nooit sou gesê het nie. enige skrywer wat vertaal word weet dat vertaling (en being a student ken jy sekerlik die holruggeyrde dat 'vertaling' in frans 'verraai' beteken) van iets wat nie 'n matematiese dokument is nie maar wat werk met klem en toon en fokus altyd altyd op maniere anders is as die oorsprnklike. deur te eis dat mandela se outobiografie woord vir woord korrek vertaal moet word is myns insiens om die uitdagings wat die teks gebied het volkome mis te kyk.

7.   Daar is een voetnoot in die oorspronklike teks, wat jy tussen hakies in die vertaling insluit. Jy sit ook inligting wat as deel van die teks in die oorspronklike dokument verskyn tussen hakies. Venuti sou argumenteer dat jy as vertaler dan sigbaar ('visible') is, wat jy wel ook is vanweë die vertalersnota aan die begin van die vertaling. In hoeverre is die vertaler van 'n outobiografie spesifiek egter geregtig om sigbaar te wees, veral as dit 'n verandering van die oorspronklike dokument behels?

jy dink dat na soveel jare van apartheid mandela sommerso in afrikaans kan praat sonder dat elke leser pynlik bewus sal wees dat dit slegs deur 'n vertaalaksie kon geskied?hy is besig om hom in afrikaans in te dryf as 't ware. dwarsdeur die teks is 'n mens bewus van hoe hy die taal forseer om hom te akkomodeer. terwyl daardie spannign glad nie in engles bestaan nie. mandela kan homself in engels uitdruk en jy is nie eers bewus daarvan dat daar 'n ghostwriter by betrokke was nie. dis nie moontlik vir mandela om 'tuis' te klink in afrikaans nie, dus is die konsep van 'n vertaling'vertaalde/vertaler nie weg te lees uit die teks nie.

ten slotte: dit het ook ten noustete make met die proses van vertaling. jy begin aanvanklik om so akkuraat as moontlik te vertaal, maar na elke paragraaf dan skaaf jy hom tot dit koherent is. uiteindelik bekyk jy die bladsy en die hoofstuk en jy luister na die toon, of dit eg klink in afrikaans, soos wat hy eg klink in engels. en jy maak verskuiwings wat volgens jou oordeel die integriteit van die teks bewaar sonder om die akkuraatheid te vernietig.

Ek dank jou by voorbaat vir jou tyd en hulp.

Groete

Marisa