

Research methodology for the description of a source text and its translation(s) - a South African perspective

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Conventional research methods used in the social sciences or in the humanities fall short when applied to research in translation studies, which requires an interdisciplinary approach to comparative text analysis. This paper aims to fill this gap, providing a useful synthesis of theoretical and analytical research frameworks in descriptive translation in South Africa.

Konvensionele navorsingsmetodes wat in die sosiale of geesteswetenskappe gebruik word, skiet te kort wanneer dit deur navorsers in vertaalkunde toegepas word, omrede vertaalkunde 'n interdisciplinere benadering tot vergelykende teksanalise benodig. Daar word gepoog om hierdie tekortkoming aan te spreek deur middel van 'n nuttige sintese van teoretiese en analitiese navorsingsraamwerke in beskrywende vertaalkunde in Suid-Afrika.

Introduction

Conventional research methods used in the social sciences or in the humanities fall short when applied to research in translation studies, which requires an interdisciplinary approach to comparative analysis. Existing research methods in translation studies itself are fragmentary and largely inaccessible to the inexperienced researcher. The practicalities of research design have largely been neglected in translation; there is a wealth of theoretical articles available, but very few sources provide explicit guidance to researchers with regard to the choice of a corpus, the formulation of a research problem and its corresponding

hypothesis, how to conduct a comparative analysis between an original text and its translation, and lastly, but most importantly, how to integrate approaches derived from other disciplines into translation studies. This view is supported by Gile (1991: 166):

'Iff [Interpreting and translation] research has been making some head-ay over the past decade or so, mostly because of, as Toury (1991) puts it, importation of experimental methods from other disciplines. As he also points out, the implementation of such methods as well as of observational methods in Iff is still suffering from weaknesses. We believe that proper scientific research is required, because too many ideas that are

still rather widely accepted are based on intuitive personal speculation only and have resulted in some stagnation in 1TT.'

In South Africa, these methodological weaknesses experienced in translation studies in general are compounded by the fact that many of our languages are languages of limited diffusion without established translation traditions. Very little research has been done into the role played by translation in initiating and developing these languages and literatures. This can partly be ascribed to the fact that translation studies as a discipline was only established in South Africa by the late 1970s and is thus a relatively new phenomenon for South African researchers.

This paper aims to make a contribution in this regard, providing a useful synthesis of theoretical and analytical frameworks to research in translation and attempting to relate them to the South African situation. We attempt to provide prospective researchers in translation studies with a broad framework in which to plan their research. The operationalisation (i.e. the text analysis itself) of the research design falls outside the scope of this article.

Finding an angle from which to approach a research project in translation studies

Research is usually conducted in order to fill a gap in the prevailing knowledge or understanding of a subject field. However, this is often easier said than done, because researchers usually experience difficulties in finding an angle from which to approach their research. If, however, this angle is approached as a research problem for which a solution has to be found, half the battle has been won, and a researcher can be relatively certain that his/her research will make a contribution to our understanding of translation studies.

A researcher cannot produce a coherent research project without first defining a problem. The research problem or topic forms the basis and the guiding principle of the research process. It also delimits the topic so that research does not proceed aimlessly. It may sometimes be difficult to select a suitable research topic, but once the researcher knows what s/he wants to do, it is usually far easier to plan how to research a specific topic. Researchers often make the mistake of choosing subjects which are either too broad or too insubstantial. The ideal is a subject in which the researcher is interested, which is complicated enough to involve several research sources, and which is neither boring nor ridiculous. Some possible sources for ideas are:

- Previously published research: this type of research often stimulates further research.
- Practical problems: research is also generated by practical problems which require an immediate solution.
- Theory: theory is a further source of research topics. It organises and explains specific facts and may also generate new knowledge.

It is easier to identify a specific topic once a broad area of interest has been identified. The formulation of a research problem involves far more than simply specifying a problem area to be examined. The research problem can be discussed in terms of *what* questions:

- What precisely is the problem which you have identified?
- What questions will you ask in your study?
- What hypotheses will you be testing?
- What contribution will your research make to solving the problem?

For instance, a prospective research problem can be formulated in question form, as follows: ²

- What are the translation strategies used by Nyembezi to transfer aspects of culture from English into Zulu in his translation of Paton's *Cry, the Beloved Country*?
 - Is characterisation in *Fiela's Child* adversely affected by the inadequate translation of metaphors in Matthee's *Fiela se Kind*?
 - Do cuts and omissions in the dialogue of theatre texts translated into Afrikaans affect lexical cohesion in these texts?
- 'A problem well put is half solved' is an old truth: a precise formulation of the problem will clearly indicate the aim of the research project. The aim of the research can be stated as follows:
- This study examines the translation strategies used by Nyembezi to transfer aspects of culture from English to Zulu in his translation of Paton's *Cry, the Beloved Country*.
 - This study aims to investigate the way in which characterisation in *Fiela's Child* is affected by the inadequate translation of metaphors in Matthee's *Fiela se Kind*.
 - The aim of this study is to examine how cuts and omissions in the dialogue of translated theatre texts affect lexical cohesion in these texts.

The more precise the formulation of the problem, the easier it becomes for the researcher to set up a hypothesis as a tentative answer or solution to the question formulate" as part of the research problem. Thus, a hypothesis not only has an explanatory function, but also directs and organises research, e.g.

- Nyembezi uses mainly cultural substitution, loan words and indigenisation as translation strategies to transfer aspects of culture from English to Zulu in his translation of Paton's *Cry, the Beloved Country*.
- The characterisation in *Fiela's Child* is adversely affected by the inadequate translation of metaphors in Matthee's *Fiela se Kind* in such a way that the characters in the translation are mutations of the characters in the original text.
- The nature and appearance of lexical cohesion in so-called stage translations into Afrikaans differs from the nature and appearance of lexical cohesion in so-called page translations into Afrikaans.

By clearly defining his/her topic, the researcher will be able to decide which further sources to consult and which research methods and procedures to use (see 'Method for the comparative analysis of source and target texts' below).

Background to a translation methodology

Once the researcher has identified a particular problem s/he has to determine how to carry out the research so as to address his/ her research problem. What kind of data is going to be used? How is it to be collected? From what kind of theoretical and analytical framework is the data to be approached? Most researchers in translation studies choose to examine existing (literary) texts and their translations and not to translate a text themselves, as criticising one's own work can be problematic.

Since the early eighties there has been a tendency within translation studies to move away from normative and prescriptive approaches to translation (which evaluate translations as good or bad according to a fixed theory of what constitutes equivalence between two texts). Many translation theorists have found that the concept of equivalence has its limitations.³ It is impossible to

view a translated text as the mirror-image of its original as is required by equivalence-based prescriptive theories, since translation always involves a degree of subjectivity and reformulation. The main shortcoming of prescriptive translation theories is the fact that they ignore the sociocultural conditions under which translations are produced in order to function in the receiving culture as acts of communication. The conditions required to produce equivalence differ from language culture to language culture; a text which functions as a translation today may not be called a translation tomorrow and may be named a version instead, or a translation strategy (e.g. turning prose into verse) which was valid in the past may be completely unacceptable today (Heylen 1993:4).

The realisation that translations are never produced in a vacuum, unaffected by time and culture, and the desire to explain the time- and culture-bound criteria which are at play, have led certain translation theorists working from a literary-theoretical perspective to reject prescriptive theories and adopt a descriptive approach towards the study of translated literature.

It is this approach (and the subsequent publication of the book *The manipulation of literature: studies in literary translation*, Hermans 1985a) which helped to establish translation studies as a discipline in its own right.

In contrast to prescriptive theorists who theorise on translation and then attempt to prove these theories in practice according to the notion of equivalence, descriptive translation theorists start with a practical examination of a corpus of texts and then attempt to determine which norms and constraints operate on these texts in a specific culture and at a specific historical moment. In other words, the aim of descriptive translation theorists is not to prescribe how translation ought to be done, but to observe how translations have been done in practice. Their approach is therefore functional and target-oriented: they accept any text as a translation if it functions as such in the receiving cultural system.⁴ In other words, these theorists attempt to account not only for textual strategies in the translated text, but also for the way in which the translation functions in the target cultural and literary system (Hermans 1985b: 13).

This approach has far-reaching implications, particularly as regards the notion of equivalence, which is seen not as an abstract ideal which translation can only aspire to but never reach, but as the term used to examine the actual relationship between a translation and its original.

The central question then becomes: What kind of equivalence can be observed between the source and target texts and their respective cultures? The main advantage of this approach is that it enables us to bypass deep-rooted source-oriented and normative traditional ideas concerning fidelity and quality in translation. In other words, the researcher describes (i.e. explains) the specific characteristics of a translated text (or multiple translations of the same original) in terms of constraints or norms reigning in the target system at a particular time that may have influenced the method of translating and the ensuing product (Hermans 1985b: 13). This particular approach, however, does not only apply to literary translation. Within the scope of descriptive translation studies, all types of translated texts can be studied with the purpose of finding out how they have been translated within a specific culture and historical period.

How, then, does one compare and describe a translation (or translations) with its original (or their originals) within the para-

digm of descriptive translation studies? The first step is to choose an appropriate corpus of texts.

Options for comparative analysis: choosing a corpus

There are several possibilities of comparison (cf. also Toury 1995:74-75):

- 1) one source text and one particular translation;
- 2) one source text and various translations, which came into being at one point in time;
- 3) one source text and a number of translations in one language, which came into being at different periods of time;
- 4) one source text and different translations into different languages;
- 5) a mediating translation that acts as source text and its translations;
- 6) so-called self-translations by one author from one source text;
- 7) one author/one genre: different source texts and their translations.

The above options can be clarified in the light of some examples:

Option 1: one source text and one particular translation.

This option represents the smallest corpus and lends itself to describing certain very specific features of a translated text, e.g. aspects of culture in Nyembezi's Zulu translation of Paton's *Cry, the Beloved Country* (Ndlovu, 1997), or the translation of metaphors used as characterisation techniques in Dalene Matthee's *Fiela's Child* (Kruger 1990). Other studies include: Calitz (1992) on dubbing, James (1992) and Koopman (1994) on Andre Brink, Langenhoven (1988) on a translation of an evangelical text, Oudkerk (1992) on Shakespeare's *The Tempest* in Afrikaans and Withers-Lancashire (1995) on the translation of a legal text.

In Options 2-7 the corpus under investigation is of course increased. Also, where candidates for a source text appear in more than one language, anyone of such texts could have been used as a basis for a specific translation. (A compilative source text consisting of two different versions could also be used.

Option 2: one source text and various translations, which came into being at one point in time.

South Africa's 1996 constitution is an example. It is translated from the English source text into the other official languages.

Option 3: one source text and a number of translations in one language, which came into being at different periods of time.

In this case the researcher has the added problem of finding the most likely source text, e.g. which text of *The Merchant of Venice* did the three different Afrikaans translators use to effect their translations in 1949, 1969 and 1991, the Arden, the New Cambridge, or the Maskew Miller Longman? (Kruger, forthcoming). Other studies include Andrews (1992) on English translations of an Ingrid Jonker sonnet and Neke (1995) on two English translations of Mofolo's *Chaka*.

Option 4: one source text and different translations into different languages.

As in Option 3, the critic has to find the most likely source text, for instance, which text of the Bible did the translators of the var-

ious African languages use to effect their translations, the English Authorised Version, the King James version or the Good News Bible version? According to Ntuli and Swanepoel (1993:20), full translations of the Bible appeared at different periods of time, e.g. in Tswana in 1857 and in Xhosa two years later (1859), in Southern Sotho in 1881 and in Zulu two years later (1883). The Bible was only translated into Northern Sotho in 1904 and into Tsonga three years after that (1907), while the Swazis received theirs in 1996. The Southern Ndebeles are still awaiting their translation. It is therefore likely that the Southern Ndebele Bible translators are using the 1883 Zulu Bible as mediating source text because Southern Ndebele is a dialect of Zulu. Jordaan (1975) examines which sources were used for the 1975 Afrikaans translation of the Bible. A more recent example would be the book and the film of *The Lion King*, which has been translated into several African languages.

Option 5: a mediating translation that acts as source text and its translations.

This option has already been touched upon above. Being a text in its own right, a translation sometimes functions as a source text and sparks off further translations. One example of this is the English translation of *Fielase Kind* by Dalene Matthee, which was used as a basis for translation into at least ten other languages. A related topic would be to examine a case where the translation of a classic literary work becomes the inspiration for the creation of a whole new genre, as has occurred in Tswana literature. Together with Moffat's translation of *The Pilgrim's Progress* (1909), Sol T. Plaatje's translations of *The Comedy of Errors* (1930) and *Julius Caesar* (1937) are generally regarded as being responsible for initiating creative writing in Tswana and heralding the beginning of modern literature in Tswana (Ntuli & Swanepoel 1993:23; Ranamane 1993:170). According to Shole (1990/91:51) these translations introduced new models into a literary tradition which before consisted only of orature, i.e. oral narratives, praise poetry and traditional sayings.

Option 6: so-called self-translations by one author from one source text.

Self-translations are problematic too for the translation critic, e.g. the dramatist Samuel Beckett wrote in French and English, so which version was used as source text by his translators into other languages, the French, the English or a combination of both?

Option 7: one author (or one genre): different source texts and their translations.

In this option the corpus of texts to be examined is, of course, large and team research is sometimes necessary. Examples here would be to examine the works of Nadine Gordimer, Andre P. Brink, Miriam Tlali or Chinua Achebe in translation. Completed studies include: Buitendag (1992), Pienaar (1994), Pretorius (1991) and Van Huyssteen (1989) on the translation of advertisements into Afrikaans, Chirwa (1995) on the translation of children's literature from English into Zulu, Donaldson (1988) on financial translation, Horsburgh (1989) on the translation of Zulu folktales into English, Kruger (1996) on the role played by Shakespeare translations in South Africa, Nxumalo (1991) on translating literacy materials from English into Zulu and Ross

(1991) and Taljaard (1993) on the translation of children's literature into Afrikaans.

There is enormous scope for translation research in South Africa, because of the diversity of our cultures, languages and literatures. South African literatures are a combination of old (autochthonous and foreign) and new literatures, of different cultural traditions from Western Europe (Dutch and English), from the US (American English influences), from Asia and from various African traditions. Translation has always played a vital role in the development of indigenous languages and literatures. It has been influenced continuously by political, social, religious and other interferences and shifts, and has recently been subject to new political situations, all of which make translation in South Africa an interesting topic for research (Lambert 1985:37).

Once the researcher has chosen texts for a corpus, s/he needs to obtain some preliminary information about these texts so that a research problem and hypothesis can be formulated.

Preliminary data

If translation criticism is to be more than a mere target text, assessment, it must be based on a comparison of the original with its translation(s). Lambert and Van Gorp (1985:47, 48) make the point that the comparison of the source text and the target text is a relevant part of translation studies as long as it does not obscure the wider perspective. They provide some practical guidelines for the comparative analysis of translations and their originals. As a first step, the researcher should collect information about the general macrostructural (global) features of the translation(s) by asking the following questions:

- Is the translation identified as such? Or is it identified as an adaptation or an imitation?
- What do these terms mean in the given period (i.e. what is the prevailing attitude towards translation in the given period)?
- Is the translator's name mentioned anywhere?
- Can the text be recognised as a translation (linguistic interference of the source language, neologisms, sociocultural features)?
- What is the translator's general strategy? Is it a complete or a partial translation (i.e. have large sections been omitted from the translation)?
- Does the translator or the editor provide any metatextual comment in the form of a preface or footnotes?

Preliminary data such as the above should lead to hypotheses for a comparative analysis of texts on both the macrotextual and the microtextual level (i.e. as regards both the text as a whole and the lexis, syntax, metaphors etc. within the text). For instance, a microtextual phenomenon such as the case where metaphors are not reproduced in a literary translation may have a significant influence on characterisation, narration or theme at the macrotextual level (Kruger 1991).

Setting these theoretical considerations apart, how does one go about comparing texts in practice?

Method for the comparative analysis of source and target texts⁵

Determining the basis of comparison

How does one set about comparing anything? According to James (1980:169):

'The first thing we do is make sure that we are comparing like with like: this means that the two (or more) entities to be compared, while differing in some respect, must share certain attributes. This requirement is especially strong when we are contrasting, i.e. looking for differences, since it is only against a background of sameness that differences are significant. We shall call this sameness the constant, and the differences variables. In the theory of CA [contrastive analysis], the constant has traditionally been known as the *tertium comparationis* or TC for short.'

In other words, as Toury (1995:80) reminds us:

- 1) every comparison is *partial* only: it is not really performed on the objects as such, only certain aspects thereof;
- 2) a comparison is also *indirect* in its very essence; it can proceed only by means of some intermediary concepts, which should be relatable to the compared aspect(s) of *both* texts.

In light of the above, a *tertium comparationis* will therefore comprise an independent, constant (invariable) set of dimensions in terms of which segments of the target text(s) and source text can be compared or mapped onto each other. For example, if the researcher wants to examine the transfer of culture in the Zulu translation of *Cry, the Beloved Country* then aspects of culture such as proper names, terms of address, figurative language, etc. would constitute the *tertium comparationis*:

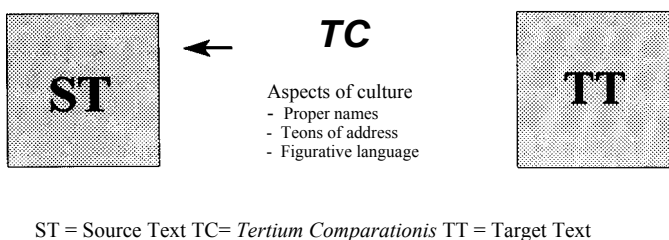


Figure 1 The tertium comparationis

In a comparative analysis such as any of those mentioned above, one has to take into account a complex network of relations between, on the one hand, the source text and the political, social, cultural, literary and textual norms and conventions of the source system, and, on the other hand, the target text(s) and the political, social, cultural, literary and textual norms and conventions of the target system. This network and the process of comparison are represented diagrammatically in Figure 2.

In general, descriptive translation theorists recommend that the researcher analyse the target text first. However, in order to carry out a meaningful comparative analysis between the source text and the target text(s) (i.e. to explain translation decisions and the constraints under which they were made), it makes sense to describe the source text in the source system first (see also Van den Broeck 1985 in this regard). Another reason for this is that the translation critic needs a thorough knowledge of the source text and the source system in which it is embedded. The researcher therefore takes into account constraints imposed upon the text by relevant political, social, cultural, literary and/or textual norms and conventions and then concentrates on a category or those categories that will serve as the *tertium comparationis*. Once the researcher has determined a basis for comparison, s/he

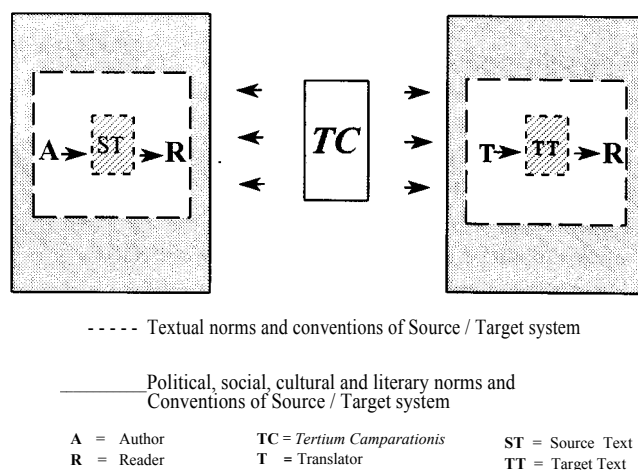


Figure 2 Networks of relations in comparative analysis

needs to start analysing the relevant texts at both macro- and microtextuallevel.

Macro- and microtextual comparison

According to Lambert and Van Gorp (1985:52), aspects such as the following will provide the researcher with information regarding the macrotextuallevel:

- division of the text (in chapters, acts and scenes, stanzas, etc.)
- titles of chapters, presentation of acts and scenes, etc.
- relation between types of narrative, dialogue, description, etc.
- internal narrative structure (e.g. episodic plot, open ending etc.), dramatic plot (e.g. prologue, exposition, climax, conclusion, epilogue), poetic structure (e.g. contrast between quatrains and tercets in a sonnet).
- authorial comment (stage directions, prefaces, etc.)

These are rather literary categories and subcategories which might not be directly of use to all researchers. It is therefore essential that every researcher determine his/her own specific categories. This is where researchers must be aware of the fact that it is necessary to adopt an interdisciplinary approach to translation in order to do justice to a comparative text analysis. The subject of the research will determine from which discipline the researcher will draw. For instance, the examination of a literary text and its translation requires insight from narratology, drama theory, poetic theory, reception theory, etc.; the examination of advertisements requires input from psychology, communication theory, etc. Text linguistics and discourse analysis can also provide useful insights into the analysis of texts and text cohesion and coherence.

According to Lambert and Van Gorp (1985:52-3), aspects such as the following will provide the researcher with information regarding the microtextuallevel; the terms microtextuallmicrostructure refer to shifts on the phonic, graphic, syntactic, lexical, stylistic level:

- selection of words (lexical sets, semantic fields, terminology, etc.)
- dominant grammatical patterns and formal literary structures (metre, rhyme, etc.)
- forms of speech representation (e.g. direct, indirect, free indirect speech)
- metaphors and figures of speech

- terms of address
- modality (passive/active voice, ambiguity, etc.)
- language variety (sociolect, archaic/popular, informal/formal register, jargon etc.)
- cohesive patterns (lexical cohesion, reference, substitution, conjunction, ellipsis)
- coherence
- text structure (e.g. narrative structure; layout etc.)
- aspects of culture
- translation procedures (e.g. substitution, repetition, deletion, addition, compensation, etc.)

Clearly, shifts at the micro level will lead to shifts at macrolevel, i.e. they may have far-reaching implications for the translation as a text in its own right. Equally, we assume that a translated text which is source-oriented as regards the macrostructural level, will also be source-oriented as regards the microstructure. However, this may not always be the case and instances where discrepancies occur between the microstructure and the macrostructure may prove interesting. At this stage a comparative text analysis at macro- and at microtextuallevel (i.e. the description phase of the research) has been completed. Now the researcher needs to go back and contextualise his/her text analysis in terms of its broader cultural context in order to embark on the explanation phase of the research.

Completing the circle: where does it all fit in?

Reporting on the source and target systems: background to the study

Analysing the broader cultural context implies that the researcher examines textual, political, social, cultural and literary norms and conventions in both the source and target systems, as well as:

- contrasts/shifts between macro- and micro levels and between text and theory (norms, models, etc.);
- intertextual relations (with other originals and translations); and
- intersystemic relations with other genres and styles.

This approach assists the researcher in gaining systematic insight into text rules and conventions and translation rules and conventions, leading to questions such as the following posed by Lambert and Van Gorp (1985:50):

- Does translator Y always translate according to these rules? If not, can we explain the exceptions?
- Does s/he write his/her own creative work according to the same rules? If not, why?
- Does the translator conform to the same rules as his/her fellow translators?
- Does the translator show a conscious awareness of rules, norms, models? Does s/he theorise about them? If so, is there a discrepancy between theory and practice? On which points?
- Is the translator's work innovative, or does it conform to existing translation conventions?
- Is there any conflict between the translator's norms and the expectations of the target readership?

Lambert (1985:38) states that the following questions may also provide insight into the source and target systems:

- Are the literary norms and models imported or not? Are they traditional or not?
- Which is the dominating literary centre? For how long has this been the case?

- What are the (dominating) genre rules?
- With which centres does it have links? (Are these from abroad or not? Are there dominating/dominated relationships?)
- From which literary systems do they import texts? Are these translated texts? Who is translating them? According to which selection and translation rules does this happen? Are there positive/negative links with literary traditions? (From which traditions and when have there been shifts in these literary traditions? Are these shifts parallel in all literary systems, from the chronological point of view, and from the point of view of norms and models?)
- What are the norms and models within the peripheral subsystems? What are their origins?
- To what extent does the attitude towards tradition influence the attitude towards import? Are there any historical revolutions in this respect?

These questions could of course be developed further; they form part of the whole open-ended approach to translation taken by descriptive translation studies. (The only study which approaches the question of translation and language policy in South Africa from a historical structural approach is Beukes (1993). This doctoral thesis analyses and describes the larger history of translation in South Africa from the pre-colonial era to the present and finds that translation practice has historically served only the interests of speakers of the two former official languages, Afrikaans and English. Only a nonlinguistic approach to language policy and translation practice would adequately serve the interests of speakers of all the languages spoken in this country.)

Only once the researcher has completed the comparison at this level, taking into account translation decisions and political, social, cultural, literary and/or textual constraints imposed upon the translator, the translating process and the text, will it be clear what the translator's initial norm is (Toury1980). In other words, only now will the researcher be able to establish whether the translator has subjected him/herself to the original text, with the norms it has realised, to the norms of the target culture or, as happens most of the time, whether the translator has managed to effect a cultural compromise (Heylen1993).

Furthermore, only once the researcher has a full picture of his/ her research domain, can his/her research problem (the angle) and a tentative hypothesis be formulated. This is the point at which the actual writing up of the research begins.

Outline of a typical research project in translation studies Research in translation studies is usually presented in the following format:

Introduction

- Statement of the problem
- Aim and rationale of the research
- Delimitation of the topic

Literature review/Contextualising the research problem

- Research methodology
 - Theoretical framework
 - Research procedure

Background: the source and target systems

The background and broader cultural context of the research as regards the source system and the target system. (This chapter could also be split into two separate chapters.)

Comparative analysis between X and Y

Findings and conclusion

Importance of the study/Evaluation of the contribution

Suggestions for further research

List of sources

Addenda

Conclusion

This paper aimed to provide a synthesis of theoretical and analytical research frameworks to be used by researchers in translation studies in South Africa. There is clear scope for research in this area, particularly as regards studies with African language combinations and non-literary texts. More studies which approach translation from a broad cultural-historical perspective are also needed, particularly those which examine genres across a number of languages and do not simply examine one text and its translation. We conclude with a remark by Oliphant (1997), which applies equally to translation research in both literary and non-literary genres:

'The new post-apartheid conditions require approaches to the research and study of the South African literatures which will be more attentive to and fully explore the interrelationships of the literature and the various local, regional and global factors which have acted upon and shaped these literatures. Such approaches must aim at studying all the South African literatures in their own right as well as examining their complex relationships to each other. This will invariably consist of some form of comparative studies ... This requires that literary [and translation] studies contribute to the development of a new intercultural discourse that will enable students to acquire the necessary insights and critical skills required for communication and exchange in a multilingual and multicultural society.'

Notes

- In both Gerard (1993) and Ntuli & Swanepoel (1993) various authors merely mention that translation influenced creative writing in the African languages.
- The examples used here to formulate research questions and hypotheses are drawn from Ndlovu (1997), Kruger (1990) and Kruger (forthcoming).
- It was linguists such as John Catford, Eugene Nida, Wolfram Wilss, Katarina Reiss, Werner Koller, Juliane House and Albrecht Neubert who, under the influence of structuralist and/or transformational generative linguistics, were responsible for the adoption of the notion of equivalence (i.e. similarity, analogy or correspondence), which was thought to ensure accuracy and result in good, right and faithful translations, using the source text or original as the ideal. This concept dominated translation theory for almost forty years.
- This approach in descriptive translation studies was influenced by polysystem theory. For more detail, see Even-Zohar (1980).
- Determining the basis of comparison, need not necessarily be followed by macro- and microtextual comparison. If researchers experience difficulty in finding an angle from

which to approach their research and therefore cannot yet determine their *tertium comparationis* or basis of comparison, they would be advised to start with a macro- and microtextual analysis of a short extract from their source and target texts. A pilot analysis such as this will assist them in determining the focus of their research

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