# "Elle vient de loin la chanson"

Afri-Frans as a product of cultural exportation

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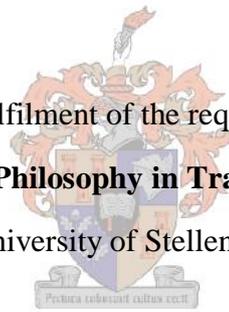
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March 2013

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Abstract

Despite the fact that intertextuality is regarded as an established concept in the field of literary studies, research regarding the role of intertextuality within translation studies is relatively limited. In studies concerned with the problematic nature of the relationship between intertextuality and translation, the majority of scholars focus on the rendering of intertextual references that figure in the source text, while the use of intertextuality in the target text is often overlooked. This study addresses this latter facet of intertextuality by looking at the *Afri-Frans* translation project, and the way in which intertextuality is intentionally used in the target text.

Conceptualised by Matthys Maree, the *Afri-Frans* project concerns the translation of thirteen Afrikaans songs into French, with the aim of introducing the Afrikaans culture abroad. The project is therefore concerned not only with the translation of the Afrikaans language, but also with the translation of the Afrikaans culture. Therefore Venuti's strategies of domestication and foreignisation are applied as theoretical basis of this study. These strategies are discussed in Chapter 3, together with other translation theory focused specifically on the functionalist approach, as well as the interaction between translation and culture. These translation theories are supplemented by a discussion of theories on intertextuality in Chapter 4.

This thesis investigates the effect that target text intertexts have on translation, specifically with regard to domestication and foreignisation, so doing determining the potential of intertextuality as a translation tool. In order to establish whether the (Afrikaans) source text culture is properly represented in the (French) target text, the microstructural analysis, in Chapter 5, looks at specific textual fragments and the translation of culture-specific items. The macrostructural analysis, in Chapter 6, is concerned with extratextual analysis, where the focus is on intertextual, paratextual and metatextual aspects.

These analyses show that translation inevitably involves a compromise between domesticating and foreignising strategies. Even though microstructural translation methods in *Afri-Frans* tend to domesticate, intertextuality shows promise as an effective translation tool with the potential to connect the target text audience with the source text culture, thereby bridging the two cultures. The use of intertextuality in translation enables the translator to remain loyal to both the source text culture and target text audience by providing the target text audience with interpretable cultural frames within which the source text culture can be better understood.

Opsomming

Ten spyte daarvan dat intertekstualiteit as 'n gevestigde konsep in die letterkunde beskou word, is navorsing wat die rol van intertekstualiteit in vertaling betref, redelik beperk. In studies oor die problematiese aard van die verhouding tussen intertekstualiteit en vertaling, is die hooffokus op die vertaling van intertekstuele verwysings wat in die bronteks voorkom, terwyl die gebruik van intertekstualiteit in die doelteks tot op hede nog min aandag gekry het. Hierdie studie hanteer laasgenoemde aspek van intertekstualiteit deur meer aandag te skenk aan die *Afri-Frans* vertaalprojek, en die manier waarop intertekstualiteit doelbewus in die doelteks gebruik word.

Die *Afri-Frans* projek, gesteskind van Matthys Maree, behels die vertaling van dertien Afrikaanse liedjies in Frans, en beoog om die Afrikaanse kultuur aan die buiteland bekend te stel. Die projek onderneem dus om nie net die Afrikaanse taal te vertaal nie, maar ook die Afrikaanse kultuur. Venuti se strategieë van domestikering en vervreemding word om hierdie rede as die teoretiese grondslag vir hierdie studie gebruik. Hierdie vertaalstrategieë word in hoofstuk 3 bespreek, tesame met ander vertaalteorie wat spesifiek gefokus is op die funksionalistiese benadering, asook die wisselwerking tussen vertaling en kultuur. Hierdie vertaalteorieë word aangevul deur 'n bespreking van teorieë oor intertekstualiteit in hoofstuk 4.

Hierdie tesis ondersoek die effek van doeltekstinterrekste op vertaling, veral met betrekking tot domestikering en vervreemding, om sodoende die potensiaal van intertekstualiteit as 'n vertaalhulpmiddel te bepaal. Ten einde te bepaal of die (Afrikaanse) brontekskultuur bevredigend verteenwoordig word in die (Franse) doelteks, kyk die mikrostrukturele analise, in hoofstuk 5, na die vertaling van kultuurspesifieke items. Die makrostrukturele analise, in hoofstuk 6, behels 'n ekstratekstuele analise, waartydens die intertekstuele, paratekstuele en metatekstuele aspekte ondersoek word.

Hierdie analises wys dat vertaling onvermydelik 'n kompromie tussen domestikering- en vervreemdingstrategieë vereis. Ten spyte daarvan dat mikrostrukturele vertaalmetodes in *Afri-Frans* geneig is om te domestikeer, blyk intertekstualiteit 'n effektiewe vertaalhulpmiddel te wees met die potensiaal om die doeltekstgehoor te verbind met die brontekskultuur, en sodoende dien dit as 'n brug tussen die twee kulture. Die gebruik van intertekstualiteit in vertaling stel die vertaler in staat om getrou te bly aan sowel die brontekskultuur as die doeltekstgehoor, deur die doeltekstgehoor te voorsien van verstaanbare kultuurraamwerke waardeur die brontekskultuur beter verstaan kan word.

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My parents, Heinz and Marianne, for their unwavering love, support and encouragement. Not only in the writing of this study but throughout my life. And for teaching me that some of life's greatest treasures can be found in the pages of a book or in the lines of a song.

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[1] In an attempt to illustrate the way in which intertexts can be recognised, the chapter titles used in this study reflect lyric lines taken from the source text. These titles serve the function of demonstrating the mechanisms behind reader recognition of an intertext, as well as summarising the content of the chapter in question. Relevant information of the intertext is provided in a footnote at the beginning of each chapter.

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CHAPTER 1: Introduction

1.1 Background of the study

Within two weeks of the release of the first *Afri-Frans* CD, a translation project conceptualised by South African music producer Matthys Maree in which 13 well-known and popular Afrikaans songs are translated into French, the album went gold and has since reached the platinum mark[3]. The translated French lyrics were even transformed into an *Afri-Frans* stage production, performed for the first time in April 2010 at the Klein Karoo National Arts Festival[4] in Oudtshoorn. Subsequent performances of the stage production, starring celebrated South African artists such as Laurika Rauch, Anna-Mart van der Merwe, Mathys Roets and Anna Davel, developed into an extensive nationwide tour with shows countrywide. The success and popularity of the project eventually gave rise to the so-called *Afri* series, which now includes the translation of Afrikaans songs into French (*Afri-Frans*), Spanish (*Afri-Spaans*) and Italian (*Afri-Talia*).

Maree, both the director and producer for *Afri-Frans* (and the entire *Afri* series), approached Professor Naòmi Morgan to complete the French translations[5], given that they had previously worked together on cabarets based on the works of Belgian singer and songwriter Jacques Brel. A lecturer at the University of the Free State, Morgan's comprehensive knowledge of the French language, culture and literature is evident in her use of French intertexts throughout the translations of the original Afrikaans lyrics[6]. These intertexts can be traced back to various genres of French literature, with intertextual references to French films, plays, prose and poetry.

1.2 Problem statement

Even though intertextuality is regarded as an established concept in the field of literary studies, research concerning the role of intertextuality within translation studies is noticeably limited. Morgan (2010a:5) explains that her use of intertextual references in the target text is intended to function as a type of element of recognition for the target text audience. The target text, therefore, includes intertextual references to French culture and literature in order to render the source text (more) accessible to a Francophone audience (Morgan 2010a:2).

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[2] "Neem my hand en vat my saam" (*Jantjie*), translated into French in *Jeannot* as "Prends ma main et emmène-moi" [Take my hand and take me with].

[3] For an album to be labelled as gold, 500 000 units have to be sold. When 1 000 000 units of an album have been sold, the album is referred to as platinum.

[4] The Klein Karoo National Arts Festival (commonly referred to as the KKNK) is a South African festival for the performing and visual arts, which is presented annually during the March/April school holidays in the town of Oudtshoorn in the Klein Karoo semi-desert region. It is currently South Africa's most popular arts festival of its kind (measured against attendance figures) and was the country's first arts festival with Afrikaans-speakers, understood as an inclusive linguistic community, across apartheid-era racial or ethnic boundaries, as its target audience. For more information on the festival, see the official website at: www.kknk.co.za

[5] Morgan's translated French lyrics are the target text(s) for this study (see Addendum C).

[6] The original Afrikaans lyrics are the source text(s) for this study (see Addendum C).

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Venuti (2008:15) argues that a translation in which the source text is adapted to meet the needs and requirements of the target text audience (in this case French listeners) results in a domesticating translation[7]. When one considers Morgan's use of intertextuality as a form of adaptation, it is possible to presume that the *Afri-Frans* translations were translated in accordance with a translating strategy of domestication.

This study regards translation within a functionalist framework[8]. According to the functionalist approach to translation, as opposed to the linguistic approach[9], a translation is considered successful when it achieves the goal specified in the translation brief (Naudé 2000:8). The translation brief accordingly designates the specifications according to which the translation process must be completed. The functionalists argue that translation is a pragmatic exercise that is completed in real (and not ideal) circumstances. Translations are, furthermore, commissioned and should therefore aim to meet the goal of the translation. The skopos (literally aim or goal) theory subsequently proposes that translations be examined and assessed according to the way in which they manage (or fail) to achieve the aim of the translation stipulated in the translation brief. The aim of a translation is therefore the most important principle according to which the translation should be approached.

According to Maree the goal of the *Afri-Frans* project is to introduce the Afrikaans culture abroad by translating a collection of Afrikaans songs that can be seen as representative of the (Afrikaans) culture (Van Wyk 2010b:118). Liu (2006:493) argues that the translation of a minority language (such as Afrikaans) into a majority language (such as French) introduces the minority culture into the world literary stage. This is particularly the case when the translations are initiated from the source text culture instead of the target text culture, because the very act of translation becomes an act of "cultural exportation". *Afri-Frans*, initiated in the source text culture and concerning the translation of a minority language into a majority language, and with the specific aim of introducing the minority culture abroad, can consequently be seen as an example of cultural exportation. For this reason it is important that the target text reflects the cultural characteristics of the source text. According to Venuti (2008:15), a translation that aims in registering the linguistic and cultural differences of the foreign text, and so doing "send[s] the reader abroad", can be defined as a foreignising translation.

The foreignisation of a translation has two very important requirements: the source text must be "foreign" to the target text audience, and the translation methods used must oppose and deviate from the dominant cultural and linguistic values of the target text culture. A strategy of foreignisation is therefore a strategy in which foreign elements are intentionally included in order to highlight the cultural and linguistic differences of the source text. By using foreignisation as a translation strategy, the "foreign identity" is illustrated by staying as close as possible to the source text (González Cascallana 2006:99). This is because, by retaining the so-called foreignness of the source text, the translator ensures that the Foreign is received as the Foreign (Venuti

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[7] Venuti's discussion of domestication (and foreignisation) is discussed in more detail in Section 1.3 of this chapter and forms the focus of the discussion concerning translation, culture and power in Chapter 3.

[8] The functionalist approach to translation is discussed in greater detail in Chapter 3, with a specific focus on the skopos theory.

[9] In the linguistic approach, equivalence to the source text is considered the foremost principle for translation and figures in the translation process "both as the aim of translation and [as] its condition" (Hermans 1994:12). Any degree of adaptation is consequently prohibited as it may result in a target text that is not equivalent to the source text. For a more detailed discussion of the linguistic approach consult Chapter 3.

2000:469; Berman 1985:285-286). The result of this translation strategy will therefore be that the target text audience will be aware of the fact that the target text is translated. A domestication of the *Afri-Frans* lyrics might present listeners with songs that seem to have been originally written in French, rendering both the translation process and the translator invisible. A foreignising translation will not only emphasise that the songs have been translated but will also call attention to the cultural and linguistic differences of the Afrikaans source text and so doing facilitate in achieving the project's principal goal: taking the Afrikaans culture abroad.

The challenging aspect of the *Afri-Frans* project is consequently that the translation method (the use of intertextuality in the target text) seems to contradict the aim of the project (to introduce the Afrikaans culture abroad): Morgan's translation method potentially results in a domesticating translation whilst the aim of the project requires a strategy of foreignisation. This study will consequently examine whether the use of intertexts from the target text culture has a foreignising or a domesticating effect on the target text in order to establish whether or not the translation ultimately succeeds in fulfilling the skopos of the translation project.

It is important to note here that the skopos of a translation can apply to both the process and the product of translation: a distinction is consequently made between the *Translationsskopos* (the translator's intended purpose) and the *Translatskopos* (the function of the translation as seen in the receiving culture). The aim of this study is consequently to determine whether the *Afri-Frans* product agrees with the project's aim; thus whether the *Translatskopos* agrees with the *Translationsskopos* (Snell-Hornby 2006b:54). The focus of this study is therefore the application of intertextuality in the field of translation, with specific reference to the translation of lyrics from Afrikaans into French. By determining whether the intertexts have a domesticating or foreignising effect on the target text, it can be established whether or not the French translation(s) successfully executes the aim of the translation project – introducing the Afrikaans culture to the target text audience.

1.3 Previous research

Despite the fact that the *Afri-Frans* translation project has enjoyed reasonable media attention in South Africa, with numerous reviews and articles written on the subject, no academic research has, to date, been published on the subject. Morgan (2010a) has written an article, "Van (luister)liedjie tot chanson: 'n oorsese reis in vertaling", in which a selection of the most important aspects of her translation process is discussed. The article does not focus specifically on the use and potential effect of intertextuality in translation, but does identify the intertexts used in *Afri-Frans 1*[10].

Generally-speaking the term "intertextuality" is commonly associated with Julia Kristeva, who coined the term in order to explain that every text is an absorption and transformation of other texts (Kristeva 1980:66). The term has however been used by numerous literary theorists, more often than not with discordant definitions and applications. The majority of scholars (see for example Worton & Still 1990, Allen 2000, Orr 2003) do however agree on the following aspect of intertextuality: a text cannot exist in isolation but rather produces meaning with

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[10] The *Afri-Frans* project consists of two CDs, *Afri-Frans 1* and *Afri-Frans 2*. The focus of this study is only the first CD. The use of the term *Afri-Frans* in this study will therefore refer either to the first CD or the project as a whole.

reference to other texts, and that references to other texts, or intertextual references, can therefore be seen as an inherent feature of any text.

In previously completed research concerning the problematic nature of the relationship between intertextuality and translation, the majority of scholars (Hatim & Mason 1990, Lefevere 1992, Baker 1992) focus on the rendering of intertextual references that figure in the source text. Hatim and Mason (1990:131-135) propose to outline a systematic procedure for solving problems of intertextual references, presenting a typology of intertextuality in which intertexts are classified according to different categories: reference, cliché, literary allusion, self-quotation, conventionalism, proverb and mediation. Furthermore, they recommend steps in the process of recognition and transfer of the intertextual reference, charting the different routes through which a given reference links up with its pre-text[11] (Hatim & Mason 1990:135). Lefevere (1992:22-29) focuses specifically on the translation of intertextual allusions, indicating three translation strategies for allusions: 1) preserving the allusion in the target text, if necessary with an explanatory note, 2) omitting the allusion, or 3) substituting the allusion with a suitable one taken from the target culture. Similar to Lefevere, Baker (1992) seeks to provide the translator with pragmatic translation solutions for the successful transfer of implied meaning, which usually depends on a particular frame of reference.

The majority of studies regarding the interaction between intertextuality and translation studies predominantly offer only an outline of the types of decisions that translators are required to make concerning the presence of intertexts in the source text, focusing on the likely problems that translators might encounter and subsequently providing possible solutions. More recently, though, translation has also been viewed as generating new intertextual relationships, including interrelations between translations. This new approach focuses on numerous intertextual relationships between source text and target text (and the texts that feed into them) as well as the intertextual relationships between translations, re-translations and relay-translations (see Roux-Faucard 2006 and Martens 2009). Studies that investigate the effect of the use of intertexts *from* the target text culture in the target text (as opposed to the translation of intertexts featured in the source text) are however rather limited and have previously been overlooked. Venuti (2009:233-234) emphasises that the "creation of receiving intertext[s]" are very important as they "open the translated text to interpretive possibilities that vary with cultural constituencies in the receiving situation".

Venuti consequently differentiates between three types of intertextual relationships in translation:

- The relationships between the source text and the texts that feed into it
- The relationships between the source text and the target text
- The relationships between the translation and the texts that feed into it (Venuti 2009:158).

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[11] Pre-texts (as in pre-existing texts) are the sources from which intertextual signs are drawn, to which they refer, or by which they are inspired.

The intertextual relationships present in translation are therefore complex and plentiful, with relationships between texts from the source text situation and the target text situation as well as between the source text and target text. Martens (2009:45) presents the following model as a depiction of these intertextual relationships:
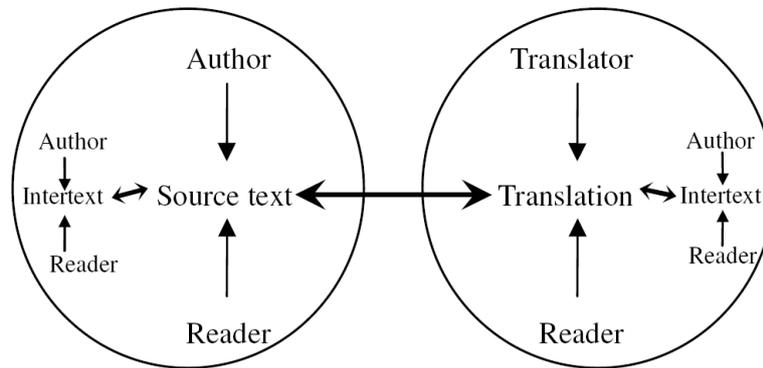
Figure 1: The intertextual relationships present in translation

The majority of studies concerning the interaction between intertextuality and translation focus on the rendering of intertextual references. Considering the above illustration, the majority of studies are concerned only with the intertextual relationships in the sphere of the source text, focusing on the methods for transferring these intertextual references in the target text. More recent studies have however also examined the other intertextual relationships between source text and target text, such as the intertextuality that exists between translations and re-translations[12]. Studies that look specifically at the use of intertexts from the *target text* situation are however too limited. There is subsequently a potential discrepancy in translation studies concerning the effect that the use of intertexts from the target text situation has on (the degree of domestication and/or foreignisation of) a translation. In order for conclusive deductions to be made on the use of target text intertext in translation, further research is subsequently essential. For this reason the present study will examine the *Afri-Frans* project, concentrating on the intertexts that are used in the French translations of *Afri-Frans*, in order to determine the effect that intertextuality has on translation, particularly in terms of the domestication and/or foreignisation of target texts. So doing this study aims to contribute to research in the field of (literary) translation – specifically with regard to the use of intertextuality in the translation of lyrics and its effect on domestication and foreignisation – that has formerly been overlooked.

1.4 Research questions

By completing an examination of the *Afri-Frans* project, including analyses of the source text(s) and target text(s), this study intends to provide answers to the following research questions:

- What effect does the use of target text culture intertexts have on the domestication/foreignisation of the target text?
- Does the above translation strategy agree with the translation strategy of the microtext and macrotext respectively, with specific reference to domestication and foreignisation?

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[12] See Martens (2009) in this regard.

- Is the effect of the use of intertexts equivalent to the overall translation strategy?
- Is the use of intertexts from the target text culture functional, particularly when considering the translation as an example of cultural exportation?
- Do the translated lyrics ultimately achieve the goal of the *Afri-Frans* project?

1.5 Methodology

This research project consists of both a theoretical and a practical component. On a theoretical level attention will be given to literature that focuses on intertextuality and the role that it plays in literary studies and, more specifically, in translation studies. A comprehensive overview of the principal theories on intertextuality forms the discussion of Chapter 4. This discussion is structured into two distinct sections: the poststructuralist approach (Bakhtin, Kristeva and Barthes) and the structuralist approach (Genette and Riffaterre). By considering the principle theories on intertextuality, this study can compose a pragmatic definition and viewpoint of intertextuality, which can be specifically applied to the examination of the *Afri-Frans* translations.

In Chapter 3 more attention is given to approaches and theories within translation studies. Because this study examines translation within a functionalist framework, great consideration will be given to the discussion of the functionalist approach to translation. Particular attention will be given to the skopos theory, with the works of Christiane Nord enjoying specific discussion. Chapter 3 will also look at the interaction between translation, culture and power, concentrating specifically on Lawrence Venuti's theory of domestication and foreignisation and Antoine Berman's concept of ethical translation.

On a practical level the Afrikaans lyrics (the source text) and the French translations (the target text) will be thoroughly examined. The study of the target text(s) consists of the analysis of microstructural and macrostructural elements, which will be discussed in Chapter 5 and Chapter 6 respectively. On microstructural level the study looks at the translation of culture-specific terms in the original Afrikaans lyrics, focusing primarily on proper nouns and geographical references that are considered representative of the Afrikaans culture. On macrostructural level the discussion will focus on the intertextual, paratextual and metatextual elements of the target text. The intertexts will enjoy specific attention, with the primary texts considered as particularly significant in the study. By examining the text both on microstructural level and macrostructural level it can be ascertained whether the effect of the use of intertexts with regard to domestication/foreignisation is equivalent to the overall strategy of domestication and foreignisation.

Even though the focus of this study is the effect of the use of intertexts on the degree of domestication/foreignisation on the target text, it is necessary to consider this effect in conjunction with the text in its entirety. For this reason the study will draw on Genette's (1982; 1991; 1997) theory of transtextuality in order to examine three of the principal elements of a text: intertextual, paratextual and metatextual elements. By taking the metatext and paratext into account, it is possible to establish whether or not the effect of the use of intertexts in *Afri-Frans* agrees with the remainder of the macrotext in terms of the domestication and/or foreignisation of the target text. For this section of the study, an adapted version of Lambert and Van Gorp's (1985) model for the analysis of a translation will be used. Combining Lambert and Van Gorp's proposed model

with the theoretical approaches relevant to this study (namely functionalist translation theory, theory on translation strategies and intertextuality theory), this adapted model is specifically adjusted to answer the research questions of this study. This model is introduced and explained in greater detail in Chapter 5[13].

1.6 Summary

This study strives to establish the effect that the use of target text culture intertexts has on the degree of domestication/foreignisation of the target text. This effect will be determined in conjunction with the translation strategy (domestication or foreignisation) used in both the macrostructural (intertext, paratext and metatext) and the microstructural elements of *Afri-Frans.* So doing, this study will determine whether the effect of the use of intertexts from the target text culture reinforces or contradicts the overall translation strategy of domestication/foreignisation. By establishing the overall strategy used in the translations it can ultimately be determined whether or not *Afri-Frans* can be seen as a product of cultural exportation and, therefore, if the translation succeeds in achieving the project's aim: taking the Afrikaans culture abroad. Before the analysis of the target text can be completed it is necessary to discuss the source text in greater detail. Chapter 2 consequently presents a discussion of the *Afri-Frans* project, with specific reference to the following aspects: Maree's inspiration and aim for the project, song selection for the *Afri-Frans* album, and Morgan's translation process.

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[13] See Section 5.2 for the illustrative explication of the analysis model.

"En die Waalpad help jou as jy huis toe gaan"[14]

CHAPTER 2: Focus on the source text

This study proposes to determine the effect of the use of intertexts from the target text culture in translation, with specific reference to the manner in which this intertextuality affects the degree of domestication/foreignisation of the target text. Before an examination of the intertexts in the target text can be completed, however, it is necessary to take a closer look at the source text. In this chapter the focus consequently shifts to the *Afri-Frans* translation project, highlighting particular aspects of the project. This discussion focuses particularly on the chief role players of the project (including Maree and Morgan), the *Afri* series as a whole as well as its individual components, the inspiration and goal of the project, the matter of the song selection for *Afri-Frans 1* and, finally, Morgan's translation process.

2.1 *Afri* role players

According to Hatim and Mason (1990:12-13) a translation is always preceded by a specific need for translation. Translation is subsequently not the product of a spontaneous process, but is always necessitated by a particular person and/or circumstances. Translation is therefore the product of an active, purposeful process[15]. The specific need for a translation can be divided into three categories:

- The need may be client-driven, as when someone commissions, asks for or otherwise requires a translation;
- it is often market-driven, as when publishers perceive demand for a work of foreign literature;
- it may even be translator-driven, as when a work of ancient literature is translated or re-translated because someone feels that, by doing so, he or she can communicate something new (Hatim & Mason 1990:12-13).

2.1.1 Matthys Maree – creator

With regard to the *Afri-Frans* translation project, Matthys Maree can be seen as the person responsible for the so-called translator-driven[16] need for translation, owing to the fact that Maree recognised the potential of the project, particularly in terms of communicating "something new" (Hatim & Mason 1990:13). Maree, well-known in the South African music industry as jazz pianist and music producer, conceptualised the idea for *Afri-Frans* while travelling between Uniondale and Willowmore in the Karoo (Britz 2010b; Van Wyk 2010b:118). Even though Maree regularly undertakes new music projects, the idea for *Afri-Frans* "excited" him so much that he even sold his own car in order to finance the project (Britz 2010b). One can consequently argue that Maree

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[14] "En die Waalpad help jou as jy huis toe gaan" (*Waterblommetjies*) translated into French in *Épis d'eau* as "Des routes connues te ramènent chez toi" [Well-known roads take you back home].

[15] This idea can be linked to Nord's argument that translations are always commissioned. Nord's discussion of translation and, more specifically, the skopos theory enjoy greater attention in Chapter 3. The focus here is the different needs that drive translation.

[16] Note that Morgan, and not Maree, is the translator of this project. See the following paragraph in this regard.

should be seen as the driving force for the project, as he is the one who recognised the potential of the translation project.

Afrikaners' inordinate fascination with the romantic French culture[17], as well as his own, inspired Maree to conceptualise a translation project in which the translation of Afrikaans songs into French aims in taking the Afrikaans culture abroad (Van Wyk 2010b:118). The *Afri-Frans* translations can therefore be seen as a translation initiated by an individual in the hope of communicating something new to a foreign audience – a translation identified by Hatim and Mason (1990:13) as a translator-driven translation. Owing to the fact that Maree has not yet fully mastered the French language, he did not, however, perform the translations himself (Morgan 2011). For this task he approached Professor Naòmi Morgan.

2.1.2 Naòmi Morgan – translator

Morgan, head of the French section at the University of the Free State's Department of Afrikaans, Dutch, German and French, and Maree have proven to be quite a winning team, having previously worked together on projects about the Belgian singer and songwriter Jacques Brel (Morgan 2011). In July 2005, during the Volksblad Arts Festival in Bloemfontein, the production "My man, Jacques Brel – in klinkende Afrikaans!" was seen for the first time – with Johannesburg-based singer Herman van den Berg, accompanied by Maree on piano and with Morgan starring as Madame Brel (Morgan & Odendaal 2009:8-9). In 2006 another fifteen of Brel's songs were translated for the production "Die tere oorlog van die liefde", which also premièred at the Volksblad Arts Festival. The success of the Brel productions[18], and therefore the collaboration between Maree en Morgan, is reflected in the fact that the stage production, after performing so well at the Volksblad Arts Festival, continued with a further twenty performances, both locally and internationally[19] (Morgan & Odendaal 2009:9).

Morgan's previous translation of the language pair Afrikaans/French is, however, not limited to the above-mentioned projects. As an authority on the works of Brel, Morgan (in conjunction with Professor Bernard Odendaal of the University of the Free State) has already translated more than forty of Brel's chansons, providing the inspiration for three cabarets[20] (Britz 2010a:10). The most recent cabaret, "Paryse Tweesang", combines the work of Jacques Brel and iconic French chanteuse Edith Piaf. "Brel en Piaf: Paryse Tweesang"[21], in which Morgan is both translator (in collaboration with Odendaal) and narrator, premièred at the Volksblad Arts Festival (Bloemfontein) in July 2010 before touring to various other towns and cities in South Africa, including a performance at the Stellenbosch Woordfees on 12 March 2011. Odendaal argues that even though the Piaf texts are not as inspired ("vernuftig") and poetic as Brel's, the songs still surpass the majority of lyrics

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[17] Consider, for example, the manner in which the French culture is viewed in the Afrikaans media. See Addendum A for examples taken from Afrikaans magazines.

[18] In 2009 Morgan and Odendaal were nominated for the South African Translators' Institute Prize for Outstanding Translation and Dictionaries for their translation of the Brel songs.

[19] The album "Herman van den Berg sing Brel in Afrikaans", based on the songs featured in the first stage production, was released in South Africa and the Netherlands in 2007.

[20] Namely "My man, Jacques Brel – in klinkende Afrikaans!", "Die tere oorlog van die liefde" and "Brel en Piaf: Paryse Tweesang".

[21] In 2010 Morgan and Odendaal were awarded with the Volksblad Arts Festival Prize for Best Free State Artist for the script of "Paryse Tweesang".

that have gained recognition worldwide (in Malan 2010a). He also admits that the degree of difficulty of translation was not influenced by the style of the lyrics – the translation process for the Piaf lyrics did not prove easier than those of Brel (Malan 2010a).

These cabarets demonstrate Morgan's previous experience of song translation (specifically from French into Afrikaans). Her experience consequently includes the following, as mentioned above:

Year	Cabaret	Translation of	Premiered at
2005	"My man, Jacques Brel – in klinkende Afrikaans!"	Songs by Belgian artist, Jacques Brel	Volksblad Arts Festival
2006	"Die tere oorlog van die liefde"	Another fifteen of Brel's songs	Volksblad Arts Festival
2010	"Brel en Piaf: Paryse Tweesang"	Six songs by Brel and six songs by iconic French chanteuse Edith Piaf	Volksblad Arts Festival

Morgan's translation of the above-mentioned projects (*Afri-Frans* included), which required the translation *from* French and *into* French, attests to her significant knowledge of the French language and culture. In addition to the translation of lyrics, Morgan's knowledge of the French language and culture is also particularly highlighted by her translation of novels. A number of Morgan's most notable translations from/into French and Afrikaans/English include the following:

Books (published)

- 2010 *L'Africain* by JMG Le Clézio, translated into Afrikaans as *Die Afrikaan* by N Morgan. Bloemfontein: SUNPress.
- 2008 *Game Drive* by Heinrich, Ingrid & Philip van den Berg, translated into French as *Balades dans le Bush* by N Morgan, EM Visagie, F Botha & E Joubert. Pietermaritzburg: HPH Publishing.
- 2006 *Le terroir & le vigneron* by Jacky Rigaux, translated into English as *Terroir and the winegrower* by N Morgan & C du Toit. Clémency: Terre en vues.
- 2004 *Littératures d'Afrique Noire - des langues aux livres* by Alain Ricard, translated into English as *The languages & literatures of Africa* by N Morgan. Oxford: James Currey.
- 1990 *Le camp des saints* by Jean Raspail, translated into Afrikaans as *Omsingel die laer van die Heiliges* by N Morgan. Pretoria: Oranjewerkers Promosies.

Songs (published)

- 2010 *Afri-Frans 2* CD. Odyssey Records. 13 Afrikaans songs translated into French & performed by Myra Maud
- 2009 *Afri-Frans* CD. Odyssey Records. 13 Afrikaans songs translated

into French & performed by Myra Maud
- 2007 *Herman van den Berg sing Brel in Afrikaans* CD. French songs by Jacques Brel translated into Afrikaans by N Morgan & B Odendaal

Various / unpublished translations

- 2010 Six songs sung by Édith Piaf translated by N Morgan & B Odendaal for the cabaret *Brel & Piaf: Paryse tweesang*
- 2008 *Une nuit radieuse / A radiant night* by Jean Winiger (a play on the life of the architect Le Corbusier translated from French into English)
- 2008 *Si le soleil ne revenait pas* – Claude Goretta. English subtitles by N Morgan, S McGill & M Erasmus
- 2006 Fifteen Brel songs translated from French into Afrikaans by N Morgan and B Odendaal for a cabaret entitled *Die tere oorlog van die liefde* (Première: Volksblad Arts Festival, 14-16 July 2006)
- 2005 13 Brel chansons translated from French into Afrikaans by N Morgan and B Odendaal for a cabaret entitled *My man, Jacques Brel, in klinkende Afrikaans* (Première: Volksblad Arts Festival, July 2005)

Morgan's extensive experience in translation into and from French firmly establishes her credentials as translator. Her knowledge of the French language and culture is also substantiated by her qualifications: Morgan has completed three degrees in French (honours, master's, doctoral), all with distinction. She is also a permanent member of the the Association for French Studies in Southern Africa (1989 to present) and has served as vice-president twice (1989-1994, 2000-2006). Her research output also includes numerous articles, conference papers and lectures pertaining to French literature and culture.

2.1.3 Myra Maud – singer

Although Maree entrusted Morgan with the task of translation, Morgan (2011) explains that the translation of lyrics, similar to the translation of theatrical productions, can never be entirely finalised by the translator. Because certain components of a song may prove to be difficult for the singer, or because the lyrics might appear strange after being set to music, the translation can often be adapted and changed by other role players participating in the project. The other role players are therefore central components in the success of a translation.

Concerned with finding a complementing singer for the project, Maree contacted an acquaintance in Switzerland for his recommendation (Van Wyk 2010b:118). Matthias Heimlicher, a music producer, suggested Myra Maud, with whom he had previously worked on music projects in Europe (Labuschagne 2010:117). For Maree, Maud was the "logical choice", considering her "rich" and "sensitive" voice as the perfect accompaniment to the music of *Afri-Frans* (Maree in Van Wyk 2010b:118). Maud also suited Maree's more global approach, seeing as Maree did not want to limit the project to only the fans of any given South African artist (Grundling 2009:95). Maud Rakotondravohitra (known as Myra Maud), born in Paris to a Madagascan father and a Caribbean mother,

is a lecturer (in gospel music) and award-winning jazz artist currently living in Germany (Britz 2010b; Labuschagne 2010:116). Maud has performed and worked with numerous renowned international artists such as Céline Dion, Ron Kenoly and Mireille Mathieu, and also played the part of Nala in Disney's musical version of *The Lion King* (Grundling 2009:95).

The instrument recordings of the album were carried out in South Africa, while the final mix and voice recordings were completed in Switzerland (Van Wyk 2010b:118). Amanda Olivier, presenter of the radio programme "Musiek sonder grense" on radio station RSG, was the first to play music from *Afri-Frans* on South African airwaves and says that she "immediately" knew that *Afri-Frans* would shift people's borders and touch their souls – within two weeks of its release the CD attained gold status (Van Wyk 2010b:118-119).

2.2 The *Afri* series

The success of the *Afri-Frans 1* CD ultimately gave rise to an *Afri-Frans* stage production and an *Afri-Frans 2* CD that forms part of the so-called *Afri* series, which now also includes *Afri-Spaans* and *Afri-Talia*. The great demand for the music of *Afri-Frans* resulted in a nationwide stage production in which the *Afri* music is interwoven with the poetry of South African writers and poets with a particular affinity to France, such as Breyten Breytenbach, Ingrid Jonker and Antjie Krog (Labuschagne 2010:116; Van Wyk 2010a:38). The production featured well-known South African artists such as Laurika Rauch[22], Anna Davel and Mathys Roets. The stage production, aptly titled *Afri-Frans*, made its debut at the Klein Karoo National Arts Festival on the 2nd of April 2010, with follow-up performances on the 3rd and 4th. After the success in Oudtshoorn the production completed a nationwide tour with performances in Potchefstroom (28 April), Pretoria (1 May), Johannesburg (2 May), Bloemfontein (4 May), Stellenbosch (7 May), Cape Town (8 May), and a gala performance in Philadelphia on the 9th of May.

Following the overwhelmingly positive reaction to the album as well as to the stage production, *Afri-Frans* 2 and *Afri-Spaans* were released in 2010. The translations for *Afri-Frans* 2 were also completed by Morgan and the album includes Afrikaans favourites such as *Miljoen* (Lucas Maree) and *Sprokie vir 'n stadskind* (Koos du Plessis). For the *Afri-Spaans* translations Maree approached Colombian singer Marta Gómez. Maree explains that after listening to an album of Gómez's music he immediately knew that she would be perfect for the project (Britz 2010b). With the help of a bursary Gómez studied at the renowned Berklee College of Music in Boston, America, and has since released five albums, the sound of which Maree describes as a fusion of folk and world music and therefore well-suited for the *Afri-Spaans* project (Britz 2010b). Gómez is, however, not only the singer of the project but, as a song writer herself, she consequently also completed the Spanish translations (Britz 2010b). Maree translated the Afrikaans lyrics into English and then Gómez translated the lyrics into her mother tongue, Spanish (Roos 2011).

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[22] Rauch is a celebrated Afrikaans artist, well-known for her renditions of numerous of the songs that are included on the *Afri-Frans* album, including *Stuur groete aan Mannetjies Roux*, *Lisa se klavier* and *Kinders van die wind*. Rauch's rendition of *Mannetjies Roux* has gained a particular following among Afrikaans listeners – see Section 2.4 in this regard.

According to Britz (2010b) the *Afri-Spaans* CD consists of a completely different selection of songs to the *Afri-Frans* CDs. Songs appearing on the *Afri-Spaans* CD include *Halala Afrika* (Johannes Kerkorrel), *Tussen treine* (Richard van der Westhuizen) and *Liedjie vir jou* (Jannie du Toit). Despite the different selections of songs on the Spanish and French CDs, *Afri-Spaans*, like *Afri-Frans*, was followed by a second CD. *Afri-Spaans* 2, again in collaboration with Gómez, was released in 2011 at the KKNK together with the newest addition to the *Afri* series, *Afri-Talia* (Van Wyk 2011). Maree recorded *Afri-Talia* in January 2011 in the Swiss Alps with Italian singer, Cristian Mangano (Van Wyk 2011). Maree explains that he sought a singer for *Afri-Talia* with the style and voice between that of Michael Bublé and Josh Groban (in Britz 2010b).

Following in the model of *Afri-Frans*, the *Afri-Spaans* stage production was also released at the KKNK (in April 2011), followed by a nationwide tour that featured Gómez, South African singers Anna Davel and Steve Hofmeyr, the guitar group CH2 and producer Sandra Prinsloo (Van Wyk 2011). According to Brett Pyper, chief executive of the KKNK, the *Afri-Spaans* production was one of the most popular shows, as well as the best-selling music production (in Bouwer 2011). Late 2011 also saw the première of yet another nationwide *Afri* tour – in Italian. The *Afri-Talia* tour, with singer Cristian Mangano, featured shows in Johannesburg (22 October), Paarl (29 October), Pretoria (1-2 November) and Cape Town (5 November). The various albums and numerous stage productions and tours, the *Afri* series, which introduce the translation of Afrikaans songs of decades past into French, Spanish and Italian, attest to the project's popularity and success. In a matter of three years the project has produced five albums and three stage productions:

Year of release	Album	Stage production/Tour
2009	*Afri-Frans 1*	
2010	*Afri-Frans 2*; *Afri-Spaans*	*Afri-Frans*
2011	*Afri-Spaans 2*; *Afri-Talia*	*Afri-Spaans*; Afri-*Talia*

2.3 The *Afri-Frans* project: inspiration and aim

The success of Maree's *Afri* series is evident in the continuous popularity of both the albums and the stage productions[23]. Although the *Afri* series has grown into an enterprise that now features French, Spanish and Italian music, this study focuses particularly on the first building block of this formidable series – *Afri-Frans 1*. The following section consequently focuses more specifically on *Afri-Frans* by looking at the inspiration for and aims of the project, as well as the song selection for the CD.

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[23] This continuing success is also reflected in other follow-on projects, such as the *Vive la France* tour in which Maree and Maud combine several of the *Afri-Frans* favourites (such as *Miljoen* and *Stuur groete aan Mannetjies Roux*) with well-known and loved French classics (including *La Vie en Rose*, *La Mer* and *Hymne à L'Amour*). The tour ran from 4 October to 30 October 2011. The *Afri-kaans op reis* project (2012), on the other hand, combined all the components of the *Afri* series. See www.afrikaansopreis.co.za for more information.

2.3.1 Inspiration

Concerning the inspiration for the *Afri-Frans* project, Maree explains that the French language has always fascinated him (Van Wyk 2010b:118). He believes however that this love for the language is not limited to him as an individual but that South Africans (or rather Afrikaners)[24] in general also have a great fascination with the "romantic" French culture (Van Wyk 2010b:118). This opinion is possibly based on the notion that French music, as Anna-Mart van der Merwe states, always enchants ("toor") (in Van Wyk 2010a:40). Van der Merwe explains that even though one might not understand the French language, it remains inexplicably romantic (in Van Wyk 2010a:40). Morgan explains that Afrikaners have an appreciation for anything related to France (Morgan 2011). She believes that this appreciation, what Maree refers to as "fascination", is strongly connected to the way in which the romantic notions of the French culture has been promoted and endorsed by the country[25] – France has an almost mythical status in South Africa and Afrikaners, such as Marita van der Vyver who lives in France and embodies the French culture, have, to some extent, become national heroes[26] (Morgan 2011).

The interaction between South Africa and France (and therefore between Afrikaans and French) is consequently an important source of inspiration for *Afri-Frans*. The Brel project (in which Maree and Morgan worked together) can consequently also be seen as a possible inspiration for the *Afri-Frans* project, especially because it emphasised the potential of song translation between Afrikaans and French (Morgan 2011). Morgan asserts that Maree's "appreciation" for the Putumayo series[27] of international music also served as inspiration – according to Maree he was often guided by the international sound currently enjoying popularity in France, mentioning the music of Carla Bruni (wife of former French president Nicolas Sarkozy) in particular (Morgan 2011; Britz 2010b). Maree repeatedly listened to Bruni's debut album, *Quelqu'un M'a Dit*, and was particularly partial to the effortless/uncomplicated style ("gestroopte styl") and acoustic music (Grundling 2009:94).

2.3.2 Aim

This idea of a world sound, or so-called world music, is strongly emphasised by Maree when referring to the aim of the project. As previously mentioned, Maree hoped that by translating Afrikaans music into French it could in this way be taken abroad. He explains that the project is aimed at introducing Afrikaans music to the wider international market and so doing Afrikaans music can become a type of world music (Britz 2010b). In

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[24] The use of the term "South Africans" in this context can be considered as too broad. This project focuses specifically on Afrikaans songs and the Afrikaans culture, as a part of the South African multicultural society. The *Afri-Frans* website attests to this, stating expressly that "above all, the *Afri-Frans* album makes <u>Afrikaans</u> music, storytelling and culture accessible to countries beyond our South African borders. Music becomes the direct channel to transcend outside perceptions about <u>Afrikaans</u> and <u>Afrikaners</u>" (own emphasis). One can consequently presume that Maree actually refers to a specific sub-group of South Africans, namely (white) Afrikaans-speaking South Africans – see Morgan's use of the term "Afrikaanssprekende gemeenskap" below. In order to prevent potential misunderstandings this study will therefore refer specifically to Afrikaans-speaking South Africans by use of the term "Afrikaners".

[25] France

[26] See for example Van der Vyver's monthly column, "uit Provence" featured in *Sarie*, in which she discusses aspects of every-day life in France (Addendum A).

[27] Putumayo World Music is a New York City-based record label that specialises in compilations of music from various nations, regions or musical styles that can be classified as world music. Putumayo was established in 1993 to introduce people to the music of the world's cultures and continues to develop ways to present exciting, underexposed global music. For more information on Putumayo, visit their website at: http://www.putumayo.com/

the *Afri-Frans* documentary[28] Morgan states that the *Afri-Frans* project hopes to render the "essence" of South Africa – or rather a specific community in South Africa, the Afrikaner community – "understandable" to listeners abroad. The aim of the project is therefore to make songs, which can be seen as representative of the Afrikaans culture, accessible to (Francophone) foreign listeners. The CD is subsequently produced with the hope of being "suitable" for the European market, but with a strong focus on the Afrikaans characteristics of the songs. As the *Afri-Frans* website explains:

> But above all, the *Afri-Frans* album makes Afrikaans music, storytelling and culture accessible to countries beyond our South African borders. Music becomes the direct channel to transcend outside perceptions about Afrikaans and Afrikaners[29].

The aim of the project is therefore to use translation as a method for conveying the quintessence of the Afrikaans culture, stories and history to the (French-speaking) world – fittingly described by Maud as "travelling through words" (in Morgan 2010a:13). Through translation, French listeners can consequently travel (albeit figuratively) to South Africa and experience the Afrikaans culture.

Maree mentions however that he hoped that the CD would also give the songs greater lifespan in South Africa (in Van Wyk 2010b:118). Van der Merwe argues that *Afri-Frans* focuses attention anew on Afrikaans and so doing the songs are revived (in Van Wyk 2010a:36). As a result of the French translation(s), greater awareness of the original Afrikaans songs is created. Morgan (2011) contends that it is highly likely that many Afrikaans listeners who buy *Afri-Frans* might not own copies of the original Afrikaans recordings. Listeners unfamiliar with the songs consequently find, through translation, that the melody and rhythms are special, that the lyrics are good enough to stand as a translated text and that Maree's adaptations breathe new life into music that might otherwise have been forgotten (Morgan 2011). The French translation subsequently serves as a type of "reincarnation" that gives the Afrikaans songs a second chance at life (Morgan 2011). Van Breda, editor in chief of *Sarie*, emphasises that by translating the Afrikaans songs into a foreign language (in this case French) Afrikaners can appreciate the songs for what they truly are. She underlines the fact that it took the translation into French before Afrikaners could recognise the value of what can be seen as their own (Van Breda 2010:10).

Maree agrees, explaining that the Afrikaans back-translations – which are also included on the CD's booklet, together with the translated French lyrics – offer another way of looking at "familiar" lyrics (in Morgan 2010a:13). Maree therefore argues that

> by translating our favourite music into foreign languages, we breathe new life into our own culture, listen to the same stories with new ears and give new life to songs that have enriched our lives over the past few decades (in Morgan 2010a:13; *Afri-Frans* website).

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[28] The *Afri-Frans* documentary is available as an extra track on the *Afri-Frans* CD, and can also be viewed online at: http://www.youtube.com/watch?v=oUq_x-9k_iQ

[29] The *Afri-Frans* website was modified in May 2012; as a result the full quotation given here can no longer be found on the website. The essential idea reflected in this statement – making Afrikaans culture accessible to an audience abroad – is still highlighted in the present website. The *Afri-Frans* website is available at: www.afrifrans.co.za.

Morgan's back-translations (French into Afrikaans) appear on the *Afri-Frans* CD booklet adjacent to the French translations. Baker (1992:8) warns that back-translations are never exactly the same as the original source text. This should, however, not be seen in a negative sense, seeing as back-translations can often offer the reader (in this case the Afrikaans reader) new insights into the source text. Morgan's back-translations should therefore not be seen simply as a way for Afrikaans-speaking readers to understand the translated French texts but can also be used to understand the original Afrikaans texts in a completely new way.

For Stella Olivier, the artist who created the jacket designs for the *Afri-Frans* CDs[30] as well as the *Afri-Spaans* CDs, the feeling of nostalgia played an important role in the design (Van Wyk 2010b:119). She explains that she was inspired by the many Afrikaners who work or live abroad and consequently seldom see their families – the so-called Afrikaner "diaspora" (Morgan 2010b:3). For her, the songs chosen for *Afri-Frans* were therefore reminiscent of homesickness and the longing for returning to South Africa (in Van Wyk 2010b:119). Olivier, whose artistic ability Morgan describes as "translation with a palette-knife", consequently identifies feelings of nostalgia and homesickness in the songs (Morgan 2010a:13). Even though the translated French lyrics are incomprehensible to the majority of Afrikaners, the emotions the songs elicit are identifiable: homesickness, patriotism and nostalgia.

These emotions are, as Olivier mentioned, specifically demonstrated by Afrikaans listeners living or working abroad. A brief assessment of the commentary made on the online articles (pertaining to *Afri-Frans*) posted on the website of *Sarie*[31] magazine provides results that verify the above statement. Seven of the eight readers commenting on the article "*Afri-Frans* die CD"[32] either live abroad themselves or have family living overseas – such as Lynette Spies from Jerez de la Fontera in Spain, Adri Swiegers from Australia and Mari Basson from England. For all of these readers the songs on the CD provoked feeling of patriotism, homesickness and nostalgia[33]: "het my letterlik in trane laat uitbars"[34], "laat my baie verlang[35]", "was so verbaas, bly en trots[36]". Maree[37] argues that this might be the result of people being able to connect more (easily) with music, and that it brings back not only past memories, but actual feelings associated with those past moments. The songs on *Afri-Frans* are consequently a vehicle to that emotional connection. The aim of the *Afri-Frans* project is therefore two-fold: To use translation as a means of introducing Afrikaans music (and therefore the Afrikaans culture) abroad, and so doing reviving the original Afrikaans songs. Considering this description, the primary aim of the project is the introduction of Afrikaans music to (French-speaking) foreigners living abroad, and it is therefore important that the song selection contribute to the realisation of this aim.

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[30] The jacket design for *Afri-Frans 1* is examined as part of the discussion concerning the paratextual elements of *Afri-Frans*, in Chapter 6. See Addendum D.

[31] *Sarie*'s official website is available at: www.sarie.com. *Sarie* is the chief sponsor of the *Afri* stage productions.

[32] Literally translates as "*Afri-Frans* the CD". Available online at: http://www.sarie.com/lees/artikels/afri-frans-die-cd (Consulted on 11 April 2011)

[33] These results can be verified by examining different media pertaining to the project, such as the *Afri-Frans* music videos available on Youtube. See for example: http://www.youtube.com/watch?v=Irw9Eyr5DQY

[34] [Literally made me burst into tears]

[35] [Makes me long for home]

[36] [Was so surprised, pleased and proud]

[37] See the official *Afri-Frans* website.

2.4 Song selection for *Afri-Frans*

Maree, who personally selected all of the songs on *Afri-Frans 1*, explains that he chose songs mainly for their musical integrity (Morgan 2011; Britz 2010b). The song selection was principally determined by thematic content: songs that were considered representative of the Afrikaans culture and landscape were chosen. Songs that had the potential to be meaningful in a French idiom (thus flowing melodies and relatively slow lyric rhythms) were also included (Morgan 2010a:3). These songs had to have stood the test of time, had to tell timeless and well-known Afrikaans stories and had to have the potential to evoke traces of the exotic (for French listeners) (Malan 2010b). Even though the final selection includes many of Maree's personal favourites, song choices were principally based on the songs' merits in terms of the way in which they could function as French translations, as well as the way in which the original Afrikaans songs were representative of the Afrikaans culture.

Morgan (2010a:3) mentions that the final selection represents, for her, the best examples of Afrikaans song composition of decades past. She argues that the choice is a representative selection of Afrikaans music, and that Francophone listeners will therefore have access to songs that can be seen as truly Afrikaans – especially because a good number of the songs have reached a sort of cult status among Afrikaans listeners (Morgan 2010a:3): Koos du Plessis's *Kinders van die wind* is considered a national treasure among Afrikaners, while Laurika Rauch's rendition of *Stuur groete aan Mannetjies Roux*, about the famous try of the South African rugby player Mannetjies Roux, tells the story of an event that has been engraved in the collective (Afrikaner) memory as an iconic moment (Crafford 1981:9; Grundlingh 2009:3). The song can be considered a type of national anthem for many members of the Afrikaner community (Morgan 2010b:2). The songs of songwriter Christopher Torr, including "Mannetjies Roux" and "Op Blouberg se strand", were even adapted into a stage production built around Torr's musical repertoire.

The final selection[38] of the thirteen songs, which can be considered as representative of Afrikaans music and culture, is as follows:

1. Kinders van die wind (Koos du Plessis)
2. Huisie by die see (FA Fagan / Laurinda Hofmeyr)
3. (Stuur groete aan) Mannetjies Roux (Christopher Torr)
4. Lisa se klavier (Koos Kombuis)
5. Jantjie (Anton Goosen)
6. Waterblommetjies (Anton Goosen)
7. Ek verlang na jou (J de Wet / FC Hamman)
8. Al lê die berge nog so blou (Bosman de Kock)
9. Op Blouberg se strand (U Juergens / T Christen / Johann Michel / Christopher Torr)
10. Gebed (Koos du Plessis)
11. Blou (André Swiegers)
12. Klein Karoo (Sias Reynecke)
13. Wie weet? (Neem my saam) (Koos du Plessis)

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[38] As given by Morgan (2010a:3).

2.5 The translation process

According to the functionalist approach to translation, the process of translation is never completed in a vacuum. Seeing as the process is not completed in a void, the translation process consequently has a strong pragmatic aspect (Nord 2002:35). In contrast to the linguistic approach, the functionalist approach acknowledges that translation is rarely completed in ideal circumstances, seeing as translations never simply occur. The translation process is more often than not initiated with a specific aim in mind, either to achieve a specific aim or to meet a certain requirement (see Hatim & Mason 1990). For *Afri-Frans* the aim of translation is very specific: to introduce Afrikaans music to (French-speaking) listeners abroad. Considering translation as a functionalist exercise, it is therefore logical that translation is commissioned and consequently have to meet certain requirements and demands. This approach is known as the skopos theory[39].

The skopos theory, derived from the Greek word "skopós" – which literally means goal/aim – was developed as an approach to translation in which a certain specification is written according to which the source text should be translated. A translation is therefore considered a (successful) translation when it meets the requirements specified in the skopos, seeing as it is the skopos that determines the translation methods and strategies of a given translation (Reiß & Vermeer in Naudé 2000:5). Despite Morgan (2011) asserting that Maree did not give her specific instructions with regard to the translations, instead giving her the freedom to be creative, it is nevertheless important to consider the translation brief (or the skopos) for the *Afri-Frans* translation. Although there is therefore not a formally-written skopos for the translation, it is still important to determine the aim of the project, especially as the aim of the project contributes to the composition of the skopos.

For the composition of the skopos it is important to answer certain questions. These questions include the following: (1) the proposed target text reader and (2) the motive for text production (Nord 1997a:56). For this reason it is of lesser concern that there is not a formal skopos[40] for the *Afri-Frans* translations seeing as it is possible to provide answers to the above questions. Morgan explains that her "ideal" reader for the French translations includes academic scholars and colleagues who are able to understand French and Afrikaans (or Dutch) – readers who would consequently consider the translations as texts in their own right and therefore be able to identify the noteworthy translation issues in the texts (Morgan 2011). On a more practical level, especially in terms of the project, Morgan also identifies an ideal listener: an active listener who understands what (s)he is hearing, who is text sensitive ("tekssensitief") and who can appreciate the rhythm patterns, alliteration, registers and the alternation of stressed and unstressed syllables (Morgan 2011).

The motive for the text production (and the proposed target text audience) of *Afri-Frans* has previously been discussed: to introduce Afrikaans music, and consequently the Afrikaans culture, to French-speaking audiences abroad. Considering this aim of the project, the assumption can be made that a strategy of foreignisation should be used. Venuti (2008:68) defines a foreignising translation as one in which the linguistic and cultural

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[39] The skopos theory is discussed here only introductorily – therefore the use of secondary sources. A more detailed discussion of the theory, with a focus on the works of Christiane Nord, can be found in Chapter 3.

[40] The skopos for *Afri-Frans* is discussed in greater detail in Chapter 3, in which the skopos theory also enjoys more attention. See Section 3.3.3 in this regard.

differences of the source text are emphasised. A foreignising translation of the *Afri-Frans* songs will consequently emphasise the cultural and linguistic elements of the Afrikaans songs. The possible skopos that can be composed by the answering of the above-mentioned questions imply therefore that the *Afri-Frans* translations should be translated using a strategy of foreignisation. The discussion of the target text (thus the product of translation) forms the focus of Chapters 5 and 6, yet it is important to pay greater attention to the translation process here.

The problematic aspect of the study of song translation is the limited number of sources on the subject. Morgan (2010a:2) argues that the scarcity of sources, and even definitions, on the subject of song translation is possibly the result of the opinion that songs are generally seen as a subordinate or secondary genre. The value of the study of lyrics (and song translation) should however not be undervalued. The chanson, in particular, emphasises that word and music should be equally respected (Morgan & Odendaal 2009:4). It is therefore important to recognise and acknowledge the literary quality of lyrics, especially as the chanson is often described as a song that can stand without its music (Van Altena in Morgan & Odendaal 2009:4). The poetic quality of lyrics makes the study of them not only interesting, but also emphasises their academic value, especially in the field of translation studies.

Morgan (in Galloway 2010) argues that the study of song translation has particular practical value, owing to the fact that songs can be placed into context – in the world of translation studies there is currently a resistance to the translation of longer excerpts from novels, precisely because they are context-less (Morgan in Galloway 2010). The problematic aspect of translating an excerpt from a novel is that the chosen passage cannot always be placed in context with the text in its entirety. With song translation, on the other hand, a translator/translation student is presented with the complete text. As opposed to translating only a section of the source text, as with translating an excerpt, song translation enables the translator to work with the entire source text. The study of lyrics, as texts for translation and as translated texts, consequently provides scholars with a more practical and pragmatic approach to translation.

Song translation also makes great demands on the translator: in addition to the text, the translator should also take the melody and accentuation in the target text language into consideration (Morgan 2010a:1). For this reason Morgan often translated with a guitar handy, in order to be able to test the lyrics to the melody (Van Wyk 2010b:118). In addition to the guitar, Morgan also often sang the French translations "karaoke-style" with the original Afrikaans recordings (Maree provided her with recordings of all the original Afrikaans songs) in order to ensure that the text and music form a unit (Galloway 2010; Morgan 2011).

Even though Morgan's translation process principally transpired on a creative level, she does admit that she tried to stay as close as possible to the meaning of the original Afrikaans songs and to express the theme or message in the target text language – especially because the source texts are representative of Afrikaans culture (Morgan 2010a:9). Morgan acknowledges, however, that it is possible to identify differences between the source text(s) and target text(s), one of which is the use of intertextuality in the target text (Morgan 2010a:4). This study intends to examine the use of intertextuality in *Afri-Frans* in order to establish whether the use of

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intertextuality in the target texts ultimately results in a domesticated/foreignised translation. By establishing the dominant translation strategy used in *Afri-Frans* it is possible to establish whether or not the project succeeds in achieving its aim of introducing the Afrikaans culture to a foreign audience. This study consequently aims to establish whether the skopos of the project is achieved, determining whether the project can be considered a product of cultural exportation. Chapter 3 offers a detailed discussion of the functionalist approach to translation, with specific reference to the skopos theory as proposed by Nord. The chapter also looks at the issues concerning translation, culture and power, focusing particularly on the work of Lawrence Venuti (foreignisation and domestication) and Antoine Berman (ethical translation and ethnocentric translation).

"opgesluit in wit en swart"[41]

CHAPTER 3: Theoretical approaches to translation

3.1 Introduction

When compared to other fields of study, translation studies is a reasonably new area of inquiry (Munday 2009:4). The term "Translation Studies" was used for the first time by James S. Holmes during a reading of his article "The name and nature of translation studies" at the Third International Congress of Applied Linguistics in Copenhagen in 1972 (Munday 2009:6). Following this reading, translation studies was no longer considered a subdivision of other disciplines (such as linguistics and comparative literature studies), but was recognised as an independent academic field.

The acknowledgment of translation studies as a veritable field of study can be attributed to considerable growth and development in the field. According to Munday (2001:6) this development is the result of primarily two factors: (1) the increase in specialised translation and interpreting programmes offered by established tertiary institutions[42] and (2) the proliferation of conferences, books and articles pertaining to the field of translation. The study of translation on tertiary level, as well as the variety of specialised journals[43] dedicated to translation studies, contributes towards the acknowledgment of translation as a recognised field of study. In view of the fact that, since the first use of the term in 1972, numerous theoretical approaches to the study of translation have been developed (and this development continues today), the magnitude of translation studies should not be underestimated. It is consequently important that any study on the subject of translation identifies and examines the theoretical approaches to translation that are applicable to the given study.

This chapter will accordingly present an introductory overview of the three basic approaches towards translation, namely the linguistic, text linguistic and functionalist approaches. The discussion of the linguistic-orientated approaches serves as a preparatory foundation for the discussion concerning the functionalist approach, seeing as the translation approach favoured by the functionalists can generally be seen as a reaction to the linguistic-orientated approaches. The functionalist approach is, however, the primary focus of this study.

This study favours the functionalist approach because of the functionalists' argument that translation is concerned not simply with an exchange of languages, but that translation necessarily requires an exchange of cultures. This study sees the *Afri-Frans* translation project more as the translation of the Afrikaans *culture* than

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[41] "opgesluit in wit en swart" (*Lisa se klavier*) translated into French in *Le piano de Lisa* as "chemin en noir et blanc" [a path in black and white].

[42] For more information concerning the programmes offered by South African institutions see the South African Translators' Institute website at:
http://translators.org.za/sati_cms/index.php?frontend_action=display_text_content&content_id=1574

[43] Consult for example the following journals: *Meta*, *The Translator*, *Target* and *TTR*. Information on the official websites of these journals can be found in the bibliography.

the translation of the Afrikaans *language* into French. In contrast to the functionalists, the linguistic approach to translation is based on the concept of mainly linguistic equivalence. The discussion concerning these three approaches will consequently focus on the way in which the functionalist approach differs from the linguistic approach, specifically with regard to the way in which the concept of equivalence is understood. The focus on the functionalist approach in this discussion functions as a groundwork for the further examination of the skopos theory, previously mentioned in Chapter 2.

Further attention will then be given to the role of culture in translation, highlighting the interaction between translation, culture and power and the potential mediating role of the translator. Particular attention will be given to strategies that aim to amend power (and ideological) inequalities. This section will look specifically at the works of Lawrence Venuti (concerning domestication and foreignisation) and Antoine Berman (concerning ethical translation versus ethnocentric translation).

3.2 Equivalence in translation

In *Translation studies: An integrated approach*, Snell-Hornby (2006a:15) emphasises that all linguistically-orientated schools of translation theory[44] have at least one thing in common: the central concept of translation equivalence, which is considered "essential in any definition of translation". Any translated text that does not meet the requirements of equivalence between the source text and the target text is regarded as non-translation and is subsequently negatively evaluated or simply discarded, deemed unworthy of investigation (Øverås 1998:558). As a result, the linguists differentiate between a so-called translation proper and any other translation that might include a certain level of rewriting and/or modification. The translation proper is seen as the only true translation, with linguists distancing themselves from any supposed "permutations", such as adaptations or altered versions of a given text (Naudé 2000:2).

Snell-Hornby (2006a:16) draws attention to the fact that, in the early stages of the discussion pertaining to equivalence, opinions varied as to what was to be concerned equivalent – words, segments of words, or even longer units such as clauses, phrases and sentences. Eventually the concept of the translation unit emerged, which is generally understood as "a cohesive segment lying between the level of the word and the sentence" (Snell-Hornby 2006a:16). The linguistic approach gives great importance to equivalence in the translation process, regarding equivalence as essential on a lexical and a sentential level – consequently dictating that the smallest component of the text be seen as the translation unit: single words, sentences and even morphemes (Schäffner 2006:3). Accordingly, a typical linguistic translation will focus on text components such as spelling, orthography and morphology in order to achieve equivalence.

Seeing as the smallest component of the text is considered the translation unit, it is therefore important to stay as faithful as possible to the source text. Translation is subsequently defined in terms of mathematical symbols: ST = TT, in which the target text is seen as fully equivalent to the source text. With the use of mathematical symbols, the linguists highlight that equivalence is the most important aspect of their approach. In the linguistic

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[44] Such as the linguistic and text linguistic approaches that are discussed here.

approach, equivalence consequently figures in the translation process "both as the aim of translation and [as] its condition" (Hermans 1994:12). The success of a translation is consequently measured in terms of its complete equivalence to the source text: the target text must be a "mirror-image" of the source text (Naudé 2000:4). It is for this reason that the linguistic approach clearly distinguishes between what can and cannot be categorised as a translation proper, and any target text that is not completely equivalent to the source text (as with adaptations), does not qualify as a translation.

Similar to the linguistic approach, the text linguists consider equivalence the principal aim and condition of translation, but on a textual and communicative level. The focus is consequently altered: from regarding a text in terms of its individual textual components to seeing the entire text as a single unit. The idea that a single word or sentence should be seen as the translation unit is consequently rejected, with Neubert asserting that it is necessary to go "beyond the sentence" (in Hermans 1994:13). Texts are subsequently not divided into smaller components (such as words or sentences), but the entire text now functions as the translation unit (Naudé 2000:3).

The text linguists do, however, also use mathematical symbols for describing an ideal translation: ST function = TT function. The target text must be equivalent to the source text in terms of its function, seeing as "a translation [can only be seen] as a translation when it functions as a text in the target culture" (Naudé 2000:5). An ideal translation, according to the text linguistic approach, would therefore be a target text that fulfils the exact same function in the target text culture as the source text does in the source text culture. The linguistic and text linguistic approaches can subsequently be summarised by illustrating the critical points from the above discussion in the following diagram:

	Translation unit	Equivalence	Ideal translation
Linguistic approach	Word, sentence	Lexical and sentential levels	ST = TT
Text linguistic approach	Entire text	Textual and communicative levels	ST function = TT function

3.3 The functionalist approach to translation

The concept of equivalence is, however, based on the misconception that translation merely takes places between languages, which presents an "illusion of symmetry between languages which hardly exists beyond the level of vague approximations and which distorts the basic problems of translation" (Snell-Hornby 2006a:39;22). Equivalence requires an ideal situation in which symmetry between languages is achievable, and in which every translation unit in the source text can be replaced by an equivalent in the target text. Yet, translation is not restricted to language, seeing as language cannot be seen as an isolated phenomenon suspended in a vacuum but must be viewed as an "integral part of culture" (Snell-Hornby 2006a:39). For the functionalists, translation can therefore not be seen as a simple search for equivalences between the source text language and the target text language, because, as Nord emphasises, translation never takes place in a void (Nord 2002:35). Any translation is therefore subject to the (cultural) context in which it is completed.

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The functionalists dismiss the value and necessity of equivalence as used by the linguists, seeing it as simply "one possible relationship among other" between the source text and the target text and not as the only requirement for translation (Schäffner 1998:5). Vermeer stresses that equivalence is only one of many goals that a translator can set out to attain, since translations can serve a range of communicative purposes (Vermeer 1998:120). The functionalist approach's rejection of equivalence as the only aim of translation is based on the conviction that the rationality of equivalence (especially with the use of the = sign) is unattainable – translation is never a bi-directional process. The back-translation of a particular translation can never be exactly equivalent to the original source text[45]. The use of the equal sign (=) is therefore irrational and impractical.

The translation of a given source text cannot be restricted to a so-called translation proper in which a specific equivalence relationship needs to be achieved. Translation, for the functionalists, is not an exercise in copying the source text but should rather be defined in terms of its communicative purposes for the target text reader. The functionalist approach subsequently favours a more prospective approach to translation (as opposed to the linguists' retrospective approach), in which more than equivalence to the source text is considered in the translation process. Nord (1997a:44-45) identifies seven fundamental drawbacks of the equivalence model favoured by the linguists, of which the first two are of particular importance here:

- Although there are sporadic references to pragmatic aspects (such as function or communicative effect), the equivalence model focuses mainly on structural qualities of the source text, losing the intrinsic interrelationship between extratextual (i.e. situational) and intratextual (i.e. linguistic) factors of communicative interaction out of sight.
- This is why cultural aspects do not come sufficiently into consideration, although language can be regarded as an intrinsic part of culture, and language-users cannot but behave in a culture-specific way.

Nord's criticism towards the equivalence model is that it is too idealistic and that this approach disregards the pragmatic aspect that is present in any translation.

According to Toury, the (equivalent-to-the-source-text) equivalence model is largely to blame for the gap between theory and practice (in Øverås 1998:558). This is due to the fact that a source text-orientated approach considers the source text as more important than the target text reader. The functionalists, however, recognise that even though a retrospective approach (as favoured by the linguists) may achieve equivalence, a prospective approach is needed to meet the demands and expectations of the target text reader. As an alternative to the use of equivalence the functionalists subsequently propose the skopos theory, in which a translation is viewed as adequate if the translated text is appropriate for the communicative purpose(s) defined in the translation brief[46] (Naudé 2000:8).

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[45] Compare, for example, Morgan's Afrikaans back-translations (2010a:32-39) with the orginal Afrikaans lyrics (2010a:16-24).
[46] The translation brief is discussed in greater detail in Section 3.3.2.

In a functionalist view, equivalence between source and target text is regarded as being "subordinate to all possible translation scopes and not as a translation principle that is valid 'once and for all'" (Nord 1991:24). Vermeer (in Snell-Hornby 2006b:66) explains that the skopos is

> hierarchically higher than the equivalence postulate. Such a procedure is then retrospective (as is the case when taking the source-text structure as the highest element in the hierarchy), but prospective in the sense that the skopos demands a full consideration of source-text structures for a given purpose.

The functionalists therefore see equivalence not as the definitive aim of translation but rather as one of numerous aims, specified in the skopos of a given translation.

3.3.1 The skopos theory

The skopos theory – derived from the Greek word *skopós*, literally meaning aim, purpose, goal – is a specialised approach to translation that requires the composition of a specification for every translation task, according to which the source text must be translated. The principal work concerning the skopos theory was presented by Hans Vermeer and Katharina Reiß as *Grundlegung einer allgemeine Translationtheorie*[47], in which the six fundamental rules of the theory is presented; the most important of which is the following: a translation is determined by its skopos (Reiß & Vermeer in Munday 2001:79). The skopos is therefore considered the most important yardstick of translation as it is the skopos that determines the translation strategies of a given translation task, and not the source text (Reiß & Vermeer in Naudé 2000:5). A translation is subsequently judged not according to its equivalence to the source text but according to the way in which it meets the specifications stipulated in the translation brief.

For Vermeer it is therefore possible that one source text can have more than one "good" or "correct" translation, given that a translation is judged according to its execution of the skopos (Hermans 1994:15). Vermeer (1998:41) emphasises this opinion by stating that the precise wording of the source text is of secondary concern – the source text, as regarded within the linguistic approach, is consequently dethroned. As a result the source text is no longer seen as the yardstick for translation but rather as an offer of information. Owing to the standpoint that the source text must simply be seen as informative, and that the amount of valid target texts is subsequently unlimited, Naudé asserts that Vermeer's skopos theory provides the translator with unrestricted freedom in terms of moving away from the source text (Naudé 2000:7). It is particularly with regards to the above-mentioned aspect of Vermeer's skopos theory that many critics voice objections[48]. The disagreement, in short, is concerned with Vermeer's apparent disregard of the source text, and the opinion that the possibilities of acceptable translations are consequently too extensive. It is at this point that Christiane Nord intervenes as a mediator between Vermeer's skopos theory and practising translators. Nord's notion and explanation of, as well her adjustments to, the skopos theory ensures that the theory adopts a new policy that has a more pragmatic and accessible foundation.

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[47] See Reiß, K. & Vermeer, H.J. 1984. *Grundlegung einer allgemeine Translationtheorie*. Tübingen: Niemeyer.
[48] See, for example, Nord 1997b:109-122.

3.3.2 The translation brief

Firstly, Nord argues that all translations are commissioned. The client, the source text author or even the target text reader can commission the translation. The translation process therefore has a definitive first step: the skopos for the translation, in the form of a translation brief, must be determined (Naudé 2000:5). Harvey (1998:279) describes this translation brief as the parameters that are set for the given translation. The translation brief accordingly designates the specifications according to which the translation process must be completed. For Nord (1997a:56) the translation brief should (either explicitly or implicitly) state the following:

- The sender's intention(s)
- The addressee(s)
- The (prospective) time and place of text reception
- The medium over which the text will be transmitted
- The motive for text production or reception

Counter to Vermeer, Nord does not see the source text only as an offer of information. Nord (1991:23) emphasises that, before the translation process can be initiated, it is necessary to analyse the source text by using specific questions to uncover the intratextual (content-orientated and form-orientated) and extratextual (situational and, above all, recipient-orientated) aspects of the translation at hand. Nord (1991:36, emphasis in original) argues that the "interplay" between extratextual and intratextual factors can be expressed by using the following set of "WH-questions":

Who transmits
to whom
what for
by which medium
where
when
why
       a text
with what function

On what subject
       does he say
what
(what not)
in what order
using which non-verbal elements
in which words
in what kind of sentences
in which tone
to what effect?

Furthermore, text analysis requires the analysis of both extratextual and intratextual factors. Extratextual factors consist of situational factors – in particular sender and sender's intention, recipient and text function – and factors of the communicative situation – which, in the narrower sense of the word, refers to place and time and occasionally to the motive for communication (Nord 1991:39). Intratextual factors, alternatively, encompass the aspects of content and form – *what* is said and *how* it is said (Nord 1991:79, own emphasis). Nord (1991:76;129) subsequently provides two models for the analysis of both intratextual and extratextual factors.
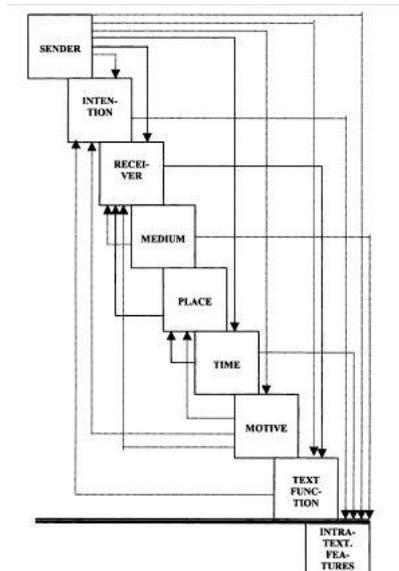
Figure 2a: The interdependence of extratextual factors
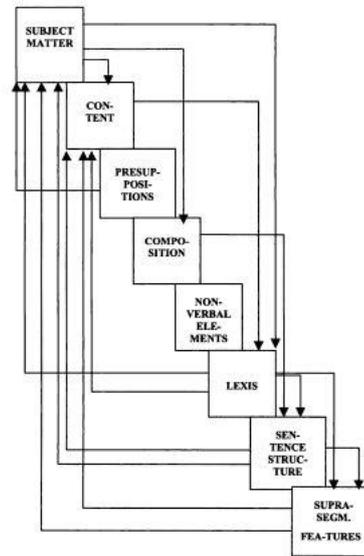
Figure 2b: The interdependence of intratextual factors

Nord stresses that it does not matter which model is used: "What is important, though, is that [it] include[s] a pragmatic analysis of the communicative situations involved and that the same model be used for both source text and translation brief, thus making the results comparable" (Nord 1997b:62). In addition, Nord emphasises that the most important principle concerning the models is that of recursiveness: analysis is not a "one-way process", but contains a number of loops in which expectations are "built up, confirmed, or rejected, and where knowledge is gained and extended and understanding constantly modified" (Nord 1991:75). Analysis therefore requires a constant 'looping-back' to the text.

By introducing source text analysis to the skopos theory Nord ensures that the importance of the source text in the translation process is not lost, without reverting to an approach in which it is considered the definitive yardstick for translation. Nord (2002:32) furthermore limits the "radical" skopos theory by introducing a concept of great importance in her approach to functionalist translation: loyalty. The term "loyalty" was introduced in order to account for the culture-specificity of translation concepts, setting an ethical limitation to the otherwise unlimited range of possible skopoi for the translation of one particular source text (Nord 2002:32).

3.3.2.1 Loyalty

Translators are seen as mediators between two cultures, and therefore have a "special responsibility" with regard to the source text author, the client or commissioner and the target text readers (Nord 2002:32). Loyalty can therefore be seen as an inter*personal* relationship, intended to replace the traditional inter*textual* relationship of "faithfulness" or "fidelity", concepts that usually refer to a linguistic or stylistic similarity between the source and the target *texts* (Nord 2001:185; Nord 2002:36, emphasis in original). Loyalty is, consequently, not "the old faithfulness or fidelity in new clothes", because it is an interpersonal category referring to a relationship between the people involved in the translation process as opposed to faithfulness that involves a relationship between texts (Nord 2002:35).

By introducing loyalty Nord consequently succeeds in adding two very important qualities to the functional approach: firstly, the translator is obliged to take culture-specific concepts of the (source) text into consideration and, secondly, the translator is obliged to respect the (source text) author's communicative interests or intentions (Nord 2002:36). The target text can therefore differ from the source text in terms of the function it serves, provided that it is not contradictory to or incompatible with the source text author's communicative interests (Nord 2001:201). As a result the translator is "committed bilaterally" to the source text as well as to the target text situation, and is responsible to both the source text sender (or the initiator if he is also the sender) and the target text recipient (Nord 1991:29). Nord (1997a:48) explains that her approach to translation is therefore based on two basic principles: functionality and loyalty.

3.3.3 *Afri-Frans* skopos

On the subject of the skopos for *Afri-Frans*, Morgan (2011) asserts that she did not receive specific instructions from Maree, but was entrusted to exercise creativity. For the first *Afri-Frans* CD Morgan was approached to translate 13 Afrikaans songs Maree wanted to introduce to the international market (Morgan 2011). These songs represent a selection of the best examples of Afrikaans song writing from decades past, and were primarily chosen for their typically Afrikaans cultural themes and subject matter (Morgan 2010a:3). The translation project aims to introduce Afrikaans music to the international market, to render the Afrikaans culture accessible to French listeners abroad. The above-mentioned information[49] concerning the project can consequently be used in order to establish the translation brief, as specified by Nord (1997a:56).

- **The sender's intention(s)** = To introduce Afrikaans music to an international market
- **The addressee(s)** = Francophone audience
- **The (prospective) time and place of text reception** = 2010 and onwards
- **The medium over which the text will be transmitted** = Thirteen songs recorded on CD
- **The motive for text production or reception** = Making the Afrikaans culture accessible to a Francophone audience

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[49] This is an abridged discussion, seeing as the project (and its aim) is extensively discussed in Chapter 2.

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The skopos for the *Afri-Frans* translation is thus the following: Translate thirteen well-known and popular Afrikaans songs, which are considered representative of the Afrikaans culture, into French in order to convey the Afrikaans culture to a Francophone audience. Snell-Hornby (2006b:54), however, stresses that the skopos can apply to both the process and the product of translation: a distinction is consequently made between the *Translationsskopos* (the translator's intended purpose) and the *Translatskopos* (the function of the translation as seen in the receiving culture). The aim of this study is consequently to determine whether the *Afri-Frans Translatskopos* agrees with the *Translationsskopos* as given above.

3.4 Synopsis

In linguistic approaches to translation, equivalence is considered the only yardstick for translation. For any translation to qualify as such it must therefore meet the requirements of a given degree of equivalence to the source text. In reaction to the restricting concept of equivalence the functionalists, admitting that translations are completed in real and not in ideal circumstances, propose the skopos theory. This approach highlights that translation can never achieve true equivalence seeing that translation consists of more than a simple linguistic transfer. The functionalist skopos theory, in which a translation brief is written for every translation, consequently adds a very pragmatic aspect to translation, in which linguistic *and* cultural aspects are considered. Huet-Haupt (2005:37) highlights that language use is not simply an act of communication but the "incarnation" of culture. Translation can, consequently, never be considered only in terms of linguistic transfer. This shift in translation studies from translation "as text" to translation "as culture" is known as the cultural turn (Snell-Hornby 2006b:47).

3.5 Translation, culture and power

Nord (1991:7) explains that, as "culture-bound linguistic signs, both the source text and the target text are determined by the communicative situation in which they serve to convey a message". Nord consequently equates translation with intercultural communication (Nord 1991:4). Translation is therefore not simply the transfer of one *language* to another but also the transfer of one *culture* to another. Snell-Hornby (2006a:42) argues that the concept of culture is "a totality of knowledge, proficiency and perception [that] is fundamental [...] to translation". Translation and culture should consequently be seen as inseparable entities. If language is then considered an "integral part of culture", Snell-Hornby argues that translators need not only proficiency in two languages but proficiency in two cultures – translators must therefore be bilingual *and* bicultural, seeing as a translator's knowledge, proficiency and perception determine not only the ability to produce the target text, but also the understanding of the source text (Snell-Hornby 2006a:42, own emphasis).

3.5.1 Translation as mediation

Referring to Taft's[50] definition, Katan agrees with Snell-Hornby and subsequently considers the translator as a mediator between two cultures:

> A cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. [...] Thus a mediator must be to a certain extent bicultural (Katan 2004:17)

This idea can be linked to Nord, who also considers the importance of the mediating role of translators[51] (Nord 2002:32). Bassnett (2004:6) is of the same opinion and highlights the mediating role of translators by explaining that "translation is not just the transfer of texts from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator". Ideally the translator, as mediator, will be able to "understand the frames of interpretation in the source culture and will be able to produce a text which would create a comparable (as opposed to equivalent) set of interpretation frames to be accessed in the target reader's mind" (Katan 2004:17). The aim of translation is therefore not to create a target text that is 'equivalent' to the source text but to translate the source text in such a way that it can be interpreted by the target text receivers.

Mediation in translation is particularly important in the age of globalisation, in which diversity is repressed in favour of a so-called universal culture. According to Barber (in Snell-Hornby 2006b:128) the surge of economic and ecological forces that demand integration and uniformity and that captivate the world with "fast music, fast computers, and fast food" – with MTV, Macintosh and McDonald's – press nations into one commercially homogeneous global network: one McWorld tied together by technology, ecology, communications and commerce. McDonaldisation is the process by which the principles of the fast-food restaurant are coming to dominate increasingly more sectors of American society, as well as of the rest of the world (Ritzer 2000:1). The dimensions of McDonaldisation – efficiency, calculability, predictability and control – result in an oversimplification of cultures as adaptations and changes are made to ensure that information is easily obtained, processed and understood (Ritzer 2000:12-14). In translation specifically McDonaldisation entails the exportation of American popular culture, asserting the dominance of American culture over other (smaller) cultures[52]. McDonaldisation, as a form of globalisation, is consequently a "threat" to cultural diversity, especially to the diversity of languages (Maalouf in Calzada-Pérez 2003:1). As explained above, the mediating role of the translator is therefore a crucial factor in resisting dominant (American) ideologies and opposing existing power inequalities.

Katan (2004:16) explains that the level at which the translator "should be able to intervene and mediate" is the informal or out-of-awareness level of culture illustrated by the iceberg model.

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[50] Taft, R. 1981. The role and personality of the mediator. In Bochner, S. (ed.). *The mediating person: Bridges between cultures*. Cambridge: Schenkman. 53-88.

[51] See Section 3.3.2.1

[52] The process of McDonaldisation can be associated with Venuti's argument against the hegemony of (Anglo-American) English, which is discussed in Section 3.5.2
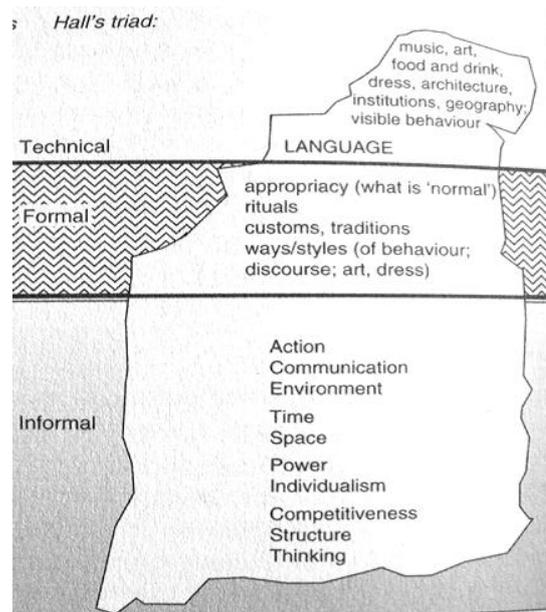
Figure 3: The iceberg model

This "submerged" part of the iceberg model is the level of culture in which ideology is represented (Katan & Straniero-Sergio 2003:132). Calzada-Pérez (2003:5) asserts that a distinction between ideology and culture often causes confusion between scholars, necessitating this study to define the use of this concept as it will be used here. Petrescu (2009:93), referring to *Webster's Third New International Dictionary*, describes ideology as "a systematic scheme or coordinated body of ideas or concepts, especially about human life and culture, a manner or the content of thinking characteristic of an individual, group or culture". Ideology is therefore the knowledge, beliefs and value systems of the individual and the society in which the individual operates[53] (Cunico & Munday 2007:142). Green (2012:96) explains that one culture can therefore consist of various ideologies: "It is more a case of Russian dolls – the culture is the largest doll, within which the ideological grouping (or groupings) exists. In fact, there may be several ideological groupings within a culture". Tymoczko (2003:181) emphasises that some of the "most searching and revealing" discussions on translation in the last decade have focused on questions of ideology, highlighting questions about the translator as an ethical agent of social change. The concept of ideology is, however, often presented with different nuances and investigated from various theoretical perspectives (Cunico & Munday 2007:141-142). The majority of studies nevertheless share a common thought – the view of ideology as serving to establish or sustain particular power relations.

This is chiefly because ideology is often used as a vehicle to promote or legitimise the interests of a particular group and is consequently always related to the concepts of power and hegemony (Calzada-Pérez 2003:4-5). Petrescu (2009:94) stresses that even when defined as a main cultural component, ideology appears to be a manifestation of power – ideology acts as a set of discursive strategies for legitimising a dominant power. Cunico and Munday (2007:141) emphasise that ideology, often in its manifestation as 'power', has become

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[53] Hatim and Mason (1997:144) provide a similar definition of ideology as "the tacit assumptions, beliefs and value systems which are shared collectively by social groups".

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increasingly central to work in translation studies because power inequalities contribute to the shaping of unequal relationships at the microlevel of personal interaction between participants as well as at the macrolevel of national and global socio-political affairs. Translated texts are consequently seen as

> symbolic forms, located in specific social, temporal and geographic contexts, which, performed by translators and editors and fostered by translation policies, (re)constructs meaning that can either support and strengthen existing ideologies or resist them (Cunico & Munday 2007:142)

Any translation, Calzada-Pérez (2003:23) argues, is ideological since the choice of text to translate and the use to which the subsequent target text is put, is determined by the interests, aims, and objectives of social agents. Ideology is consequently strongly linked to the idea of manipulation – translation operates as a form of intercultural transfer, opening up the source text to new readers in a new language, where it will most commonly be read as if it were originally written in the target language (Munday 2007:196-197). Source texts are consequently subjected to adaptation and alteration, and presented to target text readers as original, unaltered texts, in order to be consistent with the dominant ideologies of the target text culture. Translation is subsequently utilised in maintaining and supporting "basic structures of power, inequality and race and gender prejudice" (Cunico & Munday 2007:145).

Hatim and Mason (1997:145) explain that translation strategies are "partly determined by orientation towards the social or the individual, that is, towards mass readership or towards the individual voice of the text producer"[54], resulting in a choice that is "implicitly" presented as ideological. By distinguishing between domesticating and foreignising translation, Venuti highlights the ideological consequences of this choice as

> he shows how the predominant trend towards domestication in Anglo-American translating over the last three centuries has had a normalizing and neutralizing effect, depriving source text producers of their voice and re-expressing foreign cultural values in terms of what is familiar (and therefore unchallenging) to the dominant culture (Hatim & Mason 1997:145).

For Venuti (1996:91) the dominance of (domesticating translations in) the Anglo-American publishing industry particularly highlights the reality that any language use is a site of power relationships in which "a major form (in this case English) hold[s] sway over minor variables".

3.5.2 Venuti and the hegemony of English

Examining the disparate power relations in literary translation, Venuti highlights that English is the most translated language worldwide, but is hardly ever translated into (Venuti 2008:11). According to Cronin (2006:36) the number of translated titles published in the United Kingdom is as low as 2 percent, which emphasises that there is undoubtedly a translation imbalance in terms of a privileged source language (English)

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[54] This statement reflects Schleiermacher's definition of the choice between two translation methods – either moving the source text author towards the target text reader or moving the target text reader towards the source text author. For a detailed discussion on this subject, see Section 3.6

that does not engage in a relationship of reciprocity in the area of literary translation. This imbalance has diverse and far-reaching consequences: by consistently translating vast numbers of the most varied English-language books, foreign publishers exploit the global drift towards American (and British) political and economic hegemony, "actively supporting the international expansion of British and American cultures" (Venuti 2008:12).

In turn, British and American publishers have not only reaped the financial benefits of successfully imposing English-language cultural values on a foreign readership but have also produced cultures in the United Kingdom and the United States that are "aggressively monolingual, unreceptive to foreign literatures, accustomed to fluent translations that invisibly inscribe foreign texts with British and American values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (Venuti 2008:12).

By limiting the number of foreign texts translated into English, and submitting those that are translated to domestication, the cultural capital of foreign values in English is decreased – which, in turn, leads to a "complacency" in British and American relations with cultural others, described by Venuti as "imperialistic abroad and xenophobic at home" (Venuti 2008:13). The cultural hegemony of the Anglo-American publishing culture, in particular, consequently refuses to accept the foreign yet "is happy for its own works to maintain a strong hold in other countries". In *Rethinking Translation: Discourse, Subjectivity, Ideology*, Venuti summarises the effect that this hegemony has:

> It can be said that Anglo-American publishing has been instrumental in producing readers who are aggressively monolingual and culturally parochial while reaping the economic benefits of successfully imposing Anglo-American cultural values on a sizeable foreign readership (Venuti 1992:6).

For Venuti (2008:264) a translated text should be the site where linguistic and cultural differences are somehow signalled – a text in which a reader gets some sense of a cultural other. "Resistancy", a translation strategy based on an aesthetic of discontinuity, can best signal those differences, that sense of otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures (Venuti 2008:264). This "resistancy" is achievable by using a foreignising translation strategy, a strategy that resists the dominant linguistic and cultural values of the target text situation. The foreignisation of a translation is a "non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the source text and protecting it from the ideological dominance of the target culture" (Munday 2001:147).

3.6 Foreignisation and domestication

3.6.1 Introduction

According to Norman Shapiro (in Venuti 2008:1) a translation should be like a pane of glass – "you only notice it's there when there are little imperfections". This reasoning maintains that readers should never be aware that they are reading a translation, as this recognition is often due to the presence of so-called imperfections in the translation. Venuti (2007:2) stresses that readers' realisation that they are indeed reading a translation is often

the result of being confronted with unknown words, strange sentence construction, grammar mistakes or even word choices that may seem unintentionally comical. These translations are consequently categorised as unsuccessful due to the fact that fluency is considered a prerequisite for any translation. Venuti (2008:4) explains that there is even a group of pejorative neologisms, such as "translatese", "translationese" and "translatorese", that is "designed to criticize translations that lack fluency".

With the production of a fluent translation, the lack of so-called imperfections may indeed produce a translation that is "like a plane of glass", but this results in the invisibility of the translation's status as such, as well as the invisibility of the translator. In *The translator's invisibility* Venuti warns against Shapiro's description of an ideal translation, warning that it may sustain the marginal status of the translator. As a solution to this problem, Venuti suggests a foreignising translation strategy, a resistance to the dominance of domestication (Venuti 2007:5).

For Venuti a domesticating strategy, in which the text is adjusted for the target text readers, results in a translation preferred by Shapiro. A reader of a domesticated translation will not be aware that the text is actually translated and will consequently accept it as the original. As a result the translator remains invisible. For this reason Venuti proposes a strategy of foreignisation in which attention is called to the fact that the text is translated. Foreignisation consequently ensures that translations are read as texts in their own right (Venuti 2008:13). Although the terms domestication and foreignisation have become synonymous with Venuti, he was not the first to use these ideas. Venuti did coin the terms foreignisation and domestication, but the idea behind these concepts was however first used by German theorist Friedrich Schleiermacher.

3.6.2 As defined by Schleiermacher

In an 1813 essay, titled *Über die verschieden Methoden des Übersetzens*[55], Schleiermacher argues that there are only two methods for translating: "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (in Venuti 1991:129). With this statement Schleiermacher argues that a translation method either requires the target text culture to be open to receiving the cultural elements of the source text or the source text to be open to receiving the cultural elements of the target text culture. A translation method that leaves the reader in peace as much as possible consequently entails an "ethnocentric reduction of the foreign text to receiving cultural values, bringing the author back home", while a translation method that leaves the author in peace as much as possible entails an "ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad"[56] (Venuti 2008:15).

3.6.3 Venuti's terminology

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[55] [On the Different Methods of Translating]

[56] Note the similarity between the aim of an ethnodeviant, foreignising translation and the aim of the *Afri-Frans* project: sending the reader/listener abroad.

Corresponding to these concepts, Venuti termed these two translating strategies domestication and foreignisation respectively. These two strategies concern both the choice of text for translation and the method devised to translate it (Venuti 2008:19; 97). A foreignising translation strategy will necessitate choosing a foreign text and then developing a translation method that is resistant to the dominant linguistic and cultural values and norms of the target text language. A foreignising translation consequently aims to "preserve" the "linguistic and cultural difference(s) of the foreign text" through a deliberate inclusion of foreignising elements in the target text (Venuti 1991:130). By choosing to use a strategy of foreignisation, the translator "registers the foreign identity by close adherence to the ST" (González Cascallana 2006:99). By doing this, the translator ensures that the target text reader receives "the Foreign as Foreign", and so doing "preserve[s] the foreignness of the foreign text" (Berman[57] 1985:285-286; Venuti 2000:469).

In contrast to a translation in which a foreignising strategy has been implemented, a domesticating translation can be distinguished by its fluency and transparency – thus a translation that minimises the foreignness of the source text. A domesticating translation is therefore one in which there is an "absence of peculiarities" by "adaption of cultural signs" to the target text language (González Cascallana 2006:99). The target text reader will consequently believe that the translated text is in fact the original text. Even though a domesticating strategy is commonly preferred, seeing as it results in translations that are fluent, Venuti prefers a translation strategy of foreignisation. This is mainly because a domesticating translation strategy, so often dominant in specifically Anglo-American translation cultures, results in translations being regarded as original texts and not as translated texts. As a result, this leads to the marginalisation of translation as a whole, seeing as translations are not distinguished as such. Domesticating translations also support ideologies that are dominant in the target text culture and so doing reinforce existing power inequalities.

Venuti does however admit that any communication through translation will involve the release of a domestic remainder, "an inscription of values, beliefs, and representations linked to historical moments and social positions in the domestic culture", especially in the case of literature (Venuti 2000:471,485). Venuti admits therefore that translation will "always involve a process of domestication, an exchange of foreign-language intelligibilities for those of the translating language" (Venuti 2008:177). However, despite conceding that a certain degree of domestication is inevitable, Venuti warns that domestication "need not mean assimilation, that is, a conservative reduction of the foreign text to dominant values" (Venuti 2008:177). For it is this reduction, this assimilation, that has led to the "canonicity of domesticating translation" in Anglo-American translation culture (Venuti 2008:64).

Despite the fact that Venuti prefers foreignisation above domestication, he does warn that a translation in which the exact linguistic meaning of the translation is equal to that of the source text may lead to exoticising. Venuti stresses that foreignisation should not be confused with an exoticising strategy, in which only the *superficial* cultural differences between the source text culture and the target text culture are indicated (Venuti 2008:160, emphasis in original). An exoticising translation will consequently simply transfer elements of the foreign

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[57] Berman's approach to translation is discussed in greater detail in Section 3.7.

culture, such as geography, customs, cuisine, historical figures and events, and can often be distinguished by the retention of foreign place names and proper names unique to the source text culture (Venuti 2008:160).

So doing the source text culture will remain inaccessible to target text readers, who will continue to see the source text culture as the Other. Humboldt (in Eco 2003:90) consequently suggests differentiating between *Fremdheit* (foreignness) and *das Fremde* (the foreign). Even though Eco (2003:90) questions the suitability of these terms he does agree that the meaning is clear: a reader will experience *Fremdheit* when a translation's choices seem strange, as if some mistake has been made; *das Fremde* will be identified when a reader recognises something in the strangeness. For Venuti the aim of foreignisation is therefore to achieve *das Fremde*, to achieve a reading in which the foreignness of the source text culture is highlighted by making it accessible to the target text reader. Venuti stresses that foreignisation does not offer unmediated access to the foreign but rather constructs a certain image of the foreign that is informed by the receiving situation (Venuti 2008:19-20). The aim of translation is consequently "to bring back a cultural other as the recognizable" (Venuti 2008:14).

3.6.4 The translator's invisibility

Venuti's focus on the situation of translation in contemporary British and American cultures serves to discuss the invisible situation that the translator inhabits in these cultures particularly (Venuti 2008:1). Venuti (1992:1) argues that translation "continues to be an invisible practice, everywhere around us, inescapably present, but rarely acknowledged", referring to the way in which translations, and their translators, remain invisible. For Venuti, the concept of the invisibility of the translator refers to "at least two mutually determining phenomena", namely the translator's own manipulation of the translating language, causing an "illusionistic effect of discourse", and the reading and evaluation of translations (Venuti 2008:1). The translator's invisibility is therefore caused both by the translator's own translating method and strategies (such as domestication) and the way in which translation is viewed by the respective cultures involved in the translation. Venuti emphasises that publishers almost uniformly exclude translators from book covers and advertisements (Venuti 2008:7). Similarly, a review is regarded as "positive" when the translator, or indeed the fact that the text is translated, isn't mentioned or discussed, seeing as this omission apparently highlights that the text has been successfully translated – a successful translation is therefore one that cannot be recognised as a translation. Venuti (1992:4) stresses that a translator should subsequently take this omission as a "compliment", emphasising that the translator's invisibility is generally (and, according to Venuti, mistakenly) seen as positive.

With regard to the translator's strategy, Venuti argues that the domestication of a text may lead to the invisibility of the translator, as the final translation "gives the appearance that it is not translated" (Venuti 1991:126). A domesticating translation strategy, because it aims to move the author towards the reader and thus domesticates both linguistic and cultural signifiers, consequently masks the status of the translated text by claiming to be the original text. By doing this, the role of the translator, and therefore the entire process of translation, is rendered completely invisible. This type of translation therefore "undoubtedly reinforces" the translator's "marginal status" and the important role the translator plays in the production of the translated text, resulting in a situation

in which the precise nature of the translator's authorship remains unformulated (Venuti 2008:6-7). The fluency of domesticated translations effaces the translator's "crucial intervention" in the foreign text and its linguistic and cultural differences (Venuti 1992:4-5). The status of the translator subsequently remains inferior to the status of the author of the original text (Huet-Haupt 2005:36). It is consequently important to resist translation principles that advocate cultural adaptation in favour of methods that highlight the foreignness of the source text, thereby emphasising the status of the text as a translation.

Munday (2001:156) proposes three methods for examining a translation with regards to the degree of domestication/foreignisation (and therefore the visibility, or lack thereof, of the translator):

- Firstly, an interview with the translator can reveal details concerning the research done in connection with the translation and about methods and strategies used during the translation process; furthermore any reviews or articles concerning the translation/translator can be consulted.
- Secondly, it is important to determine the visibility of the translator in the packaging of the final product – for example the title page, illustrations, copyright page.
- Thirdly, the text itself should also be examined by comparing the source text and the target text.

The (in)visibility of the translator, and the translation strategy applied in a given translation, can therefore be determined by examining not only the translation itself but also the paratextual and metatextual elements of the text. This examination forms the focus of Chapters 5 and 6.

3.6.5 Venuti's ideological approach

Even though Venuti maintains that his theory of domestication and foreignisation can be applied to "translating in any language and culture", his focus is particularly on English-speaking British and American cultures (Venuti 2008:19). In the application of his theory he consequently focuses on the dominance of domestication in Anglo-American translation and the hegemony of English. Munday argues that "Venuti's analysis of the Anglo-American publishing hegemony seem to tie in with [...] power relations" (Munday 2001:155). Venuti's focus is consequently motivated by ideological and political notions. For Venuti translation is "always" ideological as he argues that it always "releases a domestic remainder, an inscription of values, beliefs, and representations linked to historical moments and social positions in the domestic culture" (Venuti 2000:485). This is because a translator's choices, the selections made in terms of what to add, what to leave out, which words to choose and how to place them, is inevitably influenced by his "history and the socio-political milieu that surrounds him; in other words, his own culture (and ideology)" (Álvarez & Vidal 1996:5). A fluent strategy, as generally used in domesticating translation, "effaces the linguistic and cultural differences of the foreign text: this gets rewritten in the transparent discourse dominating the target-language culture and is inevitably coded with other target-language values, beliefs, and social representations, implicating the translation in ideologies that figure social differences and may well arrange them in hierarchical relations" (Venuti 1992:5).

As opposed to Venuti's decidedly ideological approach to translation, Berman's work is more pragmatic. This practical foundation is often considered an important source of inspiration for Venuti's own theorising on

domestication and foreignisation in translation, with both Venuti and Berman drawing on the work of Schleiermacher. According to Munday (2001:149) Berman "deplores" the translation strategy of "naturalisation" used in ethnocentric translations, which would equate with Venuti's domestication, emphasising instead that the "properly ethical aim" of translating is "receiving the Foreign as Foreign", which would seem to have influenced Venuti's concept of foreignisation. The following section will consequently look at Berman's approach to translation, focusing on his theory of the negative analytic and his work concerning translation analysis.

3.7 Berman's ethical approach

Discussing Schleiermacher's approach to translation, Venuti (1991:138) focuses primarily on the ideological aspect of translation, emphasising Schleiermacher's use of foreignising translation (to use Venuti's term) as a form of resistance against French hegemony:

> Schleiermacher's nationalist theory of foreignizing translation aims to challenge French hegemony not only by enriching German culture, but by contributing to the formation of a liberal public sphere, an area of social life in which private individuals exchange rational discourse and exercise political influence.[58]

Berman's discussion, however, regards Schleiermacher definition and discussion of foreignising translation as an "ethics" of translation, concerned with making a translation a text in which a cultural other is manifested (Venuti 2008:15). Referring to Schleiermacher, Berman argues that, through translation, the translator attempts to facilitate communication between two entirely different parties – his author (the author of the source text) and his reader (the target text reader) (Berman 1984:234). To translate is, consequently, to serve two very different masters[59]: the foreign author and his oeuvre written in a foreign language (first master) and one's own language and the public reading the translation (second master); this leads to what Berman refers to as the drama of translation (Berman 1984:15).

Translation, as Schleiermacher reasons, subsequently requires a choice between two masters. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him[60] (Berman 1984:235). Berman (1984:235) explains that, by following the first strategy, the translator obliges the reader to make an effort of "decentralisation" (*décentrement*) in order to recognise the foreign author in his foreignness; while the second strategy will force the translator to rid the author of his foreignness in order to become familiar to the reader (Berman 1984:235). The latter strategy results in what Berman refers to as an ethnocentric translation, a

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[58] For Venuti's complete discussion of Schleiermacher's work in this regard, consult Venuti 2008:83-98.

[59] In this discussion, Berman refers specifically to Franz Rosenweig: "Traduire, écrivait Franz Rosenzweig, c'est server deux maîtres. Telle est la métaphore ancillaire. Il s'agit de server l'œuvre, l'auteur, la langue étrangère (premier maître) et de server le public et la langue propre (seconde maître). Ici apparait ce qu'on peut parler le drame du traducteur" (Berman 1984:15).

[60] This idea can also be found in Humboldt, who argues that "chaque traducteur doit immanquablement rencontrer l'un des deux écueils suivants : il s'en tiendra avec trop d'exactitude ou bien à l'original, aux dépens du goût et de la langue de son peuple, ou bien à l'originalité de son peuple, aux dépens de l'œuvre à traduire" (in Berman 1999:72).

translation that imposes target text language cultural values and ideologies on the source text (Petrescu 2009:93).

3.7.1 Ethnocentric translation versus ethical translation

Berman (1999:29) explains that an ethnocentric (*ethnocentrique*) translation is a translation in which everything is reduced to the target text culture, its norms and its values. Considering this definition, Berman's ethnocentric translation can be compared to Venuti's domestication, in which a source text is adapted to meet the expectations and demands of the target text reader. In an ethnocentric translation everything that is considered outside of the target text – the so-called Other – is seen as negative and any adaptation that increases the "richness" (*la richesse*) of the target culture is subsequently justified. An ethnocentric translation is therefore based on the conviction that the target text language (and culture) is superior to the source text language (and culture) and therefore untouchable, even for translation (Berman 1999:34).

Ethnocentric translations are consequently translated in such a manner that readers remain unaware that they are reading a translation – translation is completed with the intention of giving the impression that the text has been written by the author in the target text language (Berman 1999:35). As a result the translation will be clear and fluent – linguistically, culturally and ideologically – and consistent with texts originally written in the target text language. It is consequently unlikely that the translation will be identified as a translation. For Berman, ethnocentric translations subsequently adhere to the adage *Traduttore, traditore*[61], ensuring that translations (and therefore the source text language and culture) are disguised in favour of the dominant values and norms of the target text language and culture (Berman 1999:29).

Berman consequently prefers the first of Schleiermacher's options: the translator leaves the author in peace, as much as possible, and moves the reader towards him. For Berman (1999:74) this is the only translation strategy that can yield translations that succeed in attaining what he refers to as the ethical aim of translation: receiving the Foreign as Foreign[62]. It is subsequently important that translations be received (and perceived) as translations, highlighting to readers that a text is translated and should not be accepted as the original (Berman 1984:17). Translation is consequently seen by Berman as the "trial of the foreign":

> [translation] establishes a relationship between the Self-Same (*Propre*) and the foreign by aiming to open up the foreign work to us in its utter foreignness (Berman 1985:284, emphasis in original)

An ethical translation, according to Berman, should therefore aim to reveal the foreignness of the source text culture to target text readers. In Venutian terms, an ethical translation is therefore one in which a foreignising translation strategy is implemented. Berman asserts, however, that this aim has "from time immemorial

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[61] *Traduttore, traditore* literally translates as "translator, traitor".
[62] Translated by Venuti (consult Berman 1985:285), the original quotation by Berman reads as follows: "L'acte éthique consiste à reconnaître et à recevoir l'Autre en tant qu'Autre" (Berman 1999:74).

(although not always), been skewed, perverted and assimilated to something other than itself", underlining the importance for an analysis that shows "how (and why)" this has been the case (Berman 1985:286).

3.7.2 The analytic of translation

Berman (1985:286) subsequently proposes to examine "the system of textual deformation" that operates in every translation and prevents it from being an ethical translation. This system is referred to as the analytic of translation (*l'analytique de la traduction*). Analytic is used in two senses of the word:

> [The analytic of translation is] a detailed analysis of the deforming system, and therefore an analysis in the Cartesian sense, but also in the psychoanalytic sense, insofar as the system is largely unconscious, present as a series of tendencies or *forces* that cause translation to deviate from its essential aim (Berman 1985:286, emphasis in original)

The analytic of translation consequently examines the deforming tendencies present in translation, which are generally the result of unconscious choices made by the translator. Berman's analytic can therefore be seen as a system of deformation found in translation, which prevents it from attaining its ethical aim (Berman 1999:49). Berman (1985:288) explains that these deforming tendencies can be found as often in English as in Spanish or German (or French and Afrikaans) although certain tendencies may be more "accentuated" in one linguistic-cultural space than in others. Although he mentions thirteen tendencies, Berman admits that there may be more, that some can combine with or derive from others and that some might be well-known while others might be unfamiliar (Berman 1985:288). The deforming tendencies are:

1. Rationalisation
2. Clarification
3. Expansion
4. Ennoblement and popularisation
5. Qualitative impoverishment
6. Quantitative impoverishment
7. Homogenisation
8. The destruction of rhythms
9. The destruction of underlying networks of signification
10. The destruction of linguistic patternings
11. The destruction of vernacular networks or their exoticisation
12. The destruction of expressions and idioms
13. The effacement of the superimposition of languages (Berman 1984:52-53;Berman 1985:288)[63]

For Berman the analytic of translation is particularly applicable in the domain of literary prose (the novel, essays, letters, etc.), which collects, reassembles and intermingles the polylingual space of a community, mobilising and activating the totality of "languages" that coexists in one language (Berman 1999:50). His focus

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[63] Berman (1999:52-53) identifies thirteen tendencies, while Venuti, in his translation of Berman (1985:288), discusses only twelve. In Venuti's discussion "homogenisation" is omitted. Munday (2001:145) argues that Berman's negative analytic attacks the homogenisation of translation, which provides a possible explanantion for Venuti's ommission: Venuti sees all of Berman's tendencies as against homogenistaion, and therefore considers a separate section devoted to it as unnecessary. Berman (1999:60) assents that homogenisation gathers together the majority of the tendencies, but argues, nevertheless, that it is necessary to consider it as a tendency in itself.

on literary prose has, however, a subjective aspect to it as well: literary prose is his chosen area of expertise (Berman 1999:50). Because Berman's focus is particularly on literary prose, the following section will not discuss all of the thirteen tendencies as some may be not be applicable to this study. Instead more attention will be given to those deforming tendencies that are considered not only pertinent to song translation but those that are considered particularly applicable to the *Afri-Frans* translations.

3.7.2.1 Clarification

Clarification is defined as a "corollary of rationalisation", the first-mentioned deforming tendency, that particularly concerns the level of "clarity" perceptible in words and their meanings (Berman 1985:289). Because of a tendency to clarify, translation tends to render definite what might be indefinite in the original. For many, clarification is an obvious principle for translation, with American poet Galway Kinnel claiming that "the translation should always be a little clearer than the original" (in Berman 1985:289). Berman (1985:289) agrees that clarification is inherent in translation, to the extent that translation comprises some degree of explication, but argues that it can signify two very different things.

Positively, explication can be the manifestation of something that is not apparent, but concealed or repressed, in the original – for Berman the power of "illumination", of manifestation, can therefore be seen as the "supreme power of translation" (Berman 1985:289). In a negative sense, though, explication aims to render "clear" what does not wish to be clear in the original (Berman 1985:289). Owing to the fact that explication is inherent in translation, a certain degree of clarification is unavoidable in any translation, but translators should be conscious to not oversimplify or overclarify. This does not only complete texts that are intended to be completed by readers but also underestimates target text readers and their ability to understand (and complete) the target text in the same way as source text readers would the source text.

3.7.2.2 Expansion

According to George Steiner (in Berman 1985:290) translation is "inflationist" – a term that is used to explain the way in which translations generally tend to be longer than the original source texts. This is, in part, mainly the consequence of the first two deforming tendencies identified by Berman: rationalisation and clarification. Berman (1985:290, emphasis in original) reasons that rationalisation and clarification require expansion, "an *unfolding* of what, in the original, is 'folded'". He argues, however, that this expansion can often be qualified as "empty", in the sense that the "*addition adds nothing*" (Berman 1985:290, emphasis in original). When expansion becomes excessive it frequently leads to overtranslation, in which the addition is "no more than babble designed to muffle the work's own voice" (Berman 1985:290). The foreignness of the original consequently becomes hidden, concealed by unnecessary formulations and explanations, and remains therefore inaccessible to target text readers. In *Afri-Frans*, expansion is of particular importance as the translated lyrics

are expected to be the same length of the original songs (in terms of time) in order to prevent significant inconveniences concerning music composition[64].

3.7.2.3 The destruction of expressions and idioms

Berman (1985:295) emphasises that "to play with 'equivalence' is to attack the discourse of the foreign work" – translation is not the search for equivalences. The translation of idiomatic language use should therefore not simply involve a search for equivalent expressions or idioms from the target text language. The "desire" to replace expressions and idioms with "equivalents" from the target text language prevents the translation from achieving its ethical aim, seeing as replacing an idiom with a supposed equivalent result in ethnocentric translations (Berman 1985:295).

3.7.2.4 The destruction of vernacular networks or their exoticisation

The effacement of a vernacular is, Berman argues, a serious injury to the textuality of any text and may be a question of effacing diminutives in Spanish, Portuguese, German or Russian (or Afrikaans in the case of *Afri-Frans*) or it may involve replacing verbs by nominal constructions, verbs of actions by verbs with substantives (Berman 1985:294). The traditional method of preserving vernaculars is to exoticise them. Exoticisation can generally take two forms: "First, a typographical procedure (italics) is used to isolate what does not exist in the original" (Berman 1985:294). In *Afri-Frans* this will therefore include the use of italics for words that are foreign to a French reader, such as "waterblommetjies", "Van Hunks" and "ghantang"[65]. By simply italicising these terms that are unique to a Cape Vernacular Afrikaans, the translation will result in exoticisation and consequently fail to achieve the ethical aim of translation due to the fact that it remains inaccessible.

The second form of exoticisation is more "insidious": the vernacular, Berman explains, is "added" to the translation in order for it to be "more authentic", emphasising the vernacular according to a certain stereotype (Berman 1985:294). Berman warns that exoticisation may join up with popularisation by striving to render a foreign vernacular with a local one (Berman 1985:294). Examples include using a Parisian slang to translate the *lunfardo* of Buenos Aires, or the Normandy dialect to translate the language of the Andes or Abruzzese (Berman 1985:294). Unfortunately a vernacular clings very tightly to its soil and completely resists any direct translating into another vernacular. Berman would therefore advise against translating the colloquial Cape Vernacular Afrikaans in *Waterblommetjies* with a French 'equivalent'. Berman argues that "an exoticization that turns the foreign from abroad into the foreign at home winds up ridiculing the original" (Berman 1985:294).

Deforming tendencies, such as the ones explained above, consequently result in an unethical translation seeing as the Foreign cannot be received as the Foreign by the target text reader. When understood in Venutian terms,

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[64] The analyses of the translated lyrics, in which Berman's deforming tendencies with reference to *Afri-Frans* are discussed, form the focus of Chapters 5 and 6.

[65] These examples are all taken from *Waterblommetjies* [translated by Morgan as *Épis d'eau*], one of the tracks on *Afri-Frans* that is particularly important for the analysis of the desctruction or exoticisation of vernacular networks as it is rich in Cape Vernacular Afrikaans. See Section 5.6.2.

Berman prefers a foreignising translation, in which the target text reader can experience the foreignness of the source text culture, as opposed to a domesticating translation, in which the source text culture is adapted to meet the needs and expectations of the target text readers.

3.7.3 Translation analysis

Owing to Berman's practical approach to translation, he continues in providing a concrete method for translation analysis that consists of two stages:

- **A first analysis** based both on the reading of the translation(s), which provides an X-ray of the project, and on everything the translator may have said in various texts.
- **The comparative work** itself. Which is by definition an analysis of the translation, of the original, and of the modes of implementation of the project. (Berman 1995:66, own emphasis)

The latter of these two stages is the concrete and critical phase in the analysis of a translation – the "well-founded[66] confrontation" between the original and its translation (Berman 1995:66). The form of analysis may vary according to whether the analysis focuses on *one* translation (*a* poem, *a* short story), a *group* of works (a collection of poems, etc.) or the *entire production* of a translator (Berman 1995:67, emphasis in original). *Afri-Frans*, as a collection of songs recorded on a single CD, can therefore be considered as a group of works. This study will therefore entail a "confrontation" between the original Afrikaans texts and the translated French texts by completing a comparative investigation of the thirteen translations on the *Afri-Frans* CD.

3.7.3.1 The confrontation

According to Berman (1995:68-69) the confrontation between the original and the translated text takes place in a four-fold mode:

1. First, there is a confrontation between the selected elements and passages in the original and the renderings of the elements and the corresponding passages in the translation.
2. Second, there is an inverse confrontation between the textual zones[67] of the translation found to be problematic or accomplished and the corresponding textual zones in the original.
3. Third, there is a confrontation – within the first two – with other translations (in most cases)[68].
4. Fourth, there is also the confrontation between the translation and its project[69], which reveals the ultimate "how" of its realisation, linked, in the final analysis, to the translator's subjectivity and his innermost choices.

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[66] Berman (1995:66, emphasis in original) explains that the confrontation is well founded "in the sense that we have secured a series of *bases* for the confrontation".

[67] These textual zones are identified during the (re)reading of the translation and the original. This process is discussed in greater detail in Section 3.7.3.2

[68] As Berman emphasises, the confrontation with other translations will take place in "most" cases. The analysis of *Afri-Frans* can, consequently, be considered an exception to this rule, as the confrontation between different translations does not take place in this case.

[69] See Berman 1995:59-60.

3.7.3.2 Pre-analysis

Before the actual comparative analysis can be realised, however, the first stage of the analysis, the so-called pre-analysis, must be completed. The pre-analysis, which Berman refers to as the "first analysis", is "first and foremost" constituted by the reading and rereading of the translation and the original (Berman 1995:5). The first reading requires the "[complete] setting aside of the original" because to set aside the original is to "resist" the urge to compare and the only way in which it can be determined whether or not the translated text "stands":

> "To stand" has a double meaning: to stand as a written text in the receptor language, in other words, primarily, not to be outside the written norms of this language, and to stand, beyond this basic requirement, as a real text (i.e., something that has a systematic, correlative, and organic character in all its constituent parts) (Berman 1995:50)

The (re)reading of the translation also "inevitably" uncovers problematic "textual zones" – zones in which "defectiveness" can be identified. Inversely, the (re)reading can also uncover "light textual zones", which Berman (1995:50) describes as "writing of translation": writing that highlights that the original text is written in a foreign language, writing that no target text language writer could have written, a foreigner's writing "harmoniously moved into [the target text language] without any friction (or if there is a friction, a beneficial one)". These "light textual zones" in the translation therefore highlight the foreignness of the original text.

Similar to the (re)reading of the translation, the (re)reading of the original text requires the setting aside of the translation, even though the textual zones (whether problematic or "felicitous") identified in the (re)reading of the translation are important for the "confrontation" (Berman 1995:51). The (re)reading of the original text moves from a simple cursory reading to a textual pre-analysis: it locates all the stylistic characteristics that "individuate" the writing and language of the original (Berman 1995:51). The (re)readings of the translation and the original consequently identifies the most important textual zones worthy of analysis.

3.7.3.2.1 In search of the translator

Berman (1995:56) emphasises, however, that these (re)readings reveal nothing about the "system of the translation". Not only is the product of translation (the translated text) important for the final analysis but a study of the translation *process* is essential – "in order to understand the logic of the translated text, we must go back to the *translating work* itself and, beyond that, to the *translator* (Berman 1995:57, emphasis in original). Pre-analysis consequently includes what Berman (1995:57) refers to as the "the search of the translator". "The purpose of the question "Who is the translator?" is different[70] [...] the translator's life is not our concern, and neither are his moods. [...] We need to know":

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[70] The question "Who is the translator?" differs from the question "Who is the author?" – in an analysis of a literary work, the questions about the author "concern the biographical, psychological, existential elements meant to illuminate his work" (Berman 1995:57).

- whether the translator is foreign[71];

- whether s/he is "only" a translator or if s/he has another significant professional activity, such as teaching;

- whether s/he is also a writer and if s/he has produced literary works;

- from what language s/he translates;

- what relationship s/he has with the works;

- if s/he is bilingual and of what kind;

- what type of works s/he usually translates and what other works s/he translated;

- if s/he has written articles, studies, dissertations, monographs about the works s/he has translated; and,

- if s/he has written about her/his own practice as a translator, about the principles that guide it, about her/his translations and translation in general (Berman 1995:57-58).

In this study, the questions pertaining to the translator form the focal point of the discussion in Chapter 2, which focuses not only on information relating to the *Afri-Frans* project, but is also the chapter in which Morgan, as a translator, and her translation process enjoy particular attention[72]. This section will, therefore, not unnecessarily repeat information provided in a previous chapter but will rather emphasise details pertaining to the first point in the list given above – whether the translator originates from the source text culture or the target text culture.

The *Afri-Frans* project is particularly interesting when one considers the translator's position: Morgan is a bilingual (Afrikaans/French) translator translating Afrikaans lyrics into French. The French translations are, therefore, not translated by a French translator but, when considered from the target text reader's point of view, by a foreigner. The text, however, is not foreign to Morgan as the original lyrics are written and performed in her first language, Afrikaans. This rather unique situation – the translation from a minority language into a majority language by a minority language translator – is not only important for pre-analysis but fundamental in the assessment of the ideological aspect of the *Afri-Frans* translations. Tymoczko (in Munday 2007:197) stresses that the ideology of a translation resides not simply in the text translated, but "in the voicing and stance of the translator, and in its relevance to the receiving audience."

Morgan's position in relation to the target text readers, and the source text, is therefore critical in examining the ideological aspect of the project. Liu (2006:493) argues that for the literature and culture of minority languages, translation into a majority language, such as English (or French), introduces this culture into the world literary stage. This is particularly so when the translations are initiated from the source text culture instead of the target text culture, because the very act of translation becomes an act of "cultural exportation", which more or less constructs the literary image of that culture. When the direction of cultural movement is from a minority to a majority culture, "translation may [therefore] act as an ambassador or agent" (Liu 2006:493). *Afri-Frans* can therefore be seen as an example of cultural exportation seeing as the translation, from a minority language (Afrikaans) into a majority language (French), is initiated in the source text culture in order to introduce it to the target text culture.

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[71] Berman focuses particularly on French translators. In general terms, though, the question here is whether the translator hails from the source text culture or the target text culture.
[72] See Section 2.1.2.

3.8 Synopsis

The aim of this study, as previously mentioned, is to determine the degree of domestication/foreignisation of the target text caused by the use of intertextuality. The focus, however, is not predominantly ethical (as considered by Berman) or ideological (as proposed by Venuti); this study rather considers foreignisation as a method for cultural exportation. The study will therefore establish whether the translation strategy of the *Afri-Frans* translations (domestication or foreignisation) succeeds in producing a product of cultural exportation, thus whether (or not) the use of intertexts ultimately succeeds in the aim specified in the skopos: sending the Afrikaans culture abroad. This analysis forms the focus point for the discussion in Chapters 5 and 6. Before this analysis can be undertaken, however, it is essential that the principal theories on intertextuality be examined. The following chapter will consequently explore fundamental theories on intertextuality, focusing particularly on the different ways in which the concept is understood and applied in structuralist and poststructuralist approaches.

"Soos vaag-bekende grepies in 'n baie ou verhaal"[73]

Chapter 4: Intertextuality

4.1 Introduction

> We are all intertextualists now, even if we use the word in a very different sense from its inventor, Julia Kristeva, and indeed from one another (Farrel 2005:98-99)

In the lexicon of modern critical literary theory, intertextuality has become a ubiquitous term favoured by scholars of numerous disciplines (including the fields of deconstruction, semiology, postcolonialism and feminism). The nonchalant use of terms such as 'intertextual', 'intertext' and 'intertextuality' in research papers has become standard. But, despite its widespread use, intertextuality is not a transparent term. Truth be told, it is far from it. The problem with the term is that it can never be used in an uncomplicated matter, seeing as it is not only used differently by different theorists, but it is also often used incorrectly. Allen (2011:2) emphasises that intertextuality is one of the most commonly used and misused terms in contemporary critical vocabulary and, despite its confident utilisation by many theorists and critics, cannot be evoked in an uncomplicated manner. In order to establish the way in which the term is to be understood and used in this study, it is consequently necessary to examine the origin and development of the term.

Even though various approaches and applications of the term are often fundamentally different from one another, sources on intertextuality are generally unanimous about the etymology of the word: the term intertextuality was coined in the late 1960s by Julia Kristeva. Kristeva's introduction (and transformation) of Russian theorist Mikhail Bakhtin's theories of language to the French intellectual scene of the late 1960s produced the first articulation of intertextual theory. Intertextuality's definition and parameters can therefore be considered as grounded in the French intellectual scene of the 1960s, which was characterised by social and political upheaval and an ideologically-motivated resistance to authority. This chapter in modern literary and cultural theory is often described as a transitional period with a move from Structuralism to Poststructuralism, in which resistance to all forms of authority resulted in an argument against stable and fixed meaning in texts (Allen 2011:3).

Since Kristeva's introduction of intertextuality, theorists and critics have elaborated radically different applications from its original use – like any influential idea, it changed as it was assimilated within different cultural and intellectual contexts (Alfaro 1996:277). The radically different uses of the concept can especially be seen in the different way in which it is employed by poststructuralists and structuralists respectively: "that

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[73] "Soos vaag-bekende grepies in 'n baie ou verhaal" (*Kinders van die wind*) translated into French in *Enfants que vent emporte* as "Il nous rappelle les jours d'antan/Il y a dix ou dix mille ans" [It reminds us of days gone by/Ten or ten thousand years ago].

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poststructuralist critics employ the term intertextuality to disrupt notions of meaning, whilst structuralist critics employ the term to locate and even fix literary meaning, is proof enough of its flexibility as a concept" (Allen 2011:4). This distinction between poststructural and structural use of intertextuality is of great importance to this study, and enjoys more attention in Section 4.3; the primary difference that is of importance at this point is the following: poststructuralists use intertextuality to <u>challenge</u> notions of stable meaning while structuralists use intertextuality to find and <u>establish</u> meaning.

Despite the differences between (poststructuralist and structuralist) approaches, the basic principle of intertextuality is universal: a text cannot be considered an autonomous work that exists in isolation – the text does not generate meaning independently but *in relation* to other texts. According to Worton and Still (1990:1) this is mainly because of two reasons:

- Firstly, the writer is a reader of texts (in the broadest sense) before s/he is a creator of texts, and therefore the work of art is inevitably connected to other works.
- Secondly, a text is only available through reading and what is produced at the moment of reading is due to the cross-fertilisation by all the previous reading experiences that the reader brings to it.

This situation is even more true in translation, where the translator has a dual role – that of reader of the source text and author of the target text[74].

A text can therefore never be created, or read, in isolation but is rather created and read in relation to other texts that the author and reader bring to it. Every text has meaning, therefore, in relation to other texts. As this study aims to demonstrate, this relationality can itself be figured in various ways: it can involve the radical plurality of the sign, the relation between signs and texts and the cultural texts, the relation between a text and the literary system, or the transformative relation between one text and another text (Allen 2011:6). The liberal definition of intertextuality would be that it refers to any form of interrelation between any number of texts, from the instances of clear reactions of one text to another (this can be considered structuralist) to the more general idea that there is not a single text that does not possess traces of other texts within itself (a poststructuralist view) (Lesic-Thomas 2005:1).

It should be emphasised that this study does not attempt to uncover a fundamental definition of the term or try to sketch in detail the unfolding of the intertextuality debate – in this regard a number of valuable introductions have already been published[75]. The discussion of intertextuality in this dissertation is not an exercise in itself, but is concerned with relating intertextuality to translation and, ultimately, applying intertextual theory to the analysis of the lyrics of *Afri-Frans*. This chapter will consequently provide readers with a general framework of intertextual theory, focusing on the work of what is generally considered the canon of theorists of intertextuality – Kristeva, Barthes, Genette and Riffaterre. Despite Orr's (2003:7) insistence of the importance to challenge this

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[74] See Martens' (2009:24) explication of the dual role of the translator with reference to Jakobson's Communication Model.
[75] See, for example, the works by Allen (2000 & 2011), Orr (2003) and Clayton & Rothstein (1991) in this regard.

received canon of what intertextuality is and how this canon has been formulated[76], this study considers the canon as critically important in the general explication of the concept in order to focus on the focal point of the study: intertextuality in translation.

The discussion of the canonical intertextual theories will be divided into two general sections: poststructural approaches (Kristeva and Barthes) and structural approaches (Genette and Riffaterre), which, as mentioned earlier, differ fundamentally from one another[77]. Before any further discussion of intertextual theory can proceed, it is however necessary to explore the way in which the term is understood and used by Morgan. The following section will for this reason investigate the way in which Morgan understands and employs intertextuality in *Afri-Frans*. This section is based on published works (including works by Morgan as well as media reports on *Afri-Frans*) in addition to personal correspondence with Morgan[78].

4.2 Morgan's use of intertextuality in *Afri-Frans*

> [The intertextuality in *Afri-Frans* consists of a] variety of intertextual references to French literature and films (Morgan 2010a:13)[79]

In Chapters 2 and 3 of this study, emphasis has been placed on the aim of the *Afri-Frans* translation project: to introduce Afrikaans culture to Francophone communities abroad through the translation of thirteen Afrikaans songs that are considered representative of Afrikaans culture. Morgan (in Grundling 2009:95) maintains that the cultural aspects of texts can never be fully rendered from one language to another through simple linguistic translation. In order to help the process of 'opening up' the Afrikaans culture, so to speak, to a French audience, Morgan employs what she refers to as 'elements of recognition' – intertextual references to French literary texts, poetic texts and films (Morgan 2010a:4). These intertextual references are used in order to put emphasis on descriptions that would be lost through simple literal translation – to make explicit what remains implied in the translation. These intertextual references are used to help the reader to understand the foreign text (culture) on the basis of texts, traditions, and institutions specific to the translating culture (Venuti 2009:165). As an example of her use of intertextuality in *Afri-Frans*, Morgan refers to her translation of the title of *Mannetjies Roux* as *Tonton avait une ferme en Afrique*. This translation intentionally alludes to Karen Blixen's novel *Out of Africa*, which is translated into French as *La Ferme africaine*[80]. The following diagram illustrates this intertextual relationship:

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[76] "[T]his book seeks first and foremost to question afresh the 'canon' of French theorists of intertextuality – the coiner Kristeva, Barthes, Genette and Riffaterre – and how they fit together" (Orr 2003:7)

[77] It is important to emphasise here that poststructuralist theories did not develop as a reaction to *structuralist theories on intertextuality*, but as a reaction to *Structuralism* in general. These poststructuralist theories challenged the ideas and concepts proposed by previous structuralist theorists, and therefore the prefix "post". The poststructuralist and structuralist theories on intertextuality however developed concurrently (from the late 1960s onwards), as opposed to linearly as the terms might suggest. The discussion in this chapter moves from poststructuralist to structuralist theories on intertextuality in order to simply introduce poststructuralist theories whilst focussing specifically on structuralist theories.

[78] For the complete interview (done via email) see Addendum E.

[79] Own translation. Original quotation: "'n verskeidenheid intertekstuele verwysings na die Franse letterkunde en filmkuns."

[80] See Blixen, K. 1942. *La ferme africaine.* Translated from the Danish by Yvonne Manceron. Paris: Gallimard.

Original Afrikaans title	French translation	Intertextual reference	Allusion to	Pre-text
Mannetjies Roux	*Tonton avait une ferme en Afrique*	"une ferme en Afrique"	"J'ai possédé une ferme en Afrique au pied du Ngong"	*La Ferme africaine* (Karen Blixen 1942:11)
	[my uncle had a farm in Africa]	[a farm in Africa]	[I had a farm in Africa at the foot of the Ngong hills]	

By alluding to the first line of Blixen's novel, Morgan (2010a:6) argues that an essential theme of *Mannetjies Roux* is highlighted because the pre-text can be considered a work that accentuates this theme throughout – the hardships of living and farming in Africa. Morgan consequently uses this allusion to refer readers to another text that successfully renders important elements of the song in question. Another example of Morgan's use of intertextuality in *Afri-Frans* that might prove helpful is the following:

Original Afrikaans title	French translation	Intertextual reference	Allusion to	Pre-text
Lisa se klavier	*Le piano de Lisa*	"C'est Lisa le rêve de ceux sans toit ni loi"	"sans toit ni loi"	Agnès Varda's film *Sans toit ni loi*
	[Lisa's piano]	[It's Lisa who is the dream of those without roof or law]	[without roof or law]	

From these two examples given here, it can be deduced that intertextuality in *Afri-Frans* is limited to concrete relationships between two texts, in which one text alludes to another (the pre-text) in order to establish, emphasise and/or describe certain elements that are considered essential to the successful rendering of the source text (culture). Morgan stresses that no esoteric intertextual references were used because that would result in translation that can be considered too academic. Instead, she argues, the majority of intertexts should be identifiable by the average Francophone reader[81] (Morgan 2011). From these examples[82], it is possible to highlight the most important aspects of Morgan's understanding and use of the concept of intertextuality. Intertextuality in *Afri-Frans* is

- used intentionally,
- with a specific goal,
- through allusion to another text (the pre-text),
- which can be identified.

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[81] In Chapters 5 and 6 of this study, the analysis of the *Afri-Frans* translations aims to establish the readership of the intertexts, thereby determining whether or not the intertexts are identifiable by the average French reader. This discussion will focus on what Riffaterre refers to as literary competence; see Section 4.5.2 in this regard.

[82] It is important to note here that these examples should be considered simply as such. The in-depth analysis of the intertextual references is the focus of Chapter 6. The examples here are used only in order to establish Morgan's understanding and use of the concept of intertextuality.

Morgan's use of intertextuality illustrates, therefore, a distinct relationship between two texts in which one text alludes to another text, which can be identified. In order to establish whether Morgan's use and understanding of intertextuality can be categorised as typically poststructuralist or structuralist, it is necessary to explicate the principal difference(s) between poststructuralist and structuralist theories of intertextuality in greater detail. The following section will therefore discuss and compare the main features of poststructuralist and structuralist approaches to intertextuality. It should be noted that this section must be considered only introductory – statements made in this section will be explained in greater detail in the discussion of the individual theorists (Kristeva, Barthes, Genette and Riffaterre). The aim of the section is merely to highlight the differences of the approaches, and so doing determining Morgan's approach.

4.3 Poststructural intertextuality versus structural intertextuality

> a reassertion of the importance of authorial intention is a ruling characteristic of structuralist versions of intertextuality, though seen from a poststructuralist perspective such an approach seems merely to strip the term of its original vitality and ideologically disruptive force (Allen 2000:107)

As indicated in the discussion above, structuralist critics employ the term intertextuality to locate and even fix literary meaning while poststructuralists employ the term to disrupt notions of meaning. In order to understand this fundamental difference in approaches, it is necessary to consider the context of the original (poststructuralist) articulation of the concept. What is important to bear in mind is that Kristeva's initial introduction and discussion of Bakhtin occurred at a specific historical moment – the term emerged during a period of transition in France in the late 1960s in which the political turmoil of 1968 brought the process of debate to a climax that established poststructuralist critique of methodology, traditional notions of authorship and even the criterion of meaningfulness (Allen 2011:30). In the late 1960s France was dominated by a political and social crisis that culminated in the revolutionary events of 1968: a student uprising temporarily combined with a workers' uprising, which for a brief time threatened the French government[83].

In the context of social and political movements, the poststructuralist notion of intertextuality emerged in the wake of new developments in human sciences and technology in which all forms of authority were challenged: the government, tradition, capitalism, reason, the Establishment and even the Author[84]. This transition is often characterised as one in which assertions of objectivity, scientific rigour, methodological stability and other highly rationalistic-sounding terms are replaced by an emphasis on uncertainty, indeterminacy, incommunicability, subjectivity, desire, pleasure and play (Allen 2011:3). It is in this context that Bakhtin's works were being discovered, and employed to resist dominant ideologies and power relations.

Poststructuralist theory, in general, view notions of a stable relationship between signifier and the signified as the principal way in which dominant ideology maintains its power and represses revolutionary thought (Allen

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[83] For a more in-depth look at the political and social situation in France in the late 1960s consult, for example, Singer 2002, Tilly 1974 and Absalom 1971. See the bibliography for more information on these sources.

[84] This challenge culminated in Barthes's announcement of the 'Death of the Author', which is discussed in greater detail in Section 4.4.3.

2011:31). In the context of late 1960s France and the challenge to authority in general, poststructuralists see intertextuality as a means to disrupt notions of stable meaning and a site of resistance to stable signification. The poststructuralist concept of intertextuality can therefore be considered a politically-driven movement against authority, and authorship.

Challenging long-held assumptions concerning the role of the author in the production of meaning, poststructuralists claim that meaning can never be fully stabilised by the author since the text's intertextual nature always leads readers on to new textual relations (Allen 2011:3). A text cannot be considered a finished *product*, but should be viewed as constantly *in production*, with an emphasis on the openness of the text and the productive role of the reader. Rather than being products (with stable meaning) that can be consumed, the text is always in a state of production: the text is experienced only in an activity of production (Barthes 1977:157; Allen 2011:63). Authors, therefore, have no authority over their texts, as meaning is not controlled by the author but is held in language – "it is language which speaks, not the author" (Barthes 1977:143). Poststructuralists consequently declare that the subject "is lost in writing" (Allen 2000:40).

Meaning, for poststructuralist theorists, cannot be contained by the text, as intended by the author, as it is necessary to look beyond the text to the social framework that regulates textual production (Porter 1986:38). Texts are therefore considered in context of the larger socio-historical field – texts are made up of what is generally referred to as the cultural (or social) text, all the different discourses, ways of speaking and saying, institutionally-sanctioned structures and systems that make up what we call culture. In this sense, the text is not an individual, isolated object but rather a compilation of cultural textuality (Kristeva 1984:1,10; Allen 2011:35). Intertextuality, for poststructuralists, challenge notions of authority and stable meaning – meaning cannot be contained by a single text; it is infinite. For this reason ends, aims or intentionality can be seen as the bête noire of poststructuralists (Orr 2003:52). In its early elaboration, intertextuality is not restricted to particular textual manifestations, but rather the entire cultural code (Frow 1990:47; Allen 2011:71).

Diametrically opposed to the initial (poststructural) use of the term, structuralist theorists employ intertextuality to argue *for* critical certainty or at least the possibility of saying definite, stable and incontrovertible things about literary texts (Allen 2000:4). While poststructuralists emphasise the ambiguity of the basic sign relation and the infinite regression or mise en abîme of signification (intertexts are infinite and therefore untraceable), structuralists assume that the signification of a text can be contained and fully explicated by a description of elementary units (Allen 2011:94). Poststructural intertextuality is more abstract, while a structuralist approach is more applicable to analysis.

Many critics and theorists unhappy with the abstract notions of language and discourse observable within poststructuralist theories, restrict the concept of intertextuality with the intention of making it more applicable. Structuralist approaches to intertextuality are based on the conviction that it is possible to find, describe and consequently stabilise the meaning of a text (Allen 2000:97). While poststructuralists move outwards from the text to what can be called the general and social text, structuralist critics have remonstrated against this approach, arguing that an all-comprehensive concept of intertextuality is of little use when it comes to

interpreting texts. Adopting the term, they have consequently narrowed down its meaning from poststructuralist general principle of texts presupposing other texts, to a set of devices with which one text pointedly refers to another (Allen 2000:12; Pfister 1991:210). A structuralist approach defines intertextuality as explicit references to other texts: "as a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another" (Genette 1997a:1-2). Intertextuality, for structuralist theorists, consists only of instances where one text refers specifically to another, such as quotation and allusion. This approach is subsequently more concrete and more pragmatic.

This limited definition of intertextuality reasserts authorial intent: structuralist theorists place greater importance on authorial intent and stress that only references that were intended by the author to count as intertextual should be regarded as such. These references are clearly and distinctly marked and realised by the reader (Panagiotidou 2011:173). Structuralist approaches are therefore fundamentally different to the initial poststructuralist concept of the 1960s: structuralists see intertexts as specific references to particular texts intentionally used by the author and identifiable by readers. From a poststructuralist perspective such an approach seems to strip the term of its ideologically disruptive force that challenges authority (Allen 2000:107). The fundamental differences between the two approaches can be illustrated by the following diagram:

Poststructuralists	Structuralists
Dismissal of authorial intent	Reassertion of authorial intent
Extended concept of intertextual as referring to the general socio-historical text	Restricted concept of intertextual as referring to allusions or references to a particular text
Intertexts are limitless and can therefore not be traced	Intertexts can be identified and located
More descriptive than pragmatic	More pragmatic than descriptive

Considering Morgan's description and use of intertextuality, it is possible to establish whether her approach can be generally seen as poststructuralist or structuralist:

Morgan's intertextuality in *Afri-Frans*	Poststructuralists	Structuralists
Intentionally used	Dismissal of authorial intent ✗	Reassertion of authorial intent √
Allusion to specific text	Extended concept of intertextual as referring to general socio-historical text ✗	Restricted concept of intertextual as referring to allusion or references to particular text √
Source of allusion can be identified	Intertexts are limitless and can therefore not be traced ✗	Intertexts can be identified and located √

From the above diagram the following conclusion can be made: Morgan's use of intertextuality, and consequently the way in which the term is to be used in this study, is typically structuralist: intertextuality is the intentional use of the author in which a text refers explicitly to another through allusion. For this reason, this

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study will focus on structuralist theories on intertextuality by examining the work of Genette and Riffaterre. In order to ensure that the term is properly understood in the way in which this study intends, and to clarify statements made in this section, it is necessary to discuss poststructural theories in short. This discussion will highlight the way in which intertextuality developed in the 1960s in France and how it differs from structuralist theories. The following section will thus be divided into two parts: an abridged discussion of poststructuralist theories (Kristeva and Barthes) and a more extended examination of structuralist theories of intertextuality (Genette and Riffaterre).

4.4 Poststructural approaches

> [the concept of intertextuality was] initially employed by poststructuralist theorists and critics in their attempt to disrupt notions of stable meaning and objective interpretation (Allen 2011:3)

Regardless of the various understandings and applications of intertextuality today, scholars agree on the etymology of the word: in the late 1960s Julia Kristeva coined the term intertextuality through her introduction (and transformation) of Mikhail Bakhtin's work on language[85] to the French intellectual scene. In her essays 'The Bounded Text' and 'Word, Dialogue, Novel'[86] Kristeva introduced Bakhtin's work and transformed his ideas, resulting in her articulation of the concept of intertextuality. Orr (2003:26) describes this process as the "planting out" of Bakhtin's various concepts (especially dialogism), as "various seedlings in the French seedbed of Saussurian linguistics". Kristeva's intertextuality is not simply her *introduction* of Bakhtin but her *transformation* of his ideas in this specific 'seedbed' – by causing Bakhtin's works to be read in conjunction with ideas about textuality that were emerging in France in the late sixties, Kristeva employs Bakhtin's concept of dialogism in the struggle against the bourgeois ideology of autonomy and unity of individual consciousness and the self-contained meaning of texts (Alfaro 1996:276; Pfister 1991:212).

In order to understand Kristevan (and poststructuralist) transformation of Bakhtin's concept of the dialogic nature of language, and the subsequent articulation of intertextuality, it is important to introduce Bakhtin's idea of dialogism here. For that reason, the aim of the following section is to introduce dialogism in order to highlight Kristeva's transformation of the Bakhtinian concept, thereby emphasising the poststructuralist understanding of intertextuality.

4.4.1 Bakhtin: The dialogic nature of language

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[85] Kristeva refers explicitly to Bakhtin in the paratext to her essay 'Le texte clos'. In footnote 11, she acknowledges her indebtedness to his notions of the double in the novel. She refers to two of his publications (on Rabelais and Dostoevsky respectively) and to her own essay 'Le mot, le dialogue et le roman', which, interestingly, she refers to in French as 'Bakhtine, le mot, le dialogue et le roman' (Kristeva 1968:111). See also Kristeva 2002:8 in which she discusses this aspect of her work in greater detail.

[86] Originally published in French as 'Le texte clos' and 'Le mot, le dialogue et le roman' respectively. Owing to limited availability of the original French texts, and to ensure maximum accessibility to the majority of readers, quotations in this section (as well as in the remainder of the chapter) are taken from the English translations. Where possible, the original French works have been consulted in conjunction with the English translations to establish maximum comprehension.

it is viable to cite the Russian literary theorist M.M. Bakhtin as the originator, if not of the term 'intertextuality', then at least of the specific view of language which helped others articulate theories on intertextuality (Allen 2011:10)

Similar to Kristeva, Bakhtin's theories on language developed as an act of resistance – resistance to stylistics and the view that meaning can be fully contained in a text: "from the view of stylistics, the artistic work as a whole – whatever that whole might be – is a self-sufficient and closed authorial monologue [...] A literary work has been conceived by stylistics as if it were a hermetic and self-sufficient whole, one whose elements constitute a closed system presuming nothing beyond themselves" (Bakhtin 1981:273, 274). For stylistics, a text in isolation can be fully understood because meaning can be enclosed in the text by the author. All that is needed to understand and interpret the meaning of the text is the text itself. Bakhtin dismisses this idea, arguing that a text cannot be seen as a self-sufficient whole, with a single, unified perspective: "to study the word as such, ignoring the impulse that reaches out beyond it is just as senseless as to study psychological experience outside the context of that real life toward which it was *directed* and by which it is *determined*" (Bakhtin 1981:293, own emphasis).

With this contention, Bakhtin emphasises that all works emerge from a complex history of previous works and addresses itself to, seeks for active response from, a complex institutional and social context – the meaning of texts depend on what has previously been said and on how they will be received by others (Allen 2011:19). Meaning in isolation is therefore impossible. This concept is known as dialogism: "the speaker is not the biblical Adam, dealing only with virgin and still unnamed objects, giving them names for the first time [...] in reality [...] any utterance, in addition to its own theme, always responds (in the broadest sense of the word) in one form or the other to others' utterances that precede it" (Bakhtin 1986:93).

From this perspective then, the most crucial aspect of language is that all utterances respond to previous utterances, and also seek to promote further response (Allen 2011:18). This notion of dialogue between utterances should be considered as a metaphor for the way in which all texts exist in a larger social world and consequently react to one another (Bakhtin 1981:365; Gardiner 1992:171; Bernard-Donals 1994:34). Bakhtin (1986:86) stresses this view by drawing on the following metaphor: if one end of a bridge depends on the addresser, then the other depends on the addressee. A word is the territory shared by both the addresser and the addressee. An utterance only exists through its connection to previous and past utterances. Holquist (1990:38) explains that, for schematic purposes, this dialogue can be reduced to three elements: a dialogue is composed of an utterance, a reply, and a relation between the two.

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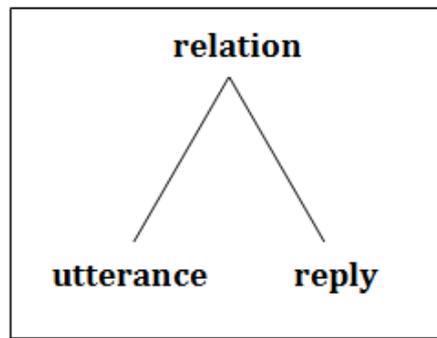
Figure 4: The dialogic nature of language

In this triad, it is the relation that is absolute, not the elements that bind it together, because neither of the two elements exists in itself, neither has any meaning on its own, without the simultaneous presence of the other (Holquist 1990:35-36). For this reason, "two voices is the minimum for life, the minimum for existence" (Bakhtin 1984:252).

For Bakhtin, the concept of dialogism is best illustrated in the novel because it "juxtaposes different historically-significant sociolects, thereby making us [the reader] more aware of the plethora of social languages and ideological points of view that surround us" (Gardiner 1992:175). The novel deconstructs the authorial pretence to omniscience by making the author an equal (and not privileged) participant in the dialogue (Gardiner 1992:175). Bakhtin, unlike the poststructuralist critics, does not wish to announce the death of the Author – the author still stands behind his/her novel but not as a guiding authoritative voice (Allen 2011:23). The author remains a participant in the dialogue. Bakhtin focuses on the work of specific authors, such as Rabelais (in *Rabelais and his world*[87]) and Dostoevsky (in *Problems of Dostoevsky's poetics*[88]), demonstrating how these works are exemplars of how the dialogic nature of language can be artistically represented (Gardiner 1992:28).

From the above discussion, the following points are essential to the examination of Bakhtin's concept of dialogism:

- Texts cannot produce meaning in isolation.
- All texts are in dialogue with past and future texts.
- The best illustration of dialogism can be found in the novels of authors such as Rabelais and Dostoevsky.

It is especially this last point that is important for the discussion of Kristeva's transformation of Bakhtin: Bakhtin's vision of language can be distinguished from a poststructuralist vision that "if it has notions of agency of the origin or meaning attributes it to language itself rather than to a human author (Allen 2011:27). Kristeva transforms Bakhtin's concept of dialogism, developing a theory of intertextuality that challenges all forms of authority.

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[87] See Bakhtin, M.M. 1984. *Rabelais and his world*. Translated by H. Iswolsky. Bloomington: Indiana University Press.
[88] See Bakhtin, M.M. 1984. *Problems of Dostoevsky's poetics*. 2003. Emerson, C. (ed.). Minneapolis: University of Minnesota Press.

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4.4.2 Kristeva: From intertextuality to transposition

> Bakhtin's dialogism is, for Kristeva, quintessentially dynamic, even revolutionary, and what is tried to revolutionise dynamically was not only structuralism but cultural politics in general (Pfister 1991:211)

Kristeva uses Bakhtin's emphasis on the dialogic nature of utterances to attack notions of unity, which are associated with authoritativeness, unquestionable truth and society's desire to repress plurality – she detaches Bakhtin's dialogism from its communicative context to concentrate on the polyphony of poetic language (Allen 2011:42; Orr 2003:41). Appropriating Bakhtin's concept of the dialogic, Kristeva attacks the foundation of Western logic – Aristotle's principle of non-contradiction (Allen 2011:142). Aristotle's principle of non-contradiction reasons that something can never be A *and* not-A. Dialogism however argues that the dialogic word is double-voiced and possesses a meaning (A) at the same moment that it possesses an alternative meaning (not-A) (Allen 2011:42).

Appropriating Bakhtin's argument, Kristeva (1980:69) argues that "within the interior space of the text as well as the space of texts, poetic language is a 'double' [...] the unit 'one' does not exist in this field". Comparable to Bakhtin[89], Kristeva (1980:69) claims that "the minimum unit of poetic language is at least double [...] the double would be the minimal". Language acts according to a principle of [0-2], it is always double and, therefore, is both A and not-A. This is because texts have no unity or unified meaning on their own; they are thoroughly connected to on-going cultural and social processes. All texts therefore have a double meaning: a meaning in the text itself and a meaning in the historical and social text; meaning is thus always at one at the same time 'inside' and 'outside' the text (Allen 2011:37). Take, for example, the following sentence from Salman Rushdie's *Midnight's children*:

> My uncle Hanif said, 'Watch out for the Communists!' and my mother turned scarlet; politics and emotions were united in her cheeks ... (Rushdie 1982:216)[90]

To gauge the meaning of this sentence 'inside' Rushdie's text involves establishing the position of the fictional character, Amina Sinai, and of describing her emotional reaction, her blushing cheeks, in reaction to Hanif's words. Amina's scarlet blush is caused by her humiliation with regard to her relationship with her former lover, Nadir Khan. It is however impossible to remain 'inside' the text in order to understand the sentence fully – her red blush accounts for the emotion on her cheeks, but what of the politics mentioned? Moving 'outside' of the text, it is possible to establish that scarlet is not describing only Amina's blush, but that it is also alluding to Nadir Khan's candidacy of the Communist Party of India. The second connection to the colour red is hardly Rushdie's own invention; the sentence's reference is to an ideologically-charged political discourse that highlights anti-Communist sentiments. Considered as a threat to western democracy and everything it stands for,

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[89] Bakhtin argues that "two voices is the minimum for life, the minimum for existence" (Bakhtin 1984:252). See Section 4.4.1.

[90] In an effort to enhance the understanding of the various concepts of intertextuality discussed in this chapter, examples taken from works of literature are limited to mainly three texts, all of which are generally well-known, namely Rushdie's *Midnight's Children*, Austen's *Pride and Prejudice* and the *Odyssey.*

this ideological discourse generally refers to Communism as the Red Scare. In order to understand that "politics and emotions were united in her cheeks" it is necessary to read the sentence both from 'inside' and 'outside'.

Although this example may seem relatively simple, it does demonstrate that meaning is not a fixed point but that texts should rather be understood as an intersection of axes: "the 'literary word' [should be seen] as an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character), and the contemporary or earlier cultural context" (Kristeva 1986:36). The word's status is thus defined horizontally (the word in the text belongs to both writing subject and addressee) as well as vertically (the word in the text is orientated toward an anterior or synchronic literary corpus) (Kristeva 1986:36-36).
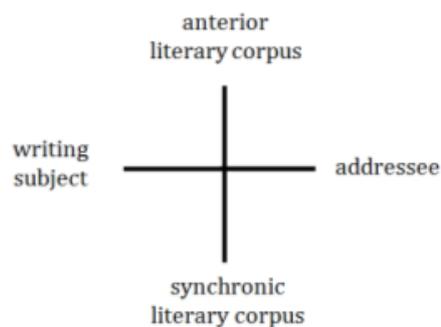
Figure 5: The intersection of the horizontal and vertical axes

The horizontal axis (subject-addressee) and vertical axis (text-context) cross, bringing to light an important fact: each word (text) is an intersection of words (texts) where at least one other word (text) can be read (Kristeva 1986:37). Communication between author and reader is thus partnered by a communication between texts; authors communicate to readers at the same time as their words or texts communicate the existence of past texts within them (Allen 2011:38). The Rushdie sentence above, communicates a fictional situation (A) at the same time that it is communicating a political discourse as found in previous texts (not-A). For this reason, texts can therefore never possess meaning in isolation but should rather be thought of as a mosaic:

> any text is constructed as a mosaic; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double (Kristeva 1986:37).

This quotation is particularly important, and not only because it articulates Kristeva's transformation and appropriation of Bakhtin's concept of dialogism. Describing the text as a mosaic, Kristeva illustrates that the text consists of numerous texts that are absorbed and transformed into the text in question – like a mosaic that absorbs various tiles and transforms them into a single mosaic design. And, similar to a mosaic in which the aim is not to identify and place the tiles back into their original sources, so too intertextuality does not aim to find the sources of these 'intertexts'. Because intertextuality has often been understood in the "banal sense of 'source criticism' of a text" Kristeva prefers to use the term 'transposition' (Kristeva 1984:111). Distancing herself from her original term, Kristeva insists on a broader definition of intertextuality and opposes it in advance to any reductive interpretations (Jenny 1976:39). The text, according to Kristevan intertextuality (or, rather,

transposition) consists of many social texts, different discourses, ways of speaking and saying, networks of anonymous ideas, commonplaces, folk wisdoms and clichés, the origins of which cannot be traced (Allen 2011:35; Alfaro 1996:278).

This raises one particularly important point, revisiting the context in which this theory of language was articulated: the attack on authority and the consequent dismissal of authorial intent. Allen (2011:35) stresses that while Bakhtin's work concentrates on actual human subjects employing language, Kristeva's way of expressing these points "seem to evade human subjects in favour of the more abstract terms, text and textuality". In Kristeva's essays, writers, readers, cultural contexts, history and society all appear as 'texts' and 'textual surfaces', rendering the notion of the human subject, agency and intentionality largely irrelevant (Lesic-Thomas 2005:5). Describing the role of the author, Kristeva claims that "the writer's interlocutor, then, is the writer himself, but as a reader of another text. The one who writes is the same as the one who reads. Since his interlocutor is a *text*, he himself is no more than a *text* rereading itself as it rewrites itself" (Kristeva 1980:86-87, own emphasis).

In the framework of Kristeva's theory the author dwindles in importance and his role is reduced to providing the site or space for the interplay of texts – creativity and productivity are transferred from the author to the text, the individual subjectivity of the author and his authority over the text disappears (Pfister 1991:212). Bakhtin sees the representation of social language in the novel as bustling with intentionality, subjectivity and agency, and this is a crucial component of his thought that Kristeva chooses to omit (Lesic-Thomas 2005:5-6). The emphasis, here, should be on <u>chooses</u>: in *Dostoevsky's Poetics,* for example, Bakhtin postulates Dostoevsky's great achievement. The reason for Kristeva's omission of the concept of subjectivity, therefore, is not caused by a lack of awareness of certain aspects of Bakhtin's theory, but is clearly an intentional strategy (Lesic-Thomas 2005:6).

To posit an author as the centre of a literary work is to join with capitalist society in suppressing difference and the proliferation of meaning in language – notions of clear and stable meaning is associated with consumerism and consumption: society wants us to believe that there is a consumable (clear, decipherable readable) meaning in texts (Allen 2003:76). Kristeva's omission of subjectivity challenges a capitalistic, commercialised notion of reading since it allows for a model in which works can be deciphered, successfully interpreted, fully understood and thus tamed (Allen 2003:74). But meaning cannot be tamed, it is infinite in language. Intentionally challenging ideas of authority, poststructuralists declare that the subject is lost in writing. This point of view is illustrated best in Barthes's declaration of the 'Death of the Author'.

4.4.3 Barthes: The death of the Author

> Text means Tissue; but whereas hitherto we have always taken this tissue as a product, a ready-made veil, behind which lies, more or less hidden, meaning (truth), we are now emphasizing, in the tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue – this texture – the subject unmakes himself, like a spider dissolving in the constructive secretions of its web (Barthes 1975:64)

Published in 1968, 'The Death of the Author' is often considered as Barthes's greatest contribution to poststructuralist intertextuality. For Barthes, the filial myth of the author is convenient for a capitalist society because it ensures that meaning is contained. By subjecting a text to the power of the author, meaning can be contained, limited and tamed. In the modern market system, the name of the author allows the work to be an item of exchange value and promotes a view of interpretation, and of the relationship between author, work and reader, in which reading is a form of consumption. The author places meaning in the work and the reader consumes that meaning (Allen 2011:69). But texts are not simply consumable products; they are constantly in production, infinite in meaning. In order to emphasise this point, Barthes differentiates between work and text:

> A work is a finished object, something computable which can occupy a physical space (take its place, for example, on the shelves of a library); the text is a methodological field [...] The work is held in the hand, the text in language (Barthes 1971:157)

Barthes's account of the traditional terms 'work' and 'text' are given new definitions – work now stands as the material book that offers meaning and interpretation, while the text is the infinite signification that cannot be consumed. The work is a product, the text a process – the work can be seen (in bookshops, in catalogues, in exam syllabuses), the text is a process of demonstration that is experienced only in an activity of production (Barthes 1971:157). The work is seen as a singularity, but the metaphor of the text is the network (Barthes 1971:161). Barthes consequently distinguishes between two readers: *consumers* who read the work for stable meaning and *readers* of the text who are productive in their reading, who become themselves writers of the text, for it is only through reading that the productivity of the text is realised.

Work	Text
Finished *product*, occupying a physical space	In constant *process* of demonstration
Consumed for stable meaning	*Read* in productivity

Barthes's major contribution to the poststructuralist notion of intertextuality is thus to emphasise explicitly the role of the reader in the production:

> A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being the lost; a text's unity lies not in its origin but in its destination (Barthes 1968:148)

As opposed to Kristeva's idea of the author as the reader, Barthes emphasises the role of the reader as writer – "the reader, faced with signifiers which are not anchored in one ultimate signified, must become a writer, someone who re-creates the text, who draws on his or her own contemporary structures and patterns and meaning upon that text" (Allen 2003:73). In this manner reading becomes writing. The reader is not the absent mediator-translator as in Kristeva, but the body of mediation or medium for the text's effect (Orr 2003:34). But

in order for the effect and power of the reader to be realised, the authority of the author should cease. Barthes stresses that "the birth of the reader must be ransomed by the death of the Author (Barthes 1968:148).

Literary texts are no longer considered the products of the author's original thought. As an institution, the author is dead: his civil status, his biographical person have disappeared; dispossessed, they no longer exercise over his work the formidable paternity (Barthes 1975:27). Texts are not seen as containers of meaning but rather as spaces in which "potentially vast numbers of relations coalesce" through the reading process (Allen 2011:12). The author is consequently placed in the role of a compiler or arranger of pre-existent possibilities within the language system: "the *writer* can only imitate an ever anterior, never original gesture; his sole power is to mingle writings" (Barthes 1986:53, own emphasis). What is important to note here is that while Barthes requires the death of the *Author*, the *writer* remains. As the typographical rule in French is to capitalise only the first notional word after the initial article of a title, 'La Mort de l'Auteur' is to be read as distinct from 'La Mort de l'auteur', a distinction that is lost in 'The Death Of The Author.

So when Barthes concludes that "the birth of the reader must be at the cost of the death of the Author", it is to be stressed that he speaks metaphorically and that by 'Author' he means what he refers to as the "Author-God", not the writer, whose writing is the "trac[ing] of a field *without origin* – or which, at least, has no other origin other than language itself" (Barthes in Haberer 2007:58, own emphasis). The death of the Author means that nobody has *authority* over the meaning of the text, and that there is no hidden, ultimate, stable meaning to be deciphered: "To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing" (Barthes 1968:147). This highlights two very important aspects of Barthes's notion of intertextuality:

- the metaphorical death of the Author (and not necessarily the writer) is required for the birth of the reader
- writing is the tracing of a field without origin

To try to find the sources, the "influence" of a work, is to fall in with the myth of filiation; the citations which go to make up a text are anonymous, untraceable (Barthes 1971:160). The text is a "tissue, a woven fabric" (Barthes 1971:159). Similar to Kristeva's description of the text as a mosaic, what is important to understand here is that the aim is not to try and establish the various threads of the woven fabric. Intertextuality, as Kristeva and Barthes use the concept, is not be confused with influence, allusion and other intentional ways in which one writer refers to or quotes from another, but is rather used to describe the manner in which all texts are connected to the greater socio-historical text from which they derive their meaning.

In the discussion above, the first articulation of intertextuality in the French intellectual scene of the late 1960s and the further development of the concept within poststructuralist approaches have been examined. Attention was drawn specifically to the aspects of these theories that emphasise the statements made in Section 4.3. As mentioned in that section, this view of intertextuality does not agree with Morgan's more restricted use of the term. This more restricted use of the concept is typically structuralist. In an attempt to clarify this structuralist

approach, and provide the means for analysis, the following section focuses on the work of two of the principal exponents of structuralist theory on intertextuality, Genette and Riffaterre.

4.5 Structural approaches

> Adopting the term, they have narrowed down its meaning from Kristeva's general principle of texts presupposing other texts, to the set of devices with which one text pointedly refers to another, its 'pretext' (Pfister 1991:210)

Since its articulation in poststructuralist work of the late 1960s, intertextuality has been adopted and explored by theorists of a more structuralist frame of mind. Yet, to speak of a decisive fork in the river that flows from Kristeva's initial engagement with Bakhtin, a fork producing distinctly poststructuralist and distinctly structuralist accounts of our term, would be a mistake (Allen 2011:92). Yet it is still possible to locate what can be called a structuralist – a more circumscribed – rendition of intertextuality in a number of theorists working from the late 1960s onwards. Genette (1982:30) describes the principal characteristic of the structuralist approach in the following terms: "the ability to constitute a system is precisely the characteristic of any set of signs, and it is the strictly semiological state". For the structuralist theorists of the following section, placing a text back into its presumed system produces a form of knowledge and of stable reading that is not available in poststructuralist theories of intertextuality.

4.5.1 Genette: The redefinition and restriction of intertextuality

> [intertextuality is] the actual presence of one text within another (Genette 1997a:2)

In contrast to the poststructuralists' wider interest in intertextuality, which is not only linguistic but also social and political, Genette concentrates on the literary text in the strictest sense of the word (Alfaro 1996:280). For Genette, literary texts are not original, unique, unitary wholes but particular articulations (selections and combinations) of an enclosed system. The literary text might not display its relation to the system, but the function of the reader is to do precisely that – to rearrange the text back into its relation of the closed literary system (Allen 2011:93). For Genette, the author takes elements of the enclosed literary system and arranges them into the text, obscuring the text's relation to the system. The reader then takes the text and returns it to the system, illuminating the relation between the text and the system obscured by the author (Allen 2011:94). Genette consequently reasserts the power of the author.

Genette's approach explores the ways in which texts are read in relation to other texts of the closed system. This approach is called open structuralism – a poetics that gives up on the idea of establishing a stable, ahistorical, irrefutable map or division of literary elements, but which instead studies the relationships (sometimes fluid, never unchanging) which link the text with the system out of which it produces its meaning (Allen 2011:97). Open structuralism, Genette emphasises, demonstrates how one text can be read by another (Genette 1997a:399). This approach, it must be noted, is not a radical instability or pluralism à la Kristeva or Barthes, but

a pragmatic structuralism that Genette exemplifies in his trilogy of works: *The Architext*[91], *Palimpsests*[92] and *Paratexts*[93] (Allen 2011:97). Critics have, in the main, applauded Genette's open structuralism for its pragmatic reworking of Kristeva's intertextuality (Orr 2003:106). Genette's systematic redefinition of Kristeva's term results in an introduction of the five-pronged concept of transtextuality, which is, basically, Genette's version of intertextuality (Allen 2011:98). Transtextuality can be seen as Genette's version of intertextuality, but it breaks up the original (poststructuralist) idea into five sub-categories, which are:

1. architextuality
2. hypertextuality
3. paratextuality
4. metatextuality
5. intertextuality

4.5.1.1 Architextuality

The first transtextual subcategory, architextuality, is the most abstract and implicit of the five (Genette 1997a:4). Architextuality involves the general genre rules and conventions of texts – it is the entire set of general or transcendent categories (types of discourse, modes of enunciation, literary genres) from which a singular text emerges (Genette 1997a:2). An architextual relationship between texts is one of inclusion that binds texts with the various discourses of which it is a representative (Genette 1997b:xix). This aspect of the text, Genette suggests, has to do with readers' expectations and therefore their reception of a work (Genette 1997a:5). Allen (2011:96) underlines that architexts can be seen as the basic, unchanging (or at least slowly evolving) building blocks that underpin the literary system: "the architext is, then, everywhere – above, beneath, around the text, which spins its web only by hooking it here and there onto that network of architexture" (Genette 1992:83-84).

Architextuality, therefore, basically covers the genre designation of a given text and the consequent generic relationship between the text and all other texts from that specific genre (Martens 2009:30). When one considers translation as a genre, the argument can be made that a translation is architextually related to all other translated texts, governed by the general genre rules and conventions of translation. Hermans (2007:37) argues that the constant dialogue among translators about what can pass as (valid, appropriate, legitimate) translation – thus the architextuality of translation – constitute a translation-specific intertextuality that emerges as translators praise or berate one another in and through the very way in which each translator translates.

Allen (2011:99) emphasises that texts may signpost their architextual relation to certain genres, sub-genres or conventions by including a subtitle, as in *Midnight's Children: A Novel*, *Poems of Baudelaire: A translation of Les Fleurs du Mal*, or indicating the genre in the title itself, as in *Bridget Jones's Diary*. So too the familiar opening of "once upon a time" as in "Once upon a time, in the far northern princedom of Kif ..." (Rushdie

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[91] Genette, G. 1992. *The architext: an introduction*. Translated by J.E. Lewin. Berkeley: University of California Press.

[92] Genette, G. 1997a. *Palimpsests: Literature in the second degree*. Translated by C. Newman & C. Doubinsky. Nebraska: University of Nebraska Press.

[93] Genette, G. 1997b. *Paratexts: Thresholds of interpretation*. Translated by J.E. Lewin. Cambridge: Cambridge University Press.

1982:320) immediately establishes the leitmotif of fairytales, demonstrating the text's relation to other texts of the same genre. Although these subtitles signpost the text's relationship to the architext, they are in themselves defined as paratextual elements in that they present the text and establish the manner in which it should be read[94]. Subtitles can therefore be considered both architextual and paratextual or, rather, paratextual elements that indicate the text's relation to the architext. Although Genette differentiates between the different relationships between texts by subcategorising them, he does emphasise that these relationships often function in combination with one another:

> One must not view the five types of transtextuality as separate and absolute categories without any reciprocal or overlapping. On the contrary, their relationships to one another are numerous and often crucial (Genette 1997a:7)

For this reason, the following discussion does not simply focus on Genette's redefinition and restriction of the concept of intertextuality but focuses on all five transtextual categories. In order to determine whether or not *Afri-Frans* can be seen as a product of cultural exportation, it is necessary to establish whether the translating project employed a domesticating or foreignising translating strategy. To establish the dominant translating strategy used in the macrotext, the paratextual, metatextual and intertextual elements will be analysed in Chapter 6. Before more attention is given to these three transtextual subcategories it is important to look at what Genette refers to as hypertextuality, as it is particularly important to translation and its intertextual relationships.

4.5.1.2 Hypertextuality

The focus of *Palimpsests* is the second transtextual subcategory, hypertextuality – what Genette refers to as literature in the second degree. *Palimpsests*, the final volume in Genette's trilogy of works, suggests layers of writing because it insinuates the old analogy of the palimpsest: "on the same parchment, one text can be superimposed upon another, which it does not quite conceal" (Genette 1997a:399). Hypertextuality is defined as any relationship uniting a text B (which Genette calls the *hypertext*) to an earlier text A (the *hypotext*), upon which it is grafted (Genette 1997a:5, emphasis is original). What exactly Genette means by this definition may be best explained by the first example he offers. Joyce's *Ulysses* and Vergil's *Aeneid* are both hypertexts to Homer's *Odyssey*, but they relate to the *Odyssey* in different ways. Genette describes the hypertextuality between Joyce and Homer as a form of *transformation*, that is, Joyce took over the plot and characters from the *Odyssey* and resettled both in twentieth-century Dublin. In contrast, Genette describes the hypertextuality between Vergil and Homer as an act of *imitation*, that is, Vergil did not directly take over the plot and characters from Homer but he modelled his own story of Aeneas' founding of Rome on the earlier text (Genette 1997a:6; Martens 2009:29-30). To explain this definition in a more illustrative manner:

Hypotext	Hypertext	Transformation/Imitation
The Odyssey	*Ulysses*	Transformation
The Odyssey	*The Aeneid*	Imitation

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[94] See Section 4.5.1.3

Considering a more contemporary context (and readership), the following example might prove more helpful in understanding this concept. Seth Grahame-Smith's *Pride and Prejudice and Zombies* is a parody of Jane Austen's classic novel, *Pride and Prejudice*, in which the plot and characters from *Pride and Prejudice* are combined with elements of modern zombie fiction (transformation). Helen Fielding's *Bridget Jones's Diary* does not directly take over the plot and characters from Austen, but models her own story based on elements taken from *Pride and Prejudice* (imitation).

Hypotext	Hypertext	Transformation/Imitation
Pride and Prejudice	*Pride and Prejudice and Zombies*	Transformation
Pride and Prejudice	*Bridget Jones's Diary*	Imitation

Genette (1997a:5) stresses that the relationship between the hypotext and hypertext is not necessarily stated and referenced, but without the hypotext the hypertext is "unable to exist". Without Austen's novel the existence of the works of Grahame-Smith and Fielding could not have been possible. The hypotext requires the existence of its hypertext. With this in mind, it follows that Genette also sees translation as a form of hypertextuality – with the source text as the hypotext and the target text as the hypertext (Genette 1997a:214). Hypertextuality then also includes all forms of parody, travesty and pastiche (Genette 1997a:5).

Although Genette does not mention it, Allen (2011:106) stresses that the phenomenon of film adaptations of literary classics also clearly constitutes another version of hypertextual activity. Consider, for example, film adaptations of Jane Austen's *Pride and Prejudice*, which include the 1995 BBC mini-series starring Colin Firth as William Darcy, the 2005 Hollywood blockbuster with Keira Knightley as Elizabeth Bennet and Gurinder Chadha's Bollywood musical version, *Bride and Prejudice* starring Aishwarya Rai Bachan as Lalita Bakhsi[95].

4.5.1.3 Paratextuality

In *Paratexts: Thresholds of interpretation*, Genette stresses that a text is rarely presented in an unadorned state, unreinforced and unaccompanied by a certain number of verbal or other productions, such as the author's name, a title, a preface, illustrations (Genette 1997b:1). These 'productions' are referred to as the paratext, in reference to the meaning of the prefix:

> 'para' is a double antithetical prefix signifying at once proximity and distance, similarity and difference, interiority and exteriority, [...] something simultaneously this side of a boundary line, threshold, or margin, and also beyond it [...] A thing in 'para', moreover, is not only on both sides of the boundary line between inside and out. It is also the boundary itself, the screen which is a permeable membrane connecting inside and outside (Hillis Miller in Genette 1997b:1)

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[95] For an interesting study on the hypertextual relationships of Austen's *Pride and Prejudice*, consult Barcsay, K.E. 2008. Profit & production: Jane Austen's Pride and Prejudice on film. Unpublished Master's thesis. University of British Columbia.

The paratext is therefore the threshold[96] to the text – the way in which a reader is given access to a text. Allen (2000:14) stresses that the paratext aids the reader in establishing the kind of text they are reading and thereby the way in which the reading process can be approached. Paratextual elements, as mentioned above, reveal a text's relation to the architext – such as a subtitle 'A Novel' or 'A Translation'. The paratext can consequently control the reception of a text. In *Afri-Frans* the paratextual elements that control the reception are, for example, the CD cover and the booklet. A discussion of these paratextual elements enjoys greater attention in Chapter 6[97].

4.5.1.4 Metatextuality

The metatext consists of commentary or critique of a given text. Genette (1997a:4) emphasises that the metatext unites a given text to another, of which it speaks "without necessarily quoting the text". Metatexts are thus texts about other texts. Texts such as articles, literary essays and reviews are, according to Genette's definition, therefore metatexts of the text they commentate on. The numerous articles and reviews on the subject of the *Afri-Frans* translation project can therefore be seen as metatexts of Morgan's translations. Allen stresses that "the very practice of literary criticism is clearly involved in this concept" (Allen 2011:99). Accordingly, this dissertation can be seen as a metatext on *Afri-Frans*. Genette (1997b:xix) argues that a systematic discussion of metatextuality would require a comprehensive survey of literary criticism, consequently opting to postpone this detailed discussion indefinitely. His discussion of metatextuality is consequently rather limited. For this study, the definition given here is considered sufficient.

4.5.1.5 Intertextuality

Genette terms his fifth and final transtextual category, perhaps a little confusingly, intertextuality. Genette's intertextuality is however not the concept used by the poststructuralist theorists discussed in this study, as he himself emphasises: "for my part I define it, no doubt in a more restrictive sense, as a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the *actual presence* of one text within another (Genette 1997a:1-2, own emphasis). Genette's concept of intertextuality is restricted to instances of plagiarism, quotation and allusion, which vary in explicitness. For example, an allusion can be encapsulated in a single word or sentence without any indication to its original text. A quotation, on the other hand, is indicated as such (by means of quotation marks) and the text of origin is fully referenced. This degree is specifically important with regard to reception: a fully referenced quotation will be easily recognised whereas the recognition of an allusion depends on the reader's ability to recognise it as such.

Considering the example taken from Rushdie's *Midnight's Children* to explain the inside/outside dichotomy of the sentence in the section on poststructuralist approaches[98], an example will be taken from the same text in order to illustrate Genette's more restricted use of the term intertextuality as explained above:

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[96] Interestingly, this idea is also mirrored in the title of the original French copy, *Seuils*, which literally translates as threshold[s] (Genette 1997b:2).
[97] See Section 6.3.
[98] See Section 4.4.2.

> When Lila drove her Hindustan to an address off Colaba Causeway, she was Juliet coming out on to her balcony (Rushdie 1982:259)

While the 'inside' of the text, as in the poststructuralist theories, describes a fictional situation, the 'outside' of the text unequivocally refers to a specific other literary text – Shakespeare's *Romeo and Juliet*. By alluding to this pre-text, the intertextuality in Rushdie succeeds in connoting thematic elements of tragedy and misfortune to the story of Lila.

Considering Genette's definition of intertextuality, and Morgan's understanding and use of the concept, one can see that Morgan's use agrees with that of Genette – limited to the actual presence of one text in another. For Allen (2000:101) Genette's approach to intertextuality is therefore very pragmatic and more easily applicable to text analysis. Yet, despite this pragmatic approach, Genette's discussion of intertextuality is very limited and does not focus specifically on the reader and the recognition of the intertext during the reading process (Genette 1997b:xvii). For this reason it is necessary to progress to Riffaterre, whose approach focuses principally on the reading process.

4.5.2 Riffaterre: Ungrammaticalities as both the problem and the solution

> Facts of reading suggest that, when it activates or mobilises the intertext, the text leaves little leeway to readers and controls closely their response (Riffaterre 1990:57)

Riffaterre's version of intertextuality returns the focus to the reader. Although this might seem similar to the poststructuralist approaches' emphasis on the productive role of the reader, Riffaterre's work is grounded in the belief that a stable and accurate account of textual meaning and intertextual relations is possible (Allen 2011:111). Riffaterre (1978:ix; 1981:12-13) stresses that his approach towards intertextuality is founded on the "reality of texts"; it is an "applicable" theory. Riffaterre believes that literary texts are not mimetic but rather that their meaning is grounded in the semiotic structures that link up their syntax, key images, themes and rhetorical devices – texts are not referential but must be fitted back into the initial code in order for meaning to be established (Riffaterre 1978:2;3;11). This view is comparable to that of Genette who argues that literary texts are not original, unique, unitary wholes but particular articulations of an enclosed system. The function of the reader is to rearrange the text back into its relation of the closed literary system.

Riffaterre's approach is a disciplined, concerted channelling of reader attention – reading is a skilful decoding within the complex sets of rules that leads to delight of recognition and the successful negotiation of a textual maze (Orr 2003:36-37). Intertextuality, for Riffaterre (in contradiction to the view of poststructuralists), does not give the reader freedom, but rather acts as a restraint on reading, as a set of restrictions that guides the reader in his/her interpretation of the text: "far from freeing the imagination, far from giving the reader greater leeway as it invites him to greater participation, reading is actually restrictive" (Riffaterre 1978:165; Clayton & Rothstein 1991:24). Riffaterre sees the reading process as a guided process, in which the reader is guided to intertexts and ultimately the meaning of the text. Intertextuality limits the reading process and, therefore, the conclusions and interpretations that the reader can make:

indeed, contrary to critics' favourite reaction to difficulty (they too often are content to invoke ambiguity and do not seem to think there may be a way out of deconstruction), facts of reading suggests that, when it activates or mobilises the intertexts, the text leaves little leeway to readers and controls closely their response (Riffaterre 1990:57)

4.5.2.1 The two levels of reading

Riffaterre emphasises that the reading process takes place on two levels – a text is decoded in two directions: in the direction of the initial reading, following the normal word order; and in the opposite direction (retroactively), with the meaning of what has been read being constantly modified by what is currently being read (Riffaterre 1982:18; Riffaterre 1978:4). The first stage of reading is the heuristic reading on a mimetic level that relates signs to external referents and tends towards the linear. During this stage a first interpretation is made, on assumption that language is referential, that words are directly related to the concepts they represent (Riffaterre 1978:5).

During this phase readers encounter certain 'ungrammaticalities' that result in the reader's inability to fully understand the text on mimetic level; the reader is consequently forced to read the text on the retroactive level. This second retroactive reading is truly hermeneutic and attempts to uncover the underlying semiotic units and structures that produce the text's non-referential significance (Riffaterre 1978:5-6). During this stage the reader modifies his/her understanding of the text in light of what he/she is presently decoding. This stage therefore consists of a reviewing, a revising of the initial interpretation made on mimetic level (Riffaterre. 1978:5-6). The retroactive level is therefore the level that readers reach when the mimetic level has failed to explain the text.

4.5.2.2 Ungrammaticalities

Failure to understand the text on mimetic level is often caused by certain gaps in the text; these gaps are referred to as ungrammaticalities. Riffaterre emphasises that readers are compelled by their urge to understand to "fill out the text's departures, spell out its implications" (Riffaterre 1990:57). Ungrammaticalities are aspects of the text that are contradictory on a referential reading but resolved when the text is reread in terms of its underlying sign structures (Allen 2011:113). Riffaterre does not restrict ungrammaticality to breaks in the rules concerning the construction of sentences; ungrammaticalities are any difficulties, obscurities, undecidable moments or figurative speech. These include:

- rhetorical overdeterminations such as paronomasia (the playing out of meanings of words that sound alike),
- catachresis (the improper use of terms in a given context),
- anaphora (repetition of certain words in subsequent clauses, extended metaphors),
- syllepses (words pertinent to two or more registers).

<div align="center">(Allen 2011:115; Alfaro 1996:279; Orr 2003:38).</div>

The purpose of these ungrammaticalities is to make readers aware of the presence of an intertext that will be able to resolve the difficulty of the text as experienced on the mimetic reading level (Clayton & Rothstein 1991:24). These signposts, as Riffaterre refers to them, are words and phrases indicating, on the one hand, a difficulty – an obscure or incomplete utterance in the text – that only an intertext can remedy; and, on the other hand, pointing the way to where the solution must be sought (Riffaterre 1990:58). Ungrammaticalities are consequently twofold: they are both the problem and the solution. During the mimetic level they are seen as problematic because they supply the reader with illogical information, but because they lead the reader to the intertext, which eventually leads to the retroactive level, they are also the solution. They are both the problem, when seen from the text, and the solution to that problem when their other, intertextual side is revealed (Riffaterre 1990:58).
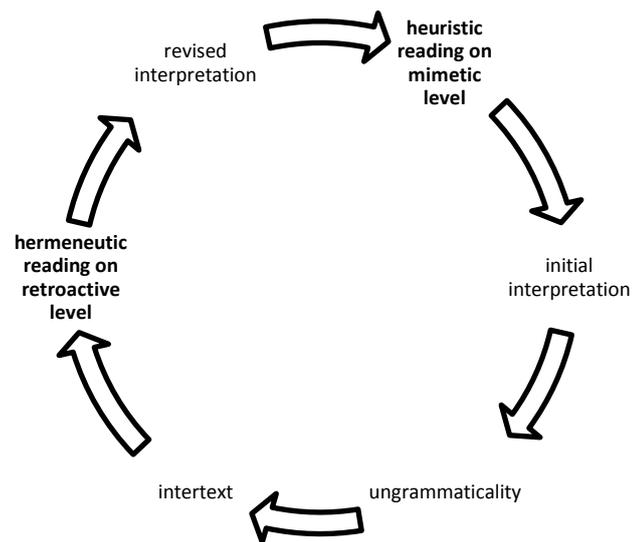
Figure 6: The two stages of reading

It should be noted that Riffaterre's understanding of an intertext is not entirely the same as that of Genette. Genette (1997a:2) stresses that, in principle, Riffaterre's use of the term is much broader than his own, and seems rather to extend to everything that he calls transtextuality. Riffaterre defines an intertext as "a corpus of texts, textual fragments, or text-like segments of the sociolect that shares a lexicon and, to a lesser extent, a syntax with the text we are reading" (Riffaterre in Allen 2011:117). Riffaterre is here implying that a text's significance is not found by discovering a text or a group of texts that supposedly lie behind the text because the intertext is an aspect of the sociolect rather than a specific text or group of texts (Allen 2011:117). The intertext, for Riffaterre, is then not a specific text but rather the conventional sociolectic code (Allen 2011:124). This concept of an intertext is more comparable to the poststructuralists who see intertextuality as texts linked with the greater socio-historical text. This study employs Genette's more restricted definition of intertextuality. Another link in Riffaterre's concept of intertextuality consequently comes into play here, namely, the hypogram.

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4.5.2.3 The hypogram

Allen (2011:117) stresses that Riffaterre is a superb close reader of texts – his characteristic manner of presenting theoretical points being through intricate interpretations of canonical texts. Such an approach tends to generate more and more refinement to its key concepts. The attempt to follow his vision of intertextuality is, indeed, an experience in which key words tend to blend and merge into each other. This is seen specifically in the rather blurred relationship drawn in his work between the notion of the intertext and of the hypogram. Although the terms intertext and hypogram may seem to merge into one another, the hypogram represents specifically literary or 'poeticized' signs. A word or phrase is 'poeticized' when it refers to a pre-existent word group (Riffaterre 1978:23). The hypogram may be potential, therefore observable in language, or actual, therefore observable in a previous text (Riffaterre 1978:23). A hypogram is therefore part of the sociolect as poeticised signs already used in other texts. This hypogram (whether it be a single sentence or a string of sentences) may be made out of clichés, or it may be a quotation from another text (Riffaterre 1978:63).

In *Semiotics of Poetry* Riffaterre (1978:24) provides an example that may help to explain this concept better. Take, for example, the following well-known line of Baudelaire's "Hymne à la Beauté"[99], one of the most celebrated *Fleurs du Mal* poems:

> O Beauté! monstre énorme, effrayant, ingénu[100]

Riffaterre (1978:24-25) argues that there must be a reason why this line is so often quoted, why it is so easy to remember, why it stands out in a long poem overloaded with a mixture of Gothic horror and rhetorical bombast – the reason for the line's 'monumentality' is, first, that it is made of "pure unalloyed metal" and yet reflects another literary moment. The verbal sequence is turned into a remarkable object worthy of contemplation by the fact that the Baudelairean monster is superimposed upon a Vergilian monster, the Cyclops, as he appears in a familiar line:

> monstrum horrendum, informe, ingens, cui lumen ademptum[101] (Riffaterre 1978:25)

The hypogram is Vergil's entire line, and it makes Baudelaire's whole line into one poetic sign and adds to the denotation of monstrousness the connotation of the Cyclops (Riffaterre 1978:25). The Riffaterrian hypogram can be considered as corresponding to Genette's intertext, as a reference/allusion to a specific (literary) text. The hypogram is specifically a structuralist concept because "it necessarily points to presuppose the presence of an author, an intent on his part to play with another text and stimulate comparison" (Riffaterre 1978:150).

Hypograms are already actualised in set forms within the reader's mind. They are part of his/her linguistic competence, and literary connotations are often attached to them (Riffaterre 1978:39). Riffaterre (1978:124)

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[99] [Hymn to Beauty]
[100] [Oh Beauty, enormous monster, horrendous, innocent]
[101] [a monster horrendous, misshapen, gigantic, one deprived of light]

emphasises that the intertext[102] "depends entirely upon the reader's ability to perceive" it - this ability is referred to as linguistic competence. Riffaterre is really talking not about 'linguistic' competence, which is something that one absorbs unconsciously, like the deep grammar of a language, but about 'literary' competence, the reader's familiarity with the descriptive systems, with themes, with his society's mythologies, and above all with other texts (Riffaterre 1978:5; Clayton & Rothstein 1991:26). Wherever there are gaps or compressions in the text – such as incomplete descriptions, or allusions, or quotations – it is this *literary* competence alone that will enable the reader to respond properly and to complete or fill in according to the hypogrammatic model" (Riffaterre 1978:5, own emphasis).

Clayton and Rothstein (1991:26) emphasise the problem with literary competence: Whose competence is at stake? Which works make up the customary knowledge of a typical reader? The notion of literary competence, of course, introduces a highly variable factor into what is supposed to be a universally available interpretation, the effect of the difference of class, race, gender, and cultural heritage. The recognition and understanding of an intertext is dependent on the individual reader's encyclopaedia of knowledge and previous readings (Eco 2003:119). Literary competence can therefore not be considered a universal concept, but is highly variable. This study will attempt to establish the literary competence needed to identify and understand the intertexts used in *Afri-Frans[103]*.

4.6 Intertextuality and translation

> the creation of a receiving intertext permits a translation to be read with comprehension by translating-language readers (Venuti 2009:157)

The aim of the previous sections was to establish the way in which intertextuality is to be understood and used in this study, focusing specifically on structuralist theories, and the way in which these can ultimately be applied to translation analysis. It should be noted that translation in itself is also a form of intertextuality, owing to the unavoidable textual relationships between the source text and the target text. Genette describes this as a hypertextual relationship between the source text (as the hypotext) and the target text (as the hypertext). Although translation itself is seen as a form of intertextuality, translation as an intertextual generator is rarely discussed (Orr 2003:156). The intertextual relationships in translation consist of far more than simply the relationship between source text and target text. According to Venuti (2009:158) translation represents a unique case of intertextuality because it involves three sets of intertextual relationships:

- The intertextual relationships between the source text and all the other texts that feed into it.
- The intertextual relationships between the source text and the target text.[104]
- The intertextual relationships between the target text and other texts that feed into it.

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[102] For this study, in order to avoid confusion, the term intertext will be used throughout. It should be noted that in terms of Riffaterre's theory, this use of intertextuality replaces Riffaterre's concept of the hypogram. An intertext is therefore an allusion to a specific text, as illustrated by the Baudelaire/Vergil example.

[103] See Chapter 6.

[104] See Section 4.5.1.2 for a detailed discussion of this concept.

Until recently the issue of intertextuality in translation has not been researched extensively. The majority of literature concerning intertextuality and translation focus primarily on the first category illustrated above – the intertextual relationships between the source text and other texts. Relevant research focus on the problem of translating source text intertextual references to the target text, and seeks to present useful translation methods (Lefevere 1992; Hatim and Mason 1990; Baker 1992).

These studies focus mainly on the role of the translator as a reader of the source text, stressing the necessity for the translator to recognise (and understand) the intertextual references in the source text before they can be translated into the target text. Lefevere (1992:22-29) emphasises that a translator should first recognise an intertextual reference before a decision can be made as to how it can be translated into the target text language, especially because the requirements and expectations of the reader has to be considered. Lefevere proposes three strategies for the translation of intertextual references: (1) retain the reference in the target text with clarifying notes if necessary, (2) delete the reference in the target text, or (3) replace the reference with a fitting equivalent from the target text culture. Martens (2009:39) argues that Lefevere's discussion, because it is designed to be "clear and practical", can only really function as an introduction to the problem of translating intertextuality.

Hatim and Mason (1990:133-7) take a semiotic approach to strategies for translating intertextuality, in which the translator's task is to identify the specific text elements that act as signs or pointers to intertextual reference (intertextual signals), and then trace the ways in which these signals link back to previous texts. They emphasise that every intertextual reference is inserted into a text for a particular reason (Hatim & Mason 1990:128). In translating these intertextual references, Hatim and Mason (1990:136) suggest that priority should always be given to intentionality over informational content, and offer a list of procedural priorities for translation – intertextuality should be analysed with respect to the following five aspects, which are then to be preserved in the target text in the same hierarchical order of importance:

1. The semiotic status of the reference – what does the reference mean in the new context?
2. The intentionality behind the reference – what connotative meaning does it carry?
3. Any linguistic devices used as part of the reference, which uphold coherence?
4. The informational status of the reference – what is its particular form?
5. The extra-linguistic status of the reference – its particular genre

Although Hatim and Mason undoubtedly offer important insights into the workings of intertextual references in the source text, the approach often lacks practical solutions for preserving these in the target text.

Finally, Baker (1992:71-77, 228-243) discusses the translation of implicatures in general (i.e. implied meanings that are not explicitly written down in the text) and offers the following strategies:

- literal translation
- cultural substitution
- translation by omission
- elaboration and explication supplied by the translation either in the text or in a footnote

This final (paratextual) strategy plays an important role with regard to the translator's awareness of intertextuality in the source text and the solutions to render intertextuality in the target text as these are often indicated in the translators' prefaces or accompanying notes (Martens 2009:29). To compensate for the loss of intertextuality, the translator might rely on paratextual devices, such as an introductory essay or annotations, which can be useful in restoring the foreign cultural context and in articulating the cultural significance of an intertextual relation as well as its linguistic basis. Venuti argues that in making such additions, the translator's work ceases to be translating and becomes commentary (Venuti 2009:159). Moreover, not only does the translation acquire a typically academic form, potentially restricting its audience, but it fails to have the immediate impact on its reader that the foreign text produced on the foreign reader (Venuti 2009:159). Venuti further argues that the translation of source text intertexts is rarely recreated in the translation with any completeness or precision because translating is fundamentally a decontextualising process. (Venuti 2009:158).

Whether or not this is the case, the important point to take from the discussion above is that the studies mentioned neglect to consider all of the intertextual aspects of translation[105], focusing only on one. As mentioned above, translation involves *three* sets of intertextual relationships: the intertextual relationships between the source text and all the other texts that feed into it, the intertextual relationships between the source text and the target text and the intertextual relationships between the target text and other texts that feed into it (Venuti 2009:158). To limit discussions on intertextuality and translation to only one of these sets of relationships constrains the full potential of research on the subject. Only very recently, another approach has been adopted, which uses the idea of intertextuality to explain and discuss the different intertextual fields of the source text and the translation (Roux-Faucard 2006, Martens 2009, Venuti 2009).

Roux-Faucard (2006:116) argues that the intertextual relations in translation are in many ways more complex than those of the source text:

> The translation is situated at the centre of an intertextual network much more complex than that of its source text, seeing as it finds itself necessarily linked not only with the source text and its 'library', but also with the preceding translations of the same source text and with the 'library' of its own [target] culture[106]

A translation is connected not simply to the source text (and the intertextual references in the source text) but also to other translations of the same source text (a concept more commonly referred to as retranslation) as well as to texts from the target text culture. This opinion is stressed by Martens (2009:46), who examines the intertextual relationships between re-translations and relay-translation:

> By 're-translations', I refer to all translations into the same target language which were composed and published after the first translation of a given source-text. By 'relay-translations' I refer to translations, which are made not

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[105] Hatim (1997:35) does hint at the use of target text intertexts – "translators don an authorial mantle and bring in their own prior texts" – but does not develop this idea further.

[106] Own translation. Original in French: Le texte traduit se trouve au centre d'un réseau intertextuel beaucoup plus complexe que celui de son texte directeur, puisqu'il se trouve, par la simple mécanique des choses, non seulement en relation avec son directeur et la «bibliothèque» de celui-ci, mais aussi avec les traductions précédentes du même original et avec la «bibliothèque» de sa propre culture.

directly from the source text but from an intermediary translation into a language other than either that of the source language or of the target language. 'Back-translations' are special forms of relay-translations – the intertextual relationships between two or more translations of the same source text.

As illustration of the various intertextual relationships present in translation, Martens (2009:50) puts forward the following model, which illustrates the various intertextual relationships in translation:

1. The intertextual relationships between the source text and other texts that feed into it
2. The intertextual relationships between the source text and the target text
3. The intertextual relationships between the target text and other texts that feed into it
4. The intertextual relationships between re-translations
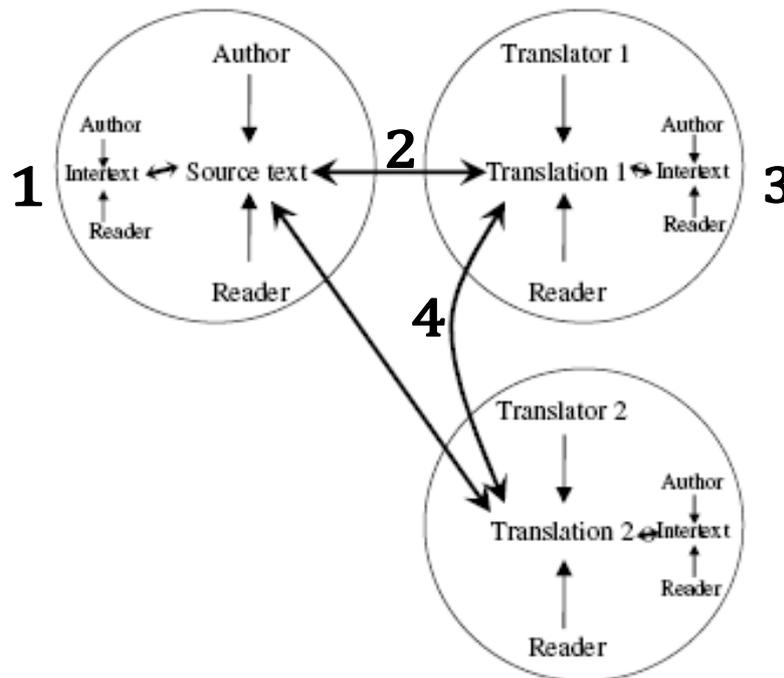
Figure 7: The intertextual relationships in translation

The studies mentioned above are of great importance in addressing the limited research of the various intertextual relationships of translation. Yet, despite the great advances in the study of intertextuality and translation, one aspect of intertextual relationships in translation remains largely unaddressed: the intertextual relationships between the target text and other texts that feed into it, the so-called 'library' of the target text culture. The present study aims to confront this disparity in the field of translation by examining Morgan's use of target text intertexts in *Afri-Frans*.

According to Venuti (2009:157) the creation of a receiving intertext permits a translation to be read with comprehension by translating-language readers. Morgan's use of intertextuality however has a specific aim: to serve as 'elements of recognition', and thereby inviting curiosity and interest. More importantly, the objective of the use of the intertexts is to emphasise certain elements that feature in the source text. The effect that these intertexts have on the depiction of the source text (culture) is consequently critically important. *Afri-Frans* is considered a product of cultural exportation – Morgan's translations aim to export, so to speak, Afrikaans culture as represented in the thirteen songs. To establish whether this aim is met, the effect the target text intertexts has on the source text needs to be established. The following model, as an adaptation from the one provided by Martens, can consequently be proposed:
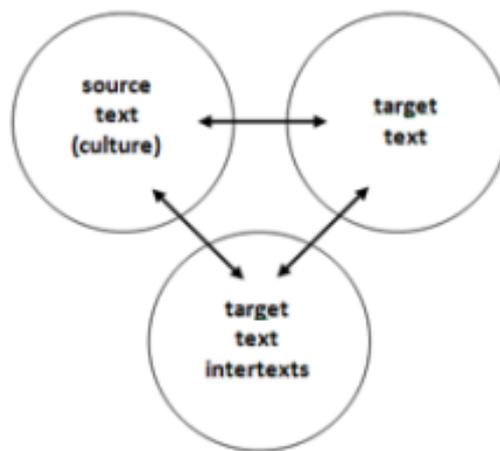
**Figure 8: Target text intertexts and the effect on
the depiction of the source text (culture)**

4.7 Synopsis

This chapter has aimed to show that, despite its widespread use in research papers from numerous fields, intertextuality is not a transparent term. Since the first articulation of intertextual theory in the late 1960s, the concept has been used in diametrically different manners. Characterised by a framework of social and political upheaval, poststructuralist critics use intertextuality to challenge long-held assumptions concerning the role of the author in the production of meaning, claiming that meaning can never be fully stabilised by the author since the text's intertextual nature always leads readers on to new textual relations. In complete opposition to this initial use of the term, structuralist theorists employ intertextuality to argue *for* critical certainty and the possibility of saying definite, stable and incontrovertible things about literary texts. Structuralists define intertextuality as the actual presence of one text within another, such as quotation and allusion. This concrete, pragmatic conceptualisation of intertextuality is the focus of this study, in which this concept is applied to translation. Relevant research on intertextuality and translation has failed to examine a critical intertextual relationship: the creation of target text intertexts. In the following chapter, this disparity will be addressed. In order to establish the effect that the use of target text intertexts has on the source text, and consequently whether the *Afri-Frans* translations can be considered successful products of cultural exportation, the following analysis

examines the lyrics transtextually. Focusing on the intertextual aspect, the analysis also looks at the metatextual and paratexual elements.

"En hy sing in the strate as hy ons kom sien"[107]

CHAPTER 5: Microstructural analysis of the translated lyrics

5.1 Introduction

Following the theoretical discussions provided in Chapters 3 and 4, the subsequent two chapters aim to transtextually analyse the *Afri-Frans* translations in order to establish whether or not the project ultimately fulfils the skopos in taking the Afrikaans culture abroad. In order to establish the dominant translation strategy, the translated lyrics will be discussed both on microstructural level, where excerpts from the various songs will be analysed, and on macrostructural level, where the project as a whole will be considered. Drawing on the theories and ideas discussed in the aforementioned theory chapters, this analysis is based on an adaptation of Lambert and Van Gorp's proposed scheme for translation description (1985). The model put forward by Lambert and Van Gorp can be considered a top-down approach, in which analysis moves linearly from macro-analysis to micro-analysis. According to the model, preliminary data "should" lead to hypotheses for further analysis on macrostructural level, which "should" lead to hypotheses about microstructural strategies, which "should" lead to a renewed confrontation with macrostructural strategies and hence their consideration in terms of the broader systemic context (Lambert & Van Gorp 1985:52-53).

Although this model does provide all of the categories deemed necessary for translation analysis, it is considered too linear for this study. In order to establish the dominant translation strategies employed in *Afri-Frans*, the following analysis aims to determine the translation strategies used both microstructurally and macrostructurally, comparing the two in order to establish the dominant strategy, rather than moving linearly from macrostructure to microstructure. Alternative to Lambert and van Gorp, analysis will move from microstructure to macrostructure, by means of a two-phase model: microstructural analysis – which Lambert and Van Gorp identify as the selection of words, language levels such as sociolect and jargon and the like (1985:53) – and macrostructural analysis, which combines three of the categories provided by Lambert and van Gorp's model, namely preliminary data, macro-level and systemic context, to result in what Genette refers to as transtextual analysis (Lambert & Van Gorp 1985:52-53). Drawing, therefore, on Lambert and van Gorp's proposed model as well as the applicable theories discussed throughout the previous chapters, the model used for translation analysis in this study, is the following:

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[107] "En hy sing in die strate as hy ons kom sien" (*Mannetjies Roux*) translated into French in *Tonton avait une ferme en Afrique* as "Il chantonne sur la route quand il vient en visite" [He sings softly on the way when visiting us].

5.2 Analysis model
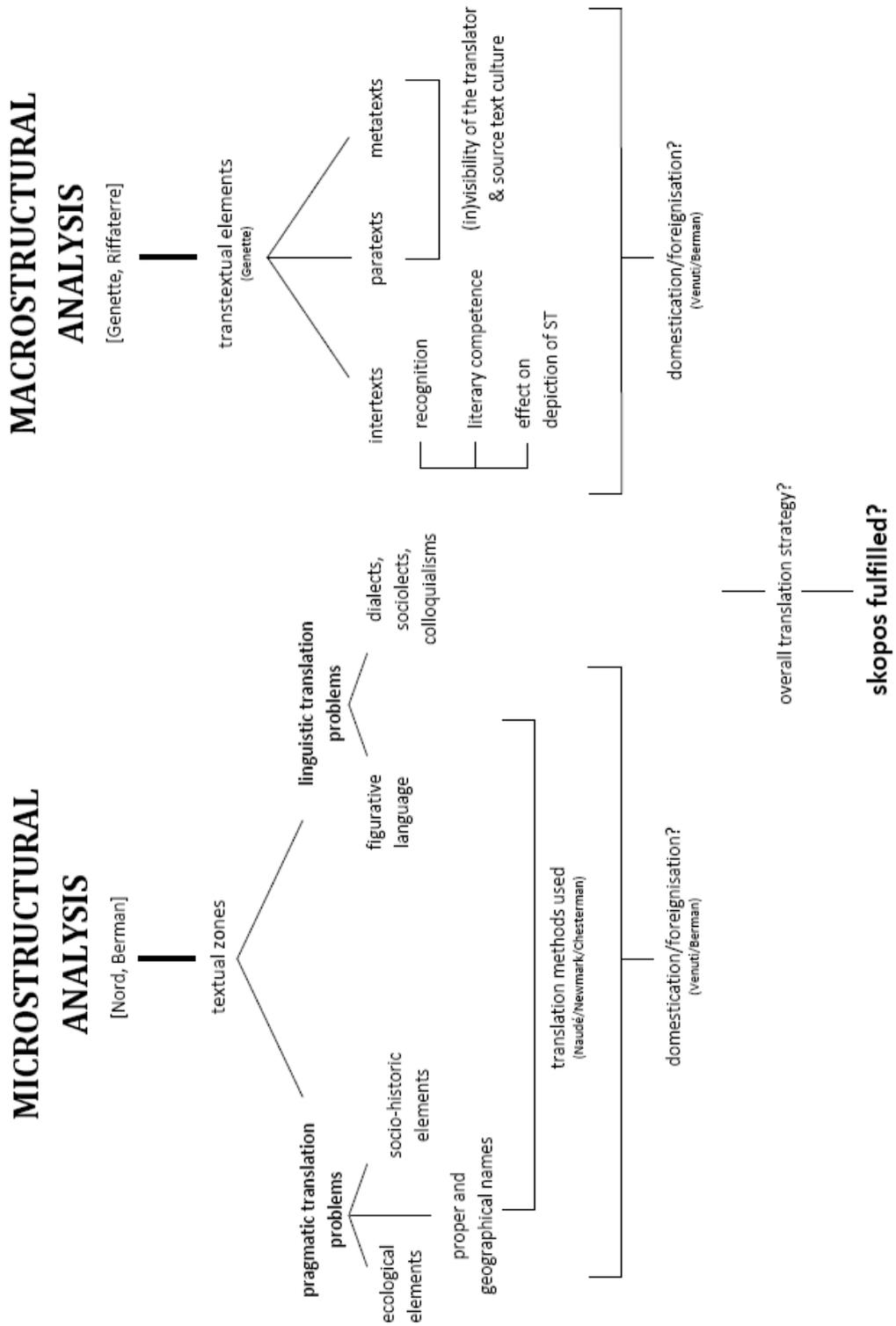
Figure 9: Analysis model

As seen above, the proposed analysis model is based on Lambert and van Gorp's scheme, but incorporates theories critical to this specific study: translation theory (Nord and Berman), theory on translation methods (Naudé, Newmark and Chesterman) and strategies (Berman and Venuti) as well as intertextuality theory (Genette and Riffaterre). Although the relationship between the categories is not linear (as advised by Lambert and Van Gorp), a clear distinction is made between microstructural analysis and macrostructural analysis. This binary perspective enables the researcher to form a deduction of the overall translation strategy: by considering both microstructural and macrostructural elements of the text, it is possible to determine the overall translation approach applied to the target text (Lambert & Van Gorp 1985:48). In order to establish the overall translation strategy it is therefore necessary to examine both the text as a whole as well as relevant textual fragments. In this chapter more attention will be given to the microstructure of the *Afri-Frans* translations, while Chapter 6 will focus on the macrostructure. Berman (1995:50,66) argues that before an actual comparative work – which by definition is an analysis of the translation, of the original, and of the modes of implementation of the project – can be completed, it is necessary to perform what he refers to as a first analysis.

This first analysis, or a pre-analysis, consists of a (re)reading of the translation, which uncovers so-called textual zones, usually consisting of single or short phrases, which form part of the text's microstructure. The microstructure of the text refers to the structure of the smallest levels of enquiry, therefore the levels of individual words, clauses and sentences. The decisions made on microstructural level generally represent in microcosm the dominant translation strategy used by the translator. Although dominant translation strategies principally belong to the macrostructure, an examination of microstructural elements acts as building blocks to construct the macrostructure. An investigation of the microstructure of a translated text therefore brings the investigator closer to understanding the macrostructure of the translated text. For this reason the microstructure, as shown in the model, will be analysed first.

The first step in the analysis of the microstructure requires the identification of the potentially problematic textual zones. In order to identify these textual zones, Nord's (1991:158-159) classification of translation problems will be used:

- Pragmatic translation problems
- Cultural translation problems
- Linguistic translation problems
- Text-specific translation problems

5.3 Translation problems

The first category, pragmatic translation problems, is the product of the contrast between the source text and the target text communicative situations (Nord 1991:159). Information presupposed with respect to source text receivers and the actual cultural and world knowledge of the target text receivers often leads to a cultural gap that needs to be addressed in the translation (Nord 1997b:86). Pragmatic translation problems are caused by the ways in which the source text situation and the target text situation differ from one another, particularly in terms of ideas and convictions regarding time and place, proper names and place names and culture-specific items.

Culture-specific items refer to objects, events and situations that exist in only one of the two cultures – usually the source culture (Schäffner 2001:32-33). The transference of the function and connotations of these "textually actualized items" from the source text to the target text poses a potential problem whenever the transference is challenged by the nonexistence of the referred item in the cultural system of the receivers of the target text (Aixelá 1996:58). Any reference to a cultural item that, because of its distance from the target culture, is characterised by a sufficient degree of opacity from the point of view of the target text receiver, can be considered a translation problem (Malihac in Frank 2007:79).

From the definitions above, it seems necessary to determine the pragmatic translation problems in *Afri-Frans* seeing that the translation of culture-specific items is crucially important in the fulfilment of the project's skopos – taking the Afrikaans culture abroad (Van Wyk 2010b:118)[108]. Schäffner (2001:35) stresses that the choice of which translation strategy to adopt for a pragmatic translation problem depends on the target text's purpose (e.g. is the purpose of the target text to present the source culture as exotic?). Considering the skopos, the translation of referents of Afrikaans culture, such as names, places and socio-historic elements, is therefore crucially important.

As demonstrated by the analysis model, the pragmatic translation problems identified in the *Afri-Frans* project are the following categories: proper names and geographical names, socio-historic elements and ecological elements. It might seem confusing that these items are categorised as pragmatic translation problems and not as cultural translation problems. According to Nord's classification, cultural translation problems are the result of differing conventions in the source culture and target culture, including measuring conventions, forms of address and text-typological conventions (Nord 1991:159). Gärtner (2010:67) argues that Nord's classification of culture-specific terms as pragmatic translation problems is simply a heuristic classification because "these translation problems often straddle two or more translation problem types". He consequently reasons that culture-specific items should be classified as cultural translation problems rather than pragmatic translation problems.

It is important to note here that the differentiation between categories is not set in stone and that they may often overlap with one another. For example, some translation problems can be considered either cultural problems or pragmatic problems. Nord nevertheless maintains that the translation of culture-bound terms always poses *pragmatic* translation problems since the target text receivers cannot be supposed to know the source text culture (Nord 1997a:59, own emphasis). The focus therefore remains on the pragmatic problems of translating culture-bound terms for a readership that is potentially uninformed about the source text culture. This study agrees with Nord's reasoning, and consequently chooses to classify culture-specific items as *pragmatic* translation problems even though the focus still firmly falls on the translation of the Afrikaans *culture*.

Nord (1991:159) emphasises that the structural differences between two languages give rise to translation problems that occur in every translation involving the pair of respective languages. These translation problems are referred to as linguistic translation problems. Examples of linguistic translation problems include the

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[108] For a detailed discussion of the skopos for the *Afri-Frans* project, see Section 3.3.3.

translation of dialects and sociolects (Schäffner 2001:39-40). Dialects and sociolects are features of a text that point out the origin or social position of characters in the source text or of the source text culture itself (Gärtner 2010:60). The identification of linguistic translation problems is of specific importance in *Afri-Frans*, as the language use in some songs can be considered examples of a use of Afrikaans specific to certain (cultural) regions of South Africa. Identifying language use that is culturally significant is therefore important.

Language plays a critical role in the larger social and cultural context by forming and maintaining cultural practices and social structures; this means that language stands in metonymical relation to society and culture (Talgeri & Verma in Naudé 2001:188). One should therefore consider the relationship as language *in* culture rather than language *and* culture, seeing that a language is partly the repository and reflection of a culture (Newmark 1982:183, own emphasis). Everything in a language is consequently culturally produced, beginning with the language itself (Aixelá 1996:57). For this reason figurative language use, where it is connected to the Afrikaans culture, is also important for this study.

For Nord, problems that "cannot" be classified as pragmatic, cultural or linguistic, such as figures of speech and individual word creations, are categorised as text-specific problems because they are considered specific to the individual text in question (Nord 1991:160). The focus of the relevant study is on the Afrikaans language, and the way in which the language use reflects the culture, rather than word creations that are unique to the specific text. Because this study focuses on the translation of cultural aspects, figures of speech will, for this purpose, be classified as linguistic translation problems rather than text-specific problems. The linguistic translation problems identified will consequently focus on dialects, sociolects and figurative language that can be considered representative of (a subgroup of) Afrikaans culture.

It is very important to note that the text in question does pose certain problems that are undoubtedly classified as text-specific translation problems. Because the target text (and source text) consists of lyrics, the text presents certain translation problems that are unique to the relevant text – these problems include, among others, metre, rhythm and rhyme. Because these problems can be considered as specific to the individual text under discussion, they are, according to Nord's classification, text-specific translation problems (Nord 1991:160). An extensive study of these problems, that can be referred to as musical text-specific translation problems, does however not fall within the scope of this study and are therefore not taken into consideration for analysis here[109].

As shown by the analysis model, the identification of the following translation problems forms the starting point of the microstructural analysis:

Pragmatic translation problems	Linguistic translation problems
Proper and geographical names	Figurative language use

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[109] See Chapter 7 for suggestions for further research, in which this aspect of the text is discussed.

Socio-historic elements	Dialects, sociolects and colloquialisms

Ecological elements

In the process of identifying the various pragmatic and linguistic translation problems, the target text is read alongside the source text. This juxtaposition of the source text and the target text ensures that the potentially problematic text fragments in the source text can be identified together with the corresponding text fragments from the target text. In the process of identifying these translation problems, all of the songs on the *Afri-Frans* CD were taken into consideration, with specific reference to the culture-specific items found in the songs. As mentioned above, the translation of culture-specific items is crucially important in the fulfilment of the project's skopos and is therefore the focus of analysis. Even though all of the songs on the CD were chosen (by the *Afri-Frans* team) because they are considered representative of the Afrikaans culture and landscape, and for displaying elements that are considered source-text culture specific, some of the songs do have a higher concentration of culture-specific items than others (Van Wyk 2010b:118; Morgan 2010a:3). It is for this reason that some songs (*Waterblommetjies* in particular) may feature more prominently in microstructural analysis than others. The focus remains however on the project as a whole and the examples given are regarded as illustrative of an overall translation strategy.

5.4 Translation methods

The two categories of translation problems identified above are the specific focus of this analysis because they lend themselves well to an analysis of translation that utilises the functionalist approach to translation and the theories of domestication and foreignisation. By determining whether the culture-specific elements have been transferred, omitted or adapted in the target text, the overall translation strategy (domestication or foreignisation) can be established. Consulting the works of Delabastita, Newmark, Williams and Baker, Naudé (2001:190) identifies a set of translation methods specifically focused on the transference of culture-specific terms[110]:

(1) Transference: The process through which a source text item is left unchanged, and transferred to the target text; in this case the source text item becomes a loan item, or a calque, in the target text.

(2) Indigenisation/Naturalisation: This method is very comparable to transference, but is used when an item is transferred from the source text to the target text with minor changes in order to minimise its foreignness.

(3) Substitution: This method involves the substitution of a cultural item (or expression) with an 'equivalent' from the target text culture.

(4) Generalisation: The use of a culturally neutral term, a more implicit term or even a more generalised term to paraphrase the source text cultural item.

(5) Specification: The use of a more culture-specific term, a more expressive term or even a more specific term to paraphrase the source text cultural item. Specification is the opposite of generalisation.

(6) Mutation: Deletion: The use of deletion means that the source text item does not appear in the target text whatsoever.

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[110] Although Naudé's work is based on the theories of others, his classification of translation methods was chosen specifically because they agree with the focus of this study: cultural translation.

> Addition: The addition of linguistic, cultural or textual items in the target text that does not appear in the source text.

(7) Transposition: A grammatical shift from the source text to the target text.

(8) Translation couplet: The combination of two of the methods listed above.

While the transference of source text items to the target text will generally result in a more foreignising translation, the substitution of source text items with items from the target text culture will usually lead to a more domesticating translation. In order to establish the dominant translation strategy used in *Afri-Frans*, it is necessary to ascertain the translation methods used in the translation of the identified translation problems.

5.5. Analysis of pragmatic translation problems

5.5.1 Proper names and geographical names

According to Newmark (1998:215) the general rule for proper names in translation is to transfer the name to the target text, thereby reflecting the nationality of the source text. Nord (2003:184), on the other hand, argues that there are no explicit rules for the translation of proper names and that names in (non-fiction) texts are often replaced by a target text exonym, for example, Richard the Lionheart is translated into French as Richard Cœur de Lion (Newmark 1982:70). This technique is not limited to historical figures and is often illustrated in other texts where names are conjugated according to conventions of the target text language: consider, for example, Pieter (Afrikaans) – Peter (English) – Pierre (French). In *Afri-Frans*, the use of this method can be seen in the translation of *Jantjie*, in which the proper name "Jantjie" is replaced by the French exonym "Jeannot":

| Jantjie kom huis toe | Jeannot, tu rentres? | Jeannot, are you coming back?[111] |
| (*Jantjie*) | (*Jeannot*) | |

Morgan (2010a:4) explains that "Jean" is considered the French equivalent for "Jan", with "Jeannot" as the diminutive form. The use of the French exonym in this translation is what Naudé refers to as substitution, where a cultural item is substituted with an 'equivalent' from the target text culture. Substitution generally results in a linguistic shift from the source text to the target text, thereby resulting in a translation that is linguistically neutralised or even domesticated. This is problematic because proper names are embedded in a specific cultural context and are therefore cultural markers that highlight the source text milieu by pointing to the nationality and/or ethnicity of a character. One can therefore argue that in order to highlight the source text milieu, a method of transference should preferably have been used.

Aixelá (1996:59-60) argues that proper names can be either conventional or loaded and that in the case of conventional names there is currently a "clear tendency" to transcribe or transliterate. One can argue that "Jantjie" is not particularly loaded (or specific to a particular region in South Africa), so doing justifying

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[111] When using extracts from the text, quotations will be given in the following order: Afrikaans lyrics (the source text), French lyrics (the target text) and English translations of the French.

Morgan's use of adaptation. According to the *Woordeboek van die Afrikaanse Taal* (1950:27), "Jan" is a considerably common name used in various Afrikaans expressions to refer to a person in general, as in:

Afrikaans expression	Meaning/Literal translation	English comparable[112]
<u>Jan</u> Rap en sy maat	Everyone	(every) Tom, Dick and Harry
<u>Jan</u> Publiek	The general public	-
Liewer bang <u>Jan</u> as dooie <u>Jan</u>	It is better to be afraid than dead	Better a living dog than a dead lion
Mal <u>Jan</u> onder die hoenders	The only man in a group of women	A thorn among roses
Met <u>Jan</u> Tuisbly se karretjie ry	To stay at home	

Even though transference might be preferable for a foreignising translation, because it highlights the foreignness of the source text, it is important to consider the medium of the translation and the consequent restrictions that this medium poses. Because *Afri-Frans* entails the translation of songs (and not simply of texts) the potential problematic nature of pronunciation should always be taken into consideration. Morgan (2010a:5) stresses that throughout the translation process the importance of pronunciation continually enjoyed consideration, particularly with regard to the preservation or deletion of proper and geographical names. The adaptation of "Jantjie" may therefore lead to linguistic naturalisation but ensures unproblematic pronunciation, which is a critical element in song translation. Lyrics are not simply translated for the target text receiver, but also for the intermediary party between the translator and the target text receiver – the singer. Because this party plays such a crucial role in the translation process, ultimately 'translating' the lyrics to the target text receivers through song, the requirements of this role should not be overlooked. Pronunciation is therefore a potential problem that cannot be overemphasised. The cultural importance of the proper name and the potential difficulty that the transference of that name entails (particularly with regard to pronunciation), should therefore be measured against one another. This problematic aspect is particularly evident in *Mannetjies Roux*.

Morgan (2010a:5) admits that the translation of *Mannetjies Roux* most likely posed the greatest challenge, mainly because the pronunciation of "Mannetjies", as with "Jantjie", created a significant obstacle. The solution to this problem was consequently to provide a paraphrase rather than transferring the name to the target text:

En hy praat weer oor die drie van <u>Mannetjies Roux</u>	Pour mieux rêver de tous <u>ceux qui sont acclamés</u>	To dream better of <u>those who are praised</u>
(*Mannetjies Roux*)	(*Tonton avait une ferme en Afrique*)	

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[112] Note that the term "comparable" is used here in favour of the term "equivalent". See Section 3.5.1.

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By deleting the reference to Mannetjies Roux (Naudé refers to this method as mutation[113]), the subsequent allusion to the rugby context that can be considered integral to the core of the source text, is also deleted. Referring to the 'legendary' try scored by South African rugby player Mannetjies Roux against the British Lions in 1962, the figure of Mannetjies Roux has become part of the Afrikaans lexicon, and his try has been engraved in the collective Afrikaner memory as an iconic moment (Morgan 2010a:6; Leuvennink 2011:25; Grundlingh 2009:3). Because this fascination with rugby and its icons can be seen as fundamental to an understanding of Afrikaans culture, a translation that conveyed this idea might have been more successful in translating the Afrikaans culture. Particularly because it is a fascination that is shared by the French. Dine (2001:4) asserts that rugby is not only the oldest but also the most "culturally specific" sport in France – rugby is an important site for the construction of local, regional and national identities. As with the Afrikaans culture then, French culture and rugby are inexorably intertwined. A translation in which the rugby context is retained could consequently provide a link between the source text culture and the target text culture.

The rugby context is replaced with a generalisation: "rêver de tous ceux qui sont acclamés". This generalisation was favoured above a simple transference because of mainly three reasons: the French equivalent for a try ("essai") contains two stressed syllables as opposed to the one stressed syllable of "drie"; the problematic pronunciation of "Mannetjies"; and the fact that Mannetjies Roux as a historical figure is most likely to be unfamiliar to a French audience (Morgan 2010a:8). These three problems will be discussed more thoroughly in the chapter, as they feature prominently throughout the analysis. It is important to note here that the presence of foreign names in a translation brings with it the risk of creating a linguistic barrier, and since the aim of the translation in question is to introduce Afrikaans culture to the target text audience, barriers (whether linguistic or cultural) should be avoided. The loss of the rugby context – a loss that the translator was forced to accept (Morgan 2010a:6) – should therefore not be overestimated, as it is simply one of the song's principal themes traditionally associated with Afrikaans culture: rugby and its heroes, the threat of drought and the ensuing ruining of a harvest, and the power of prayer (Morgan 2010b:2). The effect of this generalisation should not be considered equal to the domesticating effect of the substitution of a French iconic rugby player such as Sébastien Chabal, which would result in the acculturation of the text fragment.

Because of the deletion of the proper name "Mannetjies Roux", for the reasons mentioned above, the translation of the title also proved to be difficult. The translation of the title can however not simply copy the translation of the proper name as used in line 8, seeing as the song as a whole develops more than simply the one theme. As discussed above, the themes highlighted in *Mannetjies Roux* concern more than one aspect of Afrikaans culture, including the risks and dangers of farming in Africa. To highlight this aspect, Morgan translated the title in the following way:

Mannetjies Roux	Tonton avait une ferme en Afrique	My uncle had a farm in Africa

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[113] See Naudé 2001:190, or Section 5.4 on translation methods above.

The method used here can be described as a translation couplet, defined by Naudé (2001:190) as the combination of two translation techniques – in this case generalisation and addition. By generalising the title, Morgan succeeds in immediately highlighting the milieu by emphasising the location of the farm ("en Afrique"). The addition of "Tonton" (literally "oompie" in Afrikaans), a term used by children when addressing an uncle, emphasises that it is written from a child's perspective.

The use of generalisation for the translation of proper and geographical names is used repeatedly by Morgan. Consider, for example, the following examples from *Lisa se klavier* and *Waterblommetjies* respectively:

Vanuit die vullis van <u>Oranjestraat</u>	Les pieds dans les saletés de <u>la rue</u>	(their) feet in the dirt of the street
(*Lisa se klavier*)	(*Le piano de Lisa*)	

<u>Groenpunttoring</u> knip sy oog	<u>Le bon vieux phare</u> cligne de l'oeil	The old lighthouse winks
(*Waterblommetjies*)	(*Épis d'eau*)	

In both examples, geographical markers belonging to Cape Town (Oranjestraat and Groenpunttoring) are deleted in favour of a more generalised description. As emphasised in the discussion on the translation of "Mannetjies Roux", three specific pitfalls are important for the translation of cultural terms in this translation project: pronunciation; the number of syllables per line and whether they are stressed/unstressed; the knowledge (or lack thereof) of the French audience concerning South African culture and geography. Once again the problem of pronunciation is applicable here, with Oranjestraat and Groenpunttoring proving potentially problematic. Furthermore, by simply transferring these terms, they would remain inaccessible to French listeners. Instead, the generalisation used here, in combination with elaboration, compensates for limited knowledge. By explaining and elaborating on a concept, rather than merely transferring a foreign term, the French listeners have a greater chance of understanding the concept. This is particularly evident in the translation of "Van Hunks" in *Waterblommetjies*, which is discussed in socio-historic elements below[114].

Other items are more easily accessible because of recognised translations between the Afrikaans-French language pair, as with the translation of "Tafelberg":

Teen die hang van <u>Tafelberg</u>	Au pied de <u>la montagne de la Table</u> millénaire	At the foot of thousand-year old Table Mountain
(*Lisa se klavier*)	(*Le piano de Lisa*)	

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[114] See Section 5.5.2

By using the recognised translation for "Tafelberg", the term is grammatically neutralised because it adheres to the conventions of French grammar. A foreignising translation would attempt to emphasise the difference between Afrikaans and French, thereby favouring a literal translation that ignores the grammatical conventions of the target text language, thus: "la Table Montagne", as opposed to the accepted "la montagne de la Table". The literal translation may however prove nonsensical to a French audience. Considering the skopos, which states that the text must be made accessible to foreign receivers, one can argue for the standard translation – even though it does domesticate, it adheres to the skopos by keeping the milieu South African.

When considering the translation of the same term in two other songs, it is possible to see that the above translation is the most practical, as contractions of this recognised translation is used in *Waterblommetjies* and *Blouberg se strand*:

<u>Tafelberg</u> se hoed is op	<u>La Table</u> a mis sa couverture	The Table is covered in its cloth
(*Waterblommetjies*)	(*Épis d'eau*)	
Daar is witgekalkte huise/	Des maisons blanchies à la chaux/	The whitewashed houses/
En ou <u>Tafelberg</u>	Que <u>la Montagne</u> assombrit tôt	Darkened by the mountain quite early
(*Blouberg se strand*)	(*Côté Atlantique*)	

By using the recognised "la montagne de la Table", it is also possible to use the abbreviated forms shown above.

Recognised translations also often involve the use of an exonym, as with the translation of "Jantjie". The use of the French exonym for Cape Town – "le Cap" – is used throughout the project, establishing a translation pattern. Consider, for example "Et reviennent vers ce <u>Cap</u> où l'on espère" (*Épis d'eau*); "Et à mes pieds <u>le Cap</u> la nuit, mer noire, partout des lumières" (*Le piano de Lisa*); and "<u>Au Cap</u>, sans toi, sans amour" (*Jeannot*). When no recognised exonym exists, Morgan resorts to literal translation, paraphrasing or the use of recognised words/phrases from the target text culture.

In *Épis d'eau* literal translation is used to render the name of a geographical region:

Maak die bredie net soos in die <u>wynland</u>	Mon Cœur, au <u>pays de vins</u> je t'ai voué	My heart, I dedicated you to the <u>country of wines</u>
	(*Épis d'eau*)	
(*Waterblommetjies*)		

In *Bas Karoo*, the use of literal translation gives rise to a change in word class:

Waar die <u>Swartberge</u> troon	Et ses <u>montagnes noires</u>	And its <u>black mountains</u>
(*Klein Karoo*)	(*Bas Karoo*)	

While the source text refers to a proper name, the French translation changes the proper name to a noun and an adjective, written in lower cases. Any change of word class, such as from proper name to noun and adjective as above, is referred to as transposition (Chesterman 1997:95). Through transposition the geographical marker is consequently deleted and generalised to a description. According to Morgan (2010a:12) this description describes the mountains burnt black by the sun. A literal translation of the title however was not possible. In recent French travel guides the "Klein Karoo" and "Groot Karoo" are translated as "Petit Karoo" and "Grand Karoo" respectively, as in "Le Karoo se subdivise de même en Haut Karoo au-delà des montagnes, Grand Karoo, Petit Karoo et Namaqualand en deçà" (Lory 1998:12). But because the melody line requires three syllables as opposed to the four of "pe-tit ka-roo", Morgan decided on "Bas Karoo" with reference to French toponyms such as Basse-Normandie [Lower Normandy] and Haute-Normandie [Upper Normandy], so doing providing French listeners with a geographical reference (Morgan 2010a:7). Consequently:

Klein Karoo/Verre land van verlatenheid (*Klein Karoo*)	Bas Karoo/Là, au fin fond de l'abandon (*Bas Karoo*)	Lower Karoo/There, at the ends of abandon

Similarly, the translation of "Blouberg se strand" provides listeners with a recognisable concept. Because of the nonexistence of an equivalent possessive pronoun, a literal translation – "la plage de Blouberg" [the beach of Blouberg] – results in a surplus of syllables with an "uncomfortable" sequence of stressed syllables (Morgan 2010a:7). Combined with the potentially problematic pronunciation, Morgan opts for a generalisation by using a referent known to French listeners: "Côté atlantique" [Atlantic side]. "Côté atlantique" does not refer to Blouberg in particular but rather refers to the larger area of the South African Atlantic coast that includes beaches such as Camps Bay, Clifton, Green Point and Blouberg. Although this technique can be considered as linguistic domestication, the setting remains South African and therefore foreign to a French audience.

In the body of the song, generalisation is also used:

Dis vroeg in die dag, op Blouberg se strand (*Blouberg se strand*)	C'est tôt le matin, sur une plage dans le Sud (*Côté atlantique*)	It's early in the morning, on a beach in the South

In some cases deletion is used. Consider the following excerpt, which is rich in geographical referents, taken from *Waterblommetjies*:

Drie skepsels het by Dassiepunt
Na die ster gekyk en teen die wind in
Voetgeslaan en die stralekrans aangegee
En hul't teruggekeer na Tafelbaai
En op Duiwelspiek vir die engel gewaai
En die engel het 'n traan uit sy oë gevee

Unlike the examples discussed above, no attempt is made in the translation to either paraphrase or provide the French listeners with an understandable description of these culture-specific items. In fact, the entire stanza has been omitted in the target text. Whereas the source text consists of five stanzas, the target text has only three because of the fixed repetition of the refrain after every stanza. This results in the deletion of two of the source text stanzas (highlighted below):

Waterblommetjies	**Épis d'eau**	
Waterblommetjies in die Boland	Épis d'eau, en saison, à la carte	
Waterblommetjies in die Kaap	Épis d'eau, à l'étouffée, au Cap	
Maak die bredie net soos in die wynland	Ragoûts, vins de terroir, fruits en tarte	
En sê jy's baie lief vir my	Avant que tu t'endormes …	
Voor jy gaan slaap	Serre-moi très fort!	
Daardie wind waai weer by my voordeur in	Le vent, l'ami, entre sans frapper	
Hy maak my hart weer lekker sing	Mon cœur n'arrête plus de chanter	
Dis gaaf om die Kaap weer dag te sê	Le Cap, je te salue, le cœur léger	
Ek vat jou saam na die koringland	Viens avec moi, aux champs de blé	
Wie ry saam as my hart so brand	Oui, venez tous, vous comprendrez,	
dis lekker om die Boland lief te hê	Mon cœur, au pays des vins je t'ai voué	

koor — 1 (left side) / refrain — 1 (right side)

Refrain

Waterblommetjies	**Épis d'eau**	
Van Hunks het weer sy pyp gestop	La Table a mis sa couverture	
Tafelberg se hoed is op	Selon des légendes qui perdurent	
En die bergies begin al huis se kant toe staan	Et sur ses pentes, les clochards cherchent abri	
Groenpunttoring knip sy oog	Le bon vieux phare cligne de l'oeil	
Die suidoos maak so 'n wye boog	Sud-est, le vent qui sème les feuilles	
En die Waalpad help jou as jy huis toe gaan	Des routes connues te ramènent chez toi	

2 (left) / 2 (right)

Koor   *Refrain*

O die luggie hier is vry

Waar my hart heeltyd wil bly

En ek wil my langs ou <u>mies Victoria</u>

3   **Neer gaan vly**

Laat ons deur <u>die tuine</u> loop

By <u>die parade</u> iets gaan koop

As die wind koud waai

Laat ek gou eers jou jas vasknoop

Koor   *Refrain*

O Kaap, o Kaap, o mooiste Kaap   Le Cap, le Cap, le plus beau Cap

Jy maak my hart weer baie seer   Fends-moi le cœur à chaque fois

Jou <u>ghantang</u> kom mos altyd weer en weer   Tes amoureux reviennent toujours vers toi

Die *<u>Mayflower</u>* het uitgevaar   Même si les bateaux partent en mer

4   En gaan snoek haal daar by <u>Houtbaai</u> waar   Chargés de brochet, ils ne s'éloignent guère   3

<u>Karbonkelberg</u> die stormsee gewaar   Et reviennent vers ce Cap où l'on espère

Drie skepsels het by <u>Dassiepunt</u>

Na die ster gekyk en teen die wind in

Voetgeslaan en die stralekrans aangegee

En hul't teruggekeer na <u>Tafelbaai</u>

5   **En op <u>Duiwelspiek</u> vir die engel gewaai**

En die engel het 'n traan uit sy oë gevee

Koor

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Morgan does not provide a clear reason for the deletion of these stanzas in the target text. It is possible to argue that because of the repetition of the refrain after each stanza in the target text, the (limited) length of the song necessitates the deletion of two stanzas. The choice of which stanzas to delete is important here because these stanzas provide numerous referents to South African (or more specifically, Capetonian) scenery and socio-historic elements. Morgan does admit that the translation of *Waterblommetjies* presented a particular challenge because of the difficulty of translating these referents (Morgan 2010a:10). A foreignising translation strategy would recommend the preservation of these cultural items, and therefore the transference of cultural referents from the source text to the target text, without any form of adaptation. The problem is that this "respectful" strategy more often than not involves an increase in the exotic (Aixelá 1996:61).

According to Venuti (2008:160) an exoticising translation is distinguishable by the retention of specific features of the foreign culture ranging from geography, customs, and cuisine to historical figures and events, foreign place names and proper names. This direct transference produces a translation effect that signifies a "superficial" cultural difference, with the source text (culture) often remaining inaccessible to the target text receiver. Making an allowance for the *Afri-Frans* skopos, it is reasonable to conclude that by simply retaining these foreign terms the skopos will not be achieved. In order to introduce Afrikaans culture, it needs to be made accessible – thus the repeated use of paraphrasing and/or explication by Morgan. Hence, a translation of all five source text stanzas above would, because of the expanding techniques used, produce a target text that exceeds the allotted song length. In order not to do so, it seems that Morgan chose certain stanzas in which the cultural referents are more easily translatable to a French audience. These include geographical markers mentioned above, as well as various socio-historic elements that are discussed in greater detail below.

5.5.2 Socio-historic elements

As shown throughout this chapter, Morgan repeatedly utilises what Naudé (2001:190) refers to as a translation couplet – the combination of two translation methods. Compensating for the French audience's potentially limited knowledge of South African history and culture, generalisation is often used in conjunction with elaboration in order to explain specific source text concepts to the target text audience. By explaining and elaborating on a concept, rather than merely transferring a foreign term, the French listeners have a greater chance of understanding the concept. This is particularly evident in the translation of the fabled figure of Van Hunks referred to in *Waterblommetjies*.

In South African mythology the Dutch pirate Jan van Hunks was a prodigious pipe smoker who lived at the foot of Devil's Peak in the seventeen hundreds. He often walked up the mountain where he settled down to smoke his pipe. One day a mysterious stranger approached him and asked the retired pirate to borrow some tobacco. They each bragged about how much they could smoke and subsequently fell into a pipe-smoking contest. The stranger turned out to be the Devil and Van Hunks eventually won the contest, but not before the smoke that they had made had covered the mountain, forming the table cloth cloud – the famous white cloud that spills over Table Mountain when the South-Easter blows in summer. When that happens, it is said that Van Hunks and the Devil are at it again.

Notwithstanding the numerous variations of this myth, the general idea is known to the majority of South Africans[115]. The two lines in the source text ("Van Hunks het weer sy pyp gestop/Tafelberg se hoed is op") consequently suffice in alluding to the myth in its totality. According to Tymoczko (1999:225) the referential function of names presupposes their "recognisability" and "memorability" because they must "in some way be memorable so as to serve their function as indicators of unique objects". Therefore, if the name is not recognisable, it would serve no purpose as would be the result of simply retaining the proper name in the target text. Morgan consequently aims to explain the legend of Van Hunks by clarifying the concept:

Van Hunks het weer sy pyp gestop (*Waterblommetjies*)	La Table a mis sa couverture/Selon des legends qui perdurent (*Épis d'eau*)	The Table is covered in its cloth, according to legends that endure

Although Berman (1985:289) classifies clarification as one of thirteen deforming tendencies that prevents a translation from being ethical – or, in Venutian terms, a foreignising translation – he does admit that clarification is inherent in translation to the extent that every translation comprises some degree of explication. The problem is that clarification (often in conjunction with rationalisation) leads to expansion, "an unfolding of what, in the original, is 'folded'" (Berman 1985:290). Because Morgan resorts to description and paraphrasing in an attempt to clarify cultural concepts in the target text, the use of this technique for all of the cultural items in *Waterblommetjies* (twenty in total[116]) would result in a significantly longer text. When expansion becomes excessive it frequently leads to overtranslation, in which the addition is "no more than babble designed to muffle the work's own voice" (Berman 1985:290). By constantly clarifying all of the cultural items, and thereby expanding the text exponentially, the target text becomes less of a translation than an extensive descriptive report. The deletion of some of these cultural items consequently seems to be qualified.

Generalisation, Morgan's preferred method, is used for a great number of these cultural items. In *Waterblommetjies* this method is particularly prevalent. "Waalpad" is generalised and replaced with the generic "routes connues" [well-known roads] and "Mayflower" by the more broad "les bateaux" [the ships].

En die Waalpad help jou as jy huis toe gaan (*Waterblommetjies*)	Des routes connues te ramènent chez toi (*Épis d'eau*)	Well-known roads take you back home
Die Mayflower het uitgevaar (*Waterblommetjies*)	Même si les bateaux partent en mer (*Épis d'eau*)	Even when the boats sail out to sea

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[115] The story was captured by the 19th century poet Dante Gabriel Rossetti in his poem *Jan van Hunks* (alternatively called *The Dutchman's Wager*). For a more modern version, consult for example Van Lill 2004:14. To examine a source of this myth that is directed specifically at a younger generation, see the audio compilation "Nelson Mandela's favourite African folktales" (Hachette Audio), in which "Van Hunks and the Devil" is retold by Annari van der Merwe.

[116] See the juxtaposed lyrics (source text and target text) above for the cultural items (all of which are underlined).

Newmark (1982:72) suggests that where the denotation of the name is not known or obscure to the target text audience, the translator should add the appropriate generic name to the source text proper name – therefore "la route Waalpad" and "le bateau Mayflower". Although this method was probably rejected by Morgan due to pronunciation difficulties, the suggestion can be made that this method be used as a type of compromise for the number of deletions made.

Generalisation is also the preferred technique for socio-historic elements in *Lisa se klavier* and *Jantjie*. In *Lisa se klavier*, "bergie" is translated by using the more generic term "clochard" [a homeless person, a beggar]. The problematic aspect of this generalisation is that it loses the connotations it has in the source text. In general, "bergie" is a term used for a subsection of homeless people in Cape Town. The word originates from the Afrikaans "berg" meaning "mountain" – the term originally referred to the homeless people who sheltered in the forests of the slopes of Table Mountain (Labuschagne & Eksteen 2007:71). The generalisation consequently removes this nuance.

Na die Dixieland vanaand (*Jantjie*)	Au pays du jazz ce soir (*Jeannot*)	To the world of jazz tonight

In *Jantjie* generalisation is used for the translation of "Dixieland" as "pays du jazz". Dixie is a style of jazz that originated in New Orleans and in South Africa has become associated with the Kaapse Klopse in particular. The setting of the source text (explicitly Cape Town) is replaced by a general reference, losing the specificity that exists in the source text. It is important to note that the cultural sign is not adapted to the target text by substituting the source text cultural item with one from the target culture (Gonzalez Cascallana 2006:99). Naudé (2001:190) defines this translation method as the substitution of a cultural item with an "equivalent" from the target text culture. For example, cultural adaptation would entail substituting "Dixieland" with "manouche", a type of French gypsy jazz, the origin of which is commonly attributed to French music icon Django Reinhardt (Jamard 2001:82).

Seen in both of the subcategories discussed above, the translation method preferred by Morgan is generalisation, which includes description and paraphrasing. This seems to be the preferred methods not only for the translation of proper and geographical names, as displayed above, but for the complete range of cultural terms, including socio-historic elements.

5.5.3 Ecological elements

For the translation of "suidoos" Morgan's translation seems to adhere to Newmark's advice previously mentioned in this chapter[117]. Newmark (1982:72) recommends that when the denotation of a name or object is not known or obscure to the target text audience, the translator should add the appropriate generic name to the source text proper name. Thus Morgan makes use of what Naudé (2001:190) refers to as mutation, by adding a generic name to the proper name:

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[117] See Section 5.5.2.

Die <u>suidoos</u> maak so 'n wye boog	<u>Sud-est, le vent</u> qui sème les feuilles	The south-easterly wind rustles the
(*Waterblommetjies*)	(*Épis d'eau*)	leaves

By adding "le vent", Morgan retains the source text element and simultaneously ensures comprehensibility for the target text audience.

When an accepted translation for a concept exists in the target text, Newmark insists that it should be used (Newmark 1982:70). The recognised French translation for "waterblommetjies", "épis d'eau", is used by Morgan but posed a challenge because of the shortage of syllables in comparison to "waterblommetjies". To compensate for this loss, Morgan adds information to the target text:

Waterblommetjies in die Boland	Épis d'eau, en saison, à la carte	Waterblommetjies, in season, on the menu
Waterblommetjies in die Kaap	Épis d'eau, à l'étouffée, au Cap	
(*Waterblommetjies*)	(*Épis d'eau*)	Waterblommetjies, steamed, in the Cape

Although "waterblommetjies", a type of water lily, is also grown in other parts of the world, it is considered a delicacy by the inhabitants of the Cape in particular (Labuschagne & Eksteen 2007:1077). The addition made by Morgan in order to compensate for lost syllables also stresses this aspect of the cultural item. By adding the phrases "en saison", "à la carte" and "à l étouffée", the French translation reads like a description in a culinary publication (Morgan 2010a:10). This results in a translation that stresses the fact that waterblommetjies is considered a delicacy by the source text culture. In this manner, addition to the target text helps to render the source text culture more accessible to the target text audience.

5.6 Analysis of linguistic translation problems

5.6.1 Figurative language use

Onomatopoeia, the imitation of sounds, leads to linguistic translation problems because even though it is considered a universal concept, it differs drastically in different languages. In *Mannetjies Roux* Morgan replaces the onomatopoeic "Klak-klak-klak" with a description – "Le bruit de son moteur", which literally translates as "the noise of his car". Once more generalisation is used as translation method. Like onomatopoeia, which is generally unique to a language, every language also has its peculiarities that are often difficult to translate. One such example is the following:

Ek vra oor die reën en hy sê <u>ja-nee</u>	Il scrute bien le ciel, <u>on ne sait jamais</u>	He looks carefully at the heavens, one
(*Mannetjies Roux*)	(*Tonton avait une ferme en Afrique*)	never knows

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Labuschagne and Eksteen (2007:904) define a language peculiarity ("taaleienaardigheid") as a language form that is typical of a particular language. In order to illustrate this definition, they give "ja-nee" as the explanatory example. To a non-Afrikaans speaker the juxtaposition of affirmative and negative might be considered an oxymoron, and therefore nonsensical. To translate the phrase literally would therefore lead to incomprehensibility. The terms is used in various ways: (1) A decided agreement, stressed confirmation (2) Considered, reflected agreement (3) Doubt or uncertainty. Rather than literally translating this expression (and consequently producing potential misinterpretation for the target text audience), Morgan explains the third meaning (as given above, and as used in the source text) through generalisation.

Another important aspect of the translation of figurative language use is the concept of demetaphorisation, which entails the deletion of a source text metaphor in favour of rendering the sentence fluent in the target text, a text characteristic that is typical of a domesticating translation strategy. For the metaphor in *Blou* Morgan uses the method of deletion, classified by Naudé (2001:190) as mutation. The source text contains the metaphor "Blou is die maandag", which is translated in the target text as simply "Bleue notre lune" [blue our moon]:

Alles is blou	Partout, tout bleu
Alles is blou	Partout, tout bleu
Blou is die wolke	Bleus, les nuages
Blou is die maandag	**Bleue notre lune**
Blou is die venster waarby ek staan	Bleue la fenêtre avec vue sur les dunes
Blou is my hart en	Bleu est mon cœur et
Blou my gedagtes	Bleues mes pensées
Blou om my heen	Partout du bleu
Alles is blou	

It is important to note here that Morgan does not replace the metaphor with a supposed target text equivalent. The expression "blues du lundi matin" [Monday morning blues] is comparable to the Afrikaans expression "blou Maandag" or the English equivalent of "blue Monday". The replacement of metaphors is a method that Berman strongly opposes: "The 'desire' to replace expressions and idioms with "equivalents" from the target text language prevents the translation from achieving its ethical aim, seeing as replacing an idiom with a supposed equivalent results in ethnocentric translations" (Berman 1985:295). The deletion of the metaphor avoids this result. Yet, Newmark (1982:91) argues that a deletion of a metaphor can only be justified on the grounds that the metaphor's function is fulfilled elsewhere in the text. Interestingly, the very first line of the song in question contains the French metaphor "entre chien et loup" – which literally means "between wolf and dog", with reference to the time of day (twilight) when it is difficult to differentiate between the two.

As die skemer kom	Entre chien et loup
En hy vang my by jou	On s'étonne de l'heure

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Morgan (2010a:11-12) explains that this inclusion has the benefit of providing the needed syllables for the verse. This translation is problematic for two reasons. Firstly, the deletion of a metaphor, as stated above, can only be justified on the grounds that the metaphor's function is fulfilled elsewhere in the text. The simple addition of a target text language metaphor does however not fulfil the deleted metaphor's function. The addition of the French metaphor "entre chien et loup" can therefore not make up for the omission of the source text metaphor. Furthermore, the inclusion of a target text language metaphor has a strong domesticating effect because it moves the text towards the target text audience, resulting in a text that reads like a text written originally in the target text language. A literal translation of the source text metaphor, on the other hand, might have a greater foreignising effect because it highlights the foreignness of the translated expression. Secondly, and very importantly, the 'metaphor' in the source text is in fact not a metaphor but a typing error. The lyrics of the refrain given in Morgan's article (Morgan 2010a:22) are "Blou is die maandag" while the original lyrics read "Blou is die maan[118]:

Alles is blou	Alles is blou
Alles is blou	Alles is blou
Blou is die wolke	Blou is die wolke
Blou is die **maandag**	Blou is die **maan**
blou is die venster waarby ek staan	Blou is die venster waarby ek staan
Blou is my hart en	Blou is my hart en
Blou my gedagtes	Blou my gedagtes
Blou om my heen	Blou om my heen
Alles is blou	Alles is blou
Alles is blou	Alles is blou
Alles is blou	Alles is blou

Fortunately, it seems as if the Afrikaans lyrics given in Morgan's article contain a typing error, but that the source text used for the *Afri-Frans* translation was correct, as the French translation agrees with the correct lyrics:

Bleus, les nuages	Blou is die wolke
Bleue notre lune	**Blou is die maan**
Bleue la fenêtre avec vue sur les dunes	Blou is die venster waarby ek staan

This highlights two very important points. Firstly, the inclusion of the target text metaphor is used as a strategy of compensation for the deletion of a source text metaphor that does, in fact, not exist. As a result the inclusion of the target text metaphor has an even stronger domesticating effect. Secondly, it highlights the importance of providing readers with the correct source and target texts. Fortunately it appears that the problem did not hamper the actual translation, but is simply a proofreading error in the article. Yet the article is a very important metatext that aids the reader in understanding the target text. Furthermore, because the final target text product

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[118] See the lyrics provided on Rauch's official website : http://www.laurikarauch.com/?song=blou

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(the *Afri-Frans* CD) only contains the French translations and the Afrikaans back-translation, this article is considered an authoritative source of information on the original Afrikaans lyrics.

5.6.2 Dialects, sociolects and colloquialisms

The identification of linguistic translation problems, as the ones given above, is specifically important to this study because the language use in some of the songs can be considered examples of a type of Afrikaans that is unique to certain (cultural) regions of South Africa. Cultural aspects of a language are particularly manifest in the dialects and sociolects of a language because they point out the origin or social position of characters in the source text or of the source text culture itself (Gärtner 2010:60). The two songs in which the lexicon best reflects the spirit and vernacular of a specific region is *Jantjie* and *Waterblommetjies*. Morgan (2010a:9) concedes that these two songs were particularly challenging because the culture depicted in the source text is not easily translated across borders. Instead of replacing the vernacular with supposed equivalents from the target text culture (which is a characteristic method of a domesticating strategy), Morgan uses generalisation.

In *Jantjie*, the socio-economic context associated with "Bo" and "Onder-Kaap" is rephrased with "le haut de la ville" and "le bas de la ville" – literally uptown and downtown (Morgan 2010a:9):

My ghantang van die onder Kaap	Mon amoreux du bas de la ville	My love from downtown
(*Jantjie*)	(*Jeannot*)	

Although the regionality is lost through this generalisation, the Capetonian background is emphasised in "Au Cap, sans toi, sans amour" [In the Cape, without you, without love] and in the final couplet "Jeannot, y a le Cap, y a toi/Jeannot, y a le Cap, y a toi" [Jeannot, there's the Cape, there's you]. For the colloquial "ghantang" [suitor or lover] Morgan uses the generic "amoreux" [lover], which completely neutralises the Capetonian dialect illustrated in the source text. Fortunately, though, the term is not replaced by an alleged French equivalent – Berman (1985:294) vehemently warns against rendering a foreign vernacular with a local one because a vernacular clings very tightly to its soil and completely resists any direct translating into another vernacular. Completely replacing the Capetonian vernacular with a Parisian argot would result in a translation that is not ethical according to Berman. Instead Morgan tries to render the atmosphere of the source text by including flat sounds in the long, stressed syllables, such as "veille"; "toujours"; "amour" and "gars". So too the synaeresis in the final couplet – "il y a" ["there is"] becomes "y a"["there's"] in "y a le Cap, y a toi", which emphasises the colloquial speech quality of the source text.

Similar to the translation of "ghantang", other terms of endearment in the source text are also generalised in the target text:

Wie kan dit dan hou <u>my dear</u> (*Jantjie*)	Comment tenir, <u>Jeannot</u> (*Jeannot*)	How can anyone bear it, Jeannot
Al woon my <u>bokkie</u> nog so ver (*Al lê die berge nog so blou*)	Même si mon <u>cœur</u> habite si loin (*Au loin les collines ne changent guère*)	Even if my heart lives so far away

"My dear", an example of the use of code switching to create slang in the source text, is translated by using a repetition of the proper name of the title character. "Bokkie", on the other hand, is generalised to "Cœur", which is a well-known term of endearment in French. Often used as "mon cœur" [my heart] or "mon cher cœur" [my dear heart] the term "cœur" is generally used to express tenderness or affection towards a loved one[119], which is very similar to the way in which "hartjie" is used in Afrikaans. Consider, for example, the traditional Afrikaans folk-tune *My hartjie, my liefie*[120]:

My hartjie, my liefie

My hartjie, my liefie, die son sak weg,
die son sak weg, die son sak weg.
My hartjie, my liefie, die son sak weg
daar onder by die blou berge.

Interestingly, though, the French language has numerous terms of endearment comparable to the use of "my bokkie" as used in the source text. These include, among others, ma bichette [my little doe], ma caille [my quail] and mon canard [my duck]. The inscription for "bichette" in *Dictionnaire Hachette de la langue française* (see Guerard 1980:157) makes this use of the term very clear:

bichette Jeune biche – Terme d'affection. *Ma bichette*.

The decision to use "cœur" in the target text rather than a French equivalent that is more comparable to the source text wording is evidently due to the limitations of the specific medium of the translation (such as metre and rhythm), as highlighted throughout this chapter.

For the following colloquial expression Morgan attempts to recreate the euphemism in the target text:

As die mammies op hul hakke loop (*Jantjie*)	Quand les filles se font belles pour leur gars (*Jeannot*)	When the girls make themselves pretty for their guy

The term "mammies" is translated in the target text as "filles". Although "fille" means "girl" or "daughter" in most contexts, it is also used as a euphemism for a prostitute (Pilard & Stevenson 1998:187). Compare, for

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[119] See the inscription for "cœur" (Guerard 1980:302)
[120] For full lyrics, consult the website of the FAK at: http://www.fak.org.za/wp-content/uploads/blerkas/woorde/107.txt

example, the entry for "fille" in the *Dictionnaire de la langue française*: "fille de joie, fille publique, ou, simplement, fille, femme prostituée" (Littré 1970:2491-2492). According to Berman's theory this translation can be considered ethical as it does not overclarify – in a negative sense explication "aims to render "clear" what does not wish to be clear in the original" (Berman 1985:289). Because a colloquial euphemism is used in the source text, Morgan's translation serves the same function in the target text, without overclarifying or oversimplifying.

5.7 Synopsis

Throughout this chapter the analysis of the microstructural elements has lead to the conclusion that methods used by Morgan for the translation of cultural terms are noticeably consistent, with a repeated use of generalisation. Although adaptation is rarely used (where culture-specific items are replaced with equivalents from the target text culture), generalisation may lead to a neutralisation of the cultural aspect depicted in the source text. Techniques used to neutralise cultural items are not specifically domesticating or foreignising, although the argument can be made that neutralising/generalising methods are a form of domestication seeing that the text is moved towards the target text audience.

Considering the skopos of the project, one would have expected a greater use of foreignising methods, particularly with regard to the use of loan words or calques. When calques are used in translation they are often accompanied by explanatory footnotes, which ensure the comprehension of the foreign term for the target text audience. The limitations of the medium of this translation project do however not permit the use of footnotes: because the translation is listened to rather than read by the target text audience, the translator cannot rely on written footnotes to clarify loan words. Although the lyrics are provided in the CD booklet (both the French translation and the Afrikaans back-translation), it would be impractical to add extensive explanatory footnotes in this restricted space. Other limitations of the medium – particularly pronunciation – also played a critical part in the decision process, specifically with regard to proper names and geographical names. The lack of foreign terms or loan words in the target text should therefore not be overly criticised. As Newmark (1982:83) stresses:

> since little can be explained to the spectator, cultural terms are rather more likely to be translated or given a
> cultural equivalent in a play than in [written] fiction

This reasoning is also applicable to song translation, because the translator does not have the luxury of extensive paratextual elements (such as footnotes, endnotes and a foreword) in which translation decisions and elements in the target text can be explained and clarified (to the target text audience). Morgan consequently resorts to the omission of certain source text elements in favour of generalisation – even though it may be considered a domesticating strategy. Venuti maintains that "despite the claims of my critics, [...] the terms 'domestication' and 'foreignization' do not establish a neat binary opposition than can simply be superimposed" (Venuti 2008:19). A text is therefore never simply either domesticating or foreignising.

Although Morgan may move the text towards the target text audience (specifically with regard to grammatical construction) this does not necessarily mean that the *Afri-Frans* project has been domesticated, thereby failing to fulfil its skopos. Venuti stresses that foreignisation does not offer unmediated access to the foreign but rather constructs a certain image of the foreign that is *informed by the receiving situation* (Venuti 2008:19-20, own emphasis). In order to foreignise, a certain level of domestication is therefore unavoidable. Ideally, the translator should act as a mediator, someone who will be able to "understand the frames of interpretation in the source culture and will be able to produce a text which would create a comparable (rather than equivalent) set of interpretation frames to be accessed in the target reader's mind" (Katan 2004:17). The aim of translation is therefore not to create a target text that is 'equivalent' to the source text but to translate the source text in such a way that it can be interpreted by the target text receivers. Nord emphasises that if the translator wants to rouse the recipient's interest in a strange subject, "s/he may have to build a bridge, using a familiar subject, in order to facilitate access to alien worlds" (Nord 1991:133).

In this study, this "bridge" Nord refers to is the use of intertextual references in the target text. Compensating for the deletion of culture-specific terms on microstructural level, the use of intertextual references serves the purpose of explaining cultural aspects of the source text to the target text audience through the use of frames of interpretation that they can understand. Chesterman (1997:115) emphasises that the validity of compensation rests on the understanding that "what is translated is a whole text, not any smaller unit of language". It is consequently necessary to move towards the macrostructural analysis of the text in order to reach a conclusion of the overall translation strategy. In Chapter 6 the macrostructural analysis will focus specifically on the use of intertextuality, and the manner in which these "bridges" compensate for decisions made on microstructural level. Because macrostructural analysis entails the examination of the text as a whole, greater attention will also be given to paratextual and metatextual elements.

"Die woorde is vergete en tog die deuntjie draal"[121]

CHAPTER 6: Macrostructural analysis of the translated lyrics

6.1 Introduction

In this chapter the focus of analysis moves from the level of individual text fragments to the text as a whole. According to Lambert and Van Gorp (1985:49) it is necessary to look at both concrete text fragments and the text in general. As illustrated by the analysis model used in this study[122] macrostructural analysis focuses on intertextual, paratextual and metatextual elements of the target text. Drawing on the theories of Genette and Riffaterre in particular, the primary question that will guide analysis is whether or not the skopos is fulfilled – does the target text reflect the source text culture?
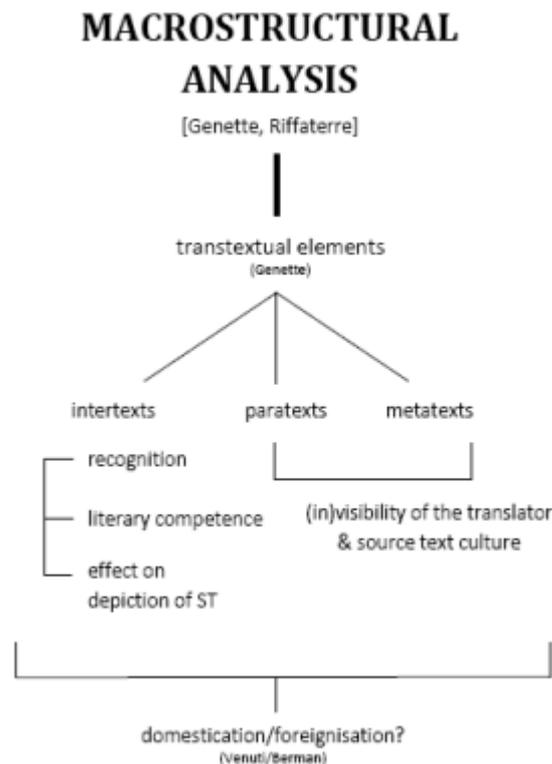

Figure 10: Model for macrostructural analysis

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[121] "Die woorde is vergete en tog die deuntjie draal" (*Kinders van die wind*) translated into French in *Enfants que vent emporte* as "Oubliées, toutes les paroles/Mais l'air s'entend encore [Forgotten, all of the lyrics/but the tune remains].
[122] For the complete analysis model, see Section 5.2.

In Chapter 5, microstructural analysis (which focused specifically on the translation of culture-specific items) identified a main translation strategy of generalisation. Analysis showed that Morgan often resorted to the omission of certain source text elements in favour of generalisation and/or explication. Generalisation may be considered a method of domestication because the source text is moved towards the target text audience. Venuti emphasises that a certain level of domestication is unavoidable in any translation – "the foreignness of the foreign text is available only in cultural forms that circulate in the translating language" (Venuti 2008:176). Any translation consequently necessitates the negotiation between domesticating and foreignising strategies, in which one strategy customarily dominates. A certain level of domestication in the *Afri-Frans* target text may therefore be unavoidable, but if the skopos is to be fulfilled, it remains critical that the foreignness of the source text culture be expressed in the target text.

In order to compensate for the generalisation on microstructural level (and the subsequent domestication), Morgan uses intertextuality on macrostructural level. It is important to note here that the skopos calls for a translation that illustrates the source text culture to the target text audience. This means that the source text culture should be made interpretable to the target text audience. Nord (1991:123) stresses that if a translator wants to rouse the recipient's interest in a foreign culture/concept, it is necessary to build a bridge. The translator is responsible for connecting the target text audience to the source text (culture). Katan argues that this "bridge" should consist of "target culture frames" (Katan 2004:178). In other words, the foreign culture/concept needs to be explained by using a framework from the target text situation. Morgan (2010a:4) states that in order to "open up" the Afrikaans culture to a French audience, she employed what she refers to as "elements of recognition" – intertextual references to French literary texts, poetic texts and films. These intertextual references in the target text consequently act as intercultural "bridges", connecting the target text audience to the source text culture by using elements from the target text context. In this chapter it will be determined whether these "bridges" are successful in directing the target text audience towards to the source text culture by establishing whether the intertexts enhance or contradict the themes and subject matter expressed in the source texts.

In this study the term intertextuality is used as the actual presence of one text within another (Genette 1997a:1-2)[123]. According to Allen (2011:93) a text might not display its relation to the system but the function of the reader is to do exactly that – to rearrange the text back into its relation with the literary system. Yet, in order to perform this function, recognition of the intertext is critical. The target text audience must have not only the literary or cultural knowledge to recognise the presence of the intertext in the target text but also the critical competence to formulate the significance of the particular intertextual relation (Venuti 2009:157-158). It is therefore imperative that the target text audience recognises the various intertextual references, and also understands the effect that these intertexts have on the depiction of the source text culture.

Riffaterre (1978:5) argues that a text (particularly its ungrammaticalities) will guide the reader to the intertext and that his/her literary competence "will enable the reader to respond properly and to complete or fill in according to the hypogrammatic model". Literary competence entails a reader's familiarity with the descriptive

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[123] See Section 4.5.1 for a detailed discussion on Genette's theory of intertextuality.

systems, with themes, with his society's mythologies, and above all with other texts (Riffaterre 1978:5; Clayton & Rothstein 1991:26). To establish whether or not Riffaterre's statement can be applied to *Afri-Frans*, it is necessary to determine the level of recognition for each intertext, and the literary competence required for recognition. After establishing what one can term the recognisability of the intertext, it is important to establish whether the intertexts have the desired effect: does the intertext enhance the theme/subject matter of the source text, thereby connecting the target text audience with a certain aspect of the source text culture? The analysis of the intertextual components on macrostructural level will therefore transpire according to the following aspects[124]:

- o   recognition
- o   literary competence needed for recognition
- o   effect on the depiction of the source text

By focusing on these three aspects, it is possible to determine whether or not intertextuality is a valid method of compensation and, ultimately, whether the overall translation strategy is successful.

6.2 Intertextual analysis

As opposed to the poststructuralists, structuralist theorists of intertextuality reassert the authoritative power of the author – Riffaterre (1978:150) argues that intertextuality is a specifically structuralist concept because it "necessarily points to presuppose the presence of an author, an intent on his part to play with another text and stimulate comparison"[125]. This study subsequently looks exclusively at the intertexts intently used by Morgan, the 'author' of the target texts. The following section therefore focuses solely on the intertexts identified by Morgan (2010a, 2010b, 2011). The discussion below concentrates specifically on the textual fragments in which the intertextual reference is located but complete lyrics (source text/target text/English translations) can be found in Addendum C[126]. For easier reference, the intertexts are discussed according to song title, in the order that they appear on the CD[127].

6.2.1 *Mannetjies Roux / Tonton avait une ferme en Afrique*

In *Tonton avait une ferme en Afrique* Morgan identifies the use of the following intertext: the title of the target text alludes to the first line of Karen Blixen's novel *Out of Africa*, translated into French as *La Ferme africaine*.

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[124] The intertextual analysis in this section will not be a point-for-point discussion of these three aspects, but will focus on these specifically throughout the discussion.

[125] For a comprehensive discussion of intertextuality, and the differences between poststructural and structural theories on intertextuality, consult Chapter 4. As mentioned before, this study focuses exclusively on structuralist theories of intertextuality.

[126] The intertextual references are identifiable by the underlined script.

[127] An exception is made here for *Mannetjies Roux* – even though it is the third song on the CD it is discussed first in macrostructural analysis because it is considered a typical example of the use of intertextuality as a compensation strategy for losses on microstructural level (see Section 5.5.1). Sections 6.2.2 – 6.2.6 correspond to the order given on the CD.

Out of Africa	*La Ferme africaine*
I had a farm in Africa, at the foot of the Ngong Hills. The Equator runs across these highlands, a hundred miles to the North, and the farm lay at an altitude of over six thousand feet. (Blixen 1938:3)	J'ai possédé **une ferme en Afrique**, au pied du Ngong. La ligne de l'Equateur passait dans les montagnes, à vingt-cinq milles au Nord; mais nous étions à deux milles mètres d'altitude. (Blixen 1942:11)

Out of Africa, first published in 1937, is a memoir by Isak Dinesen (the pen name of Danish author Karen von Blixen-Finecke) that recounts the events of the years Blixen spent living and farming in Kenya. After Blixen married her second cousin, Baron Bror Blixen in 1914, the Blixens moved to Kenya where they lived from 1914 to 1931. This part of Blixen's life inspired her celebrated autobiographical novel, a meditation on her life on an African coffee plantation. Blixen's African chronicle was admired by numerous contemporary authors, including Ernest Hemingway who is reported to have said on winning the Nobel prize in 1954 that "I would have been happy – happier – today if the prize had been given to that beautiful writer Isak Dinesen" (Flood 2010). As though confirming the influence and significance of Blixen's work, a recent press release by the official website of the Nobel Prize reveals that Blixen herself was nominated for the Nobel Prize in Literature in 1950[128].

As shown in Chapter 5, Morgan's translation of *Mannetjies Roux* omitted the title character of the source text in favour of a generalised description[129]. Together with this omission, the rugby context of the source text, which is considered an integral part not only of the source text but also of the source text culture, has also been deleted. This decision was made in order to avoid a potentially harmful linguistic/cultural barrier. By referring to a concept that is unknown to the target text audience, that element of the source text culture remains inaccessible. The deletion of the rugby context is therefore an inevitable loss. In order to compensate for this loss, Morgan focuses on translating and developing the other themes expressed in the source text. Replacing the source text proper name (Mannetjies Roux) with an intertextual reference to Blixen's novel, the difficulties of farming and living in Africa as expressed in the source text, is implied in the target text (Morgan 2010a:6). Morgan (2010b:3) argues that *Mannetjies Roux* is an exceptional description of a rural South African scene, in which the struggling survival of a farmer is depicted. Two important themes in particular that are expressed in the source text are also successfully demonstrated in Blixen's novel:

o devastating drought

"Want die son was te warm en die reën te skaars"	« Pendant toute une année la pluie a manqué. C'est un fait tragique. Le fermier qui l'a connu ne peut l'oublier. Loin de
"O stuur ons net so 'n bietjie reën"	l'Afrique, revenue dans les pays Nordiques, il lui arrivera bien des années plus tard, lorsqu'il sera réveillé par le bruit

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[128] See the official website at:
http://www.nobelprize.org/nobel_prizes/literature/nomination/nomination.php?action=show&showid=1150
[129] See Section 5.5.1

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(*Mannetjies Roux*)	d'une averse, de s'écrier : "Enfin ! Enfin ! »[130] (Blixen 1942:62)
	« Chaque journée qui s'achevait sans pluie emportait un des espoirs de la ferme. Tout ce que nous avions labouré, semé, planté pendant les dernies mois apparaissait si vain, si bête »[131] (Blixen 1942:64)

o   financial problems

"En die man van die bank het net sy kop geskud Want my oom, ja my oom was te diep in die skuld" (*Mannetjies Roux*)	« En même temps, les cours du café baissaient ; la tonne, qui avait valu cent livres, n'était plus côtée que soixante à soixante-dix livres. Ce fut une dure période pour la ferme. Il nous était impossible de rembourser nos créanciers et nous n'avions pas assez d'argent pour continuer l'exploitation »[132] (Blixen 1942:412)

Although the examples given above are only a few excerpts taken from the novel, it does illustrate that the themes portrayed in the pre-text are comparable to those of the source text. The intertext consequently explains the subject matter of the source text to the target text audience, by using a familiar framework from the target text culture. It is consequently possible to describe this intertextual reference as a type of 'bridge' between two cultures. As Venuti (2009:165) stresses, "these intertextual references are used to help the reader to understand the foreign text (culture) on the basis of texts, traditions, and institutions specific to the translating culture" (Venuti 2009:165). Because Morgan uses an intertext here that directs readers to a text that can be seen as what Venuti describes as "specific to the translating culture" it is understandable that the argument can be made that a domesticating strategy is used. It is however critical to note the following here: firstly, as previously discussed, any translation involves a certain level of domestication and, secondly, the pre-text (in this case) was not originally written in French or by a French author. *La Ferme africaine* was translated from Danish by Yvonne Manceron – a fact that is highlighted by the copy used in this study[133]:

o   The back page clearly states that the French edition was "traduit du danois par Yvonne Manceron" [translated from the Danish by Yvonne Manceron];

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[130] "One year the long rains failed. That is a terrible, tremendous experience, and the farmer who has lived through it, will never forget it. Years afterwards, away from Africa, in the wet climate of a northern country, he will start up at night, at the sound of a sudden shower of rain, and cry 'at last, at last'" (Blixen 1938:42)
[131] "with every day, in which we now waited for the rain in vain, prospects and hopes of the farm grew dim, and disappeared" (Blixen 1938:43-44)
[132] "At the same time coffee-prices fell: where we had got a hundred pounds a ton we now got sixty or seventy. Times grew hard on the farm. We could not pay our debts, and we had no money for the running of the plantation" (Blixen 1938:319)

[133] Blixen, K. 1942. *La Ferme africaine*. Translated by Y. Manceron. Paris: Gallimard.

      o   as does the inscription on the title page, which provides readers with the original (English) title: "Titre original: Out of Africa" [Original title: Out of Africa].

This is important, firstly, because it highlights the fact that the novel is written from the author's personal experience of life in Africa rather than perpetuating stereotypical representations of Africa and Africans. The pre-text can consequently be seen as a realistic depiction of life in Africa, successfully highlighting themes from the source text culture. Secondly, by using an intertext that directs the target text audience to a translated text that has been incorporated into the target text culture corpus, Morgan successfully reasserts the emphasis on the importance of translation. Venuti (2009:171) emphasises that "attending to intertextuality is one means of establishing translation as an object of study and practice in its own right".

Aspects of the source text culture, as the ones mentioned above, are consequently explained to the target text audience by use of an intertext that directs the audience to a pre-text. Berman argues that over-explication may lead to an ethnocentric translation (a domesticating translation, in Venutian terms) when the text overclarifies and oversimplifies, because it completes texts for readers and underestimates their ability to interpret the target text (Berman 1985:289)[134]. With the use of intertextuality, this problem is avoided because the source text culture is explained <u>without</u> oversimplifying. By providing the target text audience with an intertext, as opposed to elaborate over-explanations, the translator does not underestimate the target text audience and their ability not only to recognise the intertext but also to understand its significance. The argument can subsequently be made that Berman's theory on ethical translation lends itself well to the endorsement of intertextuality in translation, because an intertext has the ability to explain a certain aspect of the source text (culture) to the target text audience without overclarifying.

It is important to note here that reception remains a decisive factor in intertextuality. Whether or not the pre-text is successful (in explaining aspects of the source text culture) is insignificant if the intertextual allusion is not recognised by the target text audience. The intertext needs to be recognised before the significance of the intertextuality can be understood:

> [The target text] reader must possess not only the literary or cultural knowledge to recognize the presence of one text in another, but also the critical competence to formulate the significance of the intertextual relation, both for the text in which it appears and for the tradition in which that text assumes a place when the intertextuality is recognized (Venuti 2009:157-158)

Morgan (2011) maintains that it would have been inappropriate to use intertexts that are considered too academic, claiming that the intertextual references used in *Afri-Frans* should be recognised by the average French reader. This certainly appears to be the case with *Tonton avait une ferme en Afrique*. The recognition of this particular intertext should be relatively high owing to Sydney Pollack's 1985 film adaptation of *Out of*

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[134] It is important to stress here that Berman is not against the use of explication, but against the use of *over*explication. Berman (1985:289) maintains that positively, explication can be the manifestation of something that is not apparent, but concealed or repressed, in the original – what can be considered the "supreme power of translation".

Africa, translated into French as *Souvenirs d'Afrique*. Identical to the novel, the film opens with line "I had a farm in Africa/J'ai possédé une ferme en Afrique". The film, starring Meryl Streep and Robert Redford, garnered significant critical acclaim, including the Academy Awards for Best Picture, Best Director and Best Adapted Screenplay[135]. In France, the film was nominated for a César in 1987 for Best Foreign Film[136]. Because the film is so well-known, the average reader's literary competence should prove enough for the recognition of this intertext, where the specific collocation of the words will direct readers either to Blixen's novel or to Pollack's screen interpretation.

Worton and Still (1990:1-2) argue that readers may recognise another intertext (than intended by the author or translator) in an attempt to understand a text. Although, as argued above, the intertext used by Morgan should be easily recognised by the majority of the target text audience, some members may also recognise another intertextual reference: Lewis DeSoto's *A blade of grass*, reedited and translated into French as **Une ferme en Afrique**. Set on the border between South Africa and an unnamed African country, *A Blade of Grass* tells the story of two women, one white and one black, who struggle to save their farm and, ultimately, their lives. Despite its Edenic setting, the characters are greatly affected by tragedy and violence, with the main character finding herself caught between the local Afrikaner community and the black workers who live on her farm.

Although DeSoto's novel does establish certain themes that are expressed in the source text (specifically the juxtaposition of the equal beauty and danger of the African continent[137]), the social and political commentary may prove to be problematic. Because the novel focuses particularly on the "raw emotion that was apartheid South Africa", the political undertone of DeSoto's novel is in disagreement with the aim of *Afri-Frans* – moving beyond political and racial depictions of South Africa, and the Afrikaner community in particular (De Villiers in DeSoto 2003:i). The *Afri-Frans* website attests to this, stating expressly that "above all, the *Afri-Frans* album makes Afrikaans music, storytelling and culture accessible to countries beyond our South African borders. Music becomes the direct channel to <u>transcend outside perceptions</u> about Afrikaans and Afrikaners" (own emphasis).

Positively, though, DeSoto's novel, like *Out of Africa*, is written from personal experience. Although not biographical, *Une ferme en Afrique* is inspired by the experiences and events from DeSoto's childhood in South Africa. If the target text audience recognises DeSoto's novel as an intertext, it does provide readers with an actual fact-based account of life in South Africa, even though it might not be exactly similar to the themes expressed in the source text. What the recognition of this (unintended) intertextual reference will likely do, is incite the interest of the target text audience enough to pay closer attention to the remainder of the song in question and even the translation project in its entirety. An intertextual reference can therefore be considered partially successful if the recognition of the reference evokes the interest of the target text audience.

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[135] For a full list of the winners of the 58th Academy Awards, consult the following website: http://www.oscars.org/awards/academyawards/legacy/ceremony/58th-winners.html

[136] See the nominations for "Meilleur Film étranger" at the official website: http://www.academie-cinema.org/ceremonie/palmares.html

[137] "DeSoto's moving human tragedy is set against an archetypal background of great beauty, a veldt rich in wildlife – impala, baboons, locusts – capable of both nourishing and destroying" (Geddes in DeSoto 2003:ii)

In *Enfants que vent emporte*, Morgan uses intertextuality to fulfil a dual purpose: first, to incite interest and, secondly to expand on the themes illustrated by the source text. The recognition of a first intertextual reference may lead to a heightened curiosity, which may cause the target text audience to pay closer attention to the target text, which may increase the chances of the recognition of the second intertext in which certain aspects of the source text culture are highlighted:

| Recognition of first intertext = heightened curiosity | Target text audience pays closer attention to the target text | Chances of recognition of the second intertext is increased |

6.2.2 *Kinders van die wind / Enfants que vent emporte*

Similar to *Tonton avait une ferme en Afrique*, the intertext in *Enfants que vent emporte* can be found in the title itself. This is particularly important because, as mentioned above, this intertext has a double function. Morgan (2010a:5) identifies the two intertexts in the title as:

① An allusion to Margaret Mitchell's classic novel *Gone with the wind*, translated into French as *Autant en emporte le vent*

② A quotation from *La complainte de Rutebeuf*

The function of the first intertext is to serve as an element of recognition, a phrase that is familiar to the greater part of the target text audience, and one that might rouse interest enough to explore the song in its entirety (Morgan 2010a:5). One can understand that it is therefore very important that this intertext is placed in the title of the song – in order to "arouse" the interest of the target text audience, the text needs to capture the attention of the user as soon as possible (Eco 2003:95).

Set during the American Civil War and Reconstruction, Mitchell's *Gone with the wind* is a dramatic historical war romance. Published in 1936, the novel was awarded the Pulitzer Prize in 1937 and adapted into a major motion picture in 1939. Starring Vivien Leigh and Clark Gable, the film version garnered immense critical and popular acclaim, including eight Academy Awards (among which the awards for Best Picture and Best Actress[138]), and surpassed the standards of filmmaking at the time. To this day (more than 70 years after its release), *Gone with the wind* is still considered one of the biggest films ever made. According to inflation-adjusted records, it is still the highest grossing film of all time and has been released various times – the latest of which is in Blu-ray format, so doing introducing the film to a younger generation of viewers (Shone 2010). Because of the considerable scale of the film, one can argue that, despite its age, the film (or at least its title) will be known to the majority of the target text audience. A first interpretation will therefore ensure the recognition of this intertext, which will result in increased curiosity.

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[138] For a complete list of the winners of the Academy Awards for 1940, consult the official website at: http://www.oscars.org/awards/academyawards/legacy/ceremony/12th-winners.html

Riffaterre argues that reading takes place on two levels: the initial reading, following the normal word order; and a second reading in the opposite direction (retroactively), with the meaning of what has been read being constantly modified by what is currently being read (Riffaterre 1982:18; Riffaterre 1978:4). During the first stage of reading a reader encounters certain 'ungrammaticalities' that results in his/her inability to fully understand the text on mimetic level; the reader is consequently forced to read the text on the retroactive level. The purpose of these ungrammaticalities is to make readers aware of the presence of an intertext that will be able to resolve the difficulty of the text as experienced on the mimetic reading level (Clayton & Rothstein 1991:24). Riffaterre does not restrict ungrammaticality to breaks in the rules concerning the construction of sentences; ungrammaticalities are any difficulties, obscurities, undecidable moments or figurative speech. In this case, the ungrammaticality is literally what can be considered a grammatical error: the absence of the definite article "le" [the] in the song title is grammatically incorrect. This grammatically incorrect phrase may however prove to be quite familiar to the target text audience – the line "que (...)[139] vent emporte" alludes to a verse from *La complainte de Rutebeuf*:

Ce sont amis **que vent emporte**

Morgan (2010b:6) explains that while a literal translation of *Kinders van die wind* [*Les enfants du vent*] would have been grammatically correct, it does not convey the central idea of the song – the impermanence of life. Instead, the "ungrammatical" translation redirects the target text audience to an intertext in which this idea is reflected. The theme highlighted in *Kinders van die wind* is similar to those reflected in Koos Du Plessis's greater oeuvre: transience, the frangibility and dynamics of human relationships and the power of a beautiful memory (Aucamp in Du Plessis 1981[140]). The illusion of stability and certainty, as suggested by the line "swerwers sonder rigting/soekers wat nooit vind", is reiterated by the last three line of *La complainte de Rutebeuf*:

Le vent me vient, le vent m'évente. L'amour est mort.	The wind comes, the wind blows me away Love is dead
Ce sont amis que vent emporte Et il ventait devant ma porte; les emporta	These are my friends the wind is taking away And the wind blowing on my doorstep Took them away[141]

Morgan (2011) argues that this intertext should be recognisable by the average target text reader because of the inclusion of the poem in the Lagarde and Michard literary history for high schools. Prescribed for high school students, Lagarde and Michard's "Textes et littérature" series contains the biographies and chosen texts of "les grands auteurs français", with accompanying notes, commentaries and study questions[142]. It covers the authors

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[139] Note the absence of the definite article.

[140] Hennie Aucamp wrote the introduction for *Kinders van die wind en ander lirieke, a collection of Koos du Plessis's songs.* See Du Plessis 1981 in the reference list.

[141] Own translation

[142] See, for example: Lagarde, A. & Michard, L. 1969. *XIXe siècle: les grands auteurs français du programme*. Paris: Bordas

from the middle ages to the 20th century, and has served as an educational basis for French secondary education not only in France but also in other francophone countries.

Leo Ferré's musical adaptation of the song, titled "Pauvre Rutebeuf", on his album *Les années Odéon 1955-1958*, has also ensured that the poem gained popular following. According to Tinker (2002:147) Leo Ferré epitomises, along with other singer-songwriters such as Jacques Brel and Georges Brassens, what is now widely regarded as the golden era of the chanson française during the 1950s and 1960s. Ferré felt that the "masses", undeservedly, did not have access to forms of culture regarded traditionally as "highbrow" and accessible to an elite few, such as painting, opera and literature – he consequently decided to set the work of French poets to music (Tinker 2002:152). French poets whose poems he set to music include Baudelaire, Verlaine, Rimbaud and, as illustrated by the example above, Rutebeuf (Tinker 2002:154). Ferré's music rendition consequently ensures that the majority of the target text audience should be able to identify the intertext.

The (intertextual) understanding of *Enfants que vent emporte* therefore takes place on two levels: the recognition of a familiar element, in which an ungrammaticality is identified, which leads to the recognition of an intertext and the subsequent reinforcement of specific source text themes. To illustrate this process with reference to Riffaterre's model of the reading process, consider the following diagram:
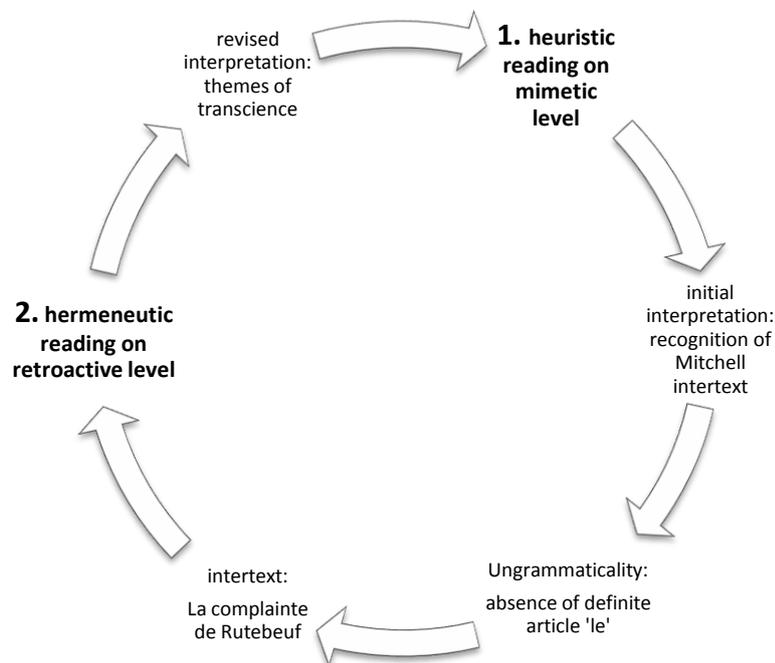

Figure 11: The two levels of reading *Enfants que vent emporte*

Morgan's translated title also corresponds to another title in French literature: Yves Navarre's novel *Ce sont amis que vent emporte*. Although this work might be less well-known than that of Rutebeuf, Navarre has received critical acknowledgement for his work – in 1980 he was awarded the Prix Goncourt for his novel *Le*

jardin d'acclimatation [The zoological garden] and in 1992 he was given the Académie française award for his body of work, which includes more than two dozen novels, several plays and a number of books for children (Raaphorst-Rousseau 1981:820). Navarre was an outspoken advocate of gay rights and explored this theme in many of his works (Kirkup 1994). Published in 1991, *Ce sont amis que vent emporte* [literally, "These are the friends that the wind blows away"], tells the story of the relationship between Roch and David, both of who are in the terminal stages of Aids. David, a dancer, decides to cease all treatments. His partner, Roch, writes a journal as a testament to their lives. Despite the sexual orientation of the main characters and subject matter of the storyline, the novel should not be underestimated as a superficial exploration of homosexual relationships and Aids. Written in a type of journal style – the chapter titles are given chronologically as "premier jour", "seconde jour"[143] – the novel describes the inevitability of regret. David's greatest regret is never having had a relation with his son, Akira. During the final stages of his life, this regret features prominently:

> "L'orage, ce jour-la, sur la plage, éclata juste après les photos. Le ciel se déchira, immense poche d'eau. "Aki!" criait David en levant les bras dans la pluie battante. Il buvait le ciel. Fin du septième jour, mission inaccomplie"[144] (Navarre 1991:66)

David does not meet Akira until the very final stages of his illness:

> "Je suis allé vers le lit. David a ouvert les yeux. J'ai dit, "c'était Akira". Il m'a répondu, "je l'ai vu, je l'ai caressé, je lui ai simplement dit de danser pour moi"[145] (Navarre 1991:131)

The novel, even though not intentionally used by Morgan as an intertext, is successful in emphasising important elements of the source text – themes that might not be considered uniquely South African, but are rather universal themes: mortality, the dynamics of human relationships and the power of regret. Even though this intertext is not purposely used by Morgan, the title is a direct reference to Morgan's intended intertext (*La complainte de Rutebeuf*), as shown in the quotation given in the preface of *Ce sont amis que vent emporte* (Navarre 1991:7)*:*

> Que sont mes amis devenus
> Eux que j'avais si près tenus
> Et tant aimés?
> ...
> Ce sont amis que vent emporte
> Et il venait devant ma porte
> Les emportera
>
> RUTEBEUF

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[143] [first day, second day]

[144] [The storm, that day, on the beach, flash of lighting just after the photos. The sky tore up, immense pocket of sky. "Aki!" cried David, arms raising in the driving rain. He drinks in the sky. End of the seventh day, mission unaccomplished.]

[145] [I went towards the bed. David opened his eyes. I said, "That was Akira". He responded, "I saw him, I caressed him, I told him simply to dance for me.]

Referring readers to Rutebeuf, Navarre establishes a link between his own novel and Rutebeuf's poem, indicating to readers that similar themes will be explored. The argument can therefore be made that the target text audience will inevitably be directed towards the Rutebeuf intertext, whether directly or indirectly through what can be called a 'connecting intertext'. Riffaterre's depiction of the reading process can subsequently be altered to allow for this possibility: interest can be triggered either by the recognition of the film intertext or the novel intertext, which in turn will direct the target text audience to the poetic intertext, either directly or indirectly.

La complainte de Rutebeuf

Ce sont amis que vent emporte / La complainte de Rutebeuf

Autant en emporte le vent / Ce sont amis que vent emporte
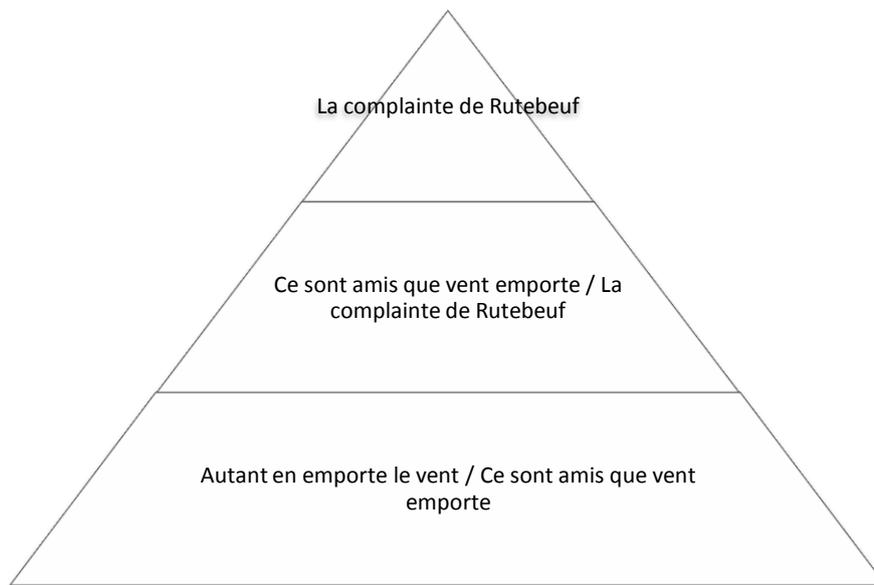
Regardless of the sequence in which the intertexts are recognised and understood, the result of every sequence is identical: *La complainte de Rutebeuf*. The use of intertextuality in this translation efficiently illutrates what Riffaterre describes in the following quote: "the text leaves little leeway to readers and controls closely their response" (Riffaterre 1990:57). This statement has an even greater effect when one considers the fact that the song contains another intertextual reference, in the first two lines of the target text:

> Elle vient de loin, la chanson
> Sur toutes **les choses de la vie**

Morgan (2010a:7) explains that the iteration "ou, ou liedjie" in the source text is replaced by a typically French word order "elle vient de loin, la chanson" [she[146] comes from far, the song] followed by an intertextual reference to Claude Sautet's film *Les choses de la vie* (1970). This does not only have the same number of stressed syllables as "wel en wee" but also provides the target text audience with an equivalent cultural context (Morgan 2010a:7). Adapted from Paul Guimard's novel of the same title, Sautet's film is a visual montage of life's regrets and missed opportunities. The main character, Pierre Bérard, is seriously wounded in a car accident

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[146] Translated as "she" because "chanson" is a feminine noun.

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and experiences the events of his life (regretted decisions, failed relationships) through flashbacks. It is specifically his relationships that feature dominantly in these flashbacks. Bérard's marriage failed because of a new love interest. Unaware that he is dying, he vows to work on this new relationship – a vow that remains unfulfilled because of his death. Although Sautet's montage is not entirely comparable to the source text, the themes explored are similar: an unfinished, imperfect life with lost chances and missed opportunities. The film was nominated for a Golden Palm at the Cannes film festival[147], and it was a reasonable success in France, being the 8th highest earning film of the year[148].

From the discussion above, it can be deduced that *Enfants que vent emporte* can be considered as representative of what Riffaterre refers to as the guided process of reading – in which the reader is guided to the intertext by the text and its ungrammaticalities. Central to the recognition of the intertextuality in *Enfants* is not only the fact that various intertexts are used but that the intertexts can all be traced back to pre-texts from varying media:

popular films	Sautet's *Les choses de la vie* and the film adaptation of *Autant en emporte le vent*
prescribed poems	*La complainte de Rutebeuf*
Novels	Mitchell's *Autant en emporte le vent* and Navarre's *Ce sont amis que vent emporte*
popular songs	Ferré's rendition of *Pauvre Rutebeuf*
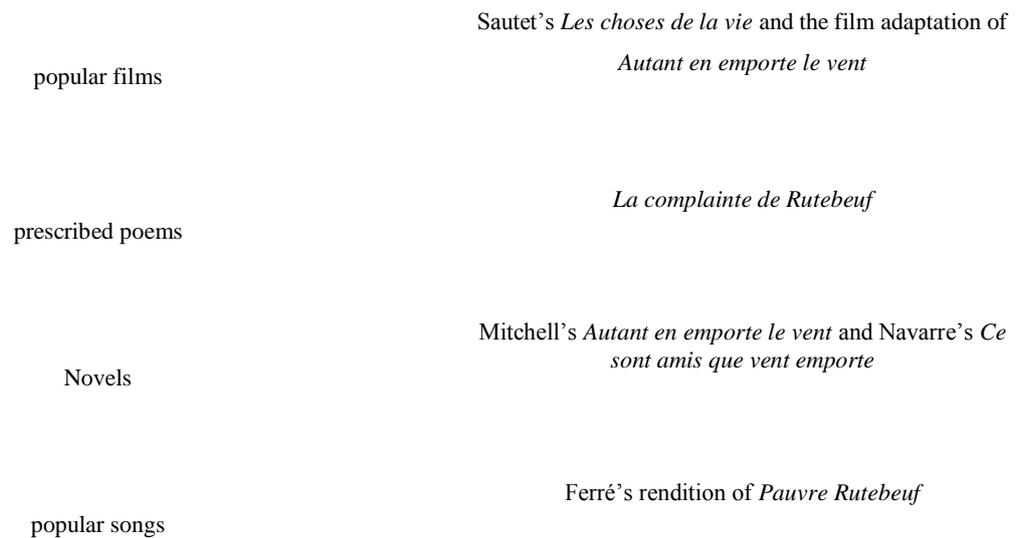
The use of various media ensures that the intertexts remain non-academic, so doing appealing to a large majority of the target text audience. Ferré's rendition of *Pauvre Rutebeuf*, for example, guarantees the recognition of the poetic text. The use of songs as intertexts is particularly important as they appeal to a large audience, and are not limited to specific parameters. The recognisability of an intertext is consequently significantly increased. In *Cabane dans l'orage* it is illustrated that the use of a lyrical intertext cannot always ensure success.

6.2.3 *Huisie by die see* / *Cabane dans l'orage*

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[147] http://www.festival-cannes.com/en/archives/ficheFilm/id/2469/year/1970.html
[148] http://www.jpbox-office.com/fichfilm.php?id=8905&affich=france

Huisie by die see, originally written by poet F.A. Fagan, was versified by Laurinda Hofmeyer and sung by renowned South African artist Laurika Rauch (Roggeband 2009:164; Terblanche 2011). The source text alludes to the Biblical allegory of the house built on rock:

> For everyone who comes to Me and listens to My words (in order to heed their teaching) and does them, I will show you what he is like: He is like a man building a house, who dug and went down deep and laid a foundation upon the rock: and when a flood arose, the torrent broke against that house and could not shake or move it, because it had been securely built or founded on a rock. But he who merely hears and does not practice doing My words is like a man who built a house on the ground without a foundation, against which the torrent burst, and immediately it collapsed and fell, and the breaking and ruin of that house was great[149] (Luke 6:47-49)

The use of water as the representation of human life is a popular theme in Fagan's work, none more so than in *Huisie*, as illustrated by the Biblical allegory (Kannemeyer 1978:208; Terblanche 2011). Morgan (2010a:5) argues that the natural elements are the main characters in this allegory, and that the confrontation between stormy weather and domestic peace is best reflected in the translation "cabane dans l'orage". The chosen title (which literally translates as "hut in the storm") has a pictorial quality and serves as an intertextual reference to well-known French chansons that refer to fishing houses, as in Francis Cabrel's *Cabane du pêcheur* [fisherman's hut].

If this intertext is recognised by the target text audience, the same idea that is expressed in the source text is reflected in Cabrel's song. The idea of refuge and security provided by the "cabane", as opposed to the troubles and uncertainties of the outside world, is particularly reflected in the final lines:

Là, dans la cabane du pêcheur	Here, in the fisherman's hut
Partager un peu de chaleur	Share in the warmth
Là, dans la cabane du pêcheur	Here, in the fisherman's hut
Moi, j'attends que le monde soit meilleur	Me, I'll wait until the world is better
Là, dans la cabane du pêcheur	Here, in the fisherman's hut

The problem is that even though Cabrel enjoys great popularity in France, with this album in particular – Palou (2011) claims that more than three million copies of this album was sold – the recognition of this intertext may prove to be comparatively lower than those previously discussed. This is mainly due to the fact that the recognition of the intertext rests completely on one single word:

Target text	Intertext
Cabane *dans l'orage*	**Cabane** *du pêcheur*

The recognition of phrasal intertexts, as in *Tonton* and *Enfants*, is greater because of the specific word order used in the phrase. It is the specific word order of the phrase, and the ungrammaticality in the phrase, that directs

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[149] In Afrikaans: "Elkeen wat na my toe kom en na my woorde luister en dit doen – Ek sal julle wys soos wie hy is. Hy is soos 'n man wat 'n huis bou, wat gegrawe en diep ingegaan en die fondament op die rots gelê het; en toe die vloedwater kom en die stroom teen daardie huis losbreek, kon hy dit nie beweeg nie, omdat sy fondament op die rots was. Maar wie dit hoor en dit nie doen nie, is soos 'n man wat 'n huis sonder fondament op die grond bou, en die stroom het daarteen losgebreek en dit het dadelik geval, en die instorting van daardie huis was groot." English verses taken from *The Amplified Bible* (1987) and Afrikaans verses taken from the *Naslaan-uitgawe van die Bybel in Afrikaans* (1971). See the reference list for more details.

the reader to the intertext. Consider, for example, the phrase "que vent emporte" used in *Enfants que vent emporte*[150]. In accordance with Berman's theory, another aspect of intertextuality is important here: an intertextual reference, when consisting chiefly of phrasal allusions, ensures that the translation does not yield to another of Berman's deforming tendencies, that of expansion. Berman (1985:290) insists that when expansion becomes excessive it frequently leads to overtranslation, in which the addition is "no more than babble designed to muffle the work's own voice". Instead of expanding within the text, the intertext guides the reader to another text, in which the theme expressed in the source text is explained in greater detail. The phrasal allusions consequently ensure that the translation does not overexpand, while simultaneously providing the target text audience with a "target culture analogy" through which the source culture can be more fully understood (Katan 2004:178).

However, when the intertextual reference is limited to a single word, as is the case with "cabane", one can argue that the recognition will also be limited. Expansion may well be successfully limited, but if recognition is also limited, the target text audience will not be equipped with a target culture analogy. The recognisability of this intertext is consequently rather restricted – not only because it depends on a single word, but also because the word is quite common and can be found in a number of texts, of which Cabrel's is only one. To improve recognisability one can therefore suggest the use of a phrasal allusion, as used in *Tonton* and *Enfants*. Consider, for example, the title "Cabane du pécheur" [literally "sinner's hut"] which may help to direct the target text audience to the intertext because of the play on words: pêcheur [fisherman] versus pécheur [sinner].

The problem with this title is that it may have serious effects on the contents of the source text – the source text alludes to the shelter that a believer's faith provides against the dangers of the world. The inclusion of the term "sinner" in the title may therefore complicate understanding even though it facilitates the recognisability of the intertext. The question thus arises: which aspect of intertextuality is more important – recognisability or the effect that the intertext has on the (depiction of the) source text? In *Cabane dans l'orage* the recognisability of the intertext may be relatively low, yet if the intertext is recognised the idea expressed in the source text is promoted. In *Le piano de Lisa*, which is discussed below, the opposite appears to be case: the recognisability is reasonably high but the intertext does not entirely promote the idea expressed in the source text.

6.2.4 *Lisa se klavier / Le piano de Lisa*

Unlike the one-word intertext in *Cabane*, the intertext in *Le piano de Lisa* is a complete phrase. The source text line "word Lisa elke boemelaar se droom" is translated by using a reference to a well-know film:

<table>
<tr><td>Word Lisa elke boemelaar se droom</td><td>C'est Lisa le rêve de ceux **sans toit ni loi**</td></tr>
<tr><td>(*Lisa se klavier*)</td><td>(*Le piano de Lisa*)</td></tr>
</table>

Sans toit ni loi (1986), directed by Agnès Varda, literally translates as "without roof or law". The title is a pun on the common French idiom "sans foi ni loi" – without faith or law. Riffaterre argues that paronomasia (the

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[150] See Section 6.2.2

playing out of meaning of words that sound alike) should be seen as an ungrammaticality, and should therefore help readers to recognise an intertext. The target text audience will be familiar with the saying, which in turn will direct them to the pun used by Varda. Thus, because "sans **foi** ni loi" is well-known, the play on words "sans **toit** ni loi" will be more easily recognised. Although not necessarily mainstream, the film established Sandrine Bonnaire (who plays Mona, the main character) as a serious actress. Bonnaire was awarded the César for Best Actress in 1986[151] and the film also won the Golden Lion for the best film at the Venice Film Festival, which is regarded as one of the film industry's most distinguished awards (Caryn 1986). *Sans toit ni loi* can be considered Varda's major critical and popular success of the decade and is probably the most studied of her films (Smith 1998:93; Austin 1996:85). The majority of the target text audience should therefore be able to recognise the intertext.

The film is a montage of Mona's wanderings through the South of France. The film's structure reflects her unanchored life: her story is told in a series of flashbacks and semi-documentary style interviews with the people who have met her. An important aspect of this film style is the voyeuristic element. All of the characters constantly direct their gaze at Mona, the one shifting central part, which enhances the mysteriousness associated with her (Smith 1998:115-116). This idea of characters being witnesses to her life, yet remaining outside, looking in, is an idea that is relatively illustrated by the source text:

En onder op die sypaadjie/sien ek die bergie en sy maat/gaan staan en opkyk/ver na bo/vanuit die vullis van Oranjestraat	Et dans la rue en bas/clochards et amis pour la vie ne bougent plus/levent la tête/les pieds dans le salutes de la rue	And in the street below/beggars and friends don't move an inch/raising their heads/their feet in the dirt of the street

The significant problem with the intertext is that it has a strong sense of hopelessness – the opening scene shows Mona's frozen body found in a drainage ditch. This seems to be in direct contrast to the source text, which is significantly hopeful.

> Die klavier se grootste vreugde
> Hartseer en verlange
> Verstaan die hart se diepste smart
> Hulle ken al lank die klanke
> Wat uit haar woonstel stroom
> Lank na twaalf, met die deure oop
> Al moan die bure ook al hoe
> Word Lisa elke boemelaar se droom

Lisa's music brings hope to those that are hopeless, expressing feelings of sadness, loss, grief. Koos Kombuis[152] emphasises that the power of music is that it's free, available to anyone that still has the ability to hope, love and dream.

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[151] The César Awards are the national film awards of France.

[152] Author of the original Afrikaans song. See the preface in the CD booklet of his album *Elke boemelaar se droom*.

Even though the intertext used here may be more recognisable than the one used in *Cabane*, it is critical that the intertext does not contradict the source text. The function of the intertext is to enhance the source text, not contradict it. If the intertext did not have such a strong point of view, it could have been more successful. Or if it were used in conjunction with another intertext that developed the message of the source text, it could have served the function of an element of recognition, as the *Autant que le vent emporte* intertext does in *Enfants*. The problem one can identify here is thus that the intertext needs not only be recognisable (as seen in *Cabane*) but the contents of the intertext need to agree with the source text in order for the translation method to be successful. Fortunately, the potentially problematic use of intertextuality in these two cases is overshadowed by the considerably successful application in *Jantjie*.

6.2.5 *Jantjie / Jeannot*

As discussed in Chapter 5[153] the translation of *Jantjie* requires not so much the transfer of a specific theme but rather the transfer of a specific feeling/quality. Kerneels Breytenbach (in Goosen 1981) emphasises that Goosen has a love for South Africa and its history, especially for the Cape and its everyday life. This love is particularly stressed in *Jantjie*, especially in the way in which the song uses language considered unique to that region: Goosen has an intuition for cultural jargon and idiomatic language use, which is evident in the use of "ethnic" words in his work such as "ghantang", "Dixieland", "kaparrangs" and "nonnies" (Malan 2006:220). Morgan (2010a:10) argues that the second verse of the song is almost untranslatable owing to this "ethnic" combination of Cape-Malay expression ("ghantang"), a regional variant of Afrikaans ("mammies") and English ("my dear"):

> My **ghantang** van die onder-Kaap
>
> As die **mammies** op hul hakke loop
>
> Wie kan dit dan hou **my dear** wie kan dit dan hou

The source text is written in Cape Vernacular Afrikaans, a mixture of the linguistic forms distinguished above (Cape-Malaysian, a dialect of Afrikaans and English), which is the product of what is generally referred to as linguistic Creolisation[154]. Because this vernacular is regionally-based, the language use in the source text is therefore representative of the specific source text cultural group. To translate the source text culture, the target text should subsequently reflect this vernacular, the effacement of which is a serious injury to the textuality of any text (Berman 1985:294). The traditional method of preserving a vernacular is to exoticise it (Berman 1985:294). Exoticisation of a vernacular can generally take two forms. First, a typographical procedure (italics) is used to isolate what does not exist in the target text culture – in this case the lexical items given above. The problem with this method is that it is often restricted to a written medium, in which explanatory footnotes can provide the target text audiences with insight into the foreign term/concept/expression.

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[153] See Section 5.6.2

[154] Generally speaking, the study of the process of linguistic creolisation looks at the emergence of new languages from two or more prior languages. Klopper (in *Woordeboek van die Afrikaanse Taal*) argues that all sociolects of Cape Vernacular Afrikaans display a number of Capetonian variants in addition to forms of standard Afrikaans. So doing, all dialects of Cape Vernacular Afrikaans are characterised by the systematic alternating use of standard and non-standard variants. See the online version of *WAT* at: http://www.woordeboek.co.za.ez.sun.ac.za/?qi=171818&offset=0

In *Afri-Frans* however the translator cannot rely on footnotes in which certain translation choices can be justified and explained. Although the CD booklet is a central paratextual element[155], and a great source of information for the target text audience, limited space does not allow for extensive footnotes. As a result, the use of a typographical procedure for foreign terms without the explanatory function of a footnote will produce a translation that exoticises rather than one that foreignises. Venuti stresses that foreignisation should not be confused with an exoticising strategy, in which only the *superficial* cultural differences between the source text culture and the target text culture are indicated (Venuti 2008:160, emphasis in original). An exoticising translation will consequently simply transfer elements of the foreign culture, such as geography, customs, cuisine, historical figures and events, and can often be distinguished by the retention of foreign place names and proper names unique to the source text culture (Venuti 2008:160). So doing, the source text culture will remain inaccessible to target text readers, who will continue to see the source text culture as the other. The second form of exoticising a vernacular is more "insidious": the vernacular is "added" to the translation in order for it to be "more authentic" by emphasising the vernacular according to a certain stereotype (Berman 1985:294). Berman warns that exoticisation may join up with popularisation by striving to render a foreign vernacular with a local one (Berman 1985:294). This would involve the translation of the Cape Vernacular Afrikaans with a Parisian slang.

The problem with popularisation is that it clings very tightly to its soil and completely resists any direct translating into another vernacular. Furthermore, by replacing the source text vernacular with an 'equivalent' from the target text culture will result in a domesticating translation. Rather than translating the source text with standard French (which will result in the effacement of the vernacular) or an "equivalent" of French slang (which will result in a domesticating translation), Morgan aims to translate the mood and atmosphere of the "onder-Kaap" by using expressions from a popular French milieu: the songs from chanteuse Édith Piaf.

Considered the archetype of the French chanteuse, Piaf's life and work have been the subject of multiple films and plays, the most recent of which is the 2007 film *La vie en rose*. French actress Marion Cotillard was awarded with the Academy Award for Best Actress for her portrayal of La môme[156]. Piaf's work is often described as populist, focusing on a working class milieu and the (Parisian) underworld, often characterised by scenarios involving less-reputable characters (such as pimps and prostitutes) and themes such as crime and doomed passion (Vincendeau 1987:107-108). By using the terms "fille" and "gars" in the target text, Morgan attempts to allude to song titles or songs that contain these words[157] from Piaf's repertoire. Alluding to Piaf's characteristic colloquial use of French, the atmosphere of the target text is comparable to that of the source text – lower working class.

The recognition of this intertext is rather challenging because it depends on the recognition of Piaf's work as a whole rather than a single text. Although Morgan mentions two songs in particular in which "fille" and "gars"

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[155] The paratextual elements, including the CD booklet, are discussed more comprehensively in Section 6.3.
[156] Well-known nickname for Piaf; "la môme Piaf" can be translated as "little sparrow". The film was released in France as *La Môme*.
[157] Consider, for example, the line "je ne suis qu'une **fille** du port" (*Milord*).

are used (namely *C'est un gars* and *À l'enseigne de la fille sans cœur)*[158] several titles of Piaf's oeuvre contain the intertextual terms. As an illustration, consider the following titles:

– La **fille** et le chien
– La **fille** de joie est triste
– Les **gars** qui marchaient
– C'est un **gars**
– À l'enseigne de la **fille** sans cœur
– Le gitan et la **fille**

It is also important to note here that the term "fille" is used in the exact same way in the target text[159] as used in Piaf's *L'Accordéoniste* – as a euphemism for a prostitute:

Quand les filles se font belles pour leur gars	La fille de joie est belle [...] La fille de joie est triste [...] La fille de joie est seule
(*Jeannot*)	(*L'Accordéoniste*)

Because of the frequency with which these terms are used in Piaf's oeuvre, the recognisability should be relatively high. However, to promote recognition one can suggest the inclusion of more terms repeatedly used by Piaf. Take, for example, the translation of "my ghantang" – instead of using the generic "mon amoureux", the translation "mon amant" alludes to numerous of Piaf's songs[160], the most well-known of which is *Les amants d'un jour*:

source text	target text	target text suggestion
My **ghantang** van die onder-Kaap	Mon **amoureux** du bas de la ville	Mon **amant** du bas de la ville

The regionality of the Afrikaans used in the source text is translated into the target text by using a genre of music that reflects the milieu and atmosphere of the original. In *Waterblommetjies* Cape Town is compared to a well-known French harbour town, so doing providing the target text audience with an interpretable cultural frame.

6.2.6 *Waterblommetjies / Épis d'eau*

Waterblommetjies is a type of ode to Cape Town, its beauty, its culture and its history. In Chapter 5, the analysis of microstructural textual fragments revealed that many of these source text culture-specific items were omitted

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[158] See Morgan 2010a:10.
[159] See Section 5.6.2
[160] For example: Les Amants de Demain, Les Amants Merveilleux, Les Amants, Les Amants de Teruel, Mon Amant de la Coloniale, Les Amants de Paris, Les Amants de Venise.

in the target text. These omissions were primarily made in order to avoid exoticisation[161]. To compensate for these omissions, Morgan uses an intertext to compare one harbour town with another by means of an intertextual reference to the famous card playing scene between old friends in César's harbour café in Marcel Pagnol's *Marius* (Balmont 2009:19):

> Il est neuf heures du soir. Dans le petit café, Escartefigue, Panisse, César et M. Brun sont assises d'une table. Ils jouent à la manille" (Pagnol 1946:141)[162]

In order to provide the target text audience with a familiar cultural frame, Cape Town is compared with Marseilles by translating the verse "jy maak my hart weer baie seer" by using the well-known line from Pagnol's play "Oui, tu me fends le cœur. Pas vrai, Escartefigue? Il nous fend le cœur"[163] (Pagnol 1946:147):

Target text	English translation
Fends-moi le cœur à chaque fois	Break my heart every time
Tes amoureux reviennent toujours vers toi	Your loves always return to you
Même si les bateaux partent en mer	Even when the boats sail out to sea
Chargés de brochet, ils ne s'éloignent guère	Loaded with pikes, they hardly go far
Et reviennent vers ce Cap où l'on espère	And return to the Cape where one hopes

By alluding to the play, Morgan emphasises the fate of sailors and their love interests, the dangers of life at sea and the hope of a safe return, as is also illustrated by the source text. Vincendeau (1987:122) explains that in *Marius* the sea is the woman's rival which drives the hero away, even if, in many cases, the lure of adventure is a dangerous one. Marius's love for Fanny is rivalled by his desire for adventure:

FANNY

Marius, dis-moi la vérité: il y avait une femme sur ce bateau, et c'est elle que tu veux revoir?

MARIUS

Mais non! Tu vois, tu ne peux pas comprendre.

FANNY

Alors ce sont ces îles que tu veux connaître?

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[161] See Section 3.6.3

[162] [it is nine o'clock at night. In the little café Escartefigue, Panisse, César and Mr Brun are sitting at a table. They're playing manila] Manila is a variant of poker.

[163] [Yes, you're breaking my heart. Isn't it, Escartefigue? He's breaking our heart].

MARIUS

Les îles Sous-le-Vent? J'aimerais mieux ne jamais y aller pour qu'elles restent comme je les ai faites. Mais j'ai envie d'ailleurs, voilà ce qu'il faut dire. C'est une chose bête, une idée qui ne s'explique pas. J'ai envie d'ailleurs[164].

(Pagnol 1946:135)

By referring the target text audience to *Marius*, Morgan compares one seaport with another, so doing providing a target text cultural frame through which the source text can be better understood. Pagnol's Marseilles trilogy, which is made up of *Marius* (1931), *Fanny* (1932) and *César* (1963), are all set in the 'le Midi', the south of France. According to Vincendeau (2009:6) this aspect of Pagnol's work is of particular importance, because he was the key figure in the propagation of the popular culture of the South in drama and film, and he almost single-handedly created an alternative star-system to the Parisian one. This regionality of Pagnol's work, as is specifically demonstrated by the Marseilles trilogy, provides the target text audience with a better understanding of the regionality of the Cape as demonstrated in the source text. Morgan (2011) argues that this intertext should be recognised by the target text audience because Pagnol's Marseilles trilogy represents popular theatre at its best. Pagnol's work, in general, enjoys great popularity in France (Coward 1992:9; Vincendeau 2009:6). In 1946, Pagnol was elected to the French Academy, the first film-maker to be so honoured (Kolbert 1975:1971; Coward 1992:9).

From the above discussion on intertextual references, it is important to take note of the following aspects. Firstly, the recognisability of phrasal allusions is considerably higher than intertextual references that depend on single words. This is illustrated by the Francis Cabrel intertext used in the translation of *Huisie by die see* that depend on the recognition of the common noun "cabane". Secondly, intertextuality can be used not only to reflect certain themes of the source text but also a specific atmosphere or milieu. While *Out of Africa* is successful in illustrating the difficulties of farming in Africa as depicted in *Mannetjies Roux*, the use of Piaf intertexts in the translation of *Jantjie* communicates a specific milieu that is reflected in the source text. And, lastly, some intertexts will, inevitably, have greater effect than others. The translation of *Kinders van die wind* uses various intertexts to great effect, promoting source text themes successfully, while the intertext in *Lisa se klavier* seems to contradict certain aspects of the source text.

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[164] Own translation:
FANNY
Marius, tell me the truth: there's a woman on this boat, and it's her you want to see again?
MARIUS
No! You see, you won't understand.
FANNY
So it's these islands you want to experience?
MARIUS
The Leeward Islands? I would rather never go there so that they can stay as I think of them. But what I need to say, is that I have this desire to go somewhere else. It's a foolish thing, something I cannot explain. I have a desire to go somewhere else.

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6.2.7 Synopsis

Alluding to the well-known phrase often used in connection with translation, Muysken (2012) emphasises that the translation user and scholar should not focus on what is *lost* in translation but rather on what is *gained* in translation. That is to say, not the ways in which the target text disagrees with the source text, but rather the fact that the source text and the target text differ in interesting ways. Certain losses in translation are inevitable, as the process necessarily requires a certain level of domestication. No target text can be an exact copy of the source text, because, as Venuti admits, translation will always involve a process of domestication, an "exchange of foreign-language intelligibilities" for those of the translating language (Venuti 2008:177). Certain aspects of the source text (culture) will therefore inevitably be replaced by target text language intelligibilities. Microstructural analysis revealed that a number of (source text) culture-specific items were omitted in the target text in favour of generalisation. Certain aspects of the source text (culture) were consequently lost in favour of target text language intelligibilities. But to compromise for these losses, Morgan uses various intertextual references, as shown throughout this section. And this use of intertextuality ensures that certain important aspects are gained: intertextuality renews the focus on translation and the translated texts that have already been incorporated into the target text corpus; redirecting target text readers to well-known texts that reveal certain aspects of the source text that cannot be fully explained in the target text because of medium restrictions; translation is established as a an effective medium for language acquisition.

Venuti (2009:14) stresses that the aim of translation is "to bring back a cultural other as the recognizable". This statement agrees completely with the skopos for the *Afri-Frans* project: to make the Afrikaans culture recognisable to a French audience as a "cultural other". A successful completion of the *Afri-Frans* skopos would consequently involve the compromise between source text culture elements and target text intelligibilities – thus a compromise between foreignising strategies and domesticating strategies. Cortes (2003:145) argues that foreignisation is a cover word that stands for many processes of cultural translation, from a "problematic literalism which tends to exoticism", to a "welcome but rarely achieved 'othering' understood as an ethical act of respect for the other's specificity". Because the *Afri-Frans* project stresses the importance of rendering the source text culture accessible to the target text audience, any form of exoticisation is considered problematic. It is exactly for this reason that microstructural strategies tend to generalise uninterpretable source text elements. Instead Morgan uses familiar intertexts to explain and clarify certain source text elements.

This translation strategy can be reconciled with what Cortes refers to as familiarisation – "familiarisation, for its part, is the destabilising strategy that contradicts thinking of the other as Other. It moves us towards an identification, but this identification is not complete (Cortes 2003:156). Through intertextuality, the target text audience is moved closer towards the source text culture by the recognition of familiar concepts/ideas that already exist in the target text culture. So doing the source text culture is no longer seen as Other, but becomes something that remains different but understandable. The Other thus becomes the (understandable) other. Target text culture frames are thus necessary in highlighting the source text culture. Eco (2003:95) refers to this process as domesticating in order to foreignise. Intertextuality as a translation strategy consequently seems to lend itself well to the mediating role that translators are often required to play. Ideally the translator, as mediator, will be

able to "understand the frames of interpretation in the source culture and will be able to produce a text which would create a comparable (rather than equivalent) set of interpretation frames to be accessed in the target reader's mind" (Katan 2004:17).

Morgan's use of intertextuality ensures that the source text culture is translated to the target text audience, not simply through the target text language but also through target text cultural frames – consequently the quintessential idea of *cultural* translation. So doing the translator remains loyal to both the source text and the target text audience (Nord 1991:29). From this discussion the conclusion can be made that intertextuality can be considered an interesting translation tool that, if used correctly, can have a great effect in moving the target text audience closer to the source text (culture). Even so, translation remains a functionalist activity, and is consequently never presented to the target text audience in an unadorned state. For this reason, the effect that extratextual elements have on the target text audience's interpretation of the translation needs to be addressed. The following section will therefore pay greater attention to paratextual elements, that is to say, the way in which the text is presented to the target text audience.

6.3 Paratextual analysis

In proposing three methods for examining a translation with regards to domestication/foreignisation (and therefore the visibility, or lack thereof, of the translator), Munday insists that it is important to determine the visibility of the translator in the packaging of the final product (Munday 2001:156)[165]. This is important because, in general, less attention is paid to the external features of a translation product, despite the fact that these features function as "instruments of cultural translation" even before the translated text is accessed by the target text audience (Frank 2007:75). Commonly referred to as the paratext, these external features are an equally revealing source of translating strategies (Frank 2007:75). Allen (2000:14) stresses that the paratext aids the reader in establishing the kind of text they are reading and thereby the way in which the reading process can be approached. The paratext is therefore an invaluable source of information for the target text audience – it not only informs readers of the type of text they are presented with, but also how the text should be interpreted.

A study of the paratextual elements of a translation generally requires the comparative examination of the source text and the target text, highlighting the way(s) in which the target text differs from the source text. But seeing as the *Afri-Frans* project is a compilation of various source texts, the paratextual analysis in this study entails the examination of the target text in its entirety. This involves the analysis of the way in which the CD (its packaging) is presented to the target text audience, specifically the information that is given regarding the visibility of the translator and the project's status as a translation. Another important aspect that will enjoy attention is the way in which the paratextual elements reflect (or fail to reflect) the source text culture. All of the elements discussed below are given in Addendum D.

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[165] Munday's proposal for the examination of a translation is discussed in Section 3.6.4

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6.3.1 Front and back of CD case

In view of the fact that the cover of a translation is the first thing the target text audience encounters, it is important that the design of the cover conveys a sense of the contents, atmosphere and message of the text. This cover design also includes the title of the work. According to Spies[166] (2010:93) the title of any work of art, whether a novel, story or poem, is possibly the most important word or phrase of the entire artwork. This is because the title, like the cover design, provides the reader with a specific idea of the work even before the text itself is examined. The title of the target text is therefore critically important. Unlike other translations, the title for *Afri-Frans* is not simply the translation of the source text title seeing as the project entails the translation of multiple source texts. The purpose of the title is, therefore, to reflect the uniqueness of the project: translating the Afrikaans culture for a French audience.

The title of the project plays on the way in which "frans" replaces the "kaans" in "Afrikaans", resulting in the compound noun *Afri-Frans*. Despite its effectiveness in playing on words, the problem with this pun is that it is aimed at an Afrikaans audience who will be able to interpret this play on words. The pun is consequently lost on the target text audience. Ironically, though, it is exactly the fact that the title is incomprehensible that makes it effective: the incomprehensibility has a strong foreignising effect whilst simultaneously providing the target text audience with a sample of the source text language. Although the title does have a foreignising effect, the meaning can be interpreted by the target text audience as the information provided alludes to the fact that the product involves an aspect to do with Afrique, africaine or Afrikaner. It is consequently evident that the translation is not a product of the target text culture, and therefore a translation. When one considers the cover art in conjunction with the chosen title, it is possible to identify a potentially conflicting message.

Because the title is given only in Afrikaans, the argument can be made that the title has a foreignising effect. The cover art, though, seems to have the exact opposite effect. The cover art depicts a scene of a family (heavily laden with suitcases) in front of the Eiffel Tower, the quintessential depiction associated with France. Stella Olivier, the artist who created the jacket designs, says the feeling of nostalgia played an important role in the design (in Van Wyk 2010b:119). She explains that she was inspired by the many Afrikaners who work or live abroad. For her, the songs chosen for *Afri-Frans* were therefore reminiscent of homesickness and the longing for returning to South Africa (in Van Wyk 2010b:119).

The problem that surfaces here is what can be called the 'dual target text audience' – a French audience *and* an Afrikaans audience. Maree clearly states that the goal of the *Afri-Frans* project is to introduce the Afrikaans culture abroad by translating a collection of Afrikaans songs that can be seen as representative of the culture (Van Wyk 2010b:118). As a type of by-product to this aim, is the fact that the translations can also give the songs greater lifespan in South Africa (in Van Wyk 2010b:118):

> [B]y translating our favourite music into foreign languages, we breathe new life into our own culture, listen to the same stories with new ears and give new life to songs that have enriched our lives over the past few decades (Maree in Morgan 2010a:13).

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[166] The argument Spies makes here is predominantly based on research done by Pinto (2003:132).

The aim of the project is therefore two-fold – the primary aim is to introduce Afrikaans songs (and consequently the Afrikaans culture) abroad; while a consequence of this aim is the consequential reintroduction of Afrikaans songs in the Afrikaans community. The problem with the cover art is that it focuses solely on what can be considered the secondary target text audience, Afrikaans listeners, and so doing paying no heed to the actual target text audience. The romanticised depiction of France in the cover art seems to contradict the project's skopos entirely. The Afrikaans title, in combination with the romanticised representation of France (a theme that is popular in Afrikaans media[167]) in the cover art, seems to result in a translation that is not aimed at the intended target text audience (that is a French audience) but rather an audience based in the source text culture (an Afrikaans audience).

Although foreignisation is important in fulfilling the skopos, the target text audience still has a need for coherence with its own context; therefore foreignisation needs to be used in moderation. This is true especially for the cover of a translation, because it is the cover that gives the target text audience their first impression of the translation. To foreignise the cover art for a French audience, as the title does, one could suggest the cover art representing something that is considered quintessentially South African, thereby stressing the origin of the project. By using source culture-specific items, the cover art could be used to reinforce the translated lyrics: consider for example a depiction of Table Mountain, a distinctive landmark universally associated with South Africa and featured in numerous of the source texts[168]. A combination of both a source text culture landmark and a target text culture landmark (thus Table Mountain and the Eiffel Tower), although potentially cliché, will successfully highlight the contents and aim of the project to both audiences. Alternatively, the simple addition of a French subtitle to the Afrikaans title (consider, for example, "chansons afrikaans traduites en français[169]) can aid the interpretability of the target text for a French audience. So doing, the Afrikaans title will ensure foreignisation while the subtitle will promote understanding. As a result, the cover of the CD will emphasise the visibility of the translation, and of the source text culture.

The status of the CD as a product of translation is instantly evident on the back of the CD case – song titles are given both in French and in Afrikaans:

① enfants que vent emporte 3:47
(kinders van die wind)

According to Venuti's translation strategies, this bilingual version is an example of foreignisation because it clearly highlights that the tracks on the CD are translations. However, with the translated French titles given first and the original Afrikaans titles given in brackets, it is difficult to establish which is the source text and which the target text. Like the cover of the case, the design seems to focus too strongly on the French aspect of the project. If the translation is to be considered a product of cultural exportation the culture that is being exported

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[167] See Addendum A.
[168] Table Mountain plays a critical role in numerous of the source texts, among which: *Lisa se klavier*, *Jantjie*, *Waterblommetjies* and *Blouberg se strand*.
[169] [Afrikaans songs translated into French]

should surely feature more prominently. The suggestion can therefore be made that the titles be given in a way that clearly illustrates the direction of translation:

    ①   kinders van die wind / enfants que vent emporte 3:47

What is particularly interesting about the information on the back of the case is the complete absence of information regarding the writers/performers of the original Afrikaans songs. Besides the Afrikaans title, and its French translation, the only other information given is the total time of each song. So doing the focus remains exclusively on the translation. The absence of the source text artists emphasises the translator's authority and contribution to the project, as the invisibility of the source text author indirectly results in the visibility of the target text translator. According to Venuti (2008:7) "the fact remains that translators receive minimal recognition for their work". In *Afri-Frans*, it seems to be the exact opposite, with the source text authors receiving no reference, and the translator greatly acknowledged for her role in the production of the translation. The back of the CD consequently improves the visibility of the translator, which is even more improved by the inside of the case.

6.3.2 Inside of case

Appiah (1993:427) argues that through the inclusion of annotations, footnotes and glossaries, a translator can produce a rich cultural and linguistic context that can make the translation easier to interpret for the target text audience. This type of translation, one that contains various types of explanations, is what Appiah refers to as "thick translation". These thick translations often have an ideological deposition because "thick" explanations may result in a greater understanding between the two cultures. The translator therefore has a social responsibility towards the source text culture and the target text culture, as well as towards the target text audience, particularly with regard to explaining certain (foreign) aspects of the source text (Spies 2010:108). This idea seems to correspond with Nord's concept of loyalty. According to Nord (1991:29) the translator is "committed bilaterally" to the source text as well as to the target text situation, and is responsible to both the source text sender and the target text recipient. Considering Appiah's argument, this bilateral commitment can often be achieved through using explanatory methods, such as annotation, footnotes and glossaries.

As shown in microstructural analysis, the translating medium of *Afri-Frans* does not lend itself well to the use of these explanatory methods[170]. While a translator of novels, for example, can depend on extensive footnotes and glossaries to explain decisions and choices made during the translation process, Morgan does not have that luxury. Instead, as shown above in the intertextual analysis, Morgan used intertextuality in the target text to direct the target text audience to texts in which certain aspects of the source text are emphasised. When used correctly, this translation method can have a similar effect as that of a "thick" translation. The *Afri-Frans* project does however have its own interpretation of a very important paratextual element – the preface. Translators of novels do not only rely on annotations, footnotes and glossaries, but are often provided with a translator's

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[170] See Section 5.7

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preface in which the translation (including the aim of the translation and the decisions made during the translation process) can be extensively discussed. In *Afri-Frans*, the "postcard", found on the inside of the case, can be considered a type of preface to the translation.

This preface, written by Maree, gives readers more information on the translation project, its goals and the relevant contributors. If one considers the function of the preface as providing the target text audience with information about the translation, this preface does have one very noticeable drawback – it is written entirely in Afrikaans:

> *Dagsê,*
>
> *Hierdie album is die eerste van 'n reeks cd's wat gemik is om ons Afrikaanse musiek toegangklik (sic) te maak vir die buiteland. Deur ons gunsteling musiek (sic) te vertaal na wêreldtale, blaas ons nuwe lewe in ons eie kultuur, hoor ons dieselfde verhale met nuwe ore en gee ons dus nuwe lewe aan liedere wat ons lewens die afgelope dekades verryk het (...)*

According to Venuti's theory (2008:221), the omission of a French preface signals the cultural difference of the foreign text, "insisting on [the] foreignness with all the discomfort of incomprehension". The incomprehensibility of the preface should therefore be seen as a signal of the foreignness of the source text. So doing, this paratextual element succeeds in foreignising the translation. *Excessive* foreignising (such as complete incomprehensibility for the target text audience) on the other hand disagrees with the skopos. The skopos, paradoxically stressed in the excerpt above, maintains that the project aims in making Afrikaans music accessible to a foreign audience. By providing a preface only in Afrikaans, the preface (and all of the information given in the preface) remains completely inaccessible to a *French* audience. The preface presents the perfect opportunity to explain the project to the (French) target text audience – an opportunity that is squandered when not used properly. As with the cover, the preface seems once again to focus more on the secondary target text audience, Afrikaans listeners. Because of limited space, it is understandable that a bilingual format was not used in this instance. The recommendation can therefore be made that, if finances allow for it, different versions of the prefaces be used for local and international copies – Afrikaans for local copies and French for copies intended for international distribution.

6.3.3 CD booklet

Although the inside of the CD case is not suitable for a bilingual text, the CD booklet in which the lyrics are given does make use of the bilingual format. The juxtaposition of French text and Afrikaans text has the same effect that the back of the CD case has, only on a greater scale: it categorically highlights to the target text audience that they are dealing with a product of translation. The text is presented in bilingual format, with the French version followed by its equivalent Afrikaans version. The booklet thus includes both the source text language and the target text language. This bilingual format gives the target text audience a strong alien reading experience because they are continually confronted with both the French and the Afrikaans text. This format has

a strong foreignising effect and fully ensures the visibility of the translator because, as Venuti emphasises, the reader is, quite literally, "sent across the page to confront the foreign language" (Venuti 2008:168).

Gärtner (2010:88) argues that the bilingual format allows the text to become a multipurpose tool – the booklet can be used by readers who want to read either the French or the Afrikaans text on its own, or one after the other. In addition, it can also be used by language learners of either French or Afrikaans. It can even be used by French-Afrikaans translators[171] as an example of a highly regarded translation. This bilingual format agrees with Morgan's personal view of the importance of song translation. Morgan (in Galloway 2010) argues that the study of song translation has particular practical value, owing to the fact that songs can be placed into context – in the world of translation studies there is currently a resistance to the translation of longer excerpts from novels, precisely because they are context-less. The study of lyrics, as texts for translation and as translated texts, consequently provide students with a more practical and pragmatic approach to translation. By providing translation students with the bilingual format, the CD booklet becomes a very practical translation tool. The bilingual format is optimally suited for language learning, due to the close correspondence between the French and the Afrikaans text, allowing for quick referencing and switching between the two texts.

What is very important to note here is that the bilingual format in the booklet consists of Morgan's French translations and Afrikaans back-translations, as opposed to the source text and target text. The hypertextual relationships of the lyrics provided in the booklet consequently results in a redefinition of these concepts as applied to translation. Genette (1997a:5) defines hypertextuality as any relationship that unites a text B (the *hypertext*) to an earlier text A (the *hypotext*), upon which it is grafted. With this in mind, it follows that Genette also sees translation as a form of hypertextuality – with the source text as the hypotext and the target text as the hypertext (Genette 1997a:214). The absence of the original Afrikaans lyrics, and the addition of the Afrikaans back-translation, brings about the redefinition of these concepts for this particular case: the back-translations are based on the French translation and can, therefore, not exist without it. The target text consequently becomes the hypotext and the back-translation the hypertext. By providing the target text audience only with the target text and the back-translation, the visibility of the translation (and therefore the translator) is greatly enhanced.

Furthermore, this juxtaposition not only increases visibility of the translation, but also increases the interpretability of the foreign language, for both Afrikaans and French target text users. Firstly, the Afrikaans back-translations enable an Afrikaans audience to understand the French translations. As opposed to the relationship between the source text and the target text, the relationship between the target text and the Afrikaans back-translations are not limited by song translation parameters (such as rhyming, pronunciation and stressed/unstressed syllables). The back-translations are therefore a literal, almost word-for-word translation of the French target texts. This enables the Afrikaans audience to effectively interpret the French translations[172]. Secondly, as mentioned above, the bilingual format also enables the French audience to interpret the Afrikaans back-translation, so doing proving to be an excellent tool for language acquisition. The Afrikaans back-

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[171] Or Afrikaans-French translators
[172] This is yet another aspect of the paratext that seems to focus too strongly on an Afrikaans audience.

translations (juxtaposed with the French translations) also highlight to the French audience that they are dealing with a translation.

6.3.4 Extra video track on CD

Another important paratextual element is the extra video track on the *Afri* CD, which features interviews with all of the major role players: Matthys Maree, Naòmi Morgan, Stella Olivier and Myra Maud. With the exception of Maud's (whose interview is conducted in English), all of the interviews are entirely done in Afrikaans. This, of course, is completely understandable as all of these role players are Afrikaans speakers. However, the inclusion of the track, without any French subtitles, has an excessive foreignising effect because it cannot be interpreted by the target text audience.

As a result, the targeted audience for the paratextual element in question does not agree with the primary target text audience of the project, seeing as the video track is exclusively aimed at an Afrikaans audience. Because the extra track will therefore be incomprehensible to the target text audience, a strong foreignising effect is created. The problem that arises here is one that is generally reflected in the paratextual elements – the target text audience for the paratextual aspects of the project seems to disagree with the target text audience of the project. While the target text itself is clearly aimed at the (French) target text audience, this extratextual element seems to focus exclusively on an Afrikaans audience. Although the paratextual elements have a strong foreignising effect, thereby highlighting the foreign origin of the translation, the aim of the project is to make the Afrikaans culture *interpretable* to a foreign audience – an aim that is unachievable through a translation strategy that relies only on excessive foreignisation.

6.3.5 Synopsis

A translation is never presented to the target text audience in an unadorned state. The packaging of a translation – what can be referred to as the paratext of the translation – therefore has a critical role to play. In *Afri-Frans*, the paratext seems to contradict the aim of the translation – the project is aimed at introducing Afrikaans music to the wider international market and so doing making Afrikaans music, storytelling and culture accessible to a foreign audience. Through her use of intertextuality, Morgan's translations focus on making the source text (culture) interpretable to the target text audience by providing users with familiar cultural frames through which the foreign text can be interpreted. By aiming to make the source text interpretable for the target text audience, the target text is decidedly focused on the skopos. The paratext, on the other hand, seems to focus too strongly on the secondary (domestic) target text audience (Afrikaans listeners) thereby foreignising the paratext to such an extent that it becomes inaccessible for the primary target text audience (French listeners). The paratext consequently does not convincingly contribute to achieving the project's primary aim. The result of metatextual analysis, as given below, reveals a number of similarities to those uncovered in the paratextual analysis.

6.4 Metatextual analysis

While the paratext refers to the threshold to the text – the way in which a reader is given access to a text – the metatext consists of commentary or critique of a given text Genette (1997a:4). The discussion below focuses on one of the most important electronic metatexts of the project – the official *Afri-Frans* website. This metatext was purposefully chosen because access to this metatext is relatively high, as any target text audience member with internet use is able to access this source. The website gives users invaluable information pertaining to the project, including the concept behind the project and links to various sound recordings and videos. The homepage opens with a welcome message, providing users with a language option with which the website will open:
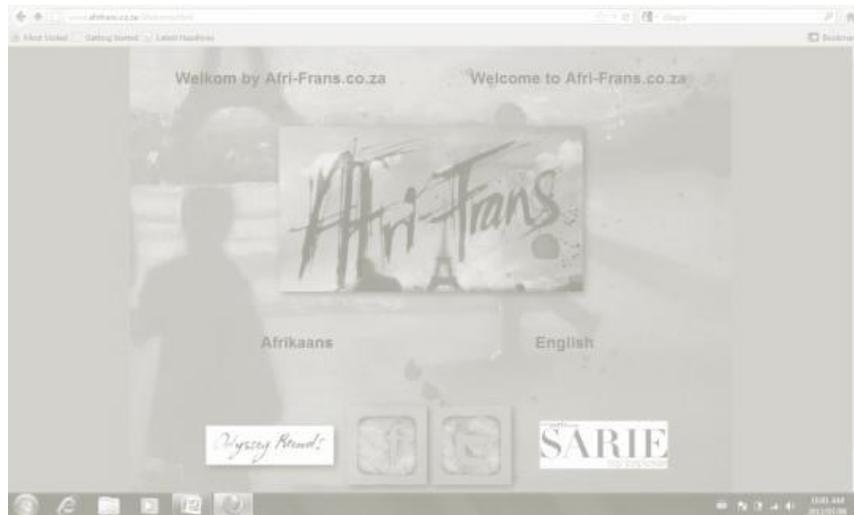
Figure 12: Screenshot of the *Afri-Frans* homepage

The language options provided, though, seems rather illogical. It is understandable that the website has an Afrikaans option, seeing as the product is partially aimed at an Afrikaans audience. The English option, on the other hand, ensures that the product is available to a majority of other (foreign) interested parties thath might not be fluent in Afrikaans. It is the lack of a French option that is strange, since a French audience is the primary target text audience. The project's website is a significantly important tool in the promotion and description of the project. By not providing a French option, the potential of this tool is left untapped. The actual text used on the website is relatively minimal[173], with a great deal of the information remaining unchanged. Constant updates and retranslations of a French website would therefore be unnecessary, implying that an initial, once-off translation would meet all of the needs of the target text audience. Once users have chosen their preferred language option, they are presented with various links pertaining to the project, including links that direct the website user to information on the concept behind the project. These links, in the order that they appear on the site, are as follows:

<div align="center">Home ★ Concept ★ Tour Dates ★ Albums ★ Videos ★ Contact</div>

The translation of this page, and the consequent links, provide the target text audience with essential information with regard to the interpretation and understanding of the project. The translation of this information into French

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[173] All of the text combined is equal to no more than three A4 pages.

is geared specifically towards the (French) target text audience. As a result, a French website might be considered a domesticating stratgey. The website, and the information it provides concerning the *Afri-Frans* project, is however necessary for aiding the target text audience with understanding the source text culture. Similar to the use of intertexts within the actual text[174], a translated French website can connect the target text audience with the source text culture; therefore domesticating in order to foreignise.

Figure 13: Afrikaans website
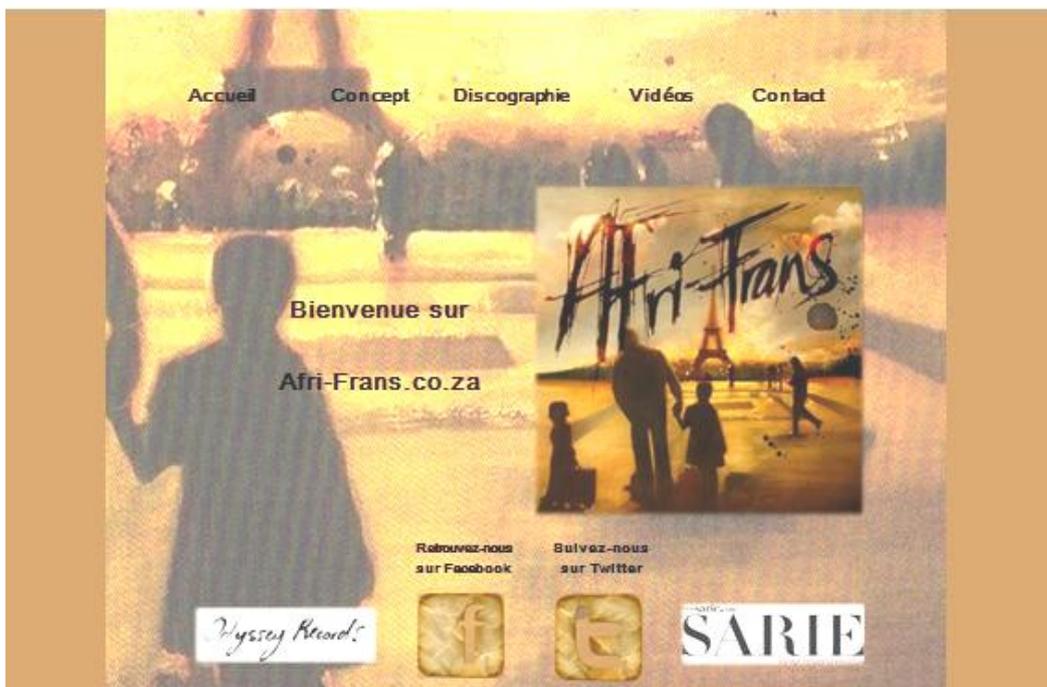
Figure 14: Proposed French website

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[174] See Section 6.2.7

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By translating relevant sections of the website into French, a magnitude of critically important information is communicated to the target text audience. So doing, not only will the visibility of the translation exponentially be improved, but the target text audience will also be geared with information with which to interpret the target text. A particularly important section is the one labelled "concept", which clearly states the concept and aim of the translation project:

> The Afri-Frans album is part of the Afri-series, which takes timeless Afrikaans songs of decades past and translates them into some of the more poetic European languages [...] Through music and words these masterpieces tell the beautiful tales of the Afrikaner's visions, hopes, dreams, love and disappointments.

This description makes it clear that the project translated Afrikaans songs into French ("European languages") in order to communicate central concepts of the Afrikaans culture. Providing this information in the target text language will therefore greatly improve the target text audience's understanding and interpretation of the translation, so doing working towards the completion of the skopos, which stresses that the intention of the project is to translate Afrikaans songs in order to export the Afrikaans culture abroad. Yet, as shown above, the extratextual elements of this translation does not focus on the intended target text audience but rather on the Afrikaans (source text) audience. As a result, the targeted audience of the extratextual elements seems to create an inverse situation, in which the focus is replaced onto the source text audience rather than the target text audience.

The decisions made on extratextual level seem to be ideologically motivated. According to Calzada-Pérez (2003:23) any translation is ideological because the choice of text to translate and the use to which the subsequent target text is put, is determined by the interests, aims, and objectives of social agents. The type of text chosen for translation and the way in which the text is translated are therefore critically important as translation is often associated with the concept of manipulation. Translation operates as a form of intercultural transfer, opening up the source text to new readers in a new language, where it will most commonly be read as if it were originally written in the target language (Munday 2007:196-197). Source texts are consequently subjected to adaptation and alteration, and presented to target text readers as original, unaltered texts, in order to be consistent with the dominant ideologies of the target text culture. This is especially the case when a foreign text is translated from within the target text culture – for example, an Afrikaans text is translated by a French translator for a French audience. As discussed in Chapter 3[175] the *Afri-Frans* project originates from within the source text culture, resulting in what Liu (2006:493) refers to as cultural exportation – quite literally exporting the source text culture to the target text culture. When considering the paratextual elements, as discussed above, it seems that these elements focus more on *importing* the French culture as opposed to *exporting* the Afrikaans culture. When considering the media attention the project garnered, the focus is not so much the highlighting of the Afrikaans culture in order to export it overseas but rather focusing on the potential of the Afrikaans language:

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[175] See Section 3.7.3.2.1

> Afrikaanse musiek het nog altyd vlerke gehad, maar danksy die nuwe opwindende Afri-Frans-projek waarop 'n eilandskoonheid ons bekendste luisterliedjies in Frans sing, gaan ons mooiste deuntjies binnekort ook vlerke kry in die buiteland. (Grundling 2009:93)

This quote highlights two important ideological aspects: one, the shared pride of Afrikaans music and culture among members of the Afrikaans community; two, the belief that Afrikaans can be successfully translated into French. It is this potential of the language to be translated into French that is the focus, particularly considering the view of French within the Afrikaner community. Because Afrikaans can be translated into French, it can be considered as on par with French:

> die Afri-Frans-projek weerspieël vir my iets van die naelstring wat ons almal oor alle vastelande heen verbind. Afrikaans is in die lig van sy jeugdigheid eintlik enorm oud in terme van wat reeds bereik is. Afri-Frans plaas die fokus opnuut op ons taal en laat dit op 'n nuwe manier lewe (Anna-Mart van der Merwe in Van Wyk 2010a)

As mentioned above by Calzada-Pérez (2003:23) any translation is ideological because the choice of text to translate and the use to which the subsequent target text is put is determined by the interests, aims, and objectives of social agents. What is important to note here is that it is not simply the chosen *source text* and the chosen *translation strategies* that are of ideological importance but also the chosen target text *language*.

Tymoczko (2003:183) argues that ideological effects will differ in every case of translation because of a translator's particular choices. As shown above in extratextual analysis, it is not simply the translator's choices that can have an ideological effect. The choices made by other parties involved in the translation process, and the ideology/ideologies that shape these decisions, must not be underestimated. As a result, one can argue that, whether intentionally or unintentionally, every translation is inevitably ideological.

6.5 Synopsis

Tymoczko (1995:17) argues that the way in which a text metonymically represents features of its literary system and ultimately features of its whole culture is what makes translating a text of a marginalised culture so difficult – "a translator assumes a large responsibility in undertaking to produce a text that will become representative of the source literature and, indeed, of the entire source culture for the receptor audience". The aim of *Afri-Frans* is to introduce Afrikaans music and culture to a foreign (French-speaking) audience. As a result the *Afri-Frans* CD becomes representative of the Afrikaans culture; what Liu (2006:493) refers to as a product of cultural exportation. In agreement with this view, the skopos for the project stresses that the target text needs to represent the source text culture, in such a way that the foreign culture can be interpreted and understood by the target text audience. A simple reproduction of source text culture items in the target text will lead to an exoticising translation, and as a result the source text culture will remain foreign and uninterpretable.

This result is consciously avoided by Morgan. In order to promote the interpretability of the source text culture Morgan uses intertexts to act as intercultural bridges to connect the target text audience with the source text culture. Although this translation method results in a certain level of domestication, intertextuality still requires the active participation of the target text audience because intertexts reveal aspects of the source text culture

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without oversimplifying or overclarifying. Domestication is therefore used in order to foreignise. Decisions made on microstructural level (and consequent losses)[176] are subsequently compensated for on macrostructural level. A translation is however never presented in a simple, unadorned state – every text is accompanied by extratextual elements. These extratextual elements, which include the paratext and the metatext, have a critical influence on the target text audience's understanding of the relevant translation and should therefore aim to complement the effect(s) of the target text itself.

In *Afri-Frans* this complementation is, unfortunately, incomplete. Even though the *contents* of the extratextual elements generally agree with skopos, the *way in which the information is presented* is problematic. This is mainly due to the fact that paratextual and metatextual information is presented in Afrikaans, rather than French, so doing resulting in a strong foreignising effect. The paratext and metatext consequently seem to contradict the aim of the skopos in making the source text (culture) interpretable to the target text aim. From this analysis a critical aspect of translation is consequently revealed: the extratextual elements and the text itself should form a cohesive whole, reflecting and complementing each other. Tymoczko (1995:17) stresses that a translator assumes a large responsibility in undertaking to produce a text that will become representative of the source literature and, indeed, of the entire source culture for the receptor audience. From this section it is clear that this responsibility lies not only with the translator, but also with the members of the translation team responsible for the final packaging of the translation product. For a translation to successfully fulfil its skopos, communication and agreement between the various aspects of a translation, and between the various members of the translation team, is subsequently a critical condition.

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[176] See Chapter 5 for microstructural analysis.

"Maar my oom, ja my oom se oë's nou albei toe"[177]
CHAPTER 7: Conclusion

7.1 Introduction

As highlighted throughout this study, the aim (or skopos) of the *Afri-Frans* project is to translate the Afrikaans culture for a French audience, so doing taking the Afrikaans culture abroad. The project therefore aims at producing a translation that can be considered as a product of cultural exportation. Ideally, this aim requires translation to pay great attention to the source text and the depiction of the source text culture in the target text. Translation is however always a functionalist activity. This entails that translation can never only rely on the source text because translation is inevitably prospective. This means that the translated text should meet the needs and requirements of the target text audience. As a result, the skopos for *Afri-Frans* requires a translation that is both retrospective and prospective, that is, a translation that focuses both on the source text (culture) and the target text audience. Nord refers to this concept as loyalty. This means that a translator is "committed bilaterally" to the source text as well as to the target text situation, and is responsible to both the source text (sender) and the target text recipient (Nord 1991:29). Translators are consequently seen as mediators between two cultures, and have a "special responsibility" with regard to the source text author and the target text readers (Nord 2002:32). Katan (2004:17) argues that ideally the translator, as mediator, will be able to "understand the frames of interpretation in the source culture and will be able to produce a text which would create a comparable set of interpretation frames to be accessed in the target reader's mind".

7.2 Intertextuality as mediation

Mediation between source text culture and target text audience consequently requires a translation in which the source text culture is made interpretable for the target text audience through target text cultural frames. The potential of intertextuality in translation seems to be the key to this mediation. Until recently the issue of intertextuality in translation has not been researched extensively. The majority of literature pertaining to intertextuality and translation focus primarily on the intertextual relationships between the source text and other texts. Relevant research consequently focus on the problem of translating source text intertextual references to the target text, providing scholars with useful translation strategies for the transference of intertextuality from the source text to the target text. Venuti (2009:157) argues that the *creation* of a receiving intertext (in the target text) permits a translation to be read with comprehension by translating-language readers. It is this creation of intertextuality, as opposed to the transference of intertextuality, that forms the focus of this study. As revealed in Chapter 6, intertextuality can explain the source text culture to the target text audience by providing interpretable cultural frames. As a result, the translator remains loyal to the source text culture *and* the target text audience by mediating a connection between the two parties. The aim of translation is not to create a target

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[177] "Maar my oom, ja my oom se oë's nou albei toe" (*Mannetjies Roux*), translated into French in *Tonton avait une ferme en Afrique* as "Mais Tonton il garde désormais les yeux fermés" [But my uncle he now keeps his eyes closed].

text that is 'equivalent' to the source text but to translate the source text in such a way that it can be interpreted by the target text receivers.

According to Venuti (2008:264) translation inevitably results in certain "unbridgeable gaps" between the source text and the target text cultures. Intertextuality seems to contradict this statement – an intertextual reference can actually 'bridge' the gap(s) between the source text culture and the target text audience. As a result the translation is loyal to both the source text and the target text audience. The potential of intertextuality in translation is, consequently, significant. Not only can intertextuality aid the translator in bridging "unbridgeable" gaps, but it can also achieve what Eco (2003:95) refers to as domesticating in order to foreignise. The *Afri-Frans* translations are, to a certain degree, domesticated because they are brought closer to the target text audience through the use of target text culture intertexts. But ultimately these intertexts result in a greater understanding of the source text culture. Domestication is therefore necessary for foreignisation.

This translation strategy can be identified as familiarisation – "familiarisation, for its part, is the destabilising strategy that contradicts thinking of the other as Other. The source text culture is consequently no longer seen as the *exotic Other*, but as the *interpretable other* – still foreign, but understandable. The use of intertextuality in *Afri-Frans* is therefore successful in rendering the translation a product of cultural exportation, by exporting the Afrikaans culture to a French audience in understandable terms. Through the use of intertextuality, other important aspects are also gained. Intertextuality can renew the focus on translation and the translated texts that have already been incorporated into the target text corpus. The visibility of translators and translations is subsequently improved. The use of intertextuality creates interesting, engaging texts that are well-suited as effective mediums for language acquisition.

Analysis has shown that for intertextuality to be successfully applied, two very important aspects of intertextuality need to be acknowledge. Firstly, the recognition of an intertext is paramount. This entails that the intertext needs to be recognised by the majority of the target text audience. If the intertext cannot be recognised and interpreted by the average member of the target text audience, the effect of the intertext will remain redundant. As shown in macrostructural analysis, the use of phrasal allusions will maximise recognition. Single word allusions, on the other hand, will largely remain unrecognised and are therefore ineffective. Secondly, the pre-text to which the intertext refers should enhance the theme/subject of the source text. If not, the intertext can prove problematic and even detrimental, impairing understanding of the source text culture rather than increasing understanding.

7.3 Research questions

From the analysis of the translated lyrics conducted both on microstructural and macrostructural level, the research questions posed in Chapter 1 can be answered[178]:

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[178] These answers are provided both here (seriatim) and in Section 7.4 below.

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- What effect does the use of target text culture intertexts have on the domestication/foreignisation of the target text?

Venuti (1991:129) argues that the translation of a text rests on the following principle: either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him. Moving the source text author towards the target text reader results in a domesticating translation, while moving the target text reader towards the source text author results in a foreignising translation. Although target text culture intertexts may result in a form of domestication (seeing that the source text is moved towards the target text audience), this domestication is purposefully used. By providing the target text audience with interpretable cultural frames, the source text culture is rendered interpretable and, therefore, understandable. As a result, this form of domestication actually moves the target text audience towards the source text culture, ultimately resulting in a foreignising translation. When used correctly, intertextuality in translation can therefore be seen as a domesticating method applied in order to produce a foreignising text.

- Is the use of intertexts from the target text culture functional, particularly when considering the translation as an example of cultural exportation?

Yes. Although intertextuality can be considered a form of domestication, the overall strategy of the target text is foreignisation. As a result the translated text can be seen as a text that is representative of the source text culture. The target text consequently exports the source text culture. What makes the method of using intertextuality so functional is that the foreign culture is presented to the target text audience in familiar, interpretable frames.

- Do the translated lyrics ultimately achieve the goal of the *Afri-Frans* project?

As mentioned above, the translated lyrics can be seen as a product of cultural exportation. For that reason, the goal of the *Afri-Frans* project is ultimately achieved. It can consequently be concluded that the goal of the translation is achieved by the translation product – the *Translationsskopos* (the translator's intended purpose) and the *Translatskopos* (the function of the translation as seen in the receiving culture) therefore agree. The translated lyrics on their own do not however represent the entire *Afri-Frans* product – no text is presented to the target text audience without extratextual elements that may influence interpretation.

7.4 The importance of extratextual elements

Macrostructural analysis shows that extratextual elements of a translated text are just as important as the actual translated text, specifically with regard to domestication/foreignisation. While the translated lyrics ultimately succeed in producing a foreignising effect, the extratextual elements of *Afri-Frans* appear to construct the exact opposite. While the translated lyrics are focused on *exporting* the Afrikaans culture, the extratextual elements seem too focused on *importing* French elements for an Afrikaans audience. As a result the text and extratextual

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elements contradict one another. The strategies used in the macrotext, specifically the intertexts versus the paratext and metatext, consequently disagree. The overall effect is therefore negative. While the text itself (specifically the use of intertextuality) is aimed at creating an *interpretable* text for a French audience, the extratextual elements seem to focus too strongly on the domestic target text audience (Afrikaans listeners), thereby foreignising the product to such an extent that is becomes *inaccessible* for the target text audience. The text on its own can be considered a product of cultural exportation, but in its current form with its present packaging, the product seems to fall sort of its aim of promoting and exporting Afrikaans culture

7.5 Proposals for further research

Despite the reasonable media attention enjoyed by the *Afri-Frans* translation project in South Africa, no academic research (except for work by Morgan herself) has, to date, been published on the subject – the present study aimed at addressing this situation. As stressed throughout, the aim of this study was to look specifically at intertextuality in translation, with *Afri-Frans* used as text because it is rich in intertextuality in the target text. Because of this specific focus, certain aspects of the particular medium of translation (that is song translation) have not enjoyed extensive attention and can therefore form the focus of further research. As a result, various research possibilities concerning the project can be undertaken. Proposals for further research consequently include the following:

− Further studies can focus more specifically on the musical, as opposed to textual, aspects of the *Afri-Frans* translations, particularly because the available sources/studies on song translation is still relatively limited.

− Comparative studies of the *Afri* series can also be undertaken – including studies of the various components of the series, *Afri-Frans*, *Afri-Spaans* and *Afri-Talia*.

− More attention can be paid to the different translation methods and processes favoured by the translators of the different *Afri* products. A comparative study can, for example, examine the differences in approach towards song translation of a literary scholar (Morgan) and a singer/songwriter (Gómez).

− Another important translation aspect is the translation of songs for stage. The *Afri-Frans* stage productions can be considered.

− Because the stage productions are focused specifically at a South African audience, research concerning the stage productions can develop on aspects of translation and ideology as mentioned in this study.

− A study on the reception of the target text in the French polysystem can also be done to see whether this product was ever marketed internationally and if so, how it was received.

7.6 In conclusion

In the English word "translation", and as well as in the words used for translation in the Romance languages deriving from the Latin root "trans-ducere", literally meaning "to lead across", is the idea of a between, a space,

that such an act of mediation will cross or bridge (Tymoczko 2003:190). Because translation involves two different parties, namely the source text (culture) and the target text audience, that are often very different form one another, the act of mediation is essential. The ideal of translation is therefore to mediate an understanding between these two parties, ultimately bridging the space between them. When used correctly, intertextuality seems to provide the key to this mediation, ultimately providing a bridge with which the target text audience can connect to the source text (culture).

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Addendum A

The representation of French culture in Afrikaans media

SPROKIE

TWEE SUID-AFRIKANERS RAAK VERLIEF OP 'N VERVALLE *CHÂTEAU* OP DIE DORPIE BOUSSAC

FOTO'S: INGE PRINS
STILERING: DANNY TOŬA
TEKS: JEANNE ELS

Formeel
en Frans

Ná 'n romantiese wegbreek
in Frankryk het dié lesers hul
droomtuin in Middelburg,
Mpumalanga kom skep.

Deur Misi Overturf • Foto's: Conrad Judson

153
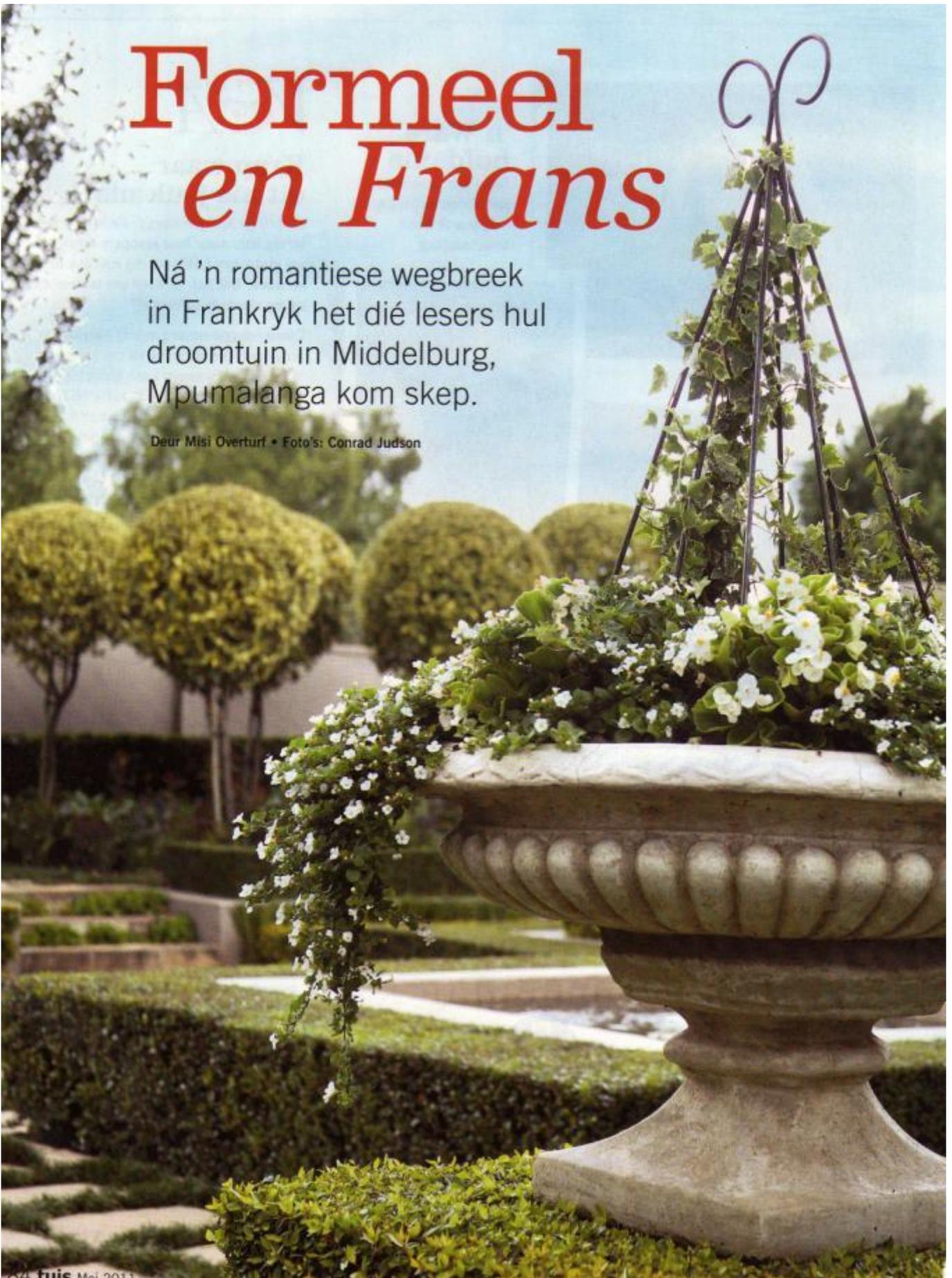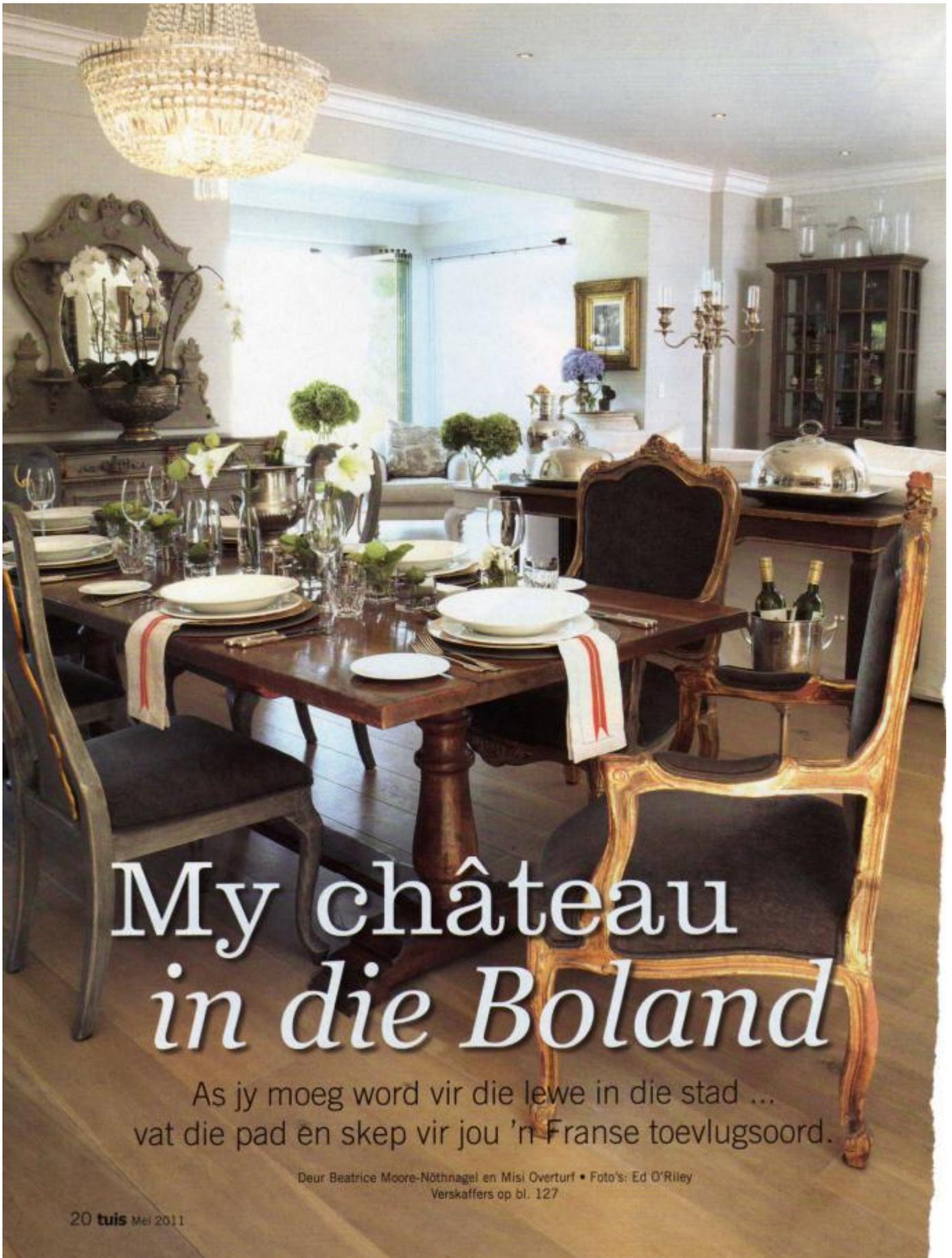
My château
in die Boland

As jy moeg word vir die lewe in die stad ...
vat die pad en skep vir jou 'n Franse toevlugsoord.

Deur Beatrice Moore-Nöthnagel en Misi Overturf • Foto's: Ed O'Riley
Verskaffers op bl. 127

Kraak-soet *verleiding*

'n Croquembouche is 'n tradisionele Franse troukoek, maar jy kan dié indrukwekkende lekkerte vir enige swierige partytjie voorsit.

Deur Sonja Jordt

Assistent: Johané van Schalkwyk
Foto's: Christo Lötter
Verskaffers op bl. 127

Voor jy begin...

• Die poffers kan nie te lank voor die tyd met die vla gevul word nie, anders word dit pap en is dit nie meer lekker nie. Al wat lank voor die tyd gedoen kan word, is om die poffers te bak en dit in lugdigte houers te bewaar.

• Ons resep maak sowat 25 poffertjies en jy sal die proses 'n paar keer moet herhaal. Moenie meer as dubbel die hoeveelheid deeg op een slag aanmaak nie – jou oond kan net soveel op 'n slag neem en die deeg moet verkieslik nie te lank staan voordat dit gebak word nie.

• Hoewel enige vla sal werk, is dit die moeite werd om weelderige crème pâtissière vir dié poffers te maak.

• Jy het 'n keëlvorm nodig om die choux-balletjies aan vas te plak. Ons het een uit polistireen laat sny by Hot Wired in Paardeneiland, Kaapstad, maar jy kan enige keël gebruik wat stewig genoeg sal staan. As jy nie 'n groot croquembouche beplan nie, kan jy ook net die poffers in 'n stapel opmekaar pak. Maar wees gewaarsku, jy het dan baie nodig!

• Ons het 300 poffers gebruik om ons keël van 31 cm breed en 60 cm hoog te bedek.

Het jy geweet? *Croquembouche* (uitgespreek "krôkemboesj") beteken letterlik "kraak in die mond" – presies wat gebeur as jy deur die karamel byt en die roomsagte vla binne-in proe.

Bord van Heavenly Living

155

*my*self

uit Provence

deur MARITA VAN DER VYVER

DIE FRANSE STUUR NIE KERSKAARTE OF SELFS SEISOENS-GROETE VIR MEKAAR NIE, MAAR VAN NUWEJAARS-WENSE KAN NIEMAND WEGKOM NIE

W'aar ek nou woon, is Nuwejaar gróót.

Dit voel nooit soos mosterd na die maal nie, dit voel eerder asof Kersfees bloot die voorgereg was en **Nuwejaar** die e intlike hoofdis. En nou praat ek nie net van kos nie – hoewel kos natuurlik 'n onmisbare deel van die *Jour de l'An* is. Letterlik vertaal beteken dit "dié dag van die jaar". En as kos op enige ander dag in Frankryk belangrik is, is dit éérs belangrik op dié dag.

Maar daar is vele ander gewoontes wat Nuwejaar spesiaal maak. My kinders se Franse ouma en oupa gee nooit juis Kersgeskenke nie, maar op die eerste dag van die nuwe jaar kry elkeen van die kleinkinders die tradisionele *étrennes*. Dis 'n geskenk of 'n bedrag geld om geluk te bring vir die 365 dae wat voorlê. Onvoorstelbaar om die jaar daarsonder aan te durf!

Tot 'n dekade of drie gelede was dit ook die gebruik dat kinders aan bure se deure gaan klop om *étrennes* te vra, amper soos Amerikaanse kinders met Halloween maak. As jy 'n ouer alleenlopende vrou was, het jy op 1 Januarie nie jou deur vir sommer enigeen oopgemaak nie. Die eerste mens wat oor jou drumpel tree, moes 'n jong seun wees vir wie jy *étrennes* kon gee. In ruil kon jy 'n bietjie van sy jeug oorneem om langer te kon lewe …

My man vertel dat hierdie bygeloof vir hom as kind taamlik grillerig was, met al die ou tannies in die straat wat gretig agter gordyntjies uitloer, soos vampiere wat vars bloed nodig het om vir ewig te lewe. Een tantetjie van amper honderd het elke jaar pens en pootjies bo-op haar eetkamertafel geklim en daar staan en wag vir die eerste jonge heer wat haar huis betree. Wáárom sy dit gedoen het, kon niemand ooit vir hom verduidelik nie – en sy is dood voordat hy genoeg moed bymekaar kon skraap om haar self te vra. Maar haar dood het darem bevestig dat sy nie regtig 'n vampier was nie.

'n Ander **tradisie** wat steeds getrou gehandhaaf word, is die *galette des Rois* – 'n blaardeegtert met 'n vulsel, gewoonlik van fyngemaalde amandels – waarin 'n gelukbringertjie van porselein weggesteek word. As jy die gelukbringertjie in jóú sny tert vind, kry jy 'n goue kartonkroon en vir die res van die dag kan jy koning kraai. Die gewoonte het ontstaan om "die drie konings" te gedenk, ook bekend as die drie wyse manne, wat beteken die tert behoort eintlik eers op 6 Januarie geëet te word. Dis wanneer die Fees van Epifanie gevier word, toe die drie konings oplaas by die stal in Betlehem uitgekom het. Maar teen Tweede Nuwejaar het die meeste Franse lánkal voor 'n sny *galette des Rois* geswig.

Gelukkig kan jy aanhou swig, weer en weer, want dié lekkerny word regdeur Januarie in elke bakkery in die land verkoop.

My Franse vriende stuur ook nie Kerskaarte of selfs seisoensgroete vir mekaar nie, maar van **Nuwejaarswense** kan niemand wegkom nie. Solank jy vroeg in die nuwe jaar vir almal wat jy ken voorspoed toewens, kan jy maar tot volgende Oujaarsaand almal se verjaardae en huweliksherdenkings vergeet. Jy sal vergewe word.

Voorwaar 'n aangename stelsel vir vergeetagtige en verstrooide siele, wat ek dadelik wil inspan om my goeie wense aan al die getroue lesers van hierdie rubriek oor te dra: Mag jy elke dag die spreekwoordelike **gelukbringer** iewers in jou lewe vind. Mag jou denkbeeldige goue kroon jou aanmekaar laat straal. En mag jou geliefdes jou die hele jaar lank soos 'n koning(in) behandel. ⬛

uit Provence
deur MARITA VAN DER VYVER

Afskeid en vertrek
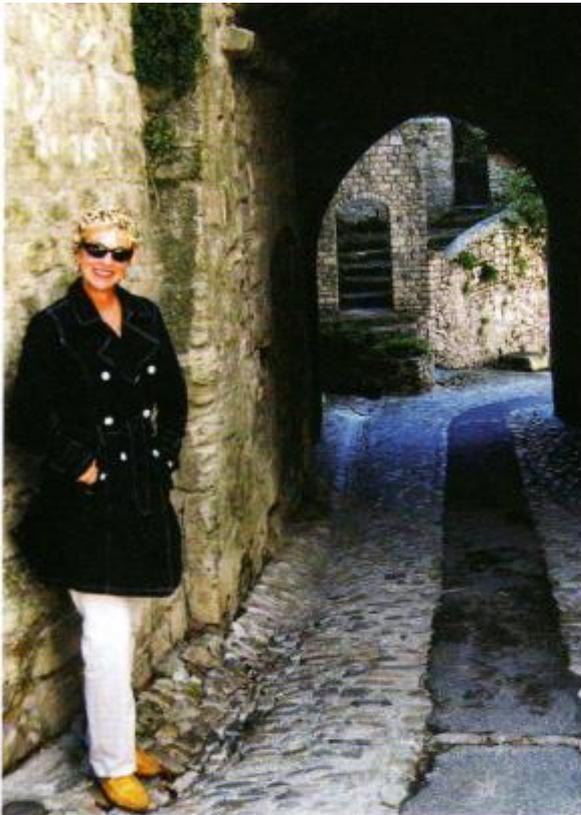
Vroeër vanjaar het SARIE 'n klomp bekendes gevra om hul matriekafskeidfoto's vir ons te wys. Vir my was dit 'n besonder terapeutiese artikel, een van daardies wat jou troos dat enige struikelblok op aarde inderdaad oorkom kan word. Selfs die uitrusting wat jy vir jou matriekafskeid gekies het.

Dan is ek nie die enigste ellendeling wat soos 'n mislukte vrugtekoek gelyk het op my eerste Groot Aand nie!

Ek was naamlik uitgedos in 'n ligblou voile-affère met 'n groot val om die hals. Ek was nooit juis een vir valle en frille nie. (Selfs op die hoogtepunt van die prinses Diana-histerie het ek net 'n enkele keer geswig voor 'n bloes met pofmoue en valle. Dit het nie gewerk nie. Om een of ander rede het dit my meer soos 'n Poolse poetsvrou as 'n Britse prinses laat lyk.) Maar ek was in 'n ongeneeslik ordentlike skool waar meisies nie rokke met kaal skouers of dun bandjies mog dra nie. Dit kon dalk tot dans en ander donkerder sondes lei. Daarom het ek die val gekies, met die hoop dat ek dit in die loop van die aand so soort van suggestief oor my een skouer kon laat afsak.

My enigste skrale kans om bietjie lyf te wys.

Dit het nie gewerk nie. My metgesel het vir my 'n orgidee van 'n obsene grootte gebring wat ek op die

*Jou kans om 'n **stukkie van Frankryk** te beleef saam met Marita — **van Parys tot die bekoorlike Limousin-provinsie.** Bespreek vandag vir een van ons twee SARIE-toere (11 – 20 September of 25 September – 4 Oktober). Marita vergesel jou na kuns- en kultuurskatte, wys die beste inkopieplekke en smul saam aan Franse geregte. Daar's tyd vir masserings, laat slaap of met 'n boek in die son opkrul . . . Skakel 021 462 7022, e-pos kitty@rufaro.co.za of besoek sarie.com vir die volledige reisplan.*

val moes vasspeld. Daar was geen manier waarop ek my halslyn kon laat sak sonder om die blom in my bord kos te laat hang nie.

Boonop het ek in daardie dae geglo in kleurkoördinasie. Ek het die blou kleurskema van kop tot tone deurgevoer. Darem nie my hare blou gekleur nie, maar wel my ooglede en selfs my naels potblou geverf. Ek het gedog blou naels sou meer oorspronklik, meer avant-garde lyk as pienk naels, maar dit het bloot meer verrot gelyk. Asof ek *frostbite* opgedoen het en enige oomblik my blou vingerpunte in my glas vrugtepons gaan verloor.

Vandag dink ek aan daardie aand — met verleentheid natuurlik, maar ook met heimwee — want dis weer daardie tyd van die jaar. Hoewel baie skole deesdae heelwat vroeër in die jaar al afskeid hou (kort ná Valentynsdag, klink dit soms) sodat die leerders se aandag nie die res van die jaar afgelei word deur ligsinnighede soos wat om te dra en wie om te vra nie. Goeie bedoelings, gewis, maar mens eet mos nie jou poeding voor jou sop nie? Wat bly oor om na uit te sien aan die einde van die maal?

Aan die ander kant is die meeste ouers seker verlig om die stres so gou moontlik agter die rug te kry — en hul bankbalans in ere te herstel voor Krismis kom. Want die moderne matriekafskeid kan 'n ouer kort duskant 'n senu-ineenstorting en/of bankrotskap laat omdraai. Seuns het so erg soos meisies geword, so ydel en so besorg oor hare, klere, skoene (vra my, ek het drie seuns in die huis), maar hulle het dank die hemel 'n kleiner keuse. 'n Meisie kan 'n lang rok, 'n kort rok of selfs 'n stylvolle langbroek na haar afskeid dra. 'n Seun wat met 'n kortbroek of 'n rok by sy afskeid opdaag, moet óf baie dapper óf baie dom wees.

Dis alles faktore wat my soms dankbaar maak dat Franse skole nie 'n matriekafskeid of 'n *prom* of enige so 'n gedoente hou nie. En tog voel dit meestal nie vir my rég dat ons kinders hier in Frankryk so sonder enige ritueel moet klaarkom nie. Hier's nie 'n Forty Days of 'n Witrokdag of 'n laaste dag wanneer jou uniform deur jou maats met graffiti bekrap word nie. Onse Thomas het 'n paar jaar gelede amper ongemerk sy laaste dag op die skoolbanke deurgebring. Die finale eksamen was weliswaar belaai met spanning en angs, maar daar was geen teenpool van opgewondenheid oor 'n geskikte uitrusting of selfs net 'n ligsinnige *after-party* nie.

En dis tog jammer, bespiegel ek vanoggend weer. Selfs al beteken dit ook dat Thomas nooit verleë sal voel oor 'n foto waarop hy met 'n wurgende strikdas langs 'n metgesel met blou vingernaels en 'n belaglike blom op haar bors moedig die toekoms instaar nie. ▣

Addendum B

The *Afri* series

Addendum C

source text (Afrikaans)/target text (French)/English translations of target text[179]

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[179] The researcher's own English translations of the target texts, as given below, are intended to aid the reader in understanding the French lyrics. As a result, the English translations are simple, word-for-word translations. The translation must therefore not be considered an example of lyric translation but rather as a tool for promoting understanding.

Kinders van die wind	**Enfants que vent emporte**[180]	**Children blown away by the wind**
	Elle vient de loin, la chanson	
Ek ken 'n ou ou liedjie	Sur toutes **les choses de la vie**	She comes from far, the song
Van lewenswel en -wee	Histoires d'épaves qui sombrent vers	About all the things of life
Van lank-vergane skepe in	Le ventre plein de la mer	Stories of shipwrecks that sink down to the ocean's full belly
Die kelders van die see	Oubliées, toutes les paroles	Forgotten, all of the lyrics
Die woorde is vergete	Mais l'air s'entend encore	But the tune remains
En tog, die deuntjie draal	Il nous rappelle les jours d'antan	It reminds us of days gone by
Soos vaag-bekende grepies in	Il y a dix ou dix mille ans	Ten or ten thousand years ago
'n baie ou verhaal	*Refrain*	*Refrain*
Koor	Vagabonds sans étoile	Wanderers without star
Van swerwers sonder rigting	Quêteurs sans espoir	Seekers without hope
Van soekers wat nooit vind	Enfin jusqu'à la fin des temps	Finally just till the end of time
En eindelik was almal maar	Enfants qu'emporte le vent	Children blown away by the wind
Net kinders van die wind	Leurs visages, noms et rêves	Their faces, names, dreams
Gesigte, drome, name	Tournoient aux quatre vents	Swirling on the four winds
Is deur die wind verwaai	Paroles qu'oublie la nuit des temps	Words forgotten through the passing of time
En waarheen daardie woorde is	Que devinent les enfants	That children can construe
Sou net 'n kind kon raai	*Refrain*	*Refrain*
Koor		
Van swerwers sonder rigting		
Van soekers wat nooit vind		
En eindelik was almal maar		
Net kinders van die wind		

Huisie by die see	**Cabane dans l'orage**	**Hut in the storm**
Ek het 'n huisie by die see, dis nag	Dans ma cabane sur l'océan, nuit noire	In my hut on the ocean's shore, black night

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[180] The underlined text indicates an intertext.

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Ek hoor aaneen, aaneen, die golwe slaan
Teenaan die rots waarop my huisie staan
Met al die oseaan se woeste krag
Ek hoor die winde huil, 'n kreun, 'n klag
Soos van verlore siele in hul nood
Al dwalend, klagend, wat in graf en dood
Geen rus kon vind nie, maar nog soek en smag
My vuurtjie brand, my kersie gee sy lig
Ek hoor dan maar die storm daarbuite
Ek hoor hoe ruk die winde aan my ruite
Hier binne is dit veilig, warm en dig.
Kom nag, kom weer en wind, kom oseaan
Dit is 'n rots waarop my huisie staan

Les lames se brisent de toutes parts
Contre le rocher où elle monte la garde
Et toute la force de notre océan
Le vent se plaint, soupire, lamente le sort
Des âmes perdues, appels venant des morts
Errant toujours, en vain cherchant le repos
La tombe, la mort, qui fut vrai, qui est faux
Le feu crépite, la chandelle nous éclaire
Dehors s'entendent les mugissements de l'orage
Les carreaux tremblent, la tempête s'enrage
Dedans en sûreté, au sec et au chaud!
Dans ma cabane sur l'océan, nuit noire
Les lames se brisent de toutes parts
Contre le rocher où elle monte la garde
Et toute la force de notre océan
Le vent se plaint, soupire, lamente le sort
Des âmes perdues, appels venant des morts
Errant toujours, en vain cherchant le repos
La tombe, la mort, qui fut vrai, qui est faux
Viens, nuit! Intempéries, vent, océan

The waves crash from all sides
Against the rocks where my hut stands guard
And all the force of our ocean
The wind complains, sighs, bewails the fate
Of lost souls, the cries of the dead
Always roaming, hopelessly searching for rest
A tomb, death, that which was true, that which is false
The fire crackles, the candle gives us light
Outside the moaning of the storm is heard
The windowpanes tremble, the storm rages
Inside it's safe, dry and warm
In my hut on the ocean's shore, black night
The waves crash from all sides
Against the rocks where my hut stands guard
And all the force of our ocean
The wind complains, sighs, bewails the fate
Of lost souls, the cries of the dead
Always roaming, hopelessly searching for rest

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C'est une cabane encore debout longtemps!
Viens, nuit! Intempéries, vent, océan
C'est une cabane encore debout longtemps!

A tomb, death, that which was true, that which is false
Come, night! Stormy weather, wind, ocean
This is a hut that will stand for a long time
Come, night! Stormy weather, wind, ocean
This is a hut that will stand for a long time

Mannetjies Roux

My oom se motor is 'n ou masjien
Hy maak dit vol met dieselien
En hy sing in die strate as hy ons kom sien
My oom is oud en ek is skaars dertien
My oom drink koffie en my tannie tee
Ek vra oor die reën en hy sê ja-nee
En hy drink soet koffie met sy een oog toe
En hy praat weer oor die drie van Mannetjies Roux
Koor
O stuur ons net so 'n bietjie reën
My oom het 'n tenk vol dieselien
En seën my pa en seën my ma
En my oom op sy plaas in Afrika
Maar my oom het gesukkel op die plaas
Want die son was te warm en die

Tonton avait une <u>ferme en Afrique</u>

Tonton, son auto n'est qu'un vieux moteur
Qui s'entend de loin quand il vient à l'heure
Il chantonne sur la route quand il vient en visite
Lui vieux et moi jeune, mais je me rattrape vite.
Tonton boit du café et sa femme du thé
Il scrute bien le ciel, on ne sait jamais
Et sirote son café un œil bien fermé
Pour mieux rêver de tous ceux qui sont acclamés
Refrain
Envoie-nous juste un peu de pluie
Le plein, Tonton l'a déjà fait
Bénis ma mère

My uncle had a farm in Africa

My uncle, his car is just an old machine
That you hear from far away when he comes on time
He sings softly on the way when visiting us
Him old and me young, but I'm catching up quickly
My uncle drinks coffee and his wife tea
He looks carefully at the heavens, one never knows
And sips his coffee with one eye closed
To dream better of those who are praised
Refrain
Send us just a bit of rain
My uncle has already filled up the cars

reën te skaars

En die man van die bank het net sy kop geskud

Want my oom, ja my oom was te diep in die skuld

My oom se motor is 'n ou masjien

Hy maak dit vol met dieselien

En hy ry na die lande in die oggenddou

Die lande vaal en sy oë grou

Koor

En as jy in die oggend in die lande stap

Hoor jy nog sy motor met sy klak-klak-klak

Maar my oom, ja my oom se oë's nou albei toe

In sy brief stuur hy groete aan Mannetjies Roux

Koor

Bénis mon père

Et bénis notre ferme en bas du continent

Mais Tonton sur sa ferme voyait venir la fin

Sans merci, le soleil, et sans suite la pluie

Et puis l'homme de la banque qui ne dira plus 'oui'

Juste des dettes qui l'accablent et ses rêves en fuite

Tonton, son auto n'est qu'un vieux moteur

Qui s'entend de loin quand il vient à l'heure

Quand le soleil se lève sa décision est prise

Dans ses champs sans couleur que voient ses yeux tout gris

Refrain

Et si le matin vous traversez les champs

Le bruit de son moteur s'entend dans le vent

Mais Tonton il garde désormais les yeux fermés

Pour mieux rêver de tous ceux qui sont acclamés

Refrain

Bless my mother

Bless my father

And bless our farm at the bottom of Africa

But my uncle on his farm saw the end coming

Without mercy, the sun, and without succession the rain

And then the man from the bank who could say "yes" no more

Just debt that weighs him down and his dreams taking flight

My uncle, his car is just an old machine

That you hear from far away when he comes on time

When the sun rises his decision has been made

In his fields without colour Which he looks at with grey eyes

Refrain

And if in the mornings you cross the fields

The sound of his machine you'll hear in the wind

But my uncle he now keeps his eyes closed

To dream better of those that are praised

Refrain

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Lisa se klavier	**Le piano de Lisa**	**Lisa's piano**
Ek het 'n vriendin	J'ai une amie qui habite au bout	I have a friend who lives at
Ver by die blou see	d'un continent, au bord de	the tip of a continent, on the
Teen die hang van Tafelberg	l'océan	edge of the ocean
As die son sak	Au pied de la montagne de la	At the foot of thousand-
Speel sy die mooiste melodieë	Table millénaire	year old Table Mountain
Haar vingers ken die pad	Quand s'éteint le soleil, elle	When the sun sets, she
Opgesluit in wit en swart	commence à jouer les mélodies	starts to play the most
Die klavier se grootste vreugde	les plus belles	beautiful melodies
Hartseer en verlange	Ses doigts connaissent les	Her fingers know the keys:
Verstaan die hart se diepste smart	touches : chemin en noir et blanc	a path in black and white
Koor	Tristesse ou joie, ou nostalgie	Sadness or joy, or nostalgia
Ja, die hele wêreld word stil	sans fin	without end
En luister in die donker uur	Elle comprend toutes les	She understands all of the
Na die naggeluide	souffrances de nos cœurs	suffering of our hearts
Van Lisa se klavier	*Refrain x2*	*Refrain x2*
Lisa kan nie ophou as sy eers	Le silence s'installe sur la ville,	The silence settles over the
Begin het nie	qui tend l'oreille au coin des rues	city
Sy laat my nooit huis toe loop	Où sonnent les nocturnes du	Who pricks up her ears on
Of afskeid neem	piano de Lisa	street corners
Voor my laaste sigaret nie	Quand elle commence à jouer,	Where the nocturnal music
Ek staan op haar balkon	Lisa ne sait plus s'arrêter	of Lisa's piano sounds
En drink haar appelkoostee	La nuit pour elle ne finit jamais,	When she starts to play,
En kyk na Kaapstad in die nag	alors on ne part pas	Lisa doesn't know how to
Die liggies en die swart, swart	Tant qu'il reste une cigarette	stop
See	Je bois une tisane à l'abricot,	The night for her never
Koor	assise sur son balcon	ends, so you never leave
En onder op die sypaadjie	Et à mes pieds le Cap la nuit, mer	When there is still a
Sien ek die bergie en sy maat	noire, partout des lumières	cigarette
Gaan staan en opkyk	*Refrain x2*	I drink apricot tea, sitting on
Ver na bo	Et dans la rue en bas, clochards et	her balcony
Vanuit die vullis van Oranjestraat	amis pour la vie	And at my feet the Cape the
Hulle ken al lank die klanke	Ne bougent plus, lèvent la tête,	night, black sea, everywhere
Wat uit haar woonstel stroom	les pieds dans les saletés de la rue	lights
Lank na twaalf, met die deure oop	Ils connaissent bien les notes qui	*Refrain x2*

Al moan die bure ook al hoe
Word Lisa elke boemelaar se
droom
Koor

s'envolent de chez elle
Au petit matin, les portes
ouvertes, les voisins râlant de
plus belle
C'est Lisa le rêve de ceux **sans
toit ni loi**
Refrain x2

And in the street below
beggars and friends don't
move an inch
raising their heads
their feet in the dirt of the
street
They know the notes that fly
from her home well
In the small hours, the doors
open, the neighbours
complaining with renewed
vigour
It's Lisa who is the dream
of those without roof or law
Refrain x2

Jantjie

Jantjie kom huis toe
Katryntjie wag op jou
Jantjie kom huis toe
Die Kaap is leeg sonder jou
My ghantang van die onder-Kaap
As die mammies op hul hakke
loop
Wie kan dit dan hou my dear wie
kan dit dan hou
Neem my hand en vat my saam
Na die Dixieland vanaand
Jantjie van die onder-Kaap

Jeannot

Jeannot, tu rentres?
Catherine, elle, veille toujours
Jeannot, tu rentres?
Au Cap, sans toi, sans amour
Mon amoureux du bas de la ville
Quand les **filles** se font belles
pour leur **gars**
Comment tenir, Jeannot, pourquoi
elles et pas moi?
Prends ma main et emmène-moi
Au pays du jazz ce soir
Jeannot, y a le Cap, y a toi
Jeannot, y a le Cap, y a toi

Jeannot

Jeannot, are you coming
back?
Catherine, she still waits
Jeannot, are you coming
back?
In the Cape, without you,
without love
My love from downtown
When the girls make
themselves pretty for their
guy
How can anyone bear it,
Jeannot, why them and not
me?
Take my hand and take me
with

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To the world of jazz tonight

Jeannot, there's the Cape, there's you

Jeannot, there's the Cape, there's you

Waterblommetjies	Épis d'eau	Waterblommetjies
Waterblommetjies in die Boland	Épis d'eau, en saison, à la carte	Waterblommetjies, in season, on the menu
Waterblommetjies in die Kaap	Épis d'eau, à l'étouffée, au Cap	Waterblommetjies, steamed, in the Cape
Maak die bredie net soos in die wynland	Ragoûts, vins de terroir, fruits en tarte	Stews, terroir wines, fruit tarts
En sê jy's baie lief vir my	Avant que tu t'endormes …	Before you fall asleep ...
Voor jy gaan slaap	Serre-moi très fort!	Hug me tightly!
Daardie wind waai weer by my voordeur in	Le vent, l'ami, entre sans frapper	The wind, my friend, comes in without knocking
Hy maak my hart weer lekker sing	Mon cœur n'arrête plus de chanter	My heart doesn't stop singing
Dis gaaf om die Kaap weer dag te sê	Le Cap, je te salue, le cœur léger	Cape, I greet you with a light heart
Ek vat jou saam na die koringland	Viens avec moi, aux champs de blé	Come with me to the wheat fields
Wie ry saam as my hart so brand dis lekker om die Boland lief te hê	Oui, venez tous, vous comprendrez,	Yes, come all, you'll understand
Van Hunks het weer sy pyp gestop	Mon cœur, au pays des vins je t'ai voué	My heart, I dedicated you to the country of wines
Tafelberg se hoed is op	*Refrain*	*Refrain*
En die bergies begin al huis se kant toe staan	La Table a mis sa couverture	The Table is covered in its cloth, according to
Groenpunttoring knip sy oog	Selon des légendes qui perdurent	legends that endure
Die suidoos maak so 'n wye boog	Et sur ses pentes, les clochards cherchent abri	And on its slopes,
En die Waalpad help jou as jy huis toe gaan	Le bon vieux phare cligne de l'œil	
O die luggie hier is vry	Sud-est, le vent qui sème les	
Waar my hart heeltyd wil bly		
En ek wil my langs ou mies Victoria		
Neer gaan vly		
Laat ons deur die tuine loop		
By die parade iets gaan koop		
As die wind koud waai		

Laat ek gou eers jou jas vasknoop
O Kaap, o Kaap, o mooiste Kaap
Jy maak my hart weer baie seer
Jou ghantang kom mos altyd weer en
weer
Die *Mayflower* het uitgevaar
En gaan snoek haal daar by Houtbaai
waar
Karbonkelberg die stormsee gewaar
Drie skepsels het by Dassiepunt
Na die ster gekyk en teen die wind in
Voetgeslaan en die stralekrans aangegee
En hul't teruggekeer na Tafelbaai
En op Duiwelspiek vir die engel gewaai
En die engel het 'n traan uit sy oë gevee

feuilles
Des routes connues te ramènent
chez toi
Refrain
Le Cap, le Cap, le plus beau
Cap
Fends-moi le cœur à chaque
fois
Tes amoureux reviennent
toujours vers toi
Même si les bateaux partent en
mer
Chargés de brochet, ils ne
s'éloignent guère
Et reviennent vers ce Cap où
l'on espère
Refrain

vagabonds look for
shelter
The old lighthouse
winks
The south-easterly wind
rustles the leaves
Well-known roads take
you back home
Refrain
The Cape, the Cape, the
most beautiful Cape
Break my heart every
time
Your loves always
return to you
Even when the boats
sail out to sea
Loaded with pikes, they
hardly go far
And return to the Cape
where one hopes
Refrain

Ek verlang na jou

Ek verlang na jou, na die winde
wat sy arms om my vou
So verlang ek as die son en die
maan en die wind en die wolke
oor my
gaan
Verlang jy ook na my, daar waar
jy nou in die verre lande bly
En verlang jy as die son en die
maan en die wind en die wolke
oor jou

Chanson du vent

Toujours je pense à toi
Quand le vent me serre très fort
dans ses bras
Quand les nuages, le soleil et le
vent et la lune me rappellent : tu
n'es plus là
Et toi, tu penses à moi?
Dans de lointains pays où font
écho tes pas
Quand les nuages, le soleil et le
vent et la lune te rappellent : 'elle

Song of the wind

Always I think of you
When the winds holds me
tightly in his arms
When the clouds, the sun
and the wind and the moon
remind me: you're not there
anymore
And you, do you think of
me?
In faraway lands where your
steps echo

gaan

Waai wind, bring hom terug na my

Waai wind, bring hom terug na my

O ek verlang na jou, ek verlang omdat ek baie van jou hou

Ek verlang so as die son en die maan en die wind en die wolke oor my

gaan

Verlang jy ook na my, daar waar jy nou in die verre lande bly

En verlang jy as die son en die maan en die wind en die wolke oor jou

gaan

Waai wind, bring hom terug na my

Waai wind, bring hom terug na my

n'est plus là'

Rage, vent! Ramène-le vers moi

Rage, vent! Ramène-le vite vers moi

Toujours je pense à toi, à te serrer toujours plus fort dans mes bras

Quand les nuages, le soleil et le vent et la lune me rappellent : tu n'es plus là

Et toi, tu penses à moi?

Dans de lointains pays où font écho tes pas

Quand les nuages, le soleil et le vent et la lune te rappellent : 'elle n'est plus là'

Rage, vent! Ramène-le vers moi

Rage, vent! Ramène-le vite vers moi

Rage, vent! Ramène-le vers moi

Rage, vent! Ramène-le vite vers moi

When the clouds, the sun and the wind and the moon remind you: she is not there anymore

Rage, wind! Bring him back to me

Rage, wind! Bring him quickly back to me

Always I think of you, of holding you more tightly in my arms

When the clouds, the sun and the wind and the moon remind me: you're not there anymore

And you, do you think of me?

In faraway lands where your steps echo

When the clouds, the sun and the wind and the moon remind you: she is not there anymore

Rage, wind! Bring him back to me

Rage, wind! Bring him quickly back to me

Rage, wind! Bring him back to me

Rage, wind! Bring him quickly back to me

Al lê die berge nog so blou	**Au loin les collines ne changent guère**	**In the distance the hills hardly change**
Al lê die berge nog so blou,	Au loin les collines ne changent guère (3x)	In the distance the hills hardly change (3x)
al lê die berge nog so blou,	Mais moi, je n'ai pas su lui plaire!	But me, I couldn't please her
al lê die berge nog so blou,	C'est lui qui s'en va, cœur léger (3x)	It's her that's leaving with a lighter heart (3x)
haar woorde sal ek steeds onthou	Mais moi, j'ai mon chagrin à soulager	But me, I have my grief to relieve
Maar die moet julle darem weet,	Même si mon cœur habite si loin (3x)	Even if my heart lives so far away (3x)
maar die moet julle darem weet,	Mon bonheur, c'est l'étoile du matin	My happiness, it's the morning star
maar die moet julle darem weet,	Bonnes gens, je peux le dire sans peur (3x)	Good people, I want to say without fear (3x)
haar woorde sal ek nooit vergeet	Ses mots, je les grave dans mon cœur	Her words, I engraved on my heart
Nou gaan sy weg met 'n lekker hart,		
nou gaan sy weg met 'n lekker hart,		
nou gaan sy weg met 'n lekker hart,		
hier sit ek nou in pyn en smart		
Al woon my bokkie nog so ver,		
al woon my bokkie nog so ver,		
al woon my bokkie nog so ver,		
dan troos ek my aan die môrester		

Op Blouberg se strand	**Côté Atlantique**	**Atlantic oceanside**
Die golwe weet waar breek die branders –	Les lames déferlent sur les vagues, mais	Waves break on waves, but Are always held back
Hulle dink hulle's vry	Sont retenues à jamais	Clouds float in the sky, but
Die wolke wentel in die hemel, maar	Les nuages flottent dans le ciel, mais	Are blown away by trade winds
Op die winde moet hul ry	Sont emportés par l'alizé	It's early in the morning, on a beach in the South
Dis vroeg in die dag, op Blouberg se strand	C'est tôt le matin, sur une plage dans le Sud	Sun and wind, what a day is waiting for us!
Die wind gaan nog waai, die son gaan nog brand	Du soleil et du vent, quelle journée nous attend!	It's cool after the long

Maar dis koel na die lang nag

En ons groet die dag

Koor

Goeiemôre my sonskyn

Goeiemôre my kind

Kom ons draf langs die strand

Kom ons ry op die wind

Die sand sal ons skroei

En die strale sal brand

Maar dis vroeg in die dag

Op Blouberg se strand

Daar is witgekalkte huise

En ou Tafelberg

Daar is hengelaars met stok en hoed

Wat vroeg visse terg

My pa, sê my kind, ons moet swart mossels vind

Ons is lief vir die see, ek is lief vir my kind

Ja, dis koel na die lang nag

En ons groet die dag

Koor x2

Il fait frais après la longue nuit

Je respire, donc je suis …

Refrain

Je te salue, Soleil

Je te salue, Enfant

Faisons la course vers l'océan

Disons bonjour au vent

Chaud, le sable aux pieds

Et le soleil qui brûle

Mais côté Atlantique, m'amour

Il fait à peine jour …

Des maisons blanchies à la chaux

Que la Montagne assombrit tôt

Pêcheurs à canne et à chapeau

Lignes de pêche au fond des eaux

'Papa', me dit mon enfant, 'y a des moules, que pour nous!'

J'aime la mer, mon enfant, j'aime le sable, j'aime tout!

Il fait frais après la longue nuit

Je respire, donc je suis …

Refrain

night

I breathe, therefore I am ...

Refrain

I greet you, Sun

I greet you, Child

Let's race towards the ocean

Let's greet the wind

Warm, the sand at our feet

And the sun scorches

But Atlantic oceanside, my love

It's scarcely day

The whitewashed houses

Darkened by the mountain quite early

Fishermen with rod and hat

Fishing lines in deep waters

"Daddy", my child says to me, "there are mussels, just for us!"

I love the sea, my child, I love the sand, I love it all!

It's cool after the long night

I breathe, therefore I am ...

Refrain

Gebed

Laat my nooit die grond verlaat nie

Laat my in U skadu bly

Gee dat elke aardse vreugde en vrees

eindelik nietig word vir my

Prière

Garde-moi une place sur terre

Laisse-moi me mettre à tes côtés

Fais qu'ici bas toute peur et toute joie

Seigneur, ne signifient rien pour

Prayer

Keep a place for me on this earth

Let me be by Your side

Let it be here on earth that all fears and all joys, God,

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Elke afdraaipaadjie ken ek

Elke keer het ek verdwaal

Elke keer het u my iewers kom haal

Maak dit Heer, die laaste maal

Elke dag is 'n gedagte

Elke kamer net gehuur

Elke aardse droom van rykdom en roem

net 'n skadu teen die muur

Wat ek is, is net genade

Wat ek het, is net geleen

Eintlik smag ek na U waters van rus

Lei my Heer vanaand daarheen

moi

Les détours jalonnent ma route

Je m'égare à chaque fois

C'est toi Seigneur qui seul sais où me retrouver

Fais que je ne retombe plus jamais

Les jours qui passent sont fugitifs

Nos maisons ne sont que prêtées

Tous nos rêves à nous de richesse et de gloire

Fugaces comme des ombres noires

C'est grâce à toi que moi j'existe

Et tout ce que j'ai est emprunté

Les eaux paisibles en fin de route miroitent déjà

Seigneur, veux-tu y guider mes pas?

C'est grâce à toi que moi j'existe

Et tout ce que j'ai est emprunté

Les eaux paisibles en fin de route miroitent déjà

Seigneur, veux-tu y guider mes pas?

Seigneur, veux-tu guider mes pas?

mean nothing to me

My path is full of detours

I lose my way every time

It's you alone God who know where to find me

Make that I won't fall again

The days that pass are fleeting

Our houses are only loaned

All of our dreams about riches and glory

Are fleeting like black shadows

It's by Your grace that I exist

And everything that I have is borrowed

The peaceful waters at the end of the road are already sparkling

Lord, will you guide my steps there?

It's by Your grace that I exist

And everything that I have is borrowed

The peaceful waters at the end of the road are already sparkling

Lord, will you guide my steps there?

Lord, will you guide my steps there?

Blou	**Tout bleu**	**Everything blue**
As die skemer kom	Entre chien et loup	In the twilight
En hy vang my by jou	On s'étonne de l'heure	We're surprised at the
En hy stuur jou terug na jou huis	Qui t'éloigne toujours de mon	lateness of the hour
toe	cœur	You're taken far from my
Wie sou verstaan	Qui peut savoir	heart
Hoe ek sou voel	Ce que je ressens	Who can know
Wie sou verstaan	Qui peut savoir?	How I feel
Oral om, om my heen	Tout ce que je vois, autour de	Who can know
Is dit blou	moi	All that I see around me
Want ek wil by jou wees	C'est tout bleu	It's all blue
Ek wil by jou wees	Car tout ce que je veux, t'es tout	For everything I want, you
Vanaand	ce que je veux	are
Tyd en plek	Ce soir	Everything that I want
Bepaal wat gebeur	Le temps et le lieu	Tonight
Niemand kan dit keer nie	Assurent notre sort	The time and place
Sê my wat's reg	De la naissance jusqu'à la mort	Ensures our fate
En wat is verkeerd	Qu'est-ce qui est juste	From birth to death
Wie sou bepaal?	Qu'est-ce qui ne l'est pas	What is right
Oral om, om my heen	Qui nous le dira?	What is not
Is dit blou	Tout ce que je vois, autour de	Who will tell us?
Want ek wil by jou wees	moi	All that I see around me
Ek wil by jou wees	C'est tout bleu	It's all blue
Vanaand	Car tout ce que je veux, t'es tout	For everything I want, you
Koor	ce que je veux	are
Alles is blou	Ce soir	Everything that I want
Alles is blou	Partout, tout bleu	Tonight
Blou is die wolke	Partout, tout bleu	Everywhere, everything blue
Blou is die maandag (sic) blou is	Bleus, les nuages	Everywhere, everything blue
die venster waarby ek staan	Bleue notre lune	Blue, the clouds
Blou is my hart en	Bleue la fenêtre avec vue sur les	Blue, our moon
Blou my gedagtes	dunes	Blue the window with the
Blou om my heen	Bleu est mon cœur et	view of the dunes
Alles is blou	Bleues mes pensées	Blue is my heart and
Alles is blou	Partout du bleu	Blue my thoughts

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Alles is blou	Partout, tout bleu	Everywhere, everything blue
Alles oor jou	Partout, tout bleu	Everywhere, everything blue
As die skemer kom	Partout, tout bleu	Everywhere, everything blue
En hy vang my by jou	Partout, et toi en bleu	Everywhere, and (even) you
En hy stuur jou terug na jou huis	Entre chien et loup	in blue
toe	On s'étonne de l'heure	In the twilight
Wie sou verstaan	Qui t'éloigne toujours de mon	We're surprised at the
Hoe ek sou voel	cœur	lateness of the hour
Wie sou verstaan	Qui peut savoir	You're taken far from my
Oral om, om my heen	Ce que je ressens	heart
Is dit blou	Qui peut savoir?	Who can know
Want ek wil by jou wees	Partout, tout bleu	How I feel
Ek wil by jou wees	Partout, tout bleu	Who can know?
Vanaand	Partout, tout bleu	Everywhere, everything blue
	Partout, et toi en bleu	Everywhere, everything blue
		Everywhere, everything blue
		Everywhere, and (even) you
		in blue

Klein Karoo	**Bas Karoo**	**Lower Karoo**
Klein Karoo	Bas Karoo	Lower Karoo
Verre land van verlatenheid	Là, au fin fond de l'abandon	There, at the ends of
Klein Karoo	Bas Karoo	abandon
Waar die Swartberge troon	Et ses montagnes noires	Lower Karoo
In die Klein Karoo	Dans le bas Karoo	At its black mountains
Het jy nog steeds na my verlang	Où tu pensais à moi le soir	In the lower Karoo
Ek kom terug na jou	Je reviens enfin	Where you thought of me at
By jou wil ek altyd woon	Pour y vivre avec toi	night
Klein Karoo	Bas Karoo	I return at last
Dis waar ek jou liefde vind	J'y retrouve ton amour pour moi	To live there with you
Elke aand	Chaque soir	Lower Karoo
Stap ons hand-aan-hand	On se promène, enlacés	There I find your love for
Saam met jou	Toi et moi	me
Kan ek van die toekoms droom	On rêve déjà du lendemain	Every night

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In die Klein Karoo

Wil ek met jou woon

Sien jy die aandblom staan,

die sekelmaan

die wasigheid wat ontvou -

soos my heimwee saans na jou

Daarom kom ek terug na jou

Klein Karoo

Verre land van verlatenheid

Klein Karoo

Waar die Swartberge troon

In die Klein Karoo

Het jy altyd na my verlang

Ek is weer terug by jou

By jou wil ek altyd woon

Pluk in die laatmiddag

'n gousblom af

kyk hoe die blare toevou

Net soveel dae bly nog oor -

Dan is ek weer by jou

Klein Karoo

Dis waar ek jou liefde vind

Elke aand

Stap ons hand-aan-hand

Saam met jou

Kan ek van die toekoms droom

In die Klein Karoo

Wil ek met jou woon

Dans le bas Karoo

Je veux vivre avec toi

Des floraisons de nuit

Croissant au-dessus

Le tout à travers la brume

Voilà l'image de ma nostalgie

Voilà pourquoi je reviens

Bas Karoo

Là, au fin fond de l'abandon

Bas Karoo

Et ses montagnes noires

Dans le bas Karoo

Où tu pensais à moi le soir

Je reviens enfin

Pour y vivre avec toi

Avant le crépuscule

Se ferment les feuilles

Des soucis si fraîchement cueillis

Autant de jours qui doivent

s'écouler

Avant d'être dans tes bras

Bas Karoo

J'y retrouve ton amour pour moi

Chaque soir

On se promène, enlacés

Toi et moi

On rêve déjà du lendemain

Dans le bas Karoo

Je veux vivre avec toi

We take a walk, arms

around one another

You and me

Already dreaming of

tomorrow

In the lower Karoo

I want to live with you

Flowers of the night

The crescent moon above

Everything seen through the

mist

This is the image of my

nostalgia

This is why I return to

Lower Karoo

There at the ends of

abandon

Lower Karoo

And its black mountains

In the lower Karoo

Where you thought of me at

night

I return at last

To live there with you

Before twilight comes

The leaves of the freshly

picked marigolds close

The same number of days

should pass

Before I can be in your arms

Lower Karoo

There I'll find your love for

me again

We take a walk, arms

around one another

You and me

Already dreaming of
tomorrow
In the lower Karoo
I want to live with you

Wie weet?	**Qui sait?**	**Who knows?**
Diep-diep in die bosse is 'n poort na 'n vergete land	Loin, loin, tout au fond des bois, s'ouvre la porte d'un pays d'autrefois	Far, far, at the end of the forest
Waar ons stil dae slyt	De tranquilles jours heureux	The door to a land of the past opens
Leef en droom, en swyend luister	Vie de rêve, et d'écoute muette	Of tranquil, joyous days
Na die voetval van die tyd	De la marche, celle du temps	Dream life, and of silent listening
Teen skemeraand as hoop weer fluister	Au crépuscule, quand l'espoir peut renaître …	Of the course of time
Wie weet, iewers is daar dalk 'n land van rus en	Qui sait? Un pays paisible existe peut-être et	In the twilight, when hope can be reborn ...
Wie weet, waar die vlugteling veilig is	Qui sait? Un accueil pour réfugiés	Who knows? Maybe a peaceful land exists and
Waar die swerwer eindelik rus	Où l'errance peut prendre fin	Who knows? A welcome place for refugees
En as daar is	Et s'il existe ...	Where wanderings can end
Neem my saam, neem my saam	Emmène-moi! Emmène-moi!	And if it exists ...
Diep-diep in die bosse is 'n poort na 'n vergete land	Loin, loin, tout au fond des bois, s'ouvre la porte d'un pays d'autrefois	Take me with! Take me with!
'n Eden half-voltooi	Un jardin à finir	Far, far, at the end of the forest
Half-gevul deur halwe vrede	A la paix tout imparfaite	The door to a land of the past opens
Waar die son nog skaam-skaam loer	Au soleil timide, mais chaud	A garden to finish
Kom kniel en wyk voor half-gebede	Viens, à genoux, finis la prière	Of which the peace is imperfect
Sê my, is daar iewers dalk 'n land van rus en	Qui sait? Un pays paisible existe peut-être et	Of which the sun is shy, but warm
Sê my, is daar ver 'n vreemde kus	Qui sait? Un accueil pour réfugiés	Come, on your knees, finish the prayer
Waar die swerwer eindelik rus?	Où l'errance peut prendre fin	
En as daar is	Et s'il existe	
Neem my saam, neem my saam	Emmène-moi! Emmène-moi!	
Wie weet, iewers is daar dalk 'n		

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land van rus en
Wie weet

Dis-moi, si un pays paisible
existe pour nous et
Dis-moi, s'il y a un rivage qui
attend
Où l'errance peut prendre fin
Et s'il existe
Emmène-moi! Emmène-moi!
Qui sait ...
Qui sait ...
Un pays paisible existe peut-être
et ...

Who knows? Maybe a
peaceful land exists and
Who knows? A welcome
place for refugees
Where wanderings can end
And if it exists ...
Take me with! Take me
with!
Tell me, if a peaceful land
exists for us and
Tell me, if there's a shore
waiting
Where wanderings can end
And if it exists ...
Take me with! Take me
with!

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Addendum D

Paratextual elements

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1, enfants que vent emporte 3:47
(kinders van die wind)

Elle vient de loin la chanson
Sur toutes les choses de la vie
Histoires d'épaves qui sombrent vers
Le ventre plein de la mer

Oubliées, toutes les paroles
Mais l'air s'entend encore
Il nous rappelle les jours d'antan
Il y a dix ou dix mille ans

Refrain:

Vagabonds sans étoile
Quéteurs sans espoir
Enfin jusqu'a la fin des temps
Enfants qu'emporte le vent

Leurs visages, noms et reves
Tournoient aux quatre vents
Paroles qu'oublient la nuit des temps
Que devinent les enfants

Refrain

Die liedjie kom van ver af
Dit handel oor al die dinge van die lewe
Stories van skeepswrakke wat afdaal na
Die vol maag van die see

Vergete, al die woorde
Maar die wysie word nog gehoor
Dit herinner ons aan dae wat verby is
Tien of tienduisend jaar gelede

Refrain:

Swerwers sonder ster
Soekers sonder hoop
Eindelik tot aan die einde van die tyd
Kinders wat deur die wind meegesleur word

Hul gesigte, name, drome
Dwarrel op die vier uithoeke van die aarde
Woorde wat deur die verloop van tyd vergeet word
Maar wat kinders kan raai

Refrain

Addendum E

Interview

Interview with Professor Morgan

Completed in March 2011, via e-mail

1] Professor is genader om die vertalings vir die *Afri-Frans*-projek te behartig. Het u spesifieke voorskrifte gekry vir die vertaling, of kon u eie inisiatief en kreatiwiteit gebruik?

Ek het geen voorskrifte gekry nie: ek ken Matthys Maree al jare; hy, ek en Herman van den Berg werk al van 2005 af saam, toe die Jacques Brel-projek geloods is. *Afri-Frans* was geheel en al sy idee – miskien was dit geïnspireer deur die Brel-projek (die idee van liedvertaling tussen Afrikaans en Frans), miskien deur sy waardering vir die Putomayo-reeks (sic) van wêreldmusiek, miskien deur sy jarelange verbintenis met verskeie Afrikaanse sangers. Hy het my eendag gebel en gevra wat ek van die projek dink, gesê hy dink daar is Afrikaanse liedjies wat die moeite werd is om te vertaal en aan die buitewêreld bekend te stel en my gevra of ek die Franse vertalings sou doen. Hy het al die liedjies gekies vir *Afri-Frans 1*; daar was 1 liedjie wat ek glad nie geken het nie, 'Wie weet?', maar hy het my voorsien van opnames van al die liedjies. Toe die CD so goed doen, het hy besluit om 'n 2de een te maak en my gevra om liedjies voor te stel. Hy het groot waardering vir Lukas (sic) Maree, en het beplan om op CD2 van Lukas se musiek in te sluit, iets waaroor ek baie dankbaar is, want Lukas kon dit nog hoor voor sy dood. Omdat die bekendste Afrikaanse liedjies reeds op die eerste CD was, kon ek op CD2 twee van my eie gunstelinge voorstel: 'Kraaitjie Melaaitjie' en 'Liefde is 'n stille rivierstroom'. CD2, soos CD1, dra egter Matthys se stempel in die eerste plek: hy is op Oudtshoorn gebore, en het bv. 'Die stem van Suid-Afrika' bygesit as 'n huldeblyk aan CJ Langenhoven. Matthys verstaan nie Frans nie; hy het alle inisiatief en kreatiwiteit aan my oorgelaat. Liedvertaling, soos dramavertaling, word egter nie deur die vertaler gefinaliseer nie, maar deur die praktisyns, dus sangers en akteurs. Indien 'n sekere passassie nie gemaklik sing nie of vreemd voorkom vir die sanger, word dit gewoonlik verander. Dit is wat liedvertaling so 'n dinamiese tipe vertaling maak – die vertaler moet ruimte laat vir die insette van die persoon wat dit uitvoer.

2] Matthys Maree (vervaardiger van *Afri-Frans*) noem dat "deur ons gunsteling musiek (sic) te vertaal na wêreldtale, blaas ons nuwe lewe in ons eie kultuur, hoor ons dieselfde verhale met nuwe ore en gee ons dus nuwe lewe aan liedere wat ons lewens die afgelope dekades verryk het." Wie sien u as die teikenmark vir *Afri-Frans*? Afrikaanse of Franse luisteraars?

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Albei, maar om verskillende redes. Die idee van wêreldmusiek is juis dat luisteraars hul horisonne sal verbreed, ontvanklik sal word vir ander musiekstyle. Afrikaanse luisteraars hou van *Afri-Frans* omdat Afrikaners in elk geval waardering het vir alles wat met Frankryk te make het (dis die stamland verbintenis, maar ook die manier wat Frankryk homself oor dekades aan die buitewêreld bemark het – die land het byna mitiese status, en Afrikaners soos Marita van der Vyver wat in Frankryk woon en die Franse lewenstyl persoonlik beleef, is volkshelde), maar die feit dat Matthys sulke bekende liedjies gekies het, het tot gevolg dat Afrikaners na *Afri-Frans* luister en die indruk kry dat hulle skielik Frans kan verstaan; hulle beleef so 'n voor-Babelse oomblik. Omdat ek probeer om na aan die bronteks te bly, is hulle ook nie ver verkeerd nie – hulle hoor 'n kulturele ekwivalent van 'n liedjie waarvan hulle waarskynlik die woorde ken. Die wonderlike ding van vertaling oor die algemeen is natuurlik dat dit 'n nuwe, vars perspektief bied: daar is waarskynlik Afrikaanse luisteraars wat *Afri-Frans* koop en nie die oorspronklike Afrikaanse opnames besit nie. Hulle ontdek in vertaling dat die melodie en ritmes besonders is, dat die teks goed genoeg is om as vertaalde teks te kan bestaan, en dat Matthys se verwerkings nuwe lewe inblaas in liedjies wat andersins vergete sou gewees het. Vertaling is dus ook vir my persoonlik 'n soort 'lewegewer', dit gee 'n teks 'n tweede lewe, dit is 'n soort reïnkarnasie. Dit is ook 'n ander belangrike punt: hierdie is liedjies, nie net tekste nie. Matthys se verwerkings is werklik buitengewoon: dit is moeilik om te sê of mense die CD's koop vir die Franse vertalings of vir die musikale verwerkings. Die rol van die verwerker en komponis, Matthys Maree, moet nie hier onderskat word nie. Daar is planne (dit is ook Matthys se domein) om *Afri-Frans* in Frankryk te bemark: hy was tot dusver nog te besig met ander projekte (*Afri-Spaans, Afri-Italiaans*) om werklik aandag daaraan te gee. Ek weet nie of 'n mens afleidings kan maak uit die statistiek van webwerwe soos Youtube of dié van *Afri-Frans* self nie – daar is waarskynlik maniere om te sien hoeveel belangstelling vir die liedjies wat op Internet beskikbaar is uit die buiteland en veral uit Frankryk en uit Franssprekende lande kom. Jy sou miskien ook vir Matthys persoonlik kon vra – miskien verkoop Myra Maud haar *Afri-Frans* CD's by haar vertonings oorsee, soos wat kunstenaars hier doen? Soveel CD's word uit die hand verkoop en afgelaai op Internet dat 'n mens innoverende instrumente sou moes gebruik om te bepaal watter blootstelling 'n CD kry.

3] In u artikel ("Van (luister)liedjie tot chanson: 'n oorsese reis in vertaling") verduidelik u dat die toeganklikheid van die liedjies vir Franse luisteraars baie belangrik is. Wie beskou u as die sogenaamde ideale leser/luisteraar van u vertalings?

Die 'ideale' leser van my vertalings is waarskynlik akademiese kollegas wat Frans en Afrikaans en of Nederlands magtig is; ek dink die vertalings kan ook staan as leestekste, omdat dit intertekstuele

verwysings en vertaalkundige oplossings bevat wat miskien nuttig kan wees vir ander liedvertalers. Die 'ideale luisteraar' is moeiliker om te antwoord, omdat die musiek, die sangeres se stemkwaliteit en die teks 'n eenheid vorm: 'n mens hoef nie te verstaan wat Myra Maud sing nie – die meeste mense in Suid-Afrika wat opera beluister, verstaan nie Italiaans nie. Maar as die klem val op 'ideaal', dan moet dit uiteraard iemand wees wat Frans kan verstaan – 'n teks is nie abstrak soos musiek nie, die beste luisteraar is 'n aktiewe luisteraar wat begryp wat hy hoor, wat tekssensitief is, wat waardering sal hê vir die rympatrone, die afwisseling van beklemtoonde en onbeklemtoonde lettergrepe, die alliterasie en taalregister.

4] Hierdie toeganklikheid behels dikwels dat die leser/luisteraar 'n gegewe interteks herken en verstaan. U verduidelik dat die interteks "La complainte de Rutebeuf" bekend is aan die gemiddelde Franse leser danksy die opname hiervan in die Lagarde & Michard Franse literatuurgeskiedenis vir hoërskole. Sou u sê dat dit ook die geval met die ander intertekste is, of sou u sekere intertekste as minder herkenbaar as ander beskou?

Die intertekste behoort almal herkenbaar te wees vir die gemiddelde Franse luisteraar, omdat daar geen esoteriese intertekstuele verwysings is nie: Rutebœuf is populêr gemaak in toonsettings wat deur Léo Ferré gesing is; Blixen se *Out of Africa* het 'n breë publiek bereik danksy die filmweergawe; Claude Sautet se films is nie kunsfilms nie; Agnes Varda se film het Sandrine Bonnaire as ernstige aktrise gevestig; Marcel Pagnol se Marseilles-trilogie is populêre teater op sy beste; Descartes se beroemde aanhaling is so wyd bekend dat baie mense waarskynlik nie eens weet dat hy die outeur is van die formule 'Je pense, donc je suis' nie. Dit wemel sederdien van improvisasies op hierdie stelling. Dit sou onvanpas wees om in liedjies, wat volks en populêr is, intertekstuele verwysings te gebruik wat te akademies is;

5] Dink u die boodskap van die vertaling kan verlore gaan indien die leser/luisteraar nie die interteks, wat u as 'n tipe 'herkenningselement" beskryf, herken nie? Of dink u dat die algehele boodskap nog steeds oorgedra word?

'n Baie goeie vraag. Ek dink die herkenning van die interteks in liedjies is 'n bonus. In die letterkunde (kyk bv na die boeke van Jean-Louis Cornille van die Universiteit van Kaapstad) kom kritici al hoe meer agter hoeveel skrywers bewustelik en onbewustelik by mekaar leen; daar is dus 'n groot aantal intertekste waarvan ons as lesers nie eens bewus is nie. Dit is vir my baie belangrik om altyd bewus te

bly van die genre waarin ek werk: 'n liedjie behoort tot die kleinkuns, dit duur selde langer as 3 minute, en in daardie tyd behoort die luisteraar die betekenis en boodskap te snap. Ek moet egter ook bysê dat ek die intertekste met 'n doel gekies het en dat enige vertaler of skrywer hoop vir 'n leser wat 'n kloon is van homself en die intertekste sal raaksien, of meer nog, 'n leser wat nie net die intertekste sal raaksien nie, maar hulle (en die vertaler / skrywer wat hulle gekies het) ook sal evalueer binne die tekstuele konteks. Soos wat ek in ander vrae genoem het, is ek egter oortuig dat die algehele boodskap van 'n liedjie oorgedra word nie net deur woorde nie, maar ook deur musiek (melodie, keuse van instrumente, tempo, keuse van sanger, ens). Dit is waarskynlik nie moontlik om te bepaal watter persentasie van die betekenis van die boodskap deur die teks en watter deur musiek oorgedra word nie.