A skopos-based analysis of Breytenbach's *Titus Andronicus*

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Abstract

Breyten Breytenbach's Afrikaans translation of William Shakespeare's *Titus Andronicus* is a little known member of the corpus of Afrikaans Shakespeare plays. Published without annotations in South Africa in 1970 and performed in Cape Town in the same year, it has never been performed again and the text has attracted no academic review or led to any subsequent editions. However, situated in 1970 in the heyday of the Apartheid regime, the play's production broke attendance records in Cape Town and was accompanied by substantial public controversy.

In this thesis, the author analyses Breytenbach's translation in order to determine whether the translator had an ideological agenda in performing the translation. The analysis is based on a preliminary discussion of culture and ideology in translation, and then uses the *Skopostheorie* methodology of Hans J. Vermeer (as developed by Christiane Nord) to assess the translation situation and the target text. The target text has been analysed on both a socio-political and microstructural level.

The summary outcome of the analysis is that the translator may possibly have tried to promote an anti-Apartheid ideology by translating the play. The outcome is based on several contextual factors such as the socio-political situation in South Africa in which the translated play was published and performed, the translator's stated opposition to the Apartheid system, the choice of *Titus Andronicus* for translation and production, and to a lesser extent the level of public controversy that accompanied the target text's production in the theatre.

Opsomming

Breyten Breytenbach se Afrikaanse vertaling van William Shakespeare se *Titus Andronicus* is 'n min bekende eksemplaar van die versameling Shakespeare toneelstukke in Afrikaans. Dit is sonder enige annotasies in 1970 in Suid-Afrika uitgegee, en is dieselfde jaar in Kaapstad opgevoer. Sedertdien is dit nooit weer opgevoer nie, en die teks het geen akademiese kritiek ontlok nie. Die teks is ook nooit weer herdruk nie. Maar in 1970, tydens die toppunt van die Apartheidregime, het hierdie toneelstuk se opvoering bywoningsrekords oortref en dit is deur aansienlike openbare omstredenheid gekenmerk.

In dié tesis ontleed die skrywer Breytenbach se vertaling om te bepaal of die vertaler 'n ideologiese agenda in die vertaling van die toneelstuk gehad het. Die ontleding word op 'n voorlopige bespreking van kultuur en ideologie in die vertaalproses gegrond, en maak dan gebruik van die *Skopostheorie* van Hans J. Vermeer (soos verwerk deur Christiane Nord) om die omstandighede ten tyde van die vertaalproses sowel as die doelteks self te ontleed. Die doelteks is op sowel sosiaalpolitiese as mikrostrukturele vlak ontleed.

Die samevattende uitkoms van die ontleding is dat die vertaler moontlik 'n anti-Apartheid ideologie probeer bevorder het deur hierdie toneelstuk te vertaal. Hierdie uitkoms is gegrond op verskeie samehangende faktore, soos die sosiaalpolitiese omstandighede in Suid-Afrika waarin die toneelstuk uitgegee en opgevoer is, die vertaler se vermelde teenkanting teen die Apartheidstelsel, die keuse van *Titus Andronicus* vir vertaling en opvoering, en tot 'n mindere mate die vlak van openbare omstredenheid wat gepaard gegaan het met die doelteks se opvoering in die teater.

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Chapter 1 – Introduction

In a certain sense, the act of translation is like a boxing match.

Two authors (insofar as the translator is, in fact, an author in their own right) are placed in the cordoned ring of the shared intercultural space, and they then contest the various issues that are relevant to the conversion of the source text into the target text. These issues may be political, cultural, ideological, or merely concerned with the meanings of words and how to translate culturally specific concepts or archaic phrases. It is not a smooth, mutual process. It can rarely, if ever, be that. Translation is seldom a harmonious interplay between two languages. Sometimes the contest is very violent; some translators are more aggressive than others in trying to subjugate the source text's influence, while some source text authors may be extremely hard to subjugate at all. Not everyone has the same style of boxing, and the rules may vary, depending on the situation in which the fight is taking place, so that the referee is more a submissive pawn of that situation than an objective mediator.[1] The judges, namely the target readership of the translation, will pronounce their verdict of the fight afterwards, from the safe comfort of their (arm)chairs, and then convene for coffee or drinks.

Now, however telling or apt this allegory may seem, though, there is one critical aspect in which it is invalid. As we know, boxing matches are designed to be between boxers of more or less equal physical development. This is why the weight of the fighters is of paramount importance. A single kilogram can disqualify a boxer from a potential bout, and the official weigh-in before the bout is a much publicised and anticipated event. However, there is no such principle of even matching in the process of translation. People who commission translations may sometimes make an attempt to locate a translator of suitable skill and experience, but this is not always the case. We therefore see, frequently, that translators are pitted against source text authors who weigh far more and box far better than they do, or conversely, that the translator endows the target text with a sublimity of execution that was utterly lacking in the source text. These mismatches are always a hazard in translation, and they do happen. However unfair or inappropriate it may seem for a midget to fight Mike Tyson or Lennox Lewis, such travesties are not unknown in the

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1 Particularly where the "referee" is an ideological agenda. But this has been discussed in Chapter 4.

deadline-driven, commercial world of the translation industry.[2] Let us not comment on the typical outcome of such contests.

What we can say is that it therefore makes sense, in seeking translations of a relatively high, if not the highest standard and import, to narrow our focus to those works which represent the contest between two authors of equally advanced skill and prowess. And what better example of such an evenly matched and exciting contest than the situation that arose when two of the most famous heavyweights of their respective literary traditions combined in the process of translation to produce a remarkable and entertaining addition to Afrikaans literature? I am speaking of none other than the translation of a play by William Shakespeare by Breyten Breytenbach, published in South Africa in 1970, and you may agree that this kind of fight is a mouth-watering prospect to boxing fans. And, as I hope to demonstrate in this thesis, the outcome of the bout did not disappoint.

The translated play under analysis in this thesis is *Titus Andronicus*. I should state at the outset that this is a lesser known, earlier play by Shakespeare. Usually, when I mention to people that it is the subject of my research, they either show little recognition of the title or they admit quite frankly that they have never read it. Probably even fewer people have seen it performed, since it is rarely put on stage. Yet one of my central discoveries in my research is that not only is the Afrikaans translation a work of profound skill, but the theatre production of that translation in 1970 broke attendance records for a theatre play in Cape Town. It is not to my satisfaction that this translation is so obscure and disregarded, by both the public and by academics.

Moving on to the more philosophical agenda of this research, I am convinced that there could hardly be a more responsive text and context of publication to exploit in trying to portray the argument contained in this thesis concerning the concepts of culture and ideology in the process of translation. If we are going to entertain a discussion of such concepts, it makes a great deal of sense to base our discussion on a practical example drawn from an era of extreme ideological tyranny and conflict, which was enmeshed in the culture and religion of a large group of people and which cultural entanglement has still not been successfully resolved to this day. I am referring, of course, to the Apartheid era in

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2 Especially where the translation requires a language combination which is rare locally, or there simply is not anyone who can attain the level of skill of the source text author. Translators of famous literary works, for example, may include a disclaimer in their preface to the latter effect, typically stating that they were unable to "reproduce the poetry of the original", or something in that direction.

South Africa, which I believe provides a more than adequate backdrop for my argument, in that it is an extreme scenery that serves to accentuate what I am trying to prove. A less extreme environment, on the other hand, would obviously make for a more tepid or flaccid demonstration of such principles as I hope to elucidate.

Having said all of that, the argument itself is actually rather simple, and does not aspire to any great philosophical complexity or mangling of issues. All that it serves to convey is a basic dichotomy that has, in my experience, been either neglected or papered over in much (but not all) of the writing on translation until now. Culture and ideology are terms that tend to be used interchangeably by some writers, or loosely as the fancy takes them by others, so that we can never be absolutely sure as to what they mean when they use these terms, or why they are using them at all. This is a potentially grave obfuscation, no matter how inadvertent, because these two terms describe separate concepts that exert different types of influence on the translation process, as we shall see as the discussion progresses in subsequent chapters. Therefore, in forwarding my notion it is necessary to do two things:

- draw a(n approximate) distinction between culture and ideology, by attempting to define them (the definitions being more than cursory but less than elaborate), and then
- explain how their operation and influence in the process of translation is not confluent, merged or combined, but segregated, and also distinct to the naked eye of the reader under the appropriate type of analysis.

If this sounds like a very brave agenda, or a needlessly technical exercise in deciding an immaterial point, you may be forgiven for your initial scepticism, but once again, I feel that this discussion is one that needs to be encouraged in the context of Translation Studies. The absence of a specific distinction between culture and ideology in the examination of translated texts engenders a dangerous and fallacious dynamic in that examination, as I will show in the discussion, and this dynamic is something that therefore needs to be exposed and eliminated.

Pursuant to this exposure is the incorporation of relevant theory within the field of Translation Studies in the discussion. The theory has been presented chronologically because that is the most logical way of mapping its development pertaining to culture,

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starting with the early linguistic theories, which are largely culturally anaemic, and then moving on to the functionalist approach of Hans Vermeer, with its intercultural emphasis, before arriving at the more explicit and literary paradigm of Lawrence Venuti, who underscores the inherent contest and trade-off between the two cultures involved in the translation process.[3] I simply do not have the space to cover more ground than that, and I do not see how it is necessary to do so, in any event. The selected areas of theory will also become relevant in the analysis of Breytenbach's translation. The entire philosophical and theoretical study is contained in Chapter 4.

Having covered the purely theoretical aspect of the discussion, we are ready to embark on the analysis of the translated text itself. In initiating the analysis, I have opted for the somewhat traditional approach of starting with the source text, which has its own chapter (including data on the source text author, his society and his possible ideological agenda – Chapter 2), and then moving on to the target text. The analysis of the target text occupies four chapters, which have been structured to accommodate the translator's personal data, society and possible ideological agenda (Chapter 3), an exposition of the methodology of analysis (Chapter 5), a macrostructural review of the translated text (Chapter 6), and then a microstructural examination (Chapter 7). Once again, due to considerations of space I have spent substantially less time discussing the source text, but this discrepancy is justified for two reasons: it is a Shakespeare text, and therefore has access to an enormous body of scholarship and accepted opinion, and secondly, it is not the primary focus of my analysis.

The methodology deployed in analysing the target text is explained in depth in Chapter 5. As a basic summary, it is founded mainly in the skopos theory of Vermeer, incorporating a microstructural bias derived from the work of Eugene Nida. I am aware that this may sound like a dog with a chicken's head, but for the sake of the analysis it is necessary to try to acquiesce in the possibility, at least, of a hybrid approach having at least a little merit. As the analysis of the actual translated text progresses, it should become apparent that far from being contrived, this approach is actually very useful, and it has been further justified in Chapter 5.

Like a boxing match, the outcome of the analysis of a translation is not something that it is

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3   If anyone's theory most closely resembles a boxing match, it is Venuti's.

always wise to predict, particularly where the boxers are so evenly matched. And yet it is expected of a thesis of this nature to proceed on the basis of at least some vague hypothesis or unresolved questions. In my case, I am trying to answer the latter. I am loathe to develop a hypothesis, of any nature, concerning the translated text and the translator because that could prove prejudicial to the analysis. However, there is a certain question that needs to addressed by the analysis. This question is introduced by the discussion of culture and ideology in translation. Its essential nature revolves around the ideological agenda, or absence of any such agenda, displayed by the translator. The central question in this research, then, is as follows:

■ Did Breytenbach have an ideological (and not cultural) agenda when he translated Shakespeare's *Titus Andronicus*?

In answering this question, we can already make two deductions. Firstly, there is no guarantee that he did, in fact, have any such agenda. That is why I am not going to be drawn into stating an hypothesis, of any kind. Secondly, the question is compatible with Vermeer's skopos theory, in that if there was any such agenda, it would (partially or fully) constitute the translator's skopos.

In summary, then, my research has two aims.

■ Exposing and discussing the theoretical distinction between culture and ideology in translation, and then
■ applying the material generated in that exposition and discussion to a real-time analysis of a translated text, in order to identify (and define, if present) the translator's possible ideological agenda.

In approaching a research project of this nature, there are two aspects of practical significance. The first is that the theoretical and philosophical material is readily available, as literature or other media, and presents no problem of access or dissection. But the second aspect is harder to process. The target text was published in 1970, and that is also when the theatre production of the text was staged. We are therefore facing a gap in time of roughly four decades. For this reason, I would like to request some understanding

on the part of the reader, since contacting the role-players in the situation[4] and accessing relevant contemporary material from 1970 is not always a simple matter. I have tried to examine as much material as possible, in order to attain a sufficiently objective frame of reference, but if you feel that I have failed in my attempt, or if there are conclusions and comments made in passing that you disagree with, I can only allude in my defence to the extreme, violent and controversial nature of Apartheid, which has left so many of us with so many different and strong opinions and memories. It is submitted that in any discussion involving Apartheid-era history, it is virtually impossible to satisfy everyone. I therefore make no pretense of being able to do so. I am also unable to provide anything more than my own interpretation of historical data, and as we know there are as many histories as there are historians.

On a more practical note, throughout the text I have referred to "apartheid" with a capital A where it refers specifically to the ideology as practised by the nationalist government in South Africa between 1913 and 1994. I have done this because I am aware that the word now has a much broader meaning than it used to, and has been adopted by commentators around the world to refer to "racial" segregation in general. Therefore, where the term appears as "Apartheid" it refers exclusively to the situation in South Africa between 1913 and 1994, and nowhere else or at any other time. Commentators typically date the beginning of formalised "racial" segregation in South Africa as 1913,[5] while the commencement of officially defined, concentrated Apartheid is set at 1948.[6] What is important is that we realise, however, that it was not a neatly compartmentalised process, but an ongoing trend.[7]

This brings us to the question of dates. I have identified Apartheid as commencing in 1948 and ending in 1994. Insofar as some people may express the belief that Apartheid was an extension of colonial rule and actually began in 1652, or even earlier, with the Portuguese voyages of discovery, I cannot countenance any consensus on the matter. The fact remains that the Apartheid regime and system was perpetrated by a government who were entirely independent of European political influence after 1961. However, my overarching

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4 Especially the translator himself, as we shall see.
5 Johnson 113-138. Cf. Ross 85, Welsh (1998) 456 – 1913 is the date of the passing of the first Native Land Act.
6 Johnson 141. Probably the key piece of legislation marking the commencement of "Apartheid proper" was the Population Registration Act passed in 1950. Cf. Joyce 91, Ross 116, Pienaar 45, Eric Louw 41, Davenport and Saunders 378, Welsh (1998) 430, Welsh (2009) 54.
7 Glaser 95, Coleman 1, Welsh (1998) 414.

concern in selecting a cut-off date for the commencement of Apartheid is that there needs to be one for the purposes of this discussion. We cannot engage in a wholesale discussion of the last 360 years of South African history. We do not have the space to do so. The focus here is on the attitudes and ideologies of people in Apartheid South Africa at the time that Breytenbach made his translation, and at the time that it was performed in theatres, and not on how those attitudes came to be as they were. In other words, in determining dates we are trying to define his target audience as a more or less static character, as a pragmatic and necessary exercise in our discussion.[8] So 1913 is suitable for present purposes, and I cannot entertain any further discussion on this point in this thesis.

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8   Because doing so assists us in determining the translator's skopos. This is not an historical treatise – it is an analysis of a translation.

Chapter 2 – Source text and author

2.1 Introduction

This thesis is centred on an analysis of a translation. However, the approach taken here is that in trying to analyse any translation, it is necessary to understand its source text, and in order to do that we need to evaluate the context of the source text's production. Therefore, this chapter contains an account of the society in which Shakespeare worked, and then moves on to an exposition of his handling of "race" relations in his work, as this latter area of discussion is highly relevant to the context in which Breytenbach worked. I have also included a subsection on the graphic violence that occurs in the Elizabethan revenge tragedy genre, of which *Titus Andronicus* is an example.

Due to the magnitude of Shakespeare's reputation, and also the extent of his corpus, it is not surprising that many editions of his plays exist. It would have been negligent to limit myself to a single edition, and so I have not done so. Instead, I have made use of three very recent and respected editions, namely the Folger Shakespeare Library edition (2005), the Cambridge edition (2006), and the Penguin edition (2005)**.** The reader is advised that all references to lines in the play follow the line numbering in the Folger edition.[1] Due to the fact that more than one Elizabethan play is referred to in the text, all references to lines in a play are of *Titus Andronicus* unless otherwise stated.

The reader is asked to note that for the purposes of this thesis, I have sometimes referred to Queen Elizabeth I (1533-1603) as simply "Elizabeth", and also that I often refer to "Elizabethan" England or society. There should be no confusion with the current head of the English royal household, Queen Elizabeth II, who is in no way whatsoever involved in this discussion. The term "Elizabethan" refers to England during the reign of Queen Elizabeth I, which was from 1558 to 1603.

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1 Because there are so many editions of Shakespeare's work, there may be slight variations in line numbering between different editors.

2.2 *Titus Andronicus* – the play and its context of origin

2.2.1 Social context of *Titus Andronicus*

I should specify at the outset that in analysing the social context of the writing of *Titus Andronicus*, we should be focusing on the era in which the play was written, and not on the entire span of Shakespeare's life. I say this because, for most of his life, Shakespeare was a subject of Queen Elizabeth I, daughter to King Henry VIII. He was born in 1564, several years after she had ascended to the throne. However, her reign ended with her death in 1603, and so Shakespeare survived her by 13 years. My submission is that, for the purposes of our discussion, those 13 years are irrelevant. Whatever effect they may have had on Shakespeare's later work is not our concern here, because *Titus Andronicus* appeared about a decade before Queen Elizabeth I's death, and is believed to be one of his earliest plays.[2] Our focus is therefore solely on the Elizabethan era in English history and in Shakespeare's career.

In writing about Shakespeare's society, it is somehow very difficult not to involve issues of politics, government, social class and international relations. This could be because Shakespeare himself was so closely connected to the English royal court during the latter stage of his career as a playwright, but we have already decided not to consider that period of his career, so in our discussion it is more due to the fact that during his life-time there was an intensive campaign of international exploration and discovery.[3] However, I would also like to submit that focusing on government and social class relations in Shakespeare's time is particularly appropriate in the context of our discussion of Breytenbach's 1970 South African social environment in the next chapter, which also revolves around such issues.

To begin with, then, the politics. In Shakespeare's day, England was governed by a monarchy, and for most of his life the sitting monarch was a queen, namely Queen Elizabeth I. Given that Shakespeare was born in 1564, it is likely that he grew up in a climate of relative political stability, unharassed by the terrible royal infighting and intrigue

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2 The contention surrounding this claim has been discussed in subsection 2.1.3 below.

3 I am using "discovery" here in the sense that people from Europe were discovering territories which had previously been unknown to them, and obviously not in the sense that no human had ever lived in those territories before. This is the sense in which the word, as well as synonyms like "exploration", has been used throughout this chapter.

that had characterised the period before Elizabeth I took the throne, caused largely as a result of her predecessor and father King Henry VIII's desperate bid, involving a string of failed marriages, to secure a male successor to his throne.[4] Subordinate to the queen was a Parliament, who often were at loggerheads with the queen.[5]

Religion was inextricably entwined in the politics of the day. The key area of tension was between the different denominations of the Christian doctrine. Elizabethan England was dominated by the Church of England (also known as the Anglican church), and was thus Protestant, and opposed to Papal influence ("popery"), since the break with the Catholic Church in 1534.[6] Politically, this was significant, because Spain, which was violently imperialist at the time, was Catholic. The contested space between the different denominations was therefore about far more than prayer books and interpretations of the Bible.[7] Elizabeth I was so acutely aware of the potential of religion to cause political subversion that preachers had to be licensed,[8] and had to commit themselves to a formal oath of allegiance to the Queen and not to the Pope, hence the Oath of Supremacy.[9] Distrust of the Papacy extended into nationalist tendencies, and religious adherence came to be regarded as a sign of loyalty to the Queen, or disloyalty in the case of Catholics.[10]

Nationalism was also aligned with language. The English language became the territory of nationalist sentiment, accompanied by a proliferation of new literature. Exploiting the language became a feature of the literary output of the time. Shakespeare is, as usual, the finest example – he had an enormous working vocabulary, and he took literature in English to a new level of discovery and achievement.[11]

The religious patriotism was only reinforced by Spain's assault on England at sea. Even in its own time, the Spanish naval fleet, or Armada, had a formidable reputation. Spain was an empire, and at one stage threatened to conquer England. Even though the English

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4 This struggle was connected to his repudiation of Catholic authority in England, which centred on his attempt at divorce against the precepts of the Catholic Church of Rome. See Scarisbrick 218-316.

5 Rowse (1973a) 291-292, where he asserts that the supremacy not of the monarch but of the legal system was a great strength of the English system of government. Whether or not this is what happened in practice is another issue entirely. Cf. 334-337, 394.

6 Loomba 11.

7 Mattingly 23-24, 99.

8 Dodd 85.

9 Rowse (1973a) 430.

10 Cf. Dodd 87: 'Religion and patriotism were at one, and in this lies one of the keys to the greatness of the age.' We will see a parallel in the alignment of state and religion in the next chapter. This also ties in with the comment about religion in Chapter 4, that it can be applied in different ways.

11 Plumb 309: ' … the Elizabethans grew drunk on the discovery of their language.' Cf. Loomba 9.

navy eventually defeated the Spanish Armada,[12] it is therefore understandable that many people in Elizabethan England harboured a deep mistrust of and antipathy towards Spain and Catholicism, especially in the wake of the reign of the anti-Catholic Henry VIII, who spurned the Pope's authority and established the Anglican Church, with himself as its head, thereby usurping the Pope's religious authority in England. "Popery" or Catholicism later came to be condemned because it was seen as sympathetic towards Spain, and therefore not only as a divergent religious ideology, but also as a direct threat to national security.[13] Despite this level of religious partisanship, there was a more general attitude of tolerance in England (excluding Catholics). It is rather remarkable that during a time of religious violence in Europe, England enjoyed relative calm in this regard, despite the active and heavy-handed suppression of Catholic "Papist" tendencies,[14] as well as Puritan dissenters.[15] This has been attributed to the almost secular mindset of the Queen, something that is also reflected in Shakespeare's work.[16]

In addition to religion, people harboured certain deep-seated beliefs that we would experience as superstitious or unscientific today. Astrology was very important, and the reading of horoscopes was done by a professional. Even the Queen had her horoscope read, and professed a faith in such activities.[17] People also believed in the supernatural, and in the potency of witches, who were hanged, drowned or burnt for their alleged sorcery and other activities. The Elizabethan doctrine of psychology was also rather quaint. A person was supposed to be under the influence of four "humours" – blood (sanguine), phlegm, yellow bile ("choler") and black bile ("melancholy"), which determined their mood and personality.[18] Such beliefs are understandable when one considers that people did not have a modern understanding of disease and the functioning of the human

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12 Mattingly 414-418, Trevelyan 108-109, Rowse (B) 286-300.

13 Dodd 152.

14 Rowse (1973a) 331, or 425-426, where he expounds the supposed leniency shown to Catholics in England. He also claims that those sustaining the Catholic presence in England were relatively few in number: 'In fact the great bulk of the population was not touched [by anti-Catholic measures].' (476)

15 Trevelyan 16-17: '… the Puritan dissenter hanged or "laden with irons in dangerous and loathsome gaols" … But in Elizabeth I's England such victims were not numerous, as elsewhere in Europe.' The Puritan element, while present and rising during Elizabeth I's reign, only really came into its own as a political force after Shakespeare's death, so it does not concern us here. In fact, nothing that happened in England after 1616, the year of Shakespeare's death, does, or, for that matter, anything subsequent to the publication of *Titus Andronicus*. We are not engaged here in an examination of the historical legacy of Shakespeare's work. Rather, we are interested in its context of production as the source text of our translation selected for analysis – cf. Trevelyan 80.

16 Trevelyan 75-76:' … there was also something more characteristically Elizabethan, an attitude to religion that is not primarily Catholic or Protestant, Puritan or Anglican, but which evades dogma and lives broadly in the spirit. It is common to Shakespeare and to the Queen herself.' Cf. Ford 15.

17 Rowse (1971) 229.

18 Loomba 53.

body. While the Renaissance may have occasioned an explosion of discovery in this regard, Elizabethan England was slow on the uptake.[19]

A key construct in Elizabethan society was the medieval "chain of being" philosophy, according to which everyone and everything, from God to stones, was arranged in a hierarchy, with the royal monarch being the closest person to God.[20] Seen in this way, royal authority wasn't man-made – it devolved from a Divine source, and could therefore not be questioned under any circumstances. This explains the absolute awe in which the Queen was held by many of her subjects. "Man" (humankind) was regarded as the supreme creation of God, the link between base matter and Divinity, and the monarch was at the head of this supreme creation.[21] Having the Queen at the head of the hierarchy may seem obvious, but it was a lived value in England. Queen Elizabeth I was vastly popular, attracting an adulation by the public that only grew as her reign progressed.[22] That her reign lasted all of 45 years is testimony to the central role that she played in English politics and foreign relations, as the centre of public attention and the more than symbolic figurehead of the nation.

This philosophy of hierarchy was allied with the system of class distinction in Elizabethan England.[23] Elizabethan society was divided into a nobility, who were inferior only to royalty, and some of whom had royal connections,[24] and then a lower-ranking land-owning class known as the gentry (both greater and lesser). Next were the merchants, prominent members of their communities if they were successful, and then the yeomen, who either owned a small tract of land or leased it from the gentry or nobility. Ranking below them were what we would call, in modern parlance, a "working class" of people who owned no land and were always someone else's employees, unless they were independent tradesmen.[25] At the bottom of the pile economically were the "poor", who needed state assistance to survive, provided in the form of "poor relief"[26] or simply charity.[27] Movement either up or down between the classes was also possible.[28]

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19 *Ibid* 252-255.
20 Dodd 90, Ford 18-19.
21 Rumboll xix-xx, Rowse (1973a) 290-291.
22 Rowse (1971) 33-36.
23 It has a somewhat indirect parallel in the supposed "racial" hierarchy of Apartheid South Africa, but more has been said about that in Chapter 3, however tenuous the connection may be.
24 Rowse (1973a) 277.
25 Ford 27-29.
26 Rowse (1973a) 248-249, 382. Cf. Trevelyan 62, Ford 33.
27 Rowse (1971) 80-86.
28 *Ibid* 110.

Concerning the art of the time, the Elizabethan reign falls in the era of Western European history known as the Renaissance (the "re-birth").[29] During this time, from roughly 1300 in Italy to 1660 in England,[30] the art of ancient Greece and Rome had a heavy influence on literature and graphic art, throughout Western Europe, including England, although it came to England somewhat later than mainland Europe, and was obstructed by the relatively short reign of the relatively conservative (and devotedly Catholic) Queen Mary, who preceded Elizabeth I,[31] as well as a Protestant-inspired dislike of Italy and Rome.[32] The ancient sources were revived all over the continent,[33] and this spirit of revival is summed up succinctly in the words of the early Renaissance poet and philosopher Francesco Petrarca, more commonly known as Petrarch:

> When the darkness [of the Middle Ages] breaks the generations
> to come may manage to find their way back to the clear
> splendour of the ancient past.[34]

The effect that this revival of ancient culture and renewed interest in the arts had on art, and in our discussion the writing of Shakespeare, should not be underestimated.[35]

Besides the artistic influence of the ancient civilisations, there was also a newfound interest in science and nature. This is seen in the groundbreaking work of iconic figures such as Rene Descartes and Galileo Galilei, and, at the end of the Renaissance in England, Sir Isaac Newton.[36] The tendency was to move beyond the Ptolemaic and "mystical" science of preceding eras, to a more empirical scientific methodology.[37] Probably the most important exponent of this new scientific interest in Elizabethan England was Sir Francis Bacon. His empirical or "inductive" logic is still in use in modern science.

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29 Ford 51.
30 Mazzeo 4.
31 Rowse (1971) 23. Queen Mary remained a threat to Elizabethan rule and Protestant lifestyle until her execution.
32 Burke 129.
33 Rowse (1971) 4. Or, stated in another way, the ancient artists were "re-integrated", i.e. applied in a different manner to what had been done previously in the Middle Ages – Mazzeo 6-8, 62.
34 Burke 2. Petrarch lived in the 14th century, and even though he is regarded as a pioneer of the Renaissance movement, this illustrates just how long it took for the movement to reach its peak in England during the reign of Queen Elizabeth I. Cf. Mazzeo 19-20.
35 We have the example of the Petrarchan sonnet, which was brought to England from Italy – Sichel 232. It would be as well to mention that Shakespeare's work was heavily influenced by ancient sources. Just how heavily will be revealed in the next subsection.
36 Mazzeo 161.
37 E.g. Mazzeo 184.

In addition to being an era of artistic and scientific "re-awakening", the Elizabethan age also saw the advent of English global conquest. European countries launched successive voyages of exploration to different parts of the globe, and England proved to be no exception, albeit entering the process a little later than the others.[38] It wasn't simply a matter of anthropological curiosity – English role-players realised the potential for trade that new markets[39] represented, and they were also interested in the wares of distant lands.[40] What they found in those lands, the foreign wares, customs and languages, had a significant influence on their lifestyles and, of course, on their art.[41]

The expanded international travel of the Elizabethan era has a resonance in Shakespeare's work. We may observe how many of his plays are based outside of England, in places such as Venice,[42] Italy,[43] Denmark[44] and an isolated island somewhere in the ocean.[45] Not only was the population of England being exposed to foreign influences through increased exploration, but the movement of people between the countries of Europe also had an effect on Shakespeare's work.[46] The intercontinental travel is intertwined with the Renaissance movement in that it brought the spirit of the era to England, particularly from Italy, where the Renaissance is supposed to have begun.[47]

However, it was the international expansion of English influence, prompted by the example of other European countries,[48] that meant that the English were brought into contact with decidedly foreign cultures and, of course, this also meant that they encountered people who did not look exactly the same as they did. If we are going to be able to understand a

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38 Rowse (1973b) 179-180. I am aware that the work of Rowse is not necessarily impartial. For example, he asserts that '[t]he simple truth is that the English have a humaner record than other peoples. They are not the less tough for that.' (1973b) 190 It need not be said that this represents blatant nationalistic chauvinism. Writing in the 20th century, as he did, it appears that Rowse should have known better. One therefore needs to approach his work with a degree of caution. However, on the actual basic facts of history I believe Rowse to be a reliable and well-researched source, even if we cannot set any store by his more sentimental judgement of events.

39 Trevelyan 119.

40 Trevelyan 106-107.

41 Rowse (1973b) 175.

42 *Othello.*

43 *Romeo and Juliet.*

44 *Hamlet.*

45 *The Tempest.* Of course, there had historically been contact between the different countries of Western Europe and England, but it is submitted that the exoticism of a deserted island setting was concordant with the era of international exploration or, if you will, colonisation. Ford 39, Rowse (1971) 8-9.

46 Trevelyan 104: 'The Elizabethan State was more liberal than most towns and guilds in encouraging the settlement of the foreign immigrant … '

47 Rowse (1971) 10-12.

48 Walvin 84-85.

play like *Titus Andronicus*, in which the characters do not all look the same or have the same cultural background, then we need to spend some time discussing the status of and English reaction to people of different persuasions/appearances in Elizabethan times. We should not underestimate the importance of international travels on the Elizabethan psyche.[49]

That there were people of a darker hue than the indigenous population in Elizabethan England is not in dispute.[50] They typically arrived as captives of exploring sailors, although they may also have come via the conquesting army of the Ottoman Empire. This already shows us that they were not all equally "black", although it is questionable whether people in England drew specific distinctions between them on that basis. The Africans who were brought to England from the middle of the 16th century were usually slaves. They may also have been servants, although most, if not all, of them certainly were seen as slaves.[51] There is also the notion that they were regarded by English society as emblems of the wealth and social prestige of their "owners".[52] Some of these slaves learnt to speak English, to the extent that they could be gainfully employed by their "masters" as interpreters on subsequent voyages.[53] To the extent that they were present, as slaves or not, is in common with other European countries such as Italy, Venice and Spain.[54] It also needs to be borne in mind that England was a relative late-comer to colonial expansion and the slave trade, and only became firmly committed to such activities at the end of Shakespeare's life, in the early 17th century.[55] This means that slavery and colonial expansion were in their infancy in England in Shakespeare's time.

To what extent there were "interracial" unions through marriage in England is very difficult to determine. Sources seem to indicate that there were indeed marriages between persons of English and African or Arabian descent.[56] But how these marriages were

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49 One of the most famous travel works in vogue at the time is the recorded exploits of John Mandeville, written in the 1300s and still read during Shakespeare's life time, as evidenced by a play performed in the 1590s – Rieu 33. Even if the book may seem ridiculous to us now, we cannot avoid the fact that it, and other works like it, helped to shape Elizabethan perceptions of the rest of the world – Jones (1965) 5.
50 Habib – www.odu.edu interview, Jones (1971) 15-16, Walvin 105, Ungerer (2008) 19, Habib (2007) 22-23, Habib (1998) 15.
51 Habib – www.odu.edu interview. Habib has done extensive research on this aspect of English history (Skura 303). Cf. Shyllon 3, Jones (1971) 15-16, or the Elizabethan play *The Jew of Malta* by Christopher Marlowe, which includes slaves as characters and their sale in a marketplace.
52 Walvin 106-107.
53 Walvin 108, Jones (1965) 12.
54 Walvin 1.
55 Walvin 20, 162.
56 Habib (2000) 143, Loomba 54   .

viewed by English society at large is also hard to gauge. That they took place at all seems to imply a tacit acceptance, however reluctant and qualified. It is possible that people in Elizabethan England did not have a total abhorrence of such marriages, particularly in the lower economic classes.[57] The reaction seems to have been more one of curiosity than outright "racial" hatred. Of course, this is in striking contrast with Apartheid South Africa.[58]

It may tell us something about the status of "blacks" in England that Queen Elizabeth made three attempts to "cleanse" England of people of the "black" persuasion, by deportation.[59] The fact that there was a movement to effect the removal of "blacks" from English society tends to indicate that the latter were not living in abject subservience to everyone else in England. They were typically employed as entertainers for the aristocracy, as curiosities, or as domestic servants,[60] or made a living in the underground of urban society in prostitution.[61] Some of them were soldiers.[62] Many of them were also unskilled and unemployed, and certainly illiterate, which is, according to one scholar, why the Queen insisted that they had to be deported – they represented an (un)employment problem.[63] All of this is borne out by the wording of the Queen's deportation decree issued in 1601:

> ' … the Queen's Majesty … is highly discontented to understand the great numbers of Negars and Blackamoors which (as she is informed) are crept into this realm … , who are fostered and relieved here to the great annoyance of her own liege people that want the relief which those people consume.[64]

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57 Ungerer (2003) 106-107, Skura 303.
58 Even at this stage I need to add that the Apartheid situation occurred about 350 years later. It developed out of the latter and advanced stages of European colonialism, while Elizabethan England existed at the advent of that era of colonialism. This becomes important later in our discussion, when we focus specifically on the Apartheid regime in South Africa, in Chapter 3.
59 Habib (2000) 2, 92. She issued official edicts to the effect that the ' … great numbers of Negars and Blackamoors which … are crept into this realm' had to be removed from England, in 1596 and again in 1601.
60 Ungerer (2008) 20-21. Or Skura 303, for a more comprehensive list of possible occupations, including as skilled tradesmen.
61 It is on record that prostitution was an area of the blurring of "racial" distinctions, with both customers and sex workers having no respect for stereotypes, something that was a source of concern for the London authorities – Ungerer (2008) 53.
62 Habib (1998) 16.
63 Habib (2000) 2. See also Habib (2000) 91, or 127-128. This needs to be seen in the context of a more general xenophobia at the time, which resulted in uprisings and threats of violence – Loomba 15-16.
64 Jones (1971) 20. These edicts had no effect, largely because the presence of "blacks" in England was unregulated – Ungerer (2008) 20.

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Rejection of people who did not look the same may also have been a consequence of heightened nationalism during Elizabeth's reign. This nationalism was escalated by the conflict with Spain. The threat to England's sovereignty posed by Spanish imperialist military advances must have been a very strong motivation to swear allegiance to the Queen and country. This nationalism would then have found expression in pride in all things English, including the language of the time, and it is hardly surprising that such nationalist tendencies would have involved a dislike of people who looked different.

Assessing Elizabethan attitudes towards these darker individuals isn't a simple process, because the Elizabethans themselves operated in a state of considerable confusion in this regard. Explorers and ancient Greek and Roman sources combined in a merry mix of myth and malleable fact.[65] They did not classify people into the neatly defined "racial" groups as seen under the Apartheid regime in South Africa, due in some part to their deficient geographical knowledge of the world as we know it today. That they made a distinction is not in question – however, their distinction may seem "inaccurate" or "ignorant" to us.[66] Hence the use of a term such as "blackamoor" or "Moor" to refer to persons of both Arabic and African descent.[67] We wouldn't do that in the year 2011 – if we really wanted to make a "racial" classification, as the Apartheid government did, we would probably talk about Arabs and blacks, or Africans, because we have seen a map of the world that Elizabethans could only fantasise about. For some Elizabethans, India was deemed to be anywhere that was very far away. (I will return to the Elizabethan understanding of "race" in a later subsection of this chapter, where I discuss it specifically as it relates to Shakespeare's work.) So, the Elizabethan conception of "race" would have seemed strange to us.[68] Although, in present terms, there were Arabs, Indians and Africans in Elizabethan England, they were sometimes confused with one another, especially in art, since their origins were hard to understand in a time of precarious and intermittent global travel.[69]

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65 See Jones (1971) 1-15 – various English writers asserted that there was a cyclopic nation in Africa, as well as cannibals and people whose faces were on their chests. We can dismiss such ideas as wildly imaginative now, but in Elizabethan times the ordinary person on the street had no way of confirming or denying such accounts. This all fed into the stereotypical attitude towards "Moors" and "Negars".

66 Habib (2000) 2-3, Loomba 37, Jones (1965) 6.

67 Jones (1965) 15 – 'No wonder then that the dramatists used North Africa – commonly called Barbary – as the venue of their plays, while quite often painting their characters as though they came from father south, thus combining the dramatic effectiveness of the Negro's blackness with the excitement and [religious Islamic-Judaic] conflicts of the North African scene.' This is probably why a "Moor" such as Othello could be "black" in skin colour. Cf. 39, 43, 114.

68 Loomba 2.

69 Habib (2000) 127, Ungerer (2003) 90-91.

Generally speaking, we can identify some particulars of Elizabethan attitude towards skin colour *per se*. Black was seen as having negative connotations. It was the colour of "devils" and it therefore represented evil.[70] Jews, Mongols and Turks were also regarded as being black. In short, then, it was a bad colour, an evil colour, one with distinctly undesirable associations, such as lechery or sexual licentiousness,[71] and general moral depravity.[72] We can see this is Shakespeare's own writing, when he uses lines such as

> And Sylvia – witness heaven that made her fair! –
> Shows Julia but a swarthy Ethiope.[73]

Contrast this with white, which was regarded as signifying purity, moral superiority, and female beauty.[74] Black could corrupt white, but never the converse. As Aaron says in *Titus Andronicus*,

> Aaron: Let fools do good and fair men call for grace,
> Aaron will have his soul black like his face.[75]

Or Emilia to Othello, in *Othello*.

> Othello: She's like a liar gone to burning hell:
> 'Twas I that killed her.
> Emilia: O, the more angel she,
> And you the blacker devil![76]

The soul is metaphysical, so using a colour, any colour, to describe it shows that the word

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70 Skura 308-309. Cf. Jones (1965) 78, commenting on a 1612 play called *The White Devil* by John Webster. As Jones notes, ' … the title of Webster's play was a deliberate paradox.' Or we have the extremely explicit encapsulation of the black-devil complex - ' … paint your faces with the oil of hell … The "oil of hell" is an obvious reference to black paint.' Jones (1965) 122, describing the lengths that actors and actresses went to in order to appear black.

71 Loomba 36, 49.

72 Loomba 56-59.

73 *Two Gentlemen of Verona* Act 2 Scene 6 25-26. See Jones (1965) 127-128, who quotes other examples by contemporary playwrights.

74 Walvin 104, Loomba 37, Jones (1971) 7 ' … notions of dark-skinned people as carefree and lustful, notions that were taken for granted … ' Cf. Jones (1971) 49 – 'Eleazer is also lustful (as is Aaron), a trait commonly attributed to dark-skinned peoples.' See also Jones (1965) 8.

75 Act 3 Scene 1 205-206.

76 Act 5 Scene 2 130-132.

for the colour had an additional figurative meaning. Naturally, this has implications for how we assess the darker characters in Shakespeare's work, but more will be said about this in the next subsection.

From the above description of Elizabethan society it is understandable that Shakespeare's work often involves themes of politics and government, usually monarchy.[77] This would have been accessible material for his contemporary audience. But it goes further than that. The era that he lived in lent itself to the success of his plays. He had a captive audience and he knew exactly how to access that audience.[78] The success that he achieved can perhaps be mostly easily attributed also to the medium in which he worked. In attempting to re-create Elizabethan times, we need to understand that they had no cinema – they had theatre instead. In Shakespeare's time, it cost less to attend a theatre play than to buy a book.[79] Also, the theatre was attended by a diverse cross-section of London society, until such time as private theatres came in vogue and the class distinctions alluded to above applied to theatre-goers as well.[80] Theatre was a central institution in the Renaissance of English literature, and it is no surprise that the greatest English writer of all time, who produced his works in the Elizabethan era, was a playwright. This focus on theatre meant that, as a writer, Shakespeare had to craft his work for the medium at hand, which gave rise to certain features of his work that have been elaborated on in the section below that gives an analysis of the play itself, *Titus Andronicus*.

2.2.2 Shakespeare – a profile of the playwright and his work[81]

In approaching someone whose legacy and stature in English literature are of the magnitude of Shakespeare's, I am obliged to confine myself only to the agreed facts, and perhaps some of the most common criticisms. Any further discussion will result in an

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77 For example, his plays *Macbeth*, *Julius Caesar*, and *The Tempest*, and there are others. Then there are also a number of plays named after English monarchs, the so-called history plays, such as the *Henry* series and *Richard III*.
78 Trevelyan 125-126, Ford 54.
79 Ford 119. Or Loomba 8: 'By 1600, eighteen to twenty thousand visits were made each week to London playhouses.'
80 Ford 282, 429.
81 This subsection makes use of a number of sources. Although they have been referenced in the bibliography, I have not detailed individual footnotes as the ground covered is accepted by general scholarly consensus and has been for a very long time. Due to limited space, I have not tried to engage with any of the controversy surrounding Shakespeare's personal circumstances. The basic facts will have to suffice. As one commentator has noted: 'It is usual to preface a book on Shakespeare with an apology for adding to the number … ' - Rowse (1963) vii. I do not intend to necessitate any such apology here.

immense and unnecessary diversion. One should keep in mind that this dissertation is about the translation of one Shakespeare play, and one play only. That is the guiding principle in this subsection, and is why, for example, I have spent so much time examining the early life and career of our subject, which is the period in which *Titus Andronicus* was written.[82] I would not want to detain the reader with any excessive and irrelevant avenues of discussion, and so I have decided to take the discussion of Shakespeare's personal circumstances only as far the early 1590s, which is when *Titus Andronicus* appeared.

Shakespeare was born in 1564 in England, in the town of Stratford-upon-Avon. Speculation based on his plays suggests that he was educated there, in the local grammar school. This education would have centred on the study of ancient Latin texts, and general proficiency in Latin, with the introduction of Greek in the later years of the pupils' time there. The reason for this speculation is that he often makes use of these ancient Roman texts in his plays, either harvesting them for plot material, or as intertextual references in the lines of his characters. He therefore must have had a solid education in the ancient Roman classics, and he could probably read and write Latin, which was a sign of learning in Elizabethan times. He never attended university, possibly due to financial constraints imposed by the poor financial position of his father.

Records indicate that he married Anne Hathaway in 1582, when he was 18 and she was 26. His daughter Susanna was born in 1583, and his twin son and daughter, Judith and Hamnet, were born two years later. However, records do not indicate exactly where he lived during those years, or what he was doing. There is therefore a lacuna in our knowledge of his personal life, which only ends with his prominence in the London theatre scene in the early 1590s. We can assume such prominence because as early as 1592 he was criticised by another playwright, who cited his supposed arrogance.[83]

Shakespeare lived through the outbreak of bubonic plague that lasted from 1592 to 1594. In 1594, he resumed his career as an actor and playwright, an interesting dual role that is somewhat mirrored in the careers of present-day actors who also direct their own movies. His career was based in a theatre company that went by the name of the Lord Chamberlain's Men (it was later re-named the King's Men), and of which he was a

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82 This is not open to debate (although the authorship of the play is). The date of the play's first performance is enough to convince us of that.
83 Berthoud in Massai xxviii.

shareholder, as well as writing the company's plays and acting in them. This career in drama lasted for about 20 years. As stated previously, the later stages of his career do not concern us here. What is important, however, is that we spend some time discussing Shakespeare as a man and as a professional, so that we can gain some insight into how he composed his work and what he may or may not have been trying to achieve. It is very important to limit ourselves in this way in our discussion to his early professional period, because Shakespeare had a long and illustrious career that saw his plays performed in the royal court of Elizabeth, and his later work shows immense diversity.[84]

The Shakespeare who wrote (or at least collaborated in the writing of) *Titus Andronicus* was, therefore, a married man in his twenties with a young family to support. He was still in the process of establishing himself in his chosen profession as a dramatist and actor. The great successes of his later career were still a twinkle in his eye. The vast maturity of his style in his later works had not yet developed. He was an educated man,[85] in a Renaissance era in which knowledge and learning were deemed important and valuable.

On a more general level, we have the impression of Shakespeare as a social commentator. This is hardly surprising, since we tend to assume that all artists are.[86] However, Shakespeare was no humble reactionary or overly biased critic. We are more used to balanced representations in his work, of both characters and social policies. That he reflected contemporary social issues is obvious, but that he did so in a more measured, insightful manner than his contemporaries is also apparent, which is perhaps one reason why his works are still relevant today, while those of his contemporaries have fallen largely by the wayside.[87]

As an artist, as we have seen that he worked in an era in European history which has come to be known as the Renaissance due to the revival of ancient Roman and Greek "classical"[88] art forms and works. This is evidenced by the strong influence of these

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84 As an aside, we should also keep in mind that his son died in 1596, at the age of eleven, but *Titus Andronicus* must have been written before that, so we cannot assume that the death of his son had any influence on the play.
85 Although he had no university education – Keller 107.
86 Mazzeo ix: 'An artist will always make a personal diffraction of the surrounding culture.'
87 One simply cannot speak of Christopher Marlowe or Thomas Kyd in the same breath as Shakespeare, even though he may have learnt elements of his trade from them, or at least acquiesced in a telescoped intertextual collaboration.
88 I use the term in inverted commas because describing ancient Roman and Greek civilisation as "classical", while being thoroughly traditional in the West, may or may not be deemed Eurocentric, or even ethnocentric, in some quarters.

ancient works on his dramatic output. Many of his stories are not original, but based on ancient tales.[89] He mines the latter for quotations and epithets.[90] But this should not be cause for alarm, since the time he was living in practically demanded this treatment of the ancient sources, and the Elizabethan sense of copyright was somewhat different to ours. As we have seen, an Elizabethan education involved reading the classic Roman texts in their original Latin, as well as ancient Greek, and by using the ancient texts in the way that he did, Shakespeare was making his plays more accessible to educated contemporary audiences.[91] He was writing in an idiom that would have made sense to them. As we assess the text of *Titus Andronicus*, we will encounter more of the technical aspects of Shakespeare's (and Elizabethan) writing.

2.3 Analysis of the source text

2.3.1 Analysis of the text

Titus Andronicus is commonly assumed to be one of the earliest plays of Shakespeare. However, doubt exists as to the authenticity of his authorship,[92] as well as when it was written. Generally speaking, we can place it in the early 1590s, and contemporary editors placed it in Shakespeare's collected works, so although we cannot have absolute certainty on this point, we must assume, as others have, for the sake of our discussion that Shakespeare did in fact write the play, or at least had a hand in the production of the text.[93]

Shakespeare's authorship is made further uncertain by the fact that *Titus Andronicus* has no single and obvious literary source.[94] I have already mentioned that Shakespeare often

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89 There is no shortage of examples. Even some of the famous speeches by his characters are based on orations in ancient Roman texts, and he wasn't the only dramatist of his time who did this (Ford 307). When reading Shakespeare, one always has to keep this intertextuality in mind, in order to fully appreciate the richness of his writing.

90 He even based entire plays in ancient Rome, such as *Julius Caesar* and, of course, *Titus Andronicus*.

91 We see a modern parallel for this in the way that some animated films, which are typically branded as children's entertainment, make extensive use of cinematic intertextuality, often parodying scenes from supposedly more serious "grown-up" movies. Cf. Keller 107: ' … that education, which most literate male members of Elizabethan society shared.'

92 E.g. Keller 105-106, who mentions that *Titus Andronicus* could possibly be the result of a collaboration between Shakespeare and George Peele, another Elizabethan dramatist.

93 Jones (1965) 49-51. The debate is not helped by comments such as this: '[The play] is the most incorrect and indigested piece in all his works; it seems rather a heap of rubbish than a structure.' Edward Ravenscroft in 1687, quoted by Rutkoski 225, Khastgir 36. As we will see, the play is definitely not a "heap of rubbish".

94 Habib (2000) 94, Hadfield 470.

drew on ancient Roman and Greek sources in his work. He does this in *Titus Andronicus* when he quotes Horace,[95] and also in the subplot of the multiple amputee Lavinia, which is based directly on the story of Philomela by Ovid.[96] Then there are other references to the Roman classics in the text. The main plot itself resembles other revenge tragedies of the Elizabethan era, with various specific deviations, and although the plot itself is fictitious, in that it describes a chapter in Roman history that never happened, it does not match any ancient work.[97] The only other play in Shakespeare's corpus which is similarly sourceless is his last play, *The Tempest*.[98] This makes the detection of a compositional pattern in *Titus Andronicus* substantially more difficult, which may be why some commentators question his authorship.[99]

Titus Andronicus, or *The Most Lamentable Romaine Tragedie of Titus Andronicus*,[100] has been labelled a tragedy,[101] and this is hardly surprising, given that only one of the main characters survives the tale.[102] Everyone else dies, and they all die violently. No-one dies of natural causes. The hypermortality of the play can be ascribed to the way in which all the characters become enmeshed in a cycle of revenge and bloodshed that only ends in the carnage of the final scene of the play. This is typical of the Elizabethan revenge tragedy genre.[103] The first performance of the play is thought to have taken place in the early 1590s, although the exact date is uncertain.[104]

The play is set in ancient Rome, and it begins with the return to Rome of the Roman army, newly victorious over the Goths. In the absence of an emperor, Titus Andronicus is offered the throne, which he refuses. However, one of his remaining sons (he originally had 25, of

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95 Act 4 Scene 2 20-21.

96 West 65-69. The myth of Philomela occurs in the *Metamorphoses* by Ovid. Cf. Miola 85-86, who also makes a strong case for the influence of Virgil on Shakespeare's depictions of ancient Rome. Khastgir 41, Harp 38.

97 Unlike a play such as *Julius Caesar*, which has an historical grounding. Hadfield 473.

98 Although, as we will see below, it is decidedly risky to refer to anything that Shakespeare wrote as sourceless. I am doing so here only because, as stated before, the play does not draw its entire plot from any one source, even though it slots neatly into a genre.

99 Vickers goes as far as to claim outright that Peele wrote the entire first act of the play, as well as three other scenes, amounting to 775 lines of the text, in accordance with a tradition of collaboration among Elizabethan dramatists – Vickers 103-112. This claim tends to be based on a very technical analysis of language usage.

100 According to a 1594 title page – Mowat and Werstine xii.

101 It has also been labelled by some critics as a comedy, but for a compelling argument as to why it is not, see Parker 486-497.

102 That is excluding the nameless infant, about whom more has been said in subsection 7.2.1.

103 I have commented further on the revenge tragedy genre in the subsection 2.3.3 on graphic violence in *Titus Andronicus*.

104 Berthoud in Massai xxii.

whom 21 have died in battle) demands the execution of Alarbus, son of the captive defeated Gothic queen Tamora, as retribution for the 21 brothers that he has lost in the war. Titus Andronicus assents to this, despite the desperate pleas of Tamora. The late Roman emperor's eldest son, Saturninus, then becomes emperor, and promptly marries Tamora. However, things are not as simple as they seem. Tamora is engaged in an adulterous love affair with Aaron, the "black" character who is also her slave. It is Aaron who facilitates Tamora's urge to wreak vengeance on Titus for the death of Alarbus, by framing Titus's sons for murder and then assisting Tamora's two remaining sons to rape and mutilate Titus's daughter Lavinia. The crowning achievement of Aaron's malevolence is deceiving Titus into cutting off his own hand, because he has been told dishonestly by Aaron that he can save his sons from execution by doing so. The two sons of Titus are then executed. In the meantime, Titus's only remaining son, Lucius, who has been banished from Rome, has been busy making a pact with the Gothic army, according to which they assist him in taking Rome by force. However, he arrives only in time to see the outcome of Titus's own counter-revenge plot, which involves baking the flesh of Tamora's two sons into a pie, of which she unknowingly partakes, and then the murder of Lavinia and Tamora herself. Saturninus then kills Titus, and is in turn killed by Lucius. Aaron is sentenced to death by starvation. No mention is made of the ultimate fate of the baby produced by the extra-marital union of Tamora and Aaron. The play ends with Lucius assuming the throne of Rome.

Lamentable indeed. What is perhaps more lamentable is that we do not have a great deal of specific information about the performance of the play or how it was written. Therefore, our assessment of the text needs to be based primarily on the text itself, in relation to situational factors, such as who wrote it, and when.

Starting with the playwright himself, we see the marks of Shakespeare's early career in the play. As an aspiring playwright with much to prove, it seems that he was only too happy to copy what he must have seen others doing. This hypothesis is evidenced by two things in *Titus Andronicus*: the level of graphic violence, which I have dealt with below, and the presence of the "black" character Aaron, which was, as we have seen, probably aimed at contemporary public sentiment.

However, there is not much more in the play that we can ascribe directly to Shakespeare's personal circumstances. A story of brutal, sometimes fantastic, violence, political revenge,

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illicit sex and domestic mayhem does not seem to draw explicitly on the personal and social environment of a playwright living in Elizabethan London. This encourages the conclusion that Shakespeare was aiming at sensationalist popularity in an effort to entrench his own reputation in the theatre business, possibly even as an experiment in the genre of revenge tragedy.[105]

2.3.1.1 Shakespeare and the Renaissance

We should also examine the influence of the Renaissance philosophy on Shakespeare's work. This influence is manifested in two ways – in a supratextual reliance on ancient sources for plots and characters (in other words, deciding on what to write), and in the intertextual borrowing of material (deciding on how to write). As we have already seen, the story of *Titus Andronicus* does not appear to have a ready source in the ancient classics, but the fact that it is set in ancient Rome is in keeping with the Renaissance imperative in deciding what to write. Looking at the text itself more closely, the evidence of the Renaissance approach is obvious. I would like to illustrate this influence with some salient examples.

The first is the mention of Ajax in the play.[106] Only someone who was educated in the Greek or Roman ancient classics would know who Ajax was. The reference to Ajax therefore relies on a more general common knowledge on the part of the audience. Including such a reference could therefore be seen as a risk, but my submission is that it was not. Shakespeare must have known his audience extremely well, and he knew how far he could take the process of intertextual borrowing. We see this in another reference.

> Marcus: But safer triumph is this funeral pomp,
>
> That hath aspired to Solon's happiness,
>
> And triumphs over chance in honors bed.[107]

Solon was a law-maker in Athens in the 5th century BC. His inclusion here would probably have been appropriate to an educated Elizabethan audience. The reference is to the fact

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105   Duncan 432, Parker 486-487, West 63, Khastgir 36, Habib (2007) 19.
106   Act 1 Scene 1 386.
107   Act 1 Scene 1 176-178.

that Solon claimed that the only happy man is a dead one, which makes it suitable for the funeral scene in the play in which these lines are spoken.[108] Only an educated audience would have understood the intertextual reference. I say educated also because of the presence of three pieces of Latin in the text of the play that are never translated by any character. These are *suum cuique* (to each his own),[109] *Integer vitae, scelerisque purus, non eget Mauri iaculis, nec arcu* (He who is upright and abstains from crime does not need the spears or bow of the Moor),[110] and *Sit fas aut nefas … Per Stygia, per manes vehor* (Whether it is wrong or right … I am carried through Stygian regions among spirits).[111] Only someone who had been trained in the comprehension of Latin would have been able to understand these lines, not merely as printed in a text, but with all the immediacy of being spoken in a play. I find it hard to accept that in using such lines Shakespeare was merely showing off his learning. As a young playwright, that may well have been the case, but it seems more likely that he pitched these lines at a certain segment of his audience, who would have been able to appreciate them. It is also significant that none of these lines contributes in a material way to the development of the plot, so that failure to understand them does not disrupt the audience's ability to follow the story. This seems to indicate that there was a significant proportion of the audience who could not understand spoken Latin. Then again, setting the play in ancient Rome also required the inclusion of some authentic Latin in the text, so as to reinforce the setting. And what better way to do so than via a tried and trusted Latin idiom? Shakespeare wasn't the only Elizabethan playwright to use Latin in his text. We have also the example of Thomas Kyd's *The Spanish Tragedy*, which is set in Spain, but nevertheless contains characters who occasionally lapse into Latin speech.[112] We can therefore accept that this introduction of Latin into a play was an established convention in Elizabethan times.

The final example of Renaissance-style borrowing I want to highlight is to be found in the reference to Ovid's story of Philomela, which has already been mentioned above. The blatant reproduction of Ovid's plot as a subplot in *Titus Andronicus* is in keeping with the

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108   This is probably the most obscure reference to ancient Greek or Roman classics in the play. There are others, such as to Troy or to Aeneas, but I have cited this one because it exemplifies the statement that only an educated audience would have been able to access its full import. It also tells us, as do many things, that Shakespeare must have been a widely read man.

109   Act 1 Scene 1 283.

110   Act 4 Scene 2 20-21.

111   Act 2 Scene 1 141-143.

112   Such as in Act 1 Scene 2 12-14 or 55-56, as well as a relatively long Latin speech of 12 lines in Act 2 Scene 5 68-80 (of *The Spanish Tragedy*). No translation is provided for those 12 lines, so to the members of the audience who had not been educated in the Roman classics, the speech would have remained a mystery.

Renaissance spirit of reviving the classics, and needs to be understood in that sense. Once again, it was probably more about making the play accessible to the (educated Elizabethan) audience than about respecting what we would refer to as copyright issues or simply a lack of creativity.[113]

2.3.1.2 Monarchy in Elizabethan England

Another issue that needs to be examined is the theme of monarchy, or royal succession, in the play. Elizabethan England was a monarchy, and so it is hardly surprising that Shakespeare's work often handles the topic of royal succession.[114] *Titus Andronicus* deals directly with such matters, at a time when the English throne had only recently emerged from a fierce contest around its succession, with the execution of Elizabeth's rival Mary in 1587. The succession battle had been occasioned by King Henry VIII's unstable marriages and desperate quest for a male heir, and it must have been prominent in the public consciousness in which Shakespeare's plays were performed. His audiences knew only too well what could happen if competition around the throne was not resolved satisfactorily.[115]

The Rome of *Titus Andronicus* is a Rome under siege by foreign forces. We see in the final scene of the play that Rome is overrun by Goths, even though the latter have entered into a pact with Titus's son Lucius.[116] Taking concerns of state and government even further, it is possible to read even more into *Titus Andronicus* than a mere story of political intrigue, if we assume that the persecuted and savaged Andronici family represents the traditional state of Rome, and Roman virtue. Lavinia, who is raped by Tamora's sons, then becomes the ravaged chastity of Rome, her death signifying that Rome contaminated by aliens can never be the same again,[117] while Titus represents the valour and faithful service of ordinary Romans, caustically abused by the Roman Emperor Saturninus, whose throne was only secured by Titus's agency.[118] This reading of the play opens up a new and

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113   'Elizabethan poets and playwrights had a remarkably open view of literary borrowing.' - Lugo 401. There are more references borrowed from the ancient sources in the play than I have mentioned here, too many, in fact, to list exhaustively in our discussion.
114   There are numerous examples in his corpus, such as *Macbeth* and *Hamlet*, or, on the Roman theme, *Julius Caesar* and *Titus Andronicus*.
115   Hadfield 463, 474-475.
116   West 64-65.
117   Smith (1996) 327-328, Hadfield 476.
118   Miola 88.

extensive vista of understanding, because it places the foreigners in the play, namely the Goths and the Moor, in the role of enemies of the Roman state, out to contaminate and destroy it, which they nearly do. Saturninus's marriage to the Gothic queen is then a taboo act of intercultural miscegenation, and his downfall becomes the meet justice for his "crime against nature" and the traditional Roman state. The latter can only be restored by the ascension to the throne of Titus's last remaining son, Lucius, as a restoration of the traditional values of Rome. This reading of the play is particularly meaningful in that it addresses the concerns of an England coming to terms with the presence of foreigners such as African slaves and other "aliens", because the state of Rome in the play becomes an allegory for Elizabethan England.[119] The basic moral of the story is then the eugenicist, patriotic one – keep the nation pure, or else.[120] Even if it seems cheap to accuse Shakespeare of taking such a partisan stance, we certainly cannot ignore it, and it will become more prominent as the discussion progresses.[121]

I say cheap because Shakespeare was also a Renaissance artist. The Renaissance was a humanist, revivalist movement that transcended issues such as "race" and nationality. As one commentator explains,

> Machiavelli's universe, like that of Montaigne, Shakespeare, and Cervantes, is open at the farther end. It is finally beyond ideology, political or otherwise. Questions are brilliantly illuminated from various points of view and the differing conclusions afforded by various perspectives may all be validated and, as it were, left in suspension.[122]

We therefore need to be aware that there is far more to Shakespeare's text than mere partisanship or blind nationalism. The text seems to operate on a number of levels, so that we can mine it for meaning more extensively than a cursory perusal may allow. It needs to be read closely, and all possibilities need to be accommodated, if we are to appreciate it

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119   Ungerer (2008) 39. or, as one reviewer puts it, ' … that Titus's downfall is Rome's downfall.' - Millard (2006)

120   Habib (2007) 25.

121   The question is – could he really have been unaware of this potential reading of his play? Or did he intentionally write it into the text so as to access popular sentiment? Cf. Khastgir 37: 'Shakespeare could have been aware that one of the most challenging problems of imperialism was to save one's personnel from going native.'

122   Mazzeo 123.

as a work of art in the full richness of its meaning.[123]

2.3.1.3 Some notes on Shakespeare's textual technique

On a more technical note, a characteristic feature of Elizabethan drama is that some characters sometimes speak in verse. The modern concept of verse as rhyming poetry does not really apply here – in Shakespeare's time, the emphasis was often more on imitating the syllabic metre systems of the ancient sources, and this is something that Shakespeare was particularly good at doing.[124] Without wanting to enter into a highly technical analysis of the play's text in this regard, it suffices to say that the real skill in writing in metre lies in the writer's ability to conform to the metric convention without producing nonsense. In other words, the playwright has to write natural, meaningful lines for the characters while observing the limits on the number of syllables per line, and the correct stress on each syllable. This is something that takes considerable skill to achieve, and we have the example of *The Spanish Tragedy* to remind us that not everyone is (or was) equally capable of bringing it off.[125]

But the trend of plays written in verse needs to be seen in the more general context of all Elizabethan story-telling and narration. Verse was the vehicle for these things. Stories were told in rhyming poetry.[126] There are numerous examples of this, with famous ones such as John Milton and John Dryden, but the trend was established long before them. What Shakespeare did, however, was as he usually did – better than his peers. We may not necessarily see the full extent of his prowess as a poet in an early play such as *Titus Andronicus*, but the ability was undoubtedly there.

Shakespeare's education in the grammar school would have equipped him with a thorough understanding of the practice of rhetoric. To this end, he had over 200 figures of speech at his disposal. Elizabethan men were trained to write in a rhetorical style, not unlike the ancient Romans whose texts they studied, and so we need to be aware of this when

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123   Once again, it is certainly not a "heap of rubbish".
124   Characters in *Titus Andronicus* occasionally lapse into a rhyming couplet, but generally there is very little that rhymes in the play. What is more significant is that the rhyming lines tend to occur when a central notion is expressed, as a neat encapsulation of the point at hand. E.g. Act 5 Scene 3 62-63, or Act 3 Scene 1 205-206.
125   Joseph xv.
126   Trevelyan 2 125-127.

reading Shakespeare's text. Even if an Elizabethan writer managed to develop his own individual style, the tradition of rhetoric would probably have remained firmly entrenched in his written output.[127] The names of many of these figures of speech would seem totally alien to a modern audience, and I have not entered into a discussion of them here for want space.[128] But what is important in this discussion is that we are aware that Shakespeare's writing may have been influenced by such devices. The question facing the translator is then whether or not to attempt a reproduction in the target text, insofar as the target language can even accommodate such reproduction.

We have seen that Shakespeare wrote his plays at a time when England, and other European powers, were engaging in increasing international exploration and trade. This exploration and trade was invariably maritime, and Shakespeare's work was influenced by it. We see an obvious example of this in the very first scene of *Titus Andronicus*, where Titus compares his triumphant return to Rome to the return to port of a trading ship.

> Titus: Lo, as the bark that hath discharged his fraught
>
> Returns with precious lading to the bay
>
> From whence at first she weighed her anchorage,
>
> Cometh Andronicus, bound with laurel boughs,
>
> To resalute his country with his tears,
>
> Tears of true joy for his return to Rome.[129]

This metaphor would have been particularly apt in Shakespeare's time, since voyages at sea were exceptionally risky, and frequently ended in disaster.[130] The home-coming of a ship was a great and joyous occasion. Once again, it was something that his audience would have been able to associate with.

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127 Keller 106-108, 117. Anyone trying to translate Shakespeare would need to pay attention to this issue, particularly where the target language does not possess nearly as many devices of rhetoric. And I can safely say "his" because Elizabethan society was, ultimately, patriarchal. Women weren't even allowed to act on stage, let alone write plays. The monumental contribution to English literature by women such as Jane Austen and George Eliot only happened much later.
128 Keller 110-111.
129 Act 1 Scene 1 71-76. Cf. Dameron 19-20.
130 As described by Shylock in *The Merchant of Venice*.

2.3.1.4 Summary

In summary, then, the text of *Titus Andronicus* is a typical theatre text of the Elizabethan era, in the revenge tragedy genre. This statement will be further supported by the next two subsections, but what needs to be said at this stage is that anyone trying to translate the play would have to negotiate substantial and inherent issues of intercultural compatibility occasioned by the presence of textual elements that were specific to the common cultural reservoir of educated Elizabethan England (and perhaps more specifically cosmopolitan London). The translator would have to navigate issues of early international imperialism and various stereotypes surrounding people who did not look or sound the same as the London natives.

2.3.2 Issues of "race" and discrimination in *Titus Andronicus*

I am using the term "biological race" because, as has been established in section 4.6, we need to be able to distinguish between the biological appearance of a person (the "nature") and their acquired culture (the "nurture"). I am focusing on the biological aspect of "race" because that is what the Apartheid regime focused on, with its elaborate system of classification of people into various categories based largely on their skin colour, and this classification has been discussed in more detail in Chapter 3. I could have used other definitions of the concept of "race", since, as this subsection will show, it has never been a stable concept, but I feel that for the sake of convenience I should prepare the way with one that is more contemporary.

Shakespeare lived from 1564 to 1616. During that time, England was expanding colonially, opening up new routes of trade, particularly in what is today known as the USA, but also in other areas of the globe.[131] This commercial expansion had an obvious side-effect – it caused the introduction of new cultures into English society. English cultural experience became more diverse, and of course where the culture diversifies, so does the language.

Seen in this way, the presence of "non-English" characters in Shakespeare's plays is no surprise. In fact, many of Shakespeare's plays are not based in England at all. This

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131   Alexander and Wells 24, 41.

tendency to "foreignise" the drama would have forced the original audiences of the plays to become acquainted with foreign cultures and geographical locations, even if only at a superficial level. But that is not the point. The point is that Shakespeare lived and worked in an era in which he was able to successfully globalise the characters in his plays.

However, we should not assume that the average member of his audiences was so open-minded as to assign no significance to culture and skin colour. What we need to establish is to what extent and in what way Shakespearean audiences would have interpreted the "race" of certain characters. The presence of a "dark" character in Shakespeare's corpus isn't limited to *Titus Andronicus.* We also have *Othello*, and Caliban in *The Tempest*, as well as the Prince of Morocco in *The Merchant of Venice.* Shakespeare's deployment of these characters needs to be assessed in terms of the social context in which he wrote, so that we may understand the full import of his characterisation, which will allow us to explore the challenges facing the translator in the social context of 1970 South Africa.

The plays cited in the preceding paragraph, while relevant under the heading of "race" in Shakespeare's work, came later in his career. We need to focus on the play under discussion in this dissertation, namely *Titus Andronicus.* This play, which came at the advent of Shakespeare's career as a playwright, contains a "black" character, namely Aaron. Sometimes, people may try to include the Gothic character Tamora in a discussion of this nature, but I have not, since there is no consensus whatsoever that she was also "black" – in fact, she is usually assumed to be "white".[132] One commentator describes her as "not-quite-white nor-quite-black",[133] which is questionable, since nowhere in the play is there any explicit, incontrovertible reference to her skin colour. She is described simply as "Queen of the Goths".[134] That is why the discussion of *Titus Andronicus* in this subsection, about "race" in Shakespeare's corpus, revolves around Aaron, and no-one else.

Perhaps some writers dwell on the skin colour of Tamora because it suits their approach, as part of an overarching fixation with "race" that they may have, which causes them unconsciously to read a skin colour into a character where such a reading is not overtly supported by the text. For example, we have Habib,[135] who tries to prove that Tamora is not "white", based on the phonetic similarity of her name to "Moor", which is somehow a

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132   Loomba 83-84.
133   Habib (2000) 96.
134   Mowat and Werstine 3, in the original list of characters, or *Dramatis Personae*.
135   Habib (2000) 112.

rather contrived premise on which to base such a fundamental argument. If you scan the name metrically, the pronunciation that emerges does not support the Moorish connection. Either way, I cannot afford to make that kind of digression here. For the purposes of this discussion, Tamora will have to be light in complexion, and stay that way. In support of this assertion about Tamora, we should rely on the play itself. For example, in Act 4 Scene 2 102-159, Aaron claims that Tamora's sons are "fair" and mocks them with the term "white-limed walls". They must therefore be very pale indeed. Also, as a final piece of evidence, the "black" baby is presented to Aaron as "thy stamp, thy seal".[136] In other words, the baby's dark skin is inherited from Aaron, not Tamora. I fail to understand how anyone can simply ignore this direct and irrefutable evidence in the actual text and try to depict Tamora as being "black", just because that depiction plays into their (postcolonial) reading of the play.

We have seen previously that "blackness" was regarded as inherently evil or untrustworthy in Elizabethan times, not only as a skin colour but as a colour generally. This theme is taken to extreme proportions in *Titus Andronicus*. We have already been confronted with one example of it from the play.

> Aaron: Let fools do good and fair men call for grace,
>   Aaron will have his soul black like his face.[137]

What is very significant about this excerpt is that it is spoken by Aaron himself. The implication is that he himself regards himself as black and, by association, as ineradicably evil. More than this, during the play he shows overt signs of enjoying the terrible things that he does, such as framing two young men for murder and deceiving Titus Andronicus into chopping off his own hand on the pretext that in doing so he will save his sons from execution. What I find important is that Aaron is depicted as enjoying the commission of his crimes – he is so evil that he seems not to have a conscience at all.[138] The pleasure that he apparently takes in his wrongdoing is so markedly expressed that commentators have referred to it as "demonization" of the character.[139] That Aaron is aware of his "blackness" is obvious from his own lines, but what is more serious is that he actually

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136   Act 4 Scene 2 72.
137   Act 3 Scene 1 207-208.
138   Jones (1965) 53.
139   Habib (2000) 93, Loomba 75.

seems to equate his "blackness" with his moral depravity.[140] He makes a number of references to it,[141] and so it becomes an issue in the play, of his own making, but perhaps also reflecting the prevailing attitude among Shakespeare's audience.[142] We need to be aware of the way that Aaron's "blackness" is an essential part of his characterisation.

Aaron is therefore a highly stereotypical, very one-dimensional depiction of a "black" character, which is perhaps understandable given that *Titus Andronicus* is an early Shakespeare play, and the stereotype is maintained until one of the last scenes in the play, when Aaron is forced to defend the offspring of his adulterous affair with Tamora. He refuses to allow his infant son to be killed.[143] In saving the baby from death, he shows a side of his character that may not be convergent with his general behaviour until that time. In other words, he proves that, despite everything he has said and done previously, he does in fact have a conscience.[144] This last-gasp attempt at endowing Aaron with some kind of recognisable human trait rescues him from complete and abject bestiality, but is also weird, given what has gone before in the play.[145] It seems to emphasise the point made by one commentator about ' … Shakespeare's preoccupation with men rather than types … '[146] It seems, ultimately, that despite the fact that he was writing for an imperialist audience, Shakespeare still tried to paint his characters in human, emotional terms, and not exclusively the brutally prejudicial stereotypes that one would expect in that era. But I will return to Aaron later.

From our discussion of *Titus Andronicus* in this subsection, one thing should be obvious. "Race" definitely was a factor in its writing. We have seen ample evidence of that. It is written into Aaron's characterisation. The inescapable conclusion is that, regardless of Shakespeare's own personal philosophy on the subject, he used the concept of "race" to attract the attention of the audience in formulating one of his characters. This is not at all surprising, given that the concept was active in the social consciousness of Elizabethan England. The level of "inaccuracy" in Elizabethan "racial" classification does not detract from the fact that such classification took place. They saw the difference in appearance between people; it was an issue in their time.

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140   Loomba 79.
141   Perhaps the most famous being his somewhat rhetorical question: 'Is black so base a hue?' - Act 4 Scene 2 74.
142   Habib (2000) 108.
143   Act 5 Scene 1 54.
144   Loomba 90: it "humanizes" him, as opposed to being a "black devil".
145   Weird, that is, until we start to delve deeper in Aaron's character.
146   Jones (1965) 54.

It follows from this point that Shakespeare's deployment of such "racial" classification in *Titus Andronicus* and in his work generally cannot be an innocent or random fluke of characterisation in his plays. Given the significance assigned to "race" by Elizabethan society, coupled with Shakespeare's immense sensitivity as a social commentator, it is impossible to postulate that he wrote "black" characters by accident. What we need to determine, then, is in what way he portrayed these "black" characters. Was he derogatory towards them? Or was he trying to prove their equality with "white" people?[147] What was he, in fact, trying to do?

2.3.2.1 Postcolonial explanation

There appear to be two possible methods of answering these questions. The first is a postcolonial approach, treating Shakespeare's corpus as a "master text" or "national script"[148] in the canon of a colonial regime and ideology, namely Elizabethan imperialism.[149] According to this approach, Shakespeare's work represents a battle ground on which the nascent colonial power of England was defining stereotypes of "aliens" and getting to grips with the role of imperialist coloniser, or dominant colonial slave master. Boundaries of role-players, such as the dominator and the dominated, were still fluid, and needed shoring up through reinforcement in social institutions such as law and art, or in Shakespeare's case, dramatic literature.[150] This approach explains why Shakespeare cast "black" characters. He needed to use them to access contemporary sentiment regarding

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147   In asking these questions one needs to guard against trying to assign contemporary motives to someone who wrote 400 years ago, before the formal rise of movements such as black consciousness and white supremacy. Even if something like white supremacy existed as a(n embryonic) concept in Shakespeare's time, we should not try to make an irrelevant politicisation of the issue. Trying to harness antiquated texts for the purposes of contemporary crusades, in support of issues that didn't exist back then, has always seemed just a little contrived to me. As one commentator has noted: 'But then, reading history, politics and literature is a complex and labour-intensive exercise, which does not always provide straightforward answers that allow us to map the past on to the present and make material "relevant".' – Hadfield 477

148   Habib (2000) 136, Johnson 38.

149   E.g. Habib (2000) 115, and he uses the term "master text" in several other places too (notably on 246). Habib (2000) also insists on patriarchy. Cf. Johnson 33.

150   Loomba 10, 82. Walvin 24. I should perhaps add that I foresee a question mark about Habib's outlook. If, as he claims, postcolonial discourse is to be used ' … in the correction of the past' (Habib (2000) 129, 131 or (1998) 16, 19), then surely we need to be very circumspect in how we apply his approach, insofar as the past is immutable and cannot be corrected? I submit that when he says "past" he actually means the past as represented by traditional Western historiography, although that is a mere guess on my part. I am making this guess because his overarching agenda appears to be to raise awareness of the hitherto "unwritten blacks of early modern Britain" (1998 18, 26). Cf. Niranjana 86, on the ' … importance of *rehistoricizing* non-Western cultures … ' (my emphasis)

the exploration and subjugation of faraway nations, or, at least, regarding the status of other "races" in Elizabethan society. Othello had to be "black" so that the audience could identify him in their catalogue of stereotypes. The same goes for Caliban, Aaron and Shylock. Shakespeare wrote stereotypes into his characters, as part of an "imperial self inscription" that was taking place in Elizabethan society.[151]

Linked to this process of role determination is the capacity of the "black" characters in Shakespeare's work to "write themselves", i.e. to define themselves through their actions and words.[152] This is in opposition to the colonial master author's attempts to define them as subjects, as inferior. Shakespeare allows this self-writing or auto-definition because he gives his "black" characters substantial voices in his plays. Even in the case of a character such as Caliban, who is depicted as culturally regressive and who cannot even pronounce his master's (Prospero's) name correctly, he still has much to say and thereby determines himself as a character in his own right, in opposition to the definition imposed on him by his colonial master.

The role of the coloniser as "educator" also becomes apparent in Shakespeare's work, and there is no better example than the character of Caliban.[153] I refer to the play *The Tempest* that was cited above. If we assume that the main character Prospero represents the colonising force and that Caliban represents the "native population", then the protocol that emerges from *The Tempest* is distinctly colonial – Prospero tries to educate Caliban, but has only a measured success, and eventually claims, in exasperation, that the "native" can never be educated to the same level of cultural proficiency as the coloniser.[154]

It should also be added that at a time of increasing global exploration and trade, the new cultures and people discovered by European travellers provided particularly fertile ground for artists in Europe. Shakespeare and his generation were availed of a variety of sources on which to draw for characters and scenery. It is no surprise whatsoever that there are characters of different "persuasions" in the work of Shakespeare and his

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151   Habib (2000) 94.
152   This is a synoptic claim throughout Habib's book. A clear-cut example is on 124, where he discusses the character of Othello, who, according to TS Eliot, "talks too much" in the play, and ' … has the last word on himself.'
153   Habib (2000) 119, 207-252.
154   Which is, as I have already tried to show, extremely racist. There is a parallel in Apartheid South Africa here. It is perhaps best illustrated by a particular expression - "You can take the Bantu out of the bush, but you can never take the bush out of the Bantu." More will be said about this in the next chapter.

contemporaries.[155] Representations of the cultural "other" may have varied from one artist to the next, but the point is that the "other" was portrayed at all.

2.3.2.2 Economic explanation

Based on this portrayal, the second possible interpretation of "race" in Shakespeare's work is somehow more homely, far less theoretical, and also requires us to make an assumption about the character of Shakespeare himself. If we assume that Shakespeare did not "look down" on "Negars and Blackamoors" from a position of colonial, cultural superciliousness, we open up the possibility that he was more humane than his text may indicate. In fact, by making such overt reference to "race" in his work, he may have been exploiting contemporary "racial" attitudes in pursuit of, dare we say it, fame and fortune, without any political agenda at all. Maybe he was just writing what he knew would sell. It makes sense, in its own way – if "niggers" are a talking point in the community, write a play with a "nigger" in it, and watch your takings at the box office mushroom.[156] This interpretation is significant in that it forces us to assess the audience of the play, which is something that will become even more important in the application of a functionalist paradigm to the translated text in Chapters 6, 7 and 8.

This approach focusing on the exploitation of societal concerns for immediate profit can be criticised as overly utilitarian, but I feel it would be naïve to ignore it. Shakespeare, like Mozart, composed because it was how he made his living.[157] We should not seek to debase the economic imperative of the artist, since it is almost always present. For example, we have seen several American films with Islamic characters in them, such as *The Siege*, which was withdrawn from cinemas in South Africa after an initial showing had attracted scathing censure by the Muslim community in South Africa. These films point to an awareness of Islam on the part of Americans which the film-makers tapped into, for profit. Note that *The Siege* actually pre-dates the 9/11 terrorist attack on New York by 3 years. Ironically, it made an estimated box office loss of $30 million. Then there is also *Pitch Black*, which features an Islamic call to prayer in its soundtrack, and an Islamic

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155   Jones (1965) 13-15.
156   Jones (1965) 26, 37-39, who asserts that playwrights "exploited" the tradition of writing about the African continent. Cf. 51, 117-118, 132.
157   And as we know, Mozart died a pauper.

character.[158] These movies draw on (anti-)Islamic sentiment at a time when such sentiment is very prominent among their audiences and in the world generally. This is unlikely to be by coincidence. It is deliberate, just as we may assume Shakespeare's inclusion of other "races" in his plays was deliberate.

We could even extend this idea to the extreme position that he deliberately depicted "race" so as to expose and highlight "racially" based attitudes in Elizabethan society. Speculating as to the personality of someone who wrote so long ago is always risky, but it has been done, and some speculation supports the view that, far from being a racist, Shakespeare, as the master artist, was able to explore "racial" stereotypes as an exercise in dissection, not reinforcement.[159]

In making this assertion I am drawn to a quotation from Shakespeare's corpus. It emerges in a play that we have already discussed. The play is *The Merchant of Venice*, and the quotation is telling in its impact. It is spoken by the Jewish character, Shylock, who spends a significant amount of time in the play belligerently announcing his Jewishness and contesting the "racially" based criticism that others throw at him.

> Shylock: I am a Jew. Hath not a Jew eyes? Hath not a Jew hands,
> organs, dimensions, senses, affections, passions? Fed with the
> same food, hurt with the same weapons, subject to the same
> diseases, healed by the same means, warmed and cooled by the
> same winter and summer as a Christian is? If you prick us, do we not
> bleed? If you tickle us, do we not laugh? If you poison us, do we not
> die? And if you wrong us, shall we not revenge? If we are like you in
> the rest, we will resemble you in that. If a Jew wrong a Christian,
> what is his humility? Revenge. If a Christian wrong a Jew, what

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158   Burton 151-152.

159   Ford 41: 'And, with all his respect for "degree, priority and place", Shakespeare gives more weight to personal merit and the loyalties founded on it than to bare prerogative or the "idol ceremony".' Or Eagleton 104: ''Shakespeare clings quite properly to a notion of human nature which is communal, somatically based and culturally mediated.' Also Sol Plaatje: 'Shakespeare's dramas … show that nobility and valour, like depravity and cowardice, are not the monopoly of any colour.' (Schalkwyk and Lapula 17-18) Jones goes further – Jones (1965) 54 ' … Shakespeare's preoccupation with men rather than types … ' Cf. Habib (2000) 122: ' … Shakespeare was constructing the character [of Othello] to shock the racism of his original audience.' Habib then supplies reasons as to why this viewpoint may be undesirable, since, as already stated, it relies on an assumption about the playwright. Cf. Ungerer (2008) 19: 'The novelty [of Aaron's character] was calculated, in the first place, to unsettle the average Elizabethan theatergoer.' See also Berry 331, Skura 334.

should his sufferance be by Christian example? Why, revenge![160] [161]

From this quotation it is very hard to deduce that Shakespeare was a racist in the sense that he subscribed to an ideology of "racial" superiority. I say this because he has allowed one of the main characters of the play to speak lines of non-racialism. I fail to see how a racist could have composed such lines or even considered including them. By including them, Shakespeare risked attracting the vehement criticism of members of the play's audience, who probably did not find the idea of the equality of Jews and Christians at all viable. And it is also true to say that throughout the play the Jewish character is hardly cast in a complimentary light (as security for the loan that he grants to another character he stipulates literally a pound of flesh from any part of the other character's body[162]).

2.3.2.3 Summary

So, after assessing the two approaches outlined above, I must conclude that they both hold water. Even if he himself was not a racist, and was completely comfortable with the presence of other "races" in England, Shakespeare's work does incorporate a "racial" discourse that is decidedly imperialist and stereotypical. As to his motive for such incorporation, we have already speculated, and I believe, at this stage, that we have done so sufficiently for our present purpose.[163]

2.3.3 Graphic violence in *Titus Andronicus*

Given that *Titus Andronicus* is a stage play, written for performance in front of an audience, the presence of wholesale and frequent physical violence in the play requires discussion. The sheer volume of the violence is a feature in itself. There are eleven deaths in the five acts of the play, four of which are state-sanctioned executions (Alarbus, Martius and

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160   Act 3 Scene 1 46-56. Cf. Alexander and Wells 70.
161   The counter-claim here is that Shylock, the Jewish character, only speaks these lines in order to justify his revenge on one of the Christian characters. However, the fact remains that such lines would almost certainly not have been penned by someone subscribing to a racist ideology. They are anathema to Apartheid. Sol Plaatje used the same speech by Shylock at one stage, but substituted "Jew" with his tribal nomer, "Mochuana" - Schalkwyk and Lapula 17. Picker 179.
162   Act 1 Scene 3 142-144.
163   Once again, in trying to define Shakespeare's personality we are straying dangerously far from the mandate of this thesis.

Quintus together, and then Aaron, of which Alarbus is sentenced to be dismembered and burnt, while Aaron is sentenced to be buried alive with only his head protruding from the ground and denied food). Lavinia is raped, and then mutilated, while Titus loses a hand before losing his life. Tamora dines on the flesh of her own sons. This litany of horrors reads like the fantasy of some especially deranged serial killer. Trying to quantify the play's violence in this way is therefore futile. We need to engage with the topic on a more conceptual level, so as to extract more meaningful conclusions.

To begin with, theatre is a visual medium. Graphic violence almost invariably captivates an audience, which is probably why it is still part of the visual performance media to this day.[164] The implication here is obvious – a young playwright, trying to establish a reputation among his peers and with his audience, masterminded a gruesome debauchery of violence and rape, so as to win fame and the concomitant commercial success.[165] Then again, in trying to make a name for himself he may, as some commentators have suggested, have collaborated with other people in writing the play, or tried to imitate what he saw his contemporaries doing.

What plays by Shakespeare's contemporaries like Christopher Marlowe[166] and Thomas Kyd[167] show us quite unequivocally is that the Elizabethan audience had a penchant for violence and corpses.[168] They wanted to be entertained by theatre plays involving carnage and mutilation. Rape was part of the equation, as was the emotional violence of adultery, and even the financial violence of expropriation in the case of *The Jew of Malta*. Above all, violence in visual art produces a spectacle,[169] and it seems obvious that a play like *Titus Andronicus* was aimed at creating a spectacle, in order to achieve commercial success.[170]

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164   Staying with the Roman theme, we have the "classic" film *Gladiator* as an example. The film is brutally violent, unashamedly so, and the violence in fact became one its selling points. People may have watched it purely out of a desire to see the "fight scenes", with scant regard paid to the storyline or the historical accuracy of the piece. That *Gladiator* actually has a recognisable storyline is incidental – many similarly violent movies do not seem to, or if they do it is only very basic, such as the recent film *300*, which grossed more than three times its budget at the box office. De Luca and Lindroth 28.
165   De Luca and Lindroth 28: 'It was a good way to make a buck.' Or Goldberg 244: 'And that put sack and sugar on the playwright's table.'
166   *The Jew of Malta.*
167   *The Spanish Tragedy.*
168   Lugo 402, Khastgir 36.
169   And that goes for any visual art, including paintings – think of a work such as Pablo Picasso's *Guernica.*
170   One modern reviewer, commenting on a 21st century performance of the play, goes so far as to assert that ' … this is what everyone comes to see *Titus Andronicus* for.' It seems, then, that little has changed since Elizabethan times in that respect. Millard (2006) Or Ford 67: 'Visual, spectacular appeal was by no means lacking, however.'

Revenge as a theme and as a catalyst of violence had its comfortable abode in the revenge tragedy genre. Revenge is explicitly named in plays in the genre. In *The Spanish Tragedy*, this character of Revenge is one in itself, and has its own lines, forming a "chorus" with the ghost of another character who is already dead when the play commences. However, in *Titus Andronicus*, the Revenge character is represented by Tamora, who disguises herself accordingly in an attempt to trick Titus.[171] The assertion of vengeful intent by Kyd's Revenge character in *The Spanish Tragedy* is as follows.

> Revenge: Be still Andrea, ere we go from hence,
>
> I'll turn their friendship into fell despite,
>
> Their love to mortal hate, their day to night,
>
> Their hope into despair, their peace to war,
>
> Their joys to pain, their bliss to misery.[172]

This speech by Revenge mirrors Tamora's own statement of intent in *Titus Andronicus*.

> Tamora: I'll find a day to massacre them all
>
> And raze their faction and their family,
>
> The cruel father and his traitorous sons,
>
> To whom I sued for my dear son's life,
>
> And make them know what 'tis to let a queen
>
> Kneel in the streets and beg for grace in vain.[173]

Judging by the above, this outlining of intended vengeance seems to have been a tradition in the revenge tragedy genre in Elizabethan theatre, as a kind of psychological preparation of the audience for the intense violence that invariably follows later in the play. The character of Revenge also embodies the central tenet on which the revenge tragedy genre is based – that two wrongs can make a right, or at least inevitably attract each other, as espoused by a character in *The Spanish Tragedy*.

> Lorenzo: Thus must we work that will avoid distrust,
>
> Thus must we practise to prevent mishap,

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171   Act 5 Scene 2 1-8 of *Titus Andronicus*.
172   Act 1 Scene 5 5-9 of *The Spanish Tragedy*.
173   Act 1 Scene 1 459-464 of *Titus Andronicus*.

> And thus one ill another must expulse,
>
> …[174]

Or this concise statement of the basic revenge urge, also to be found in *The Spanish Tragedy*.

> Hieronimo: Behoves thee then, Hieronimo, to be reveng'd.
>
> The plot is laid of dire revenge,
>
> On then, Hieronimo, pursue revenge,
>
> For nothing wants but acting of revenge.[175]

We also have Barabas in *The Jew of Malta*, newly made destitute, who states rather ominously that

> Barabas: Great injuries are not so soon forgot.[176]

Or, finally, the denouement to the cycle of revenge that is expressed in *Titus Andronicus*, after most of the main characters have been killed (or eaten) in a gruesome final scene.

> Lucius: There's meed for meed, death for a deadly deed.[177]

We should also pay attention to the level of technological advancement that marked the times that Shakespeare was living in. Gunpowder was known, and in use by the English navy and army, but swords and knives were still very much the order of the day.[178] A man carrying a sword was therefore an armed man, like one carrying a gun in the year 2011. An Elizabethan audience would have had a much greater affinity with this notion than we do. (In ancient Rome, in which *Titus Andronicus* is set, bladed weapons were the only personal armaments.) Gruesome violence, such as stabbing and punishment by dismemberment and burning, would not have been entirely unfamiliar to Shakespeare's audience.[179] Seen in this way, the nature of the violence in the play probably did not cause

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174   Act 3 Scene 2 105-107 of *The Spanish Tragedy*.
175   Act 4 Scene 3 27-30 of *The Spanish Tragedy*.
176   Act 1 Scene 2 209 of *The Jew of Malta*.
177   Act 5 Scene 3 67 of *Titus Andronicus*.
178   There is a pistol in *The Spanish Tragedy*, in Act 3 Scene 2. But, generally speaking, swords and other bladed weapons were still very much in use.
179   In medieval times, the burning at the stake of women accused of being witches was not uncommon.

much controversy in the early 1590s. Going to war usually meant hand-to-hand combat with hand-held weapons.[180] The vast disrespect shown for the human body in *Titus Andronicus* would not have been entirely strange to Shakespeare's audience.

It should be apparent from the above discussion that in writing so much and such intense violence into the text of *Titus Andronicus*, Shakespeare was subscribing to a tradition at the time of his writing. It is therefore redundant to claim that his intention was to shock – the shock value of the spectacle practically goes without saying, and was part and parcel of the genre in which the play resides. He wrote what his audience expected, what they wanted, and in doing so he is probably no different to other artists in other eras and languages. It is therefore a sign of divergent, perhaps competing, value systems and artistic paradigms that someone could describe *Titus Andronicus* as a "heap of rubbish".

2.3.4 Character assessments

2.3.4.1 Aaron

The storyline in *Titus Andronicus* plays out along a well-traversed route: basically there is a protagonist, and an antagonist. If Titus is the protagonist, representing loyalty to the state and family values as the patriarchal alpha male, it is Aaron who is the antagonist, representing moral depravity, a lack of patriotism, and general social disruption.

Aaron's lack of patriotism is obvious – he is a Moor, but he is a slave of the Gothic queen. When she marries the Roman emperor, he then becomes supposedly loyal to Rome, as easily as if he was changing his shirt. This shows that, in fact, he has no real loyalty to any country or army. Evidence of his moral depravity is widespread and profound. In his opening speech in the play, he announces his adulterous affair with Tamora,[181] and things get worse from there, as he plots the death of Bassianus (Saturninus's brother), encourages the rape and mutilation of Lavinia, frames Titus' sons for Bassianus's murder,

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Such burnings took place in public. We also have an example in *The Jew of* Malta, where the ruler of Malta calls for hot irons and the rack (Act 5 Scene 1 24). Cf. Smith (1996) 318, Loomba 86, Collington 168-169.

180   This can be contrasted with the highly impersonal unmanned, remote-controlled drone aircraft or the long-range cruise missiles that the USA is currently using to attack targets in the Middle East. The army using such weapons stands no risk of casualties, although the hardware is horribly expensive.

181   Act 2 Scene 1 1-25.

and tricks Titus into cutting off his own hand.

The characterisation of Aaron requires some investigation. We have seen that "black" characters in Elizabethan plays come with a stereotype; they are not simply characters in the story, they represent and are written to accommodate certain prevailing attitudes of the time. There are many references to Aaron's skin colour in the play, and some of them are uttered by his own mouth. Generally, his dark skin is seen as detestable and evil, a stereotype which he is written to be aware of.

> Aaron: What, what, you sanguine, shallow-hearted boys,
>
> You white-limed walls, you alehouse painted signs!
>
> Coal black is better than another hue
>
> In that it scorns to bear another hue;
>
> For all the water in the ocean
>
> Can never turn the swan's black legs to white,
>
> Although she lave them hourly in the flood.[182]

In this way, Aaron goes beyond the stereotype that was marked out for him in Elizabethan times. Not only does he not accept humble servitude, but he is also highly literate, possibly more so than many members of the play's audience.[183] This flies in the face of contemporary Elizabethan ideas about "black" people, and once again I am drawn to the notion that Shakespeare was trying to address and explode prevailing "racial" myths by casting Aaron in this way, possibly as a means of securing popularity for his work.

We also need to discuss Aaron's name. The name "Aaron" is, of course, Jewish/Semitic, which makes it interesting in that it is an extension of the Elizabethan stereotyping of Aaron's character. Once again, we need to look beyond our own present-day stereotyping in order to fathom this choice of name. Jews were not welcome in Elizabethan England,[184] and those who did live there were mostly of the recanted variety. So, endowing Aaron with a Jewish/Semitic name is yet another twist in his stereotyping, yet another access point for

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182   Act 4 Scene 2 101-107. One can only wonder as to the reaction from the audience that these remarks must have elicited – possibly not very congenial. But this is merely part of the characterisation of Aaron as a brazenly untoward presence in the play. He does not fit in anywhere, not because he is "black" but because he is evil. Unfortunately, in Elizabethan times the distinction was not made.

183   Ungerer (2008) 40. His literacy is proven by his expounding of Horace to Tamora's sons (Act 4 Scene 2 24), and in his reference to Semiramis (Act 2 Scene 1 22) – Kahan 27. We see another example of Aaron's atypical "blackness" in his sexual restraint – Act 2 Scene 3 30-45.

184   All Jews were supposed to have been deported out of England in 1290.

Shakespeare's contemporary social attitudes. If making him "black" made Aaron despicable, giving him a Jewish name must have made him doubly so.[185]

But what is even more noticeable is Aaron's own attitude towards the prejudice meted out to him. He seems to take a certain pride in his "blackness" and in his wrongdoing. Towards the end of the play, when he has been captured and is bargaining for the life of his son, he confesses to a litany of crime committed during his lifetime, and then goes on to say that, were he given the opportunity, he would commit yet more crimes, because he is inherently evil and therefore relishes the prospect. This reinforces the notion that "black" is evil.

2.3.4.2 The baby

It is wrong to suggest that there is only one "black" character in *Titus Andronicus*. There is another, namely the baby that Tamora gives birth to in Act 4.[186] Although the baby has no lines (understandably) and no name (less understandably, since for some reason Aaron never names him), for the purposes of this discussion he will be treated as a character in his own right, with attributes and import that will be explained as the discussion progresses.

We can tell that the baby is "black" for two reasons. Firstly, the stage direction describes it as a "blackamoor child",[187] which is relatively convincing evidence. However, the characters themselves also speak of the baby in terms which make his skin colour obvious.

> Aaron: Well, God give [Tamora] good rest. What hath he sent her?
> Nurse: A devil.
> Aaron: Why, then she is the devil's dam. A joyful issue!
> Nurse: A joyless, dismal, black, and sorrowful issue!
> Here is the babe, as loathsome as a toad

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185   We have as intertextual examples of the treatment of Jews the character of Shylock in *The Merchant of Venice*, and the play *The Jew of Malta* by Christopher Marlowe. Of course, it could be argued that Aaron is, in fact, an Islamic name, since it does appear in the Quran, and transliterates phonetically as "Harun". Cf. Habib (2000) 113, Loomba 135-149, Habib (2007) 20.

186   Then there is also Muliteus, whom Aaron refers to as his "countryman" only once (Act 4 Scene 2 157), and who never actually appears in the action of the play.

187   Act 4 Scene 2.

> Amongst the fair-faced breeders of our clime.
>
> The Empress sends it thee, thy stamp, thy seal,
>
> And bids thee christen it with thy dagger's point.

Aaron: Zounds, you whore! Is black so base a hue?

> …
>
> He dies upon my scimitar's sharp point
>
> That touches this my firstborn son and heir.[188]

The above excerpt leaves no doubt as to the baby's biological appearance or gender. We have already seen that in Elizabethan times devils were believed to be black. The nurse merely reinforces this stereotype with her terribly racist comments, although in mitigation she may perhaps be trying to emphasise the negative consequences that the baby's birth may have both for Tamora and Aaron. Either way, it is Tamora who sent her to have the baby killed, by the baby's own father.

However, the presence of the baby as a device in the plot is rather more difficult to understand. It is interesting to speculate as to why he was included, when his absence would not, ostensibly, have affected the storyline. There does not appear to be an outright need to have the baby in the play. So we are drawn to the conclusion that the baby is either being used to develop one (or more) of the main characters, or to make some other statement. We have seen how Tamora's and Aaron's reactions to the baby illustrate aspects of their personalities, so in that sense the baby has a purpose. As for making a statement, what would that statement be?

It is my submission that the baby is far more than merely an inconvenient occurrence that the main characters have to negotiate. We need to remember that Shakespeare was writing in a time when "mixed race" babies were starting to be seen in Europe and England. They were not something that people in England were entirely comfortable with. In this context, the baby becomes a question to the audience, the quintessential "What about me?" scenario.[189] Maybe Shakespeare was trying to ask his audience that exact question – what will become of the "mixed race" children who are likely to be born in an era of advancing global expansion? How will they be accommodated by society? If they are going to be the legacy of England's colonialist imperialism, what status will they have

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188   Act 4 Scene 2 66-96.

189   Habib (2000) 113.

in the England of the future?

This is a profound question, and possibly it was one that was on the lips of people at the time that the play was written. The baby cannot speak, as he is newborn. However, his presence alone is a telling message. He is the only "mixed-race" baby to appear on stage in Elizabethan England.[190] The play does not specify the eventual fate of the baby, except a vague commitment by one of the characters to see to its upbringing.[191] There is hasty talk by Aaron of swapping him for a "fairer skinned" child,[192] but once Aaron is left alone he recants this plan and declares that he will raise the child himself "to be a warrior", in other words, an outcast, like his father.[193] Aaron is sentenced to death shortly afterwards, and we never are told what happens to the baby. It is an open-ended denouement to an open-ended social question that would have been particularly relevant in England in the early 1590s, or, in fact, in 1970 Apartheid South Africa, but more has been said about the South African context specifically in the next chapter.

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190   Loomba 52.
191   Act 5 Scene 1 60-61.
192   Act 4 Scene 2 153-173.
193   Act 4 Scene 2 186.

Chapter 3 – Target text and translator

3.1 South Africa in 1970 – sketching the target text's social context

The purpose of this section is to provide information on the socio-political context in which Breytenbach's translation was published in South Africa. Much of the information provided here is available from a great variety of sources, and also draws on the personal experience of the author. There are probably many voices on Apartheid, and so I have had to limit my intake to those I feel are both salient and impartial, insofar as historiography is ever impartial. If I have excluded anyone, it is more through expediency than outright intention. The description of Apartheid provided below has been formulated with the agenda of our discussion in mind, and so it has been shaped to accommodate the issues surrounding the text of *Titus Andronicus*. The sources cited provide general and largely consensual points about the Apartheid system. I have chosen these sources because they are about as recent as I could possibly make them. I have tried to avoid Apartheid-era sources due to the level of time subjectivity that is involved in any historical writing – I am interested here in retrospective, more balanced approaches, not overtly biased accounts penned in the throes of the regime's darkest days, or even during the hectic, tense decade of the 1980s when the end of the system was in sight. Also, I cannot have any certainty that something published during Apartheid remained uncensored, which raises the issue of factual reliability.

I am aware that Apartheid potentially represents a much wider field of inquiry than my treatment of it here, and also that that inquiry remains ongoing, since its effects are still very much being experienced in South Africa today.

3.1.1 Apartheid, racism and literature in 1970 South Africa

> … history in its crudest form, that is demography, caused the
> system of coexistence to degenerate into one of the most
> unjust and useless systems of the modern era.[1]

> South African society was then more rigorously divided
> between "whites" and "non-whites," who were further defined
> according to rigid categories which did not reflect the real
> historical fluidity of South African society.[2]

> But there remained a sub-stratum of thought, inherited from the
> years of slavery, which remained resolutely attached to the idea
> of black humanity as deeply and unchangeably inferior.[3]

In writing about the Apartheid[4] era of South African history, one needs to have a very definite sense of time. The Apartheid system developed out of three centuries of colonial rule,[5] by different international powers, and it can be difficult to draw neat boundaries in the time-line of that development. However, for the sake of this discussion we need to place our emphasis on a specific time zone, namely the 1950s and 1960s, and for that reason I need to lay down some demarcations at the outset. For the purposes of this discussion, then, I have taken 1913 to signal the beginning of Apartheid as an officially legislated national policy, since it was in 1913 that the Natives Land Act was passed, which placed restrictions on where certain people could or could not reside or own land.[6] The passing of this Act marked the commencement of the legislative framework that gave substance to the Apartheid ideology. Although many people had been historically disenfranchised in many ways before 1913, I feel that developments prior to 1913 belong to the wholly

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1 Paz 66-67.
2 MacKinnon 212.
3 Walvin 167.
4 I am using the capitalised Apartheid to refer to the political system in South Africa in the 20th century, as opposed to the uncapitalised apartheid which is a broader term covering racial segregation anywhere. Robinson 1, Christopher 1, Beck 125, Thompson 186.
5 Christopher 1, 9. Mason 191.
6 Ross 88.

colonial era, and are therefore outside of the scope of this discussion.[7]

Therefore, when the nascent National Party came to power in 1948,[8] they merely continued an already entrenched tradition of legislating the economic and political disempowerment of certain "racial" groupings in the country, which had begun in colonial times. They then took matters a step further by declaring the country independent of British imperialist authority in 1961, after which no outside power was able to directly influence South African government policy.[9]

3.1.1.1 Legislation

The basis of the Apartheid system was the classification into "races" of the entire population of South Africa. Everything that the Apartheid government did was done on that basis. Every man, woman and child in South Africa was classified in that way, and was subject to laws passed according to that system of classification. The classifications were as follows – White, Black (African), Coloured (Brown), and Indian.[10] Nobody was exempt from this system, although it was possible to change one's classification if the government could be persuaded that this was justified. Sometimes members of the same family were given different classifications. This serves to highlight the point made about "race" in section 4.6, namely that it is not a stable, defined concept, even in a system that purports to be based on it.[11]

That Apartheid was aimed at the advancement of the business interests and socio-economic development of the so-called "Whites" is impossible to deny.[12] Without wanting to enter into a lengthy discussion of how the Apartheid system may have been

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7 There is an inherent danger in referring to the Apartheid system itself as colonial. 1913 is also presently the cut-off date for land restitution claims in South Africa. My selection of 1913 is therefore far from arbitrary. Cf. Christopher 33, MacKinnon 194, 290-291, Rose 182, Beck 113, Thompson 163.

8 The National Party actually had to form a coalition to win the election at that stage, and was only unified officially in 1951. Christopher 56, Joyce 85 and 90, Ross 115, Davenport and Saunders 369, or Welsh (2009) 1-28 for a comprehensive discussion of the developing political situation prior to 1948.

9 There was indirect influence through international sanctions and ostracism, but that only happened later, after *Titus Andronicus* had been published, and so it does not concern us now. See e.g. Christopher 173-197, Mason 206.

10 Mason 194. Divergent minorities such as the relatively small number of Chinese and Japanese nationals in South Africa existed in a state of bureaucratic limbo. At one stage Japanese nationals were classified as "honorary Whites". See e.g. Accone (2004), Beck 126, Joyce 113, Thompson 190.

11 E.g. Glaser 135-136, who seems confused himself by the terminology, and Loomba as discussed in subsection 2.3.2.

12 "Whites" were sometimes also called "Europeans" in Apartheid.

economically motivated, which in some respects it most certainly was, I should mention that job reservation, property ownership and tertiary academic progress were all restricted for the "lesser races". I could also digress into the area of labour issues in 20th century South Africa. However, it lies beyond the scope of this discussion to elaborate on such issues.[13] What is important for us to understand here is that Apartheid was essentially an ideologically based system of social engineering with some distinctly economic and labour imperatives.[14]

The restrictions placed on where people could live and work, own land or even be present, were aimed at serving the Apartheid government's often stated agenda of "preserving the European (White) population". The government was effectively trying to exclude other "races" from having political and economic influence so that South Africa could become a "White" enclave, the last outpost of the West in Africa.[15] Other "races" were allowed to remain in the geographical region of South Africa, but in demarcated "homelands" where they would then supposedly live according to their own specific "cultures". This policy was known as separate development.[16] That, at least, was the gist of the Apartheid legislative framework. Whether or not Europe actually agreed with this ideology or regarded South Africa as an extension of the West can be determined by examining the international condemnation of the Apartheid system in its later years.

But what is more important to us in this discussion is that we understand the way in which the Apartheid system placed such enormous emphasis on "race", since "race" is so important in our analysis of the source and target texts. We have seen that "race" has meant different things to different people throughout history. The Apartheid system was no different. Placing the emphasis on biological appearance, predominantly on skin colour, the system sought to compartmentalise South African society into distinct groupings that would then have their own geographical sections of the country to reside in and even their own "homeland" governments. Of course, this emphasis on biological appearance was flawed, and in some cases the government was unable to determine the exact "race" of a person. As mentioned previously, there were also individuals who managed to have their

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13 See e.g. Posel (1991) 10-11, or her second and third chapters, which deal more extensively with the way that labour relations and supply helped to shape Apartheid policy. This is a recurrent theme in writing on Apartheid.
14 MacKinnon 215, Ross 132, Thompson 189.
15 Ross 134, Galloway 156.
16 Glaser 97.

"race" changed officially.[17]

This system of "racial" classification was symptomatic of the racist ideology that lay at its heart. Many people genuinely believed that the human species is divided into separate "races" or "subspecies" and that "Blacks" were in some way more primitive or unevolved than "Whites".[18] The prevailing attitude was that it was the purpose of "Blacks" to serve "Whites", and always to be economically and politically subordinate to them, since "Blacks" were like children compared to "Whites".[19] This obviously has a parallel with Elizabethan England, were people of a darker persuasion were also seen as somehow inherently primitive.

The "racially" obsessive nature of the Apartheid system becomes apparent when we examine the way in which it was applied, on a mundane, every-day level. Beaches,[20] park benches and even cemeteries were reserved (sometimes by official signage) for "Whites".[21] The different "races" had separate train carriages and public restrooms. A feature of Apartheid architecture is that public buildings like post offices and railway stations tend to have two of everything – one side for "Whites", and the other side for everyone else. Such mundane, virtually trivial regulations were known as "petty apartheid".[22]

But there were also regulations that were very far from being trivial, known as "grand apartheid". These were the social engineering laws that determined every person's rights of association, movement, employment and choice of residential area.[23] [24] Then there was also the overarching system of "influx control" and "pass laws" which was aimed at

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17 Without quoting the precise statistics, I can say that the number of people who did so was significant. Cf. Christopher 103-104, Mason 195.
18 In the words of Minister of Justice C.R. Swart, in 1953: 'In our country we have civilized people, we have semi-civilized people and we have uncivilized people. The Government of the country gives each section facilities according to the circumstances of each.' Christopher 4
19 E.g. Johnson 18-19, Joyce 90, Welsh (2009) 86.
20 Christopher 143.
21 Christopher 66, 147-149, Sparks 189.
22 Despite being described as "petty" they also elicited resistance – Robinson 149, Christopher 141-142, Johnson 143, or 180, where such measures are eloquently described as "symbolically powerful segregation". Cf. Galloway 58 for more examples.
23 Beck 125, for the distinction between "petty" and "grand" Apartheid. It is because Verwoerd was the main instigator of "grand apartheid" that he is often referred to as the architect of Apartheid, even though he was building on an established legacy of segregationist legislation and policy. Cf. Welsh (1998) 448-449.
24 Once again, the motivation behind this legislation was at least partly economic, in that it was, among other things, an attempt to regulate the supply of labour between rural and urban areas, but I do not want to engage in the economic angle here since it is not relevant – Posel (1991) 8-9, Thompson 164-165.

keeping the cities homogenously "White".[25] But the intrusion of the system into every-day personal life went much further than residential addresses. Marriage between the "races" was prohibited. It was a matter of grave suspicion to even be seen consorting with another "race" or to visit an area in which one legally did not belong. The Apartheid government did not want people to socialise across "racial boundaries", and in this sense it was an eugenicist government. Racism was at the core of the ideology.

> If a European has to sit next to a non-European at school, if on the railway station they are to use the same waiting-rooms, if they are continually to travel together on the trains and sleep in the same hotels, it is evident that eventually we would have *racial admixture*, with the result that on the one hand one would no longer find a purely European population and on the other hand a non-European population.[26]

On a broader socio-economic level, less public money was spent on the education and welfare of the "lesser races".[27] I could go on describing the operation of the Apartheid system, but I think the reader will understand from the above the nature and the form of the system. It was everywhere, in every facet of life in South Africa. Towns and cities were designed on the basis of "racial" groupings, with areas demarcated for each grouping. Public transport and sport were segregated along "racial" lines. For most of Apartheid, only "Whites" had suffrage.

The sum total effect of the Apartheid system was the systematic and entrenched subjugation of all "non-White" people in South Africa. They could not vote, could not work in many occupations, could not own land, did not have freedom of trade, and in many cases could not get a decent education. All of this was in keeping with the ideological mandate of the Apartheid regime to treat these people as subordinates. In practice, however, the effect was more pragmatic – "White" businesses and farmers always had a ready supply of unskilled, cheap labour, and "White" people were more economically enabled. Strictly speaking, these are, of course, generalisations. There were poor "Whites"

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25 "Blacks" had to carry reference books or "passes" when they were in a city. Failure to produce a valid pass led to arrest and prosecution. Hundreds of thousands of people were prosecuted in this way.

26 President C.R. Swart in 1953, quoted on Christopher 4. My emphasis. Cf. MacKinnon 242, Glaser 86.

27 In reinforcement of this point, people usually quote quite appalling figures showing the vast disparity between government spending on the education of "Black" and "White" schoolchildren.

too, and some "non-Whites" managed to leave South Africa and pursue careers overseas. And despite the efforts of the Apartheid regime, there was a sector of the "non-White" population who managed to attain a certain level of tertiary education and work in professions such as medicine and education themselves, but never in the context of "White" society.[28] But the essential effect of the system is compatible with the description contained in this paragraph.

3.1.1.2 Racialisation of society

One of the most telling examples of the Apartheid legislative regime was the law concerning marriage and relationships, which is pointedly relevant to our discussion of *Titus Andronicus*. Now, there was no freedom of association in Apartheid South Africa. "Interracial" relationships were illegal, according to legislation with quaint names such as the Immorality Act[29] and the Prohibition of Mixed Marriages Act.[30] These laws were enforced with the same obsessive, dogmatic ritualism as the rest of the Apartheid regulations. Couples were ambushed in bed and hauled off to court, or photographed through the bedroom window. Underwear was used as forensic evidence. Being "White" did not secure immunity to prosecution, although "Blacks" convicted for such so-called "crimes" were typically given harsher sentences.[31] Some people tried to have the "racial" classification of their partner changed so that their relationship would become legal.[32] This legislated condemnation of "miscegenation" was particularly significant in the case of Breytenbach, as I have explained in the next section.

One may be excused for reacting with revulsion to such measures. As Sam Kahn (Member of Parliament from 1949 – 1952, officially the "Natives' Representative") claimed, the law on so-called "immorality" represented

> the immoral offspring of an illicit union between racial

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28 It would have been taboo for a "Black" doctor to treat a "White" patient, for example.
29 Act 21 of 1950.
30 Act 55 of 1949. The prohibition did not apply to marriages between the "non-White races" – Christopher 141, Beck 127, Johnson 141-142, Joyce 90, Welsh (1998) 430.
31 Perhaps one of the most famous cases was in the Free State town of Excelsior in 1970, in which a group of "White" men were prosecuted. One of the accused committed suicide. Galloway 60, Mda (2002).
32 Mason 195, MacKinnon 215.

superstition and biological ignorance.[33]

However, his opposition was of no consequence – the law was passed anyway, in 1950. Once again, the issue seems to boil down to the salient dichotomy expressed in section 4.6 – you have a biological appearance, and you also have a culture. One is inner, the other outer.[34] You have a skin colour, or persuasion, which cannot change, and then you have your culture, which can change radically. It is a fundamental submission of this thesis that any culture can be matched with any persuasion. Therefore, we cannot speak of "white culture" or "black culture" even if many people in a cultural grouping have the same persuasion.[35] There are too many exceptions. Racist thinking can only make some kind of distorted sense in the case of entirely isolated communities. This is probably why racists are so obsessed with isolation and "racial purity". They cannot conceive of or successfully process a situation in which there is "mixing", i.e. different persuasions with the same culture, or the same persuasion with different cultures. It defies the logic of their ideology, which assigns a specific culture to a specific persuasion. Hence hate speech such as "coconuts" or "kaffer-boeties".[36] The Apartheid legislation was essentially aimed at maintaining "racial purity", so there were laws on marriage and sex, in other words, human reproduction. This Apartheid-era phobia about "miscegenation" will be more fully explored in Chapters 6 and 7, as it relates to *Titus Andronicus*.

The ultimate consequence of this system of legislated "racial" segregation was a society that became highly polarised around "race". Government policy and much social discourse was in terms of "race", and people developed an acute sensitivity to the concept of "race". It is in the light of this sensitivity that I have tried to include "race" in this dissertation, since there is no way that Breytenbach's translation of a play involving "interracial" miscegenation could have been construed as neutral in 1970 South Africa. He performed the translation in a heavily loaded context.

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33 www.rebirth.co.za
34 Loomba 56.
35 Think of people of a darker persuasion in, for example, rural southern Africa and urban north America. What qualifies as "black" culture? Or "white" culture? Such terms are clearly racist generalisations, specific to a certain place and time. We can talk about distinct cultures, but then we need to use more appropriate adjectives.
36 Drawing a distinction between the persuasion and the culture of a person is an old practice. We have had the example of Clegg, and here is another one: ' … the relationship between inner and outer being, between what is fixed or natural [namely the persuasion], and what is artificial and changeable [namely the culture].' Loomba 63

Possibly the most influential proponent of the Apartheid system was the man commonly referred to as its architect, Hendrik Verwoerd.[37] Verwoerd spent some years as the Minister of Native Affairs, before becoming Prime Minister of the country in 1958. Verwoerd centralised and legislated Apartheid in a more concentrated form and supervised the brutalisation of its enforcement. Even though Verwoerd was assassinated in 1966,[38] his legacy of technical, dogmatic segregation was still in force by 1970, not to mention his system of controlling "Black" employment and residential arrangements in the country.[39] If anything, his successor, B.J. Vorster, intensified the repressive nature of the system.[40]

The Apartheid government did hold elections, but since roughly 80% of the population did not have suffrage, these elections were more an exercise in ostentation than anything else. If the regime had decided not to hold elections, it is questionable whether the politically enfranchised electorate, small as it was, would have been able to oppose that decision, and successive elections and prime ministers certainly did nothing to improve the situation of the "non-White races".[41] In this sense, it is possible to claim that the Apartheid government was totalitarian in its constitution. However, South Africa was not an outright dictatorship, as Elizabethan England was, and the Prime Minister of South Africa was certainly not a monarch, although he[42] had considerable influence on policy and ideological statements. This can be seen in the way that the Prime Minister changed with systematic regularity, and also in the fact that elections were held at all, even if the voter base and reservoir of candidates were very small in relation to the general population.

By 1970, South Africa had been a republic for nine years. This status of national sovereignty was something that people in the country may still have been adjusting to. Given free rein to pursue and legislate any policy they wanted to, without any restriction or counselling by the former British colonial authorities, it is somehow less surprising that the Apartheid government advanced so far down such a radical avenue. Possibly the newfound and intoxicating freedom of ideology and executive power was still being explored by the South African government, and so they were unable to practise due inhibition or foresight. The attitude of independence probably engendered an extremist

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37 MacKinnon 212, Posel (2009) 331-332.
38 By a "racially" unclassifiable orphaned illegal immigrant who spoke five languages but had no official nationality. MacKinnon 212.
39 Mason 205-206.
40 Galloway 93-94.
41 At least, not by 1970. It was, of course, President F.W. de Klerk who introduced broad reforms 20 years later, which eventually led to the final legislative disintegration of the regime.
42 It was always a man.

position – the two tend to go hand in hand. The legislation and enforcement of Apartheid, on all levels, proceeded unchecked by an adolescent government that was experimenting with the giddy sensation of absolute power and independence.[43]

More specifically concerning the politics of the day, we should keep in mind that the seismic event of Dr Verwoerd's assassination occurred in 1966.[44] This event would have caused considerable disquiet throughout South Africa, and the fact that *Titus Andronicus* was published in Afrikaans only four years later, being a play very much concerned with the death of leading government figures, is significant. The leaderless Rome that we see in the play would have had a resonance, even if a weak one, with a 1970 South African audience. I should also mention that in 1970 the ruling elite was experiencing a certain degree of internal strife. The basic conflict seems to have been between the so-called *verligtes* (liberals) and *verkramptes* (conservatives) in the ruling party, the latter breaking away in 1969 to form the *Herstigte Nasionale Party* ("Reconstituted National Party") or HNP. However, the National Party defeated the HNP comfortably in an (early) election in 1970, and Vorster's grip on the premiership of the country was assured. After Verwoerd's death, the way was open to reform of some sort, but this did not happen on a major scale. With the economy booming and the system of segregation firmly in place, Vorster did not move to abandon it, although he did make some very minor adjustments. So, in 1970, despite an internal ruction, the ruling party was as entrenched in Parliament as it ever had been.[45]

3.1.1.3 Enforcement and resistance

Of course, a system like Apartheid needed constant and heavy-handed enforcing. South Africa underwent a steady degeneration into a police state, and was declared to be in a

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43 And this also partly explains why the end of Apartheid was relatively peaceful – there was no colonial overlord involved (Glaser 201). This paragraph largely represents my own speculation on the matter. It seems that the Apartheid government did not care initially about international opinion because independence was more important. Being labelled a "pariah state" would therefore probably not have been offensive to the Apartheid government in 1970 – if anything, it would probably have been a rewarding accolade, especially since trade with South Africa's main commercial partners was not negatively affected.

44 Beck 148, Ross 139, Thompson 189. How does one murder the prime minister of a country without political motivation? While Tsafendas, the assassin, may not have been affiliated with any anti-Apartheid organisation, he may well have been aiming at the system that was oppressing him. But commentators typically emphasise his "derangement", which is what the Apartheid government also did. See Van Woerden (2001), Welsh (1998) 464, http://en.wikipedia.org/wiki/Dimitri_Tsafendas.

45 Welsh (2009) 82-84.

state of emergency at various times. The country was a *de facto* police state by 1970, and resistance to Apartheid repression was suppressed regularly, and often brutally. For example, the Sharpeville massacre of 1960, in which 69 people were killed and about 180 wounded when police opened fire with live ammunition on a protesting crowd, although the casualty figures could have been higher.[46] Young "White" men were conscripted into the army and then ordered to participate in the violent and armed suppression of public resistance marches and incidents.[47] Martial law prevailed, even if it was not officially described as such, enforced by the notorious Security Police,[48] and evidenced by the intermittent states of emergency that were declared by the government,[49] as well as detention without trial, house arrest, and outright banishment (to remote locations in South Africa), case-specific banning orders,[50] and exile.[51] Torture and death in detention were common,[52] as was detention in a state of emergency.[53] There may also have been politically motivated executions, but this is harder to confirm officially.[54] By the time that Breytenbach's translation was published, the banning, exile and imprisonment of anti-Apartheid activists was an established trend,[55] and there had already been violent suppression of protests.[56] Nelson Mandela had been in prison for six years, and other ANC leadership figures had joined him there.[57]

By 1970, there was a well established attitude of resistance towards Apartheid. The African National Congress's (ANC's) policy of non-violent protest had come into question after the

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46 Posel (1991) 237, Robinson 40 and 149, Christopher 162, Mason 207, MacKinnon 237, Baines (2010), Beck 142, Johnson 151, Joyce 109, Ross 129, Davenport and Saunders 413, Welsh (1998) 454, Sparks 233-235. Many of the victims were shot in the back. The ramifications of this incident were severe, and not only in South Africa.

47 Davenport and Saunders 448.

48 The term "Security Police" is actually a tautology, indicative of the bureaucratic heavy-handedness of the Apartheid regime. By 1970, the Bureau of State Security (BOSS) had the role of maintaining the regime's dominance, making use of virtually whatever tactics they deemed appropriate, supported steadfastly by a legislation-crazy government. Johnson 158, Thompson 199-200.

49 Seven times between 1960 and 1990 – Merrett (2001) 52, Coleman 38.

50 Coleman 14-18.

51 Christopher 170, Mason 198, Merrett (1994) 41-77, Thompson 154-186.

52 Various atrocities were committed against detained persons. See e.g. TRC Report (1998) Volume 1-5, Coleman 47.

53 So-called "emergency detention" – Coleman 50, who cites a figure of 11 727 detained persons in the wake of the Sharpeville massacre, as an example. He identifies these mass arrest programmes as being aimed at opponents of the Apartheid regime.

54 Coleman 83-84, Welsh (2009) 78-79. Political offences were not always officially labelled as such, so I cannot say unequivocally that certain executions were politically motivated. But then again, there must be many people who would go so far as to say that. But there were certainly many executions, for whatever reason.

55 E.g. Robinson 193.

56 Although the 1976 Soweto uprisings are typically regarded as the beginning of the end of Apartheid, they happened after the publication and performance of *Titus Andronicus* and are therefore not relevant to our discussion. However, what happened at Sharpeville in 1960 is entirely relevant here.

57 Davenport and Saunders 423.

Sharpeville massacre. The outcome of this tension had already resulted in the formation of the Pan African Congress (PAC), which had no qualms about violently opposing the Apartheid state, and was formed in 1959 and particularly active in the early 1960s.[58] In response to Sharpeville the ANC also began to employ violent means.[59] The armed wing of the ANC, uMkhonto weSizwe (Spear of the Nation, abbreviated as MK) was formed in 1961, and conducted a campaign of sabotage with explosives, targeting government infrastructure.[60] The PAC formed Poqo, a guerrilla warfare unit that killed informers and policemen,[61] and later the Azanian People's Liberation Army (APLA). The resistance movement's response to Sharpeville was therefore militarisation and violence.[62] The Apartheid government's response to Sharpeville, on the other hand, was to ban both the ANC and the PAC, so that by 1970 they had been illegal organisations for a decade.[63] This should illustrate how risky anti-Apartheid activism, on any level, was from 1960 onwards, regardless of the "race" of the activist.[64]

During the 1960s, the Apartheid government was largely successful in suppressing resistance organisations such as MK and Poqo, and the leaders of such factions were arrested and imprisoned. The government passed a series of security laws that enabled such repressive measures.[65] At the same time, probably because of that success, exiled resistance activists were active in other countries in Africa and also in Europe and the Soviet Union. Some of these exiled activists later returned to South Africa to take up senior positions in the post-1994 government, such as former President Thabo Mbeki and the late Kader Asmal. The anti-Apartheid movement was global, while certain Western

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58 MacKinnon 237, Beck 141, Johnson 151.

59 Which is why some people in South Africa label Nelson Mandela as a terrorist – he was convicted of "sabotage" and sentenced to life imprisonment. It is really a subjective matter of perspective – there is an equally strong case to be made that the Apartheid government itself employed terror tactics, such as bombings and assassinations, which has been proven in at least one post-1994 trial of an Apartheid operative, and also in the Truth and Reconciliation Commission (TRC) confession of an Apartheid spy, who even orchestrated bombings in Europe and England. (TRC Report 1998) The matter remains vexed at present and I do not want to become enmeshed in a debate of that nature here. Cf. http://en.wikipedia.org/wiki/Eugene_de_Kock, http://en.wikipedia.org/wiki/Craig_Williamson, Mason 260, MacKinnon 289-290, Merrett (2001) 53, Coleman 118-134.

60 Beck 144, Johnson 155, Welsh (2009) 127-128.

61 Mason 210, MacKinnon 238, Davenport and Saunders 420-421, Welsh (2009) 125. MK would have been specifically relevant to *Titus Andronicus* as explained in subsection 7.2.4.

62 Hostetter 134, Ross 131.

63 Beck 142.

64 E.g. Johnson 157, who cites the example of John Harris, a "White" bomb planter who was hanged. Other "White" activists were assassinated (such as Ruth First, who was Joe Slovo's wife – Joyce 160) or harassed.

65 Thompson 199. These laws sometimes had very self-explanatory names, like the Public Safety Act (1953), Riotous Assemby Act (1956) and the Terrorism Act (1967). Their application was very broad, and usually heavy-handed, much broader than what we would expect of similarly named legislation passed in the year 2011. Eric Louw 120-124, Coleman 92 and 97.

countries simultaneously maintained trade ties with the Apartheid government, a duplicity for which they have never been made to account.[66] The confusing element in the equation was the Cold War animosity towards communist states, and South Africa was treated as a bulwark against communist expansion in southern Africa.[67] However, as the Cold War fizzled out in a damp squib of unpopular governments and unlaunched missiles, international pressure on the Apartheid government mounted. But I digress. The Cold War only ended a long time after 1970, which is our point of focus. What is more important is that we realise that the resistance movement had been largely neutralised by 1970.[68] There was still an attitude of resistance, but under the supervision of Verwoerd's successor, B.J. Vorster, the Apartheid government had become particularly efficient at repressing it.

3.1.1.4 Censorship

One of the most obvious visible symptoms of the repressive stance by the government was the censorship of popular media.[69] By 1970, newspapers were being published with blanked out columns in them, while television was only allowed in South Africa in 1972. There were cinemas, but violent or sexually explicit movies tended to have scenes "chopped" out of them, sometimes making the plot impossible to follow.[70] The works of various artists were banned.[71] This is something that we need to take into account, given the fact that *Titus Andronicus* represented potentially volatile material. We need to be aware of censorship insofar as Breytenbach had to be, and also insofar as the performance of the translated play was censored.[72] All literature was subject to the same

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66 See e.g. Hostetter 134-135, where Martin Luther King raises the subject of the extensive trade ties that many nations had with South Africa. He was speaking in 1965, and he was advocating wholesale sanctions. As Hostetter explains, it took about another two decades for those sanctions to become a reality. Cf. Beck 131.

67 Beck 129. In the jargon of the Apartheid regime, one had to guard against the *rooi gevaar* (Red/Communist danger/threat). Then there were also the *Roomse gevaar* (Roman (Catholic) threat) and the *swart gevaar* (black threat). The latter was used officially in election campaigning (Welsh (2009) 7-12). The *rooi gevaar* outlook had a direct parallel in American McCarthyism – Merrett (1994) 26. It is actually questionable whether the Soviet Union had any sincere interest in developing a presence in southern Africa – Thompson 216.

68 Ostensibly, the calm before the storm. It must have been a very uneasy situation, a terrible climate of suspended violence and silent antagonism, before the eruption in 1976, after which things were never the same again. Cf. Welsh (2009) 135-141.

69 Beck 137-138, Merrett (1994) 2.

70 This is a recurrent observation, or complaint, in the newspapers of the time.

71 The subject of prohibited art in Apartheid would warrant a hefty thesis in its own right. Clegg's music was not broadcast on national media, so he had to build his reputation by word of mouth, which he did.

72 Which it was, as explained in subsection 6.3.1.

threat of censorship. Writing to avoid censors is an art form in itself, and it is not inconceivable that Breytenbach adapted his translation to do just that, so we need to examine this angle.[73]

The key motive behind the programme of state censorship appears to have been the elimination of political opposition by destroying communication networks and platforms. This was achieved in two main ways – by the actual physical prevention of publication and confiscation of material after publication, and the prosecution of role-players. Journalism was not an easy profession in Apartheid South Africa. The so-called "Press Commission", established in 1950, which existed to monitor journalistic output, was a constant threat,[74] but there was also much other state machinery involved in removing anti-government material from society. Censorship was a concerted, overarching agenda of the state. There may have been occasional contradictions and irregularities in its operation, but it was always there, as a force in society.

I would have liked to introduce an incisive quotation about censorship into the discussion as this point, but I think that perhaps the loudest testimony to the era of censorship in South Africa is the blank space and blacked out text that appeared in so many publications. For example, the *Oxford history of South Africa*, published in 1969 with such an impressive and authoritative title, contained no fewer than 52 blank pages in volume two.[75] Of course, there are many more examples, and once you start digging they are not hard to find. Then there is also the terrible silence caused by publications that simply did not appear in South Africa.

Concerning publishing in general, many works were banned or withdrawn from the market, such as any book originating in a Soviet/communist country, and foreign newspapers the contents of which obviously could not be controlled.[76] Sometimes anything published by a

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73 It isn't difficult to find examples of artistic production that were banned. Besides Clegg, one of the most prominent was the musician Lucky Dube, the famous late reggae star. "Self-censorship" was also practised (Merrett (1994) 195, Gqibitole 68), while the Afrikaans press had strong ties with the ruling party (Galloway 22-23).
74 Merrett (1994) 36-37. Also known as the Van Zyl Commission, it has an alarming parallel with the presently proposed Media Tribunal. This is not something that any academic or journalist can afford to be neutral or silent about. In plain English, the proposed Media Tribunal is a recurrence of an Apartheid-era ploy. It should be seen and condemned as such. Cf. Coleman 20, 25, and 95-103, whose (chilling) historical analysis is based on a human rights perspective and serves to emphasise the urgency of the present situation.
75 Merrett (1994) 62-63.
76 Merrett (1994) 44, or Coleman 19, who quotes a figure of approximately 500 banned political publications

certain overseas publisher would be banned, regardless of its nature.[77] Sometimes the censorship was due to "immoral" content such as sex or crime. The relevant legislation was the Publications and Entertainment Act,[78] which had been in effect for seven years by the time that *Titus Andronicus* was published. However, for about a decade after the law was passed, the influential Afrikaans writers were mainly spared the censors axe, since the censor was caught in a paralysing dilemma between upholding the Apartheid ideology on one hand and the nationalistic encouragement of Afrikaans literature on the other. The real clampdown on Afrikaans writing happened after 1974, when a stricter censorship law was passed. However, this laxity did not negate the effect of self-censorship by publishers,[79] or "pressure from above".[80]

As stated previously, television was not present in South Africa by 1970, and radio was state-controlled and unashamedly prejudiced towards the state agenda.[81] Printed matter was therefore the most important medium of social communication and publication, and theatre had no substitute, making it relatively more important in society than it is now.[82] There was a very busy, vibrant theatre scene in Cape Town.

At this stage, it seems necessary to explain what is meant by the phrase "a 1970 South African audience", since, as we have seen, South African society in 1970 was divided into sections or "compartments" by official policy. Therefore, when I refer to a 1970 South African audience, I am referring to the people who would have attended a theatre play in those days. They would probably have been middle to upper class, educated at least to high school level, urbanised, and probably bilingual to a greater or lesser degree in English and Afrikaans. I suppose I also need to add that they would have been classified as "White" under the Apartheid system. However, this does not mean that the play was only performed for an audience of that description. While the English *Titus Andronicus* has been performed on South African soil as recently as 1995, Breytenbach's Afrikaans version, as far as my research goes, has been performed only once, in 1970, under the direction of Dieter Reible. Due to the petty Apartheid regulations, the audience could not be "racially" mixed, so "Blacks", mainly the stage-hands and their families, were only

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per annum from 1963. Every Friday, a list of banned titles was gazetted.
77 Cope 75.
78 Act 26 of 1963. Merrett (1994) 60, Cope 74.
79 Cope 77. This could explain why *Titus Andronicus* escaped outright censure.
80 Cope 153, who cites a case in which Prime Minister Verwoerd personally caused the abandonment of a theatre production.
81 Merrett (1994) 69-71, Gqibitole 67.
82 For examples of theatre censorship see Cope 152-154, 162.

allowed to attend a dress rehearsal. I have elaborated on the different audience reactions below, but what is important is that we realise that this translation was not limited in its consumption to a specific grouping. This is why it is so important to ascertain what audience the translator had in mind.[83]

As a medium of communication, translation is not exempt from censorship. This censorship may be culturally based, in that it is moral in operation,[84] or ideological, in that it is occasioned by a specific entity or organisation which is often political in nature. We will see in subsection 6.3.1 when discussing the translated text itself, how the state censor may have been lax in the case of Breytenbach's translation of *Titus Andronicus*, and how the play may have been politically or ideologically significant.

3.1.1.5 Religion

It would be negligent to ignore the influence of organised religion in the Apartheid state. Christianity was, and still is, the dominant religion in South Africa. But just as there were different Christian denominations in Elizabethan England, so there were also in South Africa. Like the Elizabethans, the Apartheid government was suspicious of the Catholic Church, referring to it as the *Roomse gevaar* (the "Roman threat"). Without wanting to generalise, during Apartheid Catholic priests could be relied on to preach a more non-"racial" gospel than the government was perhaps willing to tolerate,[85] while the official denomination of the Christian church of the Apartheid government was the Dutch Reformed Church. It should come as no surprise that the Apartheid ideologues tried to use the Christian Gospel to substantiate their racist ideology, since they maintained that their superiority over the other "races" was ordained by God.[86] I do not want to digress into an exploration of exactly how they did so, but the relationship between religion and state ideology was blatant and entrenched, just as it was in Elizabethan England.[87] This is

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83 As part of determining the translator's skopos, as discussed in section 5.2.
84 Perez 140, in a discussion of interpreting, but I do not foresee that there can be any objection to applying the principle to the translation of printed texts.
85 As an example, Breytenbach himself mentions this in his prison memoirs – Breytenbach (1984) 194-195. A Catholic priest used to minister to the prisoners, but was then prevented from doing so. Anglican priests were also not very popular with the Apartheid government.
86 This is commonly noted in the literature, e.g. Pienaar 11, Welsh (1998) 415-416.
87 Posel (1991) 50, or Posel's 2009 article, for more on the equation of state power with divine authority in Apartheid. However, one should never generalise. I am not trying to assert that everyone in the Dutch Reformed Church necessarily agreed with the Apartheid system, but we must keep in mind that the denomination was abused by Apartheid supporters seeking the level of credibility that organised religion

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something that a 1970 South African audience would probably have taken for granted, much as their Elizabethan counterparts would have in England 400 years previously.

The reliance on religion as a source of credibility was part of an overarching ideology of "racial" nationalism and supremacy. It was an extensive ideology, which had its practical manifestation in legislation and enforcement, in employment and labour relations, in economic policy and political discourse, in fact, in practically everything that the Apartheid government did or said. People may marvel at the efficacy and ruthlessness of the Apartheid regime in pursuing its own goals, but one should keep in mind that those goals were the outcomes of the driving ideological paradigm behind the regime.[88]

3.1.1.6 Summary

Focusing on particular aspects of the comparison between Elizabethan and South African society, we also need to explore the Elizabethan emphasis on black skin as being the colour of the Devil and inherently evil.[89] That a 1970 South African audience would have had an affinity for this emphasis is obvious, but possibly not from the same angle. Whereas the Elizabethan concept of black evil was a highly philosophical, almost religious concept, the South African Apartheid construct was more technical in nature, having been legislated and institutionalised.[90] But regardless of the divergent motivations behind them, the parallel between the Elizabethan concept of black evil and the Apartheid-era mistrust and condemnation of "Blacks" as bestial and uncivilised is too fundamental to ignore. We can assume for the purposes of this discussion that the two societies achieved a kind of common ground under this heading. This will be more clearly illuminated in the analysis of the play in Chapters 6 and 7.

What makes the policy of apartheid even more conspicuous (or more galling, as you wish) is the fact that it was introduced and maintained at a time when the rest of the world was

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could give them access to. Cf. Christopher 147, MacKinnon 211, Rose 176, Beck 111, Ross 109, Eric Louw 37, Sparks 153-161, 213, Thompson 184, 198, Welsh (2009) 11, Cope 71-73.

88 Eric Louw (2004) provides a concise overview of the Apartheid ideology and its history – Eric Louw 27-54. I am not going to elaborate on the actual Apartheid ideology now because it should be sufficiently clear from the descriptions of its operation contained in this subsection. See also Sparks 147-182, for another comprehensive account of the Afrikaner nationalist ideology that engendered Apartheid. Note that I am calling it an ideology, not a culture, as discussed in section 4.4.

89 This emphasis was explained in subsection 2.2.1.

90 It was most certainly legislated – hence the Immorality Act, for example.

specifically trying to move away from policies based on "race". The Soviet Union criticised nations of the West because of their colonial track record, and those nations relinquished their colonial territories and formulated laws aimed at non-racialism.[91] This makes the Apartheid regime different to Elizabethan England, in that Shakespeare's Europe was only just coming to terms with the idea of colonisation and the presence of "darker" people, while the Apartheid era occurred at the end of the period of European colonialism, when there had already been substantial "mixing" of populations and "racial" attitudes were more or less concretised and entrenched. This difference between the two societies separated by 400 years is very important, because it allows us to gain a clearer insight into the mentality of the 1970 South African audience. The Apartheid government was not engaged in international exploration or discovery. Apartheid proponents did not suffer from a dearth of information on other "races", and their racist ideology was a well developed and comprehensive philosophical edifice. Whereas Elizabethan society wondered about cannibalism, amazing tales of African sorcery and fantastic physical deformities, in the spirit of Renaissance science and discovery, Apartheid society was concerned with subjugation, control and economic imperatives. By the time that Apartheid developed, the colonisation of Africa was over, and former European colonial possessions were gaining political independence.[92]

It behoves me to make one final disclaimer about the contents of this subsection. Discussing 1970 Apartheid South Africa has produced an image of a community that was homogenously and overtly racist. This is inaccurate. Many people, of whatever persuasion, did not subscribe to the Apartheid ideology. Although there was very little that they could do to dislodge an entrenched political regime which used violent martial law to maintain itself, we should not try to tar everyone with the same brush. The resistance movement was served by people of all "races". It is therefore facetious to claim that all "White" people were oppressors, and that is not the assertion that I am making here, just as there were many supposedly oppressed "Black" people who worked hand in glove with the Apartheid regime.[93] In assessing history, one should never seek black and white distinctions,

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91 For a comprehensive description of this process, see Malik 14-17: 'Virtually every Western nation condemned South African apartheid.' Even so, some of those nations may well have been complicit ecomomically, to a greater or lesser degree.

92 I am not trying to imply that the Apartheid government was a colonial government. Given that South Africa was declared a republic in 1961, that would not appear to be the case. But that is a discussion for another time.

93 Breytenbach himself was imprisoned for seven years (1975-1982) for opposing the Apartheid regime, while the Bantustan homelands all had "Black" premiers, who were appointed by the Apartheid government. One of the most prominent former homeland/Bantustan premiers is present national

because people and societies hardly ever operate on that basis. I also understand that the contents of this subsection may appear as inflammatory or controversial to a good number of people in South Africa. Writing about the Apartheid era, or the Holocaust (an estimated six million victims), or the prison camp system (Gulag) in Stalin's Soviet Russia (an estimated 20 million victims), always involves the treatment of sensitive issues and potentially volatile material. I have therefore tried to present as balanced a view as possible of the subject matter, always with the analysis of the translated text in mind. But I cannot satisfy everyone. There will probably be those who would take a different angle, or come to different conclusions. That is another risk in writing about very recent history, where the survivors and participants are still alive. It is not my intention here to serve any specific political agenda, or to advance any specific cause. This subsection has been written solely for the purpose of assisting in the analysis of the translated text.

3.1.2 Nationalism and the Afrikaans language

> Nationalist political programmes normally have a language
> programme as a major component.[94]

> Censorship, therefore, was not only logical but inevitable in a
> country which embraced apartheid and in which 'language
> serves as the strong right arm of ideology … [95]

In subsection 2.2.1, I mentioned that Shakespeare wrote at a time when the English language was allied to a distinctly nationalist ideology in Elizabethan England. He was therefore able to operate linguistically in an environment in which his development and expansion of the language would have been venerated. He added new words, and used other words in new senses, thereby augmenting the language and entertaining his

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Member of Parliament Mangosuthu Buthelezi, although talking about gloves in his case may be a little harsh, since he had his own political agenda (Ross 138-139, Thompson 191, Welsh (1998) 472-473, Welsh (2009) 133); nevertheless, he accepted the position of premier, as did Kaiser Matanzima (Davenport and Saunders 418-419). Poqo's campaign against government informers, however, certainly was nothing less than harsh. Bram Fischer, a "White" Afrikaans speaker, represented Nelson Mandela in the latter's famous trial on capital charges (Johnson 157, Joyce 124, Galloway 18, Cope 139). Fischer himself was later convicted in a politically motivated trial (Davenport and Saunders 423). So trying to assign political loyalty in Apartheid on the basis of "race" is fallacious. See also Robinson 71, Christopher 188, MacKinnon 228-231, Landau 245, Beck 130.

94 Hodge and Kress 64.

95 Merrett (1994) 5.

audiences. Great artists usually break new ground, but when they are literary artists, they sometimes leave a lasting impression on the language that they use.

A political regime needs a language for its discourse, and the Apartheid regime was no exception. Embarking on a programme of standardisation, the Afrikaans language was developed into a national vehicle of communication. Of course, Afrikaans had been spoken throughout South Africa prior to Apartheid, and was made an official language much earlier, but under the Apartheid regime it was elevated to the status of the language of ideology of the governing regime, like Latin in ancient Rome or English in the British empire. Literature in Afrikaans was encouraged, while official government business took place in Afrikaans.[96] Government institutions were Afrikaansified largely by means of a requirement that civil servants had to be bilingual in English and Afrikaans, which most English speakers were not.[97] Afrikaans was the official language of the Apartheid regime.[98]

Ostensibly, there is nothing wrong with this kind of language nationalisation. Shakespeare's output in Elizabethan England may not have been possible without the linguistically expressed nationalistic fervour of his time. Also, adopting a national language usually proves expedient in commerce and state administration. Unfortunately, the nationalisation of the Afrikaans language became politicised, and caused tension. The most obvious example of this tension was the 1976 Soweto uprising, which was catalysed by the government's insistence that township school pupils be taught in Afrikaans, which the latter rejected violently.[99] It is no small coincidence that those uprisings are regarded as the "beginning of the end" of the Apartheid system. The catalyst of the uprisings was the question of language.[100]

This discussion of the relationship between language and nationalism is particularly relevant in the case of Breytenbach, since he is regarded as the one of the finest poets of the Afrikaans language, and possibly its finest living poet.[101] His contribution to the canon

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96 Beck 110.
97 Thompson 188.
98 I think I should repeat that, as emphasised in subsection 4.4.2, the Apartheid ideology should be separated from the Afrikaans language/culture that it was expressed in. The fact that someone spoke (or speaks) Afrikaans therefore did not (and does not) automatically qualify them as a racist or an Apartheid supporter. As renowned Afrikaans poet Uys Krige once said, 'One of the biggest mistakes is to identify the Afrikaans language with the Nationalist Party.' Cope 38
99 Glaser 188.
100   Joyce 141. Welsh (1998) 474.
101   Welsh (2009) 176.

of Afrikaans literature is immense, and also diverse. He has published novels, plays, translations, and, of course, poetry. This makes his opposition to the Apartheid system all the more significant, since he should have been a hero of the language nationalisation agenda. Instead, he was imprisoned for treason, and he left the country in exile on his release. But in order to discuss his personal life further, we turn now to the next section.

3.2 Breytenbach the man – a profile of the translator

> 1. Any European male who has illicit carnal intercourse with a native female, and any native male who has illicit carnal intercourse with a European female, in circumstances which do not amount to rape, an attempt to commit rape, indecent assault, or a contravention of section *two* or *four* of the Girls' and Mentally Defective Women's Protection Act, 1916 (Act No. 3 of 1916) shall be guilty of an offence and liable on conviction to imprisonment for a period not exceeding five years.[102]

> 1. (1) As from the date of commencement of this Act a marriage between a European and a non-European may not be solemnized, and any such marriage solemnized in contravention of the provisions of this section shall be void and of no effect: …[103]

> ---

> Ek haat en verafsku apartheid met al sy implikasies.

> [I hate and detest apartheid with all its implications.][104]

> Want my gewete, my broer, is my landgenoot, 'n Suid-Afrikaner

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102   Immorality Act (5 of 1927).
103   Prohibition of Mixed Marriages Act (55 of 1949).
104   Galloway 1, quoting a letter by Breytenbach published in 1965 in the Afrikaans newspaper *Die Burger* after his wife was denied a visa to South Africa. (My translation.)

net soos ek en staan nader aan my as die misbruik van 'n taal

of die leuens van 'n teologie en 'n ideologie wat die uitbuiting

van die een mens deur die ander, van die een groep deur die

ander kan goedpraat.

[Because my conscience, my brother, is my compatriot, a

South African just as I am and nearer to me than the corruption

of a language or the lies of a theology and an ideology which

justify the exploitation of one person by another, of one group

by another.][105]

As I write, Breyten Breytenbach is 72 years old. For the purposes of this section, then, I have had to narrow the scope of the discussion to the period in Breytenbach's life that is relevant to his translation of *Titus Andronicus*. The translation was published in 1970, so our focus should be on his life and work until that point in time. Although he was famously incarcerated in South Africa in 1975, for seven years, anything that falls after the publication of the translation of *Titus Andronicus* is irrelevant to our discussion, since it could not have influenced the process of translation. I am examining Breytenbach as the translator of the play, not merely as a person. The same restriction of focus was applied in the discussion of Shakespeare, for the same reason.

Breytenbach was born in 1939, in Bonnievale in the Western Cape province of South Africa (at that time it was called the Cape Province). Born into a prominent Afrikaans family, he was educated in Wellington, matriculating as the head-boy in 1957, and then went on to study at the University of Cape Town (UCT), where he studied fine art at the Michaelis School. It was possibly during his time at UCT that he began to develop his attitude of resistance towards the Apartheid regime. UCT was a hotbed of political dissent, particularly during the 1960s and 1970s.[106] It is difficult to imagine that he was not influenced in some way by that type of environment.[107] What is also interesting is that UCT is an English-language institution, while the more usual choice for Afrikaans-speaking students in the Western Cape is Stellenbosch University (SU), which was Afrikaans at that

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105   Breytenbach again, in a 1967 acceptance speech read by his father after receiving the CNA literary award for *die huis van die dowe* (the house of the deaf) on his behalf. (Unknown translator, but I have edited the translation, since it contained errors.) Breytenbach junior did not attend the ceremony (Galloway 83).
106   Johnson 163, Cope 124.
107   Galloway 8-9.

time, and remains heavily Afrikaans at present, being situated in a predominantly Afrikaans-speaking area of the country. While UCT frequently hosted anti-Apartheid protest gatherings, SU banned them.[108]

In 1959 he left South Africa and spent two years in England before he travelled to Paris in France, where in 1961 he married a French woman, Yolande, whose family had originally come from Vietnam. This marriage was not acceptable to the Apartheid government, since it was in flagrant contravention of the Immorality Act and the Prohibition of Mixed Marriages Act explained in subsection 3.1.1.2. Consequently, his wife was barred from entering South Africa with him,[109] an incident that thrust him into the public spotlight. It is therefore obvious that Breytenbach's experience of Apartheid was far from positive, and whatever anti-Apartheid sentiments he may have harboured would only have been aggravated by the condemnation of his marriage. He is very much a world citizen, as is evidenced by his constant travelling between Europe, the USA and South Africa presently. Limiting his freedom of movement in this way must have rankled.[110]

It is therefore no surprise that he was one of the founding members of an anti-Apartheid movement known as Okhela.[111] This type of political activity was far from uncommon among South African exiles in those years. Many members of the African National Congress were also in exile, and actively involved in resisting the Apartheid regime. In 1975, he returned to South Africa using a false identity, in order to further the cause of Okhela, but he was exposed and arrested. He was convicted of high treason, and eventually served seven years in South African prisons.[112] On his release, he left South Africa for France, where he obtained citizenship.

As stated above, our focus should be on his life until the publication of *Titus Andronicus*, so his period of imprisonment is not absolutely relevant here. What is much more important to our discussion is that he was politically involved, and on the wrong side of the Apartheid regime. People like him, who disregarded the ideological construct of Apartheid and its legislative manifestations, had a mixed reception in South Africa. Some people

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108   Of course, we should realise that an institution can develop over time, so it would be mistaken to project the history of SU onto the University's present staff and students.
109   His wife was famously refused a visa by the South African government in 1965 and again in 1966 (Galloway 45-47). He was allowed to visit South Africa with his wife briefly in 1973, after being granted a "special" visa.
110   Cope 169.
111   See Breytenbach (1984) for more information on Okhela and the organisation's manifesto.
112   Breytenbach (1984), Joyce 147.

admired them, while others, who supported the Apartheid regime, probably despised them as irritating aberrations. Yet he had the strength of character to persist in his beliefs and his art. Even members of his own family may have disapproved of what he was doing, since they publicly distanced themselves from his political statements in 1968,[113] and one of his brothers was a prominent military officer who was appointed as the first commander of the first unit within the South African Special Forces during Apartheid.[114] There is also the issue that those members of the Afrikaner culture who subscribed to the Apartheid ideology did not accept his publicly stated viewpoints, causing tension with them as members of his target readership.[115]

I encountered an example of support for Apartheid while perusing a Nationalist newspaper edition of 1970. It was in the form of a rather terse letter.

<div align="center">HY IS GEEN NASIONALIS</div>

> Johan Hahn se brief in *Die Burger* (9 November) is vir my
> heeltemal belaglik. Hy will graag sien dat apartheid (of aspekte
> daarvan) afgebreek en verwerp word! Hy beweer ook dat hy 'n
> Afrikaner en 'n Nasionalis is. Hy is miskien 'n Afrikaner, maar 'n
> Nasionalis is hy beslis nie. 'n Man wat apartheid wil verwerp, is
> beslis nie 'n ondersteuner van die Nasionale Party nie.

<div align="center">[HE IS NO NATIONALIST</div>

> I find Johan Hahn's letter in *Die Burger* (9 November) to be
> completely risible. He earnestly wants to see apartheid (or
> some aspects of it) dismantled and rejected! He also alleges
> that he is an Afrikaner and a Nationalist. He may be an
> Afrikaner, but he is definitely not a Nationalist. A man who
> rejects apartheid is definitely not a supporter of the National

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113   Galloway 83.
114   The so-called "Recces" (reconaissance troops). They engaged in cross-border operations into countries north of South Africa. Galloway 154, or Cope 177-178 on the tension that this may have caused in the family.
115   Galloway 65, 90.

Party.][116]

What we see in this letter is the level of not merely sympathy but support for the Apartheid system that some people maintained. It is therefore understandable that Breytenbach must have been a *persona non grata* among a substantial proportion of his own cultural grouping.[117]

At the time that he translated *Titus Andronicus*, then, he was living in virtual exile in France, working as a painter, writer and poet. At that time he probably hadn't been active in the underground anti-Apartheid movement through Okhela, and he hadn't yet taken the audacious step of coming to South Africa in disguise as an operative; in fact, he publicly denied any active participation in the resistance movement in 1968, while voicing his support for it in the same year.[118] However, he was an outspoken critic of the Apartheid regime. Living and working in France, he was exposed to international influences that were denied to people living in South Africa.[119] His perspective on the Apartheid situation in South Africa was therefore probably far better informed and cosmopolitan. This is something that we need to be aware of in assessing his translation of Shakespeare's play, because although the translation was published and performed in South Africa, it was done by someone who probably had a much wider social perspective than many people living in South Africa. That he was vehemently anti-Apartheid is not in question.

One of the ways in which his anti-Apartheid outlook influenced his writing was censorship by the South African government. In the late 1960s, he tried unsuccessfully to publish a book in South Africa titled *Om te vlieg* (To fly). According to Andre P. Brink, Breytenbach's 1969 anthology *Kouevuur* (Gangrene) omitted several poems, not because the government deleted them but because the publisher was afraid of attracting censure. This is the type of self-censorship, mentioned in subsection 3.1.1.4, that sometimes happens under a repressive regime. The same thing happened to Breytenbach's 1970 anthology (of nine poems) *Oorblyfsels* (Remnants), which had a print run of a scant 150 copies and was only available directly from the publisher, the latter citing the political nature of the poetry

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116   *Die Burger* 19 November 1970. My translation.
117   What the letter also demonstrates, so emphatically, is that Apartheid was a (political) ideology, and not cultural. I wonder if the writer realised that he was drawing the distinction.
118   Galloway 74-79, 97.
119   The Apartheid government was a government of isolation, which only intensified when sanctions were placed on South Africa in the latter stages of the regime's rule. One of the most obvious early examples of this isolation is the South African cricket team, which was unable to play international matches from 1970 to 1992. Welsh (2009) 84-85.

as a source of concern.[120]

In general terms, at the time of the translation Breytenbach was a renegade artist with a not inconsiderable reputation who was banned from South Africa for marrying a Vietnamese woman.[121] This situation exposes once more the blatant fallacy of equating culture with ideology – if apartheid-style racism was cultural, as a product of the Afrikaans culture, how (on earth) could one of the most talented creators of cultural artefacts in that culture be opposed to it? How could there be such a contradiction? It is submitted that such a fundamental, paradigmatic schism could only be the result of two divergent ideologies within the same culture. The criticism of the Apartheid government, and a significant proportion of Afrikaans-speaking society in South Africa, seems to have centred on questioning his loyalty to the Afrikaans culture, thereby confusing their own ideology with the latter.[122]

But his work wasn't easy to suppress, since he had such a prominent place in Afrikaans literature. As one of the leading members of the *Sestigers* (Sixtyers) movement, also known as the *Beweging van Sestig* (Movement of Sixty), his writing was well known in South Africa. Other writers in the movement included inter alia Andre P. Brink, Elsa Joubert, Adam Small, Etienne le Roux, Ingrid Jonker and Hennie Aucamp. The movement represented a kind of resurgence in Afrikaans literature, taking the scene to new heights and developing the literature in new ways, bringing about a sort of mini-renaissance. But at the same time the movement was resistant to the principles of the Apartheid ideology, exploring and questioning the latter. Some of the writers in the movement briefly established their own magazine in 1963, called *Sestiger*, which ended publication in 1965.[123] Breytenbach's contribution to the movement was his poetry.[124]

At the time of the publication of *Titus Andronicus*, Breytenbach was therefore an established writer in Afrikaans, with two of his most famous works, an anthology titled *Die Ysterkoei Moet Sweet* (The Iron Cow Must Sweat) and a collection of short stories titled *Katastrofes* having made his reputation on their publication in 1964. In 1967 and 1969 he

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120   Galloway 98-102.
121   Joyce 147.
122   Or we have this eloquent espousal of the distinction – ' 'n Kultuur word … gesien as 'n makrosisteem wat ander sisteme insluit.' [A culture is regarded as a macrosystem that includes other systems.] Galloway 3, my translation.
123   Cope 99-101, 126-128.
124   Galloway, 26-31.

was awarded the prestigious CNA literary award for work in Afrikaans, although the Afrikaans literary establishment was not as forthcoming in recognising his work, particularly once he became such a vocal opponent of the Apartheid regime.[125] Politically, he was a vociferous public critic of the Apartheid system and this did not serve to curry any favour with the South African government. It is therefore not surprising that someone of his proven talent and reputation performed the translation of *Titus Andronicus*. Since the play deals with issues that would have been controversial in Apartheid South Africa, he was an obvious choice. Besides which, to this day he is regarded as perhaps the finest living poet in the Afrikaans language, and *Titus Andronicus* came at a time when he was developing a rich legacy of poetry and prose, in the relatively early stages of his career as a writer.

On a more technical level, as a writer he is comfortable in English, and has published a number of works in English, although by 1970 he had not. However, his works in English are still significant to this discussion because they show that he may have possessed a well-developed bilingualism between Afrikaans and English by 1970,[126] which is essential if you are trying to translate a relatively advanced text like Shakespeare's. I have supplied more evidence of this bilingualism in the actual analysis of the translation, but it is something that we should be aware of in making that analysis, as part of our macrostructural assessment of the text. A translator displaying a high level of bilingualism allows us to approach the target text with more confidence, which makes for a much deeper analysis, because they are in control of the interlingual situation and the full range of intertextual possibilities is available.

His literary output includes a great deal of poetry, as well as prose and theatre plays. The trend seems to be to write poetry in Afrikaans and prose in English, although there has been substantial translation between the two languages, and some of his work has also been translated into other languages such as French and German. Either way, he is obviously comfortable working in both verse and prose, and this is important in translating Shakespeare. In fact, I would go so far as to say that Shakespeare should preferably be translated by a poet, or at least by someone who is sensitive to the use of poetic language

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125   The CNA award was a bilingual competition and was bestowed on both an English and an Afrikaans writer. He was somewhat controversially awarded the *Afrikaanse Pers-Boekhandel* (APB) prize in 1964, at that time the most lucrative prize in Afrikaans literature, with a purse of R2000 (Galloway 43-44). But he received nothing after that until the 1980s from the Afrikaans literary establishment, when he was awarded the Hertzog Prize in 1984, which he declined (Galloway 37, 105-109).

126   He studied in South Africa at the University of Cape Town, which is an English medium tertiary institution and always has been.

and rhythm, although this is not meant to be a hard and fast rule and there are probably workable and very creative ways of making prose translations of Shakespeare's plays, besides the plethora of Shakespeare-based movie adaptations.

3.3 Summary

By 1970, Breytenbach was therefore substantially and appropriately qualified to take on the task of translating a Shakespeare play. Not only was he already an established name in Afrikaans literature, but he also had significant experience of other countries and cultures, as well as personal trauma caused by the Apartheid government.

Having examined the source and target texts, it is now necessary to turn to the discussion of translation and translation theory, in preparation for describing the methodology that has been used in the analysis of the target text.

Chapter 4 – Culture, ideology and translation

4.1 Chicken soup[1]

Chinese chicken soup

A black chicken soup with he shou wu and ginseng root

It is a common soup tonic for both men and women.

He shou wu is a Chinese herb blackish in color. It should be fairly easy to find in Chinese medicinal halls. They are reputed to keep hair black. Many ladies like to prepare hair soup tonics for their husbands and themselves.

Ginseng is an all-round tonic. It is popular because almost everyone from a child to an old folk can take it. Whole ginsengs are very expensive. Buy ginseng root as a cheaper alternative. They are just as good, just not as visually impressive. Another good alternative is to use ginseng tea bags. I think these are more readily available and cheaper too.

Ingredients
1 small black chicken
5g ginseng root (*or 1 ginseng tea bag*)
3g he shou wu
10 red dates
2 pieces of old ginger
2 tbsp garlic

Seasonings

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1   The metaphor of chicken soup as discussed in this chapter depends on the same principle of cultural equivalence as explained by Hans Vermeer in 1987 (Vermeer quoted in Nord (1997) 11).

2 tsp salt

5 tbsp rice wine

Dash of sesame seed oil

Directions

- Wash and clean the little black bird
- Peel the ginger and garlic
- Gently rinse the ginseng root/ginseng tea bag, he shou wu, red dates, ginger and garlic
- Place the chicken in a big tureen or bowl and add the ginseng root, he shou wu, red dates, ginger and garlic
- Add enough water to cover the ingredients
- Seal the tureen or bowl with cling wrap
- Place a steaming tripod into a big pot or wok
- Add water to the big pot until 3/4 of the tripod is submerged
- Bring the pot of water to a boil
- Place the tureen onto the tripod. Be careful of the boiling water
- Lower to medium heat and steam the soup for about 2 hours
- Remove from heat and add the seasonings before serving

Portuguese Chicken Soup

Ingredients

1 whole bone-in chicken breast, with skin

1 onion, cut into thin wedges

4 sprigs fresh parsley

1/2 teaspoon lemon zest

1 sprig fresh mint

6 cups chicken stock

1/3 cup thin egg noodles

2 tablespoons chopped fresh mint leaves

salt to taste

1/4 teaspoon freshly ground white pepper

Directions

- In a large saucepan, simmer chicken breast in stock with the onion, parsley, lemon zest, and mint sprig until done, about 35 minutes.
- Remove the breast, cool, then strip off the meat and cut into a julienne.
- Strain the broth, return to the pot, and bring to a boil. Add pasta and chopped mint. Season to taste with salt and white pepper. Heat until the pasta is cooked al dente.
- Remove from heat, stir in lemon juice and chicken julienne. Ladle into soup plates and top with lemon slice and mint leaf.

Having presented the reader with such a mouth-watering prospect, it is perhaps wise to elaborate on the relevance of recipes for chicken soup in an academic discussion of culture and translation. Of course, reference to the cuisine of different nations is not entirely irrelevant, since culinary style and preference is one of the more pronounced manifestations of culture, whether personal or on the level of a larger population grouping. However, some explanation is obviously in order.

What is obvious from the recipes provided above is that we do not all make chicken soup in the same way. There are vast divergences in the list of ingredients and instructions for preparation. The DNA of the chicken may be the same, but that is where the similarities end. Over centuries, the traditional method of preparing chicken soup in Portugal and China has

developed to such a state of divergence (and perhaps was always divergent anyway) that we can only barely acknowledge the two recipes as resulting in the same product, and we must seek further qualifying adjectives, such as "Chinese" or "Portuguese" in describing what we are cooking.

The awareness of this difference is innate to any understanding of culture and intercultural activities. Once we understand that people in different parts of the world make chicken soup in decidedly different ways, we can also begin to assess those differences on the basis of our own recipes and personal experience. In this way, we become more acutely aware of the culture of others, and we may also begin to realise that these differences are not intentional, or premeditated, but rather the result of centuries of development and collective human endeavour.

It should be apparent, then, that there is a level of intercultural divergence that is unavoidable. We do not all make chicken soup in the same way because we do not all come from the same place. If the act of making chicken soup can be likened to the act of communicating, it is clear that members of different cultures do not all follow the same formula (or recipe). It will be shown section 4.3 of this chapter that culture is essential to communication. Therefore, since we do not all have the same culture, we cannot always understand each other's communication.

Yet despite these differences, there is a common and unwavering principle at play here. No matter what language a person speaks, the goal of communication remains the same. People the world over have the same problems, and they solve them in the same way – via communication. They make chicken soup because they are hungry, and they use chicken and water to do it. The result is always the same – chicken soup. It may not taste the same the world over, and it may not even look the same, but the basic agenda of the chef is always the same – to feed people.[2]

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2 The metaphor of the chicken soup is not uniquely my own. Bohannan also uses it, to the extent that he compares culture to chicken stew, although in his version the two stews have identical ingredients, but taste different because of differing methods of preparation. But he never extrapolates it into a situation of poisoning by the chef. See Bohannan 50, Eagleton 111.

You may wonder, then, why the heading of this chapter includes the word ideology. I am not using the word "ideology" by accident. The ideology of the chef is actually of paramount importance. You will notice that the recipes given above include only those ingredients that serve the agenda of producing edible soup. Nothing is wasted, and everything has its measure and place in the process. Judging by the ingredients, we can, in fact, deduce the purpose of the recipes – to feed people, to create something edible. And with that thought, let us introduce another ingredient – arsenic.

Your immediate reaction is probably to ask why. Why would we want to poison the soup with arsenic? What purpose can that possibly serve, other than harming whoever partakes of the soup? Once again, we are drawn to use the word "ideology". By introducing arsenic into the soup, the chef is displaying an agenda that goes beyond the basic need to feed people. The universal and generic common thread in the process of soup making has therefore been broken. Poisoning the soup is not necessary to feed people. It stems purely from the chef's own intention. In other words, it represents an act that is not necessary for communication to take place. It represents something alien or superfluous to the culture that is being used for the purpose of communication.

This is the basic principle that underpins the discussion contained in this chapter. By referring to culture, I am referring to those cultural phenomena and acts (such as the use of language) that are necessary for communication to take place. But by ideology, I am referring to those acts that supersede mere communication and that are essentially the products of the specific agenda of the communicator. The distinction will perhaps become more apparent as the discussion progresses, and more relevant in subsequent chapters, but it forms the keystone on which my analysis of the selected translation by Breytenbach is based, and is the guiding principle throughout this dissertation.

It is no exaggeration to say that there are probably as many definitions of culture as there are writers on the subject. There is a gargantuan corpus of literature on the subject of culture. In attempting to provide even a basic definition of culture, I have embarked on what is probably one of the most elusive and controversial quests in the entire spectrum of the human/social

sciences.[3][4] The concept of culture is relevant in a myriad of contexts, and is applicable in a diverse range of disciplines. The most obvious question that confronts us here is, then, simply as to where to start.[5] So, it is obvious that in addressing such a potentially nebulous and elusive concept (and which concept is also essential to this discussion) it is of paramount importance that we are able to restrict its fluidity to a certain extent, so as to render it germane to our stated aims. Seen in this way, I am trying to define culture here as it relates to language and, more specifically, to the use of language in the act of translation.

What makes the concept even more elusive is that one cannot really analyse a concept like culture without betraying one's own cultural programming. Whatever I say about culture is going to reflect my own.[6] However, I have a thesis to write, so I must start somewhere, and what better place than the translated text that has been selected for analysis? The translated text under discussion here, just like any text, was not produced in a vacuum. No text ever is, even if it is written in space. Since we are required, therefore, to analyse the context of production surrounding our selected text, our discussion of culture must out of necessity also involve some treatment of the socio-economic and political atmosphere in which the text came into being and was published in 1970 South Africa, in the case of the target text, and 1590s Elizabethan England in the case of the source text. Of course, it is only natural for a discussion of 1970 South African society to revolve around issues of "race" or racism. The discussion in this chapter cannot therefore be exempt from such issues, and we will cover that aspect of society too.

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3   See e.g. Riley 21 where, based on the work of Kluckhohn and Kroeber (1952), he estimates that there are approximately 160 distinct academic treatments of the concept of "culture". Or Eriksen 3, who places the figure at 161, quoting the same source. Kuper puts the figure at 164 (Kuper 56), as does Griffin (Griffin 78). I haven't counted them myself, but it is hard to imagine that the situation will have improved since then, although Eriksen does concede that '...many of [the definitions] were – fortunately – quite similar'. See also Bohannan 5, Eagleton 1-31, Baugh and Sherzer 19. Casting the net wider, a random search of the word "culture" in a mainstream academic journal database yielded 472 114 results. Clearly we need some way of narrowing the focus here.

4   At the same time, there is the ever-present difficulty of overcoming one's own cultural programming. Bohannan 4: 'We must make gigantic efforts to step outside our culture-laden views.' And, as will be shown in section 4.3, if language is so inextricably involved in culture, how else can we express our definition in neutrality, but through a language? See also Cook 67.

5   Inglis (2004) 135: '… culture has now become so vacuous a term, has to bear so many diverse deployments, covers so many references that it may be said to cover everything and therefore distinguishes nothing.' For the purposes of this discussion it is submitted that the situation may not be quite as hopeless as all that.

6   Griffin 78, 96: 'In a world that continues to host deep, and if anything deepening, cultural divides, we constitute a small caste of human beings able to situate ourselves at least for the duration of a symposium or the writing of a paper, in a hypothetical mental space outside ideology, culture, and history.'

I should perhaps add at this juncture that, given the vast and diverse nature of the concept of culture and its academic treatment, my attempt at a definition will probably not comply with someone else's. I can only fall short, but in doing so the reader is advised to keep in mind the key aims of this discussion. We are concerned with our discussion of culture not as an exercise in itself but with the purpose of relating it to the act of translation and to the analysis of the selected text. So, if there are those who wish to draw attention to the inadequacy or the inaccuracy of my definition, by their own standards, I cannot claim any defence, other than that I have approached the concept of "culture" with certain specific and premeditated aims, which must enjoy priority over any others.[7]

4.2 Culture – towards a basic definition

Let us consider a simple definition of culture. This definition is all the more attractive in that it is, besides being relatively simple, also relatively recent.[8]

> '[Culture] is a product of human activity and effort, the sum of
> knowledge which humanity has produced, accumulated, stored
> and transmitted throughout history.'[9]

It should be obvious even at this relatively early stage that the term "culture" is not being used in a narrow sense here to refer exclusively to the artistic output of a community, but in a more inclusive, "technical" sense, as outlined by Sapir,[10] encompassing all behaviour and activity.

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7 Or in the words of Geertz, '[He who] studies cultures proceeds amid charges of irrelevance, bias, illusion, and impracticability.' (Ortner 7) Nevertheless, we must proceed.

8 Inglis (2004) 161: 'So it is an inadequate response simply to become exasperated by the ubiquity of the word [culture] ...' I have chosen a specific definition so as to have a starting point, more than anything else. I could possibly have used other definitions – it doesn't really make any difference. The point is that we need to start somewhere.

9 Riley 22.

10 Sapir 79-80, where he refers to a supposed distinction between "civilisation" and "culture". Unfortunately, the relevance of Sapir's essay to our discussion ends there, as he enters into a discriminatory argument about persons of French and Russian origin (cf. Kuper 64). One should perhaps keep in mind that Sapir was writing in the first half of the 20th century, when such nationalistic tendencies may have been in more common currency academically. See also Eagleton 16-18, Inglis (2004) 20 and Van Peursen 8 for more on the supposed distinction between "culture" and "civilisation", or "high culture" (Giles and Middleton 163-164). Niranjana 8 perhaps states it best - ' … using cultural to encompass not only art and literature but other practices of subjectification as well … '

At the same time, we are also not in pursuit of a vague, utopianly idealistic definition of culture, as espoused by Arnold.[11] And the term is not being used to refer to "race" – for some reason, culture and "race" have been used synonymously in recent times, and that is not the point of departure at all here.[12]

From the quoted definition, then, we can deduce three things about culture. Firstly, it is a store of 'knowledge'. It is a resource of experience and information that has 'accumulated' over time, usually a considerable length of time, many times the life span of individual members of the culture. So, we should be aware of the existence of culture as knowledge. At the same time, the definition states that culture is a 'product of human activity'. In other words, it is something that has been generated by human agency, and that subsists in action and progress. It exists in and consists of certain specific actions and endeavours. It is a "lived" concept, manifested practically. Lastly, it is 'transmitted throughout history', which we can take to mean that it is passed on, from one generation to the next, in various ways, which we will discuss in due course, but the most important of which, for the purposes of this discussion, is language.

We start with culture as knowledge. It is easy to underestimate just how much of what we know we take for granted. Yet once we begin to question our own actions and communications in the society in which we are based, we may begin to realise just how much knowledge is required to operate successfully among our fellows.[13] The knowledge that culture entails can therefore be described as "background" or "prerequisite". It is necessary because without it we cannot function properly in our home community, and once we leave that community, we find that sometimes we cannot function at all in a strange environment that requires "other", different knowledge. Removed from our customary situation of cultural enlightenment, we become helpless in trying to negotiate a system that is alien to us and that requires explanation. Even a simple act such as ordering a meal or buying a train ticket

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11 Arnold 74 – 127, where he elaborates on Jonathan Swift's concept of the supposedly supremely desirable "sweetness and light" (see also Inglis (2004) 26-28, or Kuper 59, who describes Arnold's conception of culture as "elitist"). Cf. Eagleton 32, who describes Arnold's concept as '...embarrassingly imprecise...'.
12 See e.g. Riley 26, Malik 140-144 for a comprehensive discussion on the (fallacious) use of "race" and "culture" as synonyms.
13 Riley 39-52, for a concise summary of the kind and extent of knowledge that even an ordinary everyday situation requires on the part of the individual. I am not saying, however, that Riley's summary is in any way exhaustive. But it is, once again, useful as a starting point. See also Lewis 18-19.

becomes daunting.

In fact, this presupposed "background" knowledge is not only possessed by the individual. By its very nature, it is collective in its operation. In order to illustrate this, I will supply an example from everyday life in South Africa – the game of cricket. Now, there seems to be nothing out of the ordinary about this as such, until one realises that one's ability to have conversations about cricket relies on other people sharing at least a partial knowledge of the game. If they didn't, the conversations would be impossible, or would be very strained and didactic in nature. Extrapolate this to a situation in which the conversation involves someone from a country where cricket is not played. In such a conversation, even the use of the word "cricket" would be problematic, since they would not have an equivalent lexical item in their mother tongue, and they would be absolutely ignorant as to what was being referred to, until at least some kind of explanation was provided. Even then, their frame of reference would be so limited as to make that explanation purely theoretical in nature, and not based on any concrete experience.[14][15] There is the observation of tennis great Pete Sampras of Brian Lara and Curtly Ambrose, two of the finest cricketers of all time, while he was watching them play at Lord's cricket ground in England, the traditional home of the game.

> I don't know what these fellows are doing, but whatever they are
> doing, they sure are doing it well.[16]

It should be obvious that, more than being mere knowledge, culture is shared knowledge.[17] It is common ground, a reservoir of common experiences and facts that we take for granted but which are essential for everyday communication to take place among members of a cultural community. Without this background knowledge, we cannot function in the community. We cannot communicate, and basic economic and social activities become inordinately difficult.

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14 Until such time as they actually had physical experience of cricket, most likely by watching a game. But even then, their observance of the game would need to be accompanied by copious explanation (Riley 95).
15 I can only imagine that the literature of the Translation Studies discipline abounds with such examples. An obvious one is a translation into Chinese, where the translator encountered the word "Catholic" and translated it as "believing in Buddha" - Wai-Ping 332. Cf. Alvarez and Vidal 3.
16 www.kobitaogaan.com
17 Kramsch 10, Riley 39, Van der Elst 91, Bohannan 8-9 and 49-50, Eagleton 34, Romaine 24, Inglis (2004) 115, Lewis 18. There are probably many others. The treatment of culture as a communal or collective space is recurrent in the literature.

Cultural knowledge is what we need to operate in our social environment.[18] It is what we use to perform everyday tasks and also other functions that are less frequent. Young people in a cultural community often inquire of older people as to the appropriate or "correct" conduct in a particular situation. Think of a job interview, or a date. Advice is passed on from generation to generation, and that is how cultural knowledge is propagated.[19] This transfer of cultural knowledge is not limited only to communication between older and younger members of the community, but also takes place between members and foreigners.

The level of cultural knowledge possessed by an individual is, of course, relative to the other individuals with which they interact. We move from one extreme, of zero shared knowledge, such as the human being trying to communicate with the extra-terrestrial being in sci-fi movies,[20] to the other end of the spectrum, for example the confines of an intimate relationship conducted using a geographically specific slang dialogue. However, the overarching principle is that culture is shared knowledge.[21] Members of the same culture know the same things, about the world and about each other. They know how to act in given situations, according to the cultural conventions of their community. If there is no common ground at all, then there is no culture to speak of.

This need for common knowledge is taken to an extreme level in the case of an exclusive subculture grouping in society.[22] Although subcultures can be most easily associated with disillusioned or rebellious youth, there is no reason that the term cannot also be applied to other exclusive groupings within a community. It could be said that these groupings have their own culture, which may draw on the larger, more general culture of the community, but which may also introduce innovations. When determining culture, therefore, we need to be cautious as to how we define the scope of our inquiry,[23] particularly since we are going to try to draw a

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18 Riley 40.
19 Riley 36, Kramsch 7.
20 For example, there is the *Predator* series of movies, which is centred on a nomadic space alien that hunts people for their spines, and *Independence Day*, in which an extra-terrestrial species tries to colonise the Earth in a violent quest for resources. See Bohannan 134-135, Gates 67. For an incisive account of human depiction of space aliens, see Eagleton 49-50: '...they look much like Tony Blair. … Their spacecraft can navigate black holes but tend to crash in the Nevada desert. … these ships leave ominous burn marks on our soil.'
21 Lewis 5. I am not trying to describe "uniformity" here (Hymes 47) – but it is submitted that there is a core body of knowledge that constitutes the general culture of a group.
22 Lewis 230-231.
23 Although it is submitted that in terms of the definition being used here, we would need to exclude absurd

distinction between culture and ideology below. What needs to be said at this stage is that the presence of subcultures and/or ideologies does not preclude the existence of a general culture. In fact, it is precisely this diversity that emphasises what is common. The diversity is only possible because everyone has a more or less common language and culture to draw on.

Saying that culture is necessary to function properly makes it apparent that culture, being knowledge, gives rise to actions.[24] People act on the basis of their cultural knowledge. That knowledge shapes their interactions with others, and with their environment.[25] Seen in this way, culture is activity – it subsists in the things that we do, and also in the things that we refuse to do that others (foreigners to our cultural community) do.[26] Our cultural knowledge is demonstrated in our actions.[27] This ties in with the simple definition quoted earlier in this section, which identifies culture as 'activity' too.

Our sense of etiquette is cultural.[28] Etiquette is cultural knowledge applied in practice. We can see this in obvious situations, such as the different ways of shaking hands around the world, or the rules governing eye contact in different societies.[29] Our behaviour is shaped by cultural conventions. I call them conventions because that is what they are – shared norms that apply to all members of the cultural community, based on the shared knowledge that makes up the common culture.[30] Deviation from these norms is regarded as an aberration and is socially

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eventualities, such as a "culture of one person" (which in my humble submission does not exist, because culture is collective) or assigning cultural significance to a merely dyadic aberration. Culture has to be shared by a significant social grouping – otherwise all kinds of eccentric or even criminal behaviour could be described as a "culture".

24 Ortner 10.
25 Inglis (2004) 29.
26 This "definition by omission" becomes particularly marked in situations in which there is more than one cultural grouping in the same geographical area, such as one typically finds in large cities. What may be commonplace for one grouping may be totally prohibited to another, such as the consumption of alcohol or polygamy.
27 Lewis 6, Riley 36.
28 Kramsch 6, 26; Baugh and Sherzer 103-105, Hymes 111-112, Ortner 3. I use the term "etiquette", but there are probably others, such as "manners". Inglis (2004) 133: '… whatever else you want to call the daily round of things.'
29 In some cultures, it is deemed a sign of respect not to make eye contact, while in others avoiding eye contact is regarded as evasive and creates a poor impression (Malik 149). Smiling is also culturally loaded (Riley 228-229).
30 Kramsch 6, where she also uses the term "conventions". It is submitted that the term provides a succinct delivery of the essential point, namely the communal nature of culture, based on its etymology – Latin "con" (together) and "venire" (coming). Baugh and Sherzer 107, Romaine 22, Hymes 42, Riley 171, Lewis 42, De Saussure 9, 68, Van Peursen 146, House 12, Williams 373.

condemned, and sometimes even punished outright.[31] So, besides being knowledge, culture is also activity – regulated activity. As members of a culture, one would suspect that we do not act randomly, according to our own fashion. We behave according to the conventions prescribed by our culture. This is culture in action – the lived precepts that we demonstrate every day, even in the performance of relatively simple, mundane tasks.

Lastly, according to the quoted definition, culture is 'stored … and transmitted'. The storage of culture (or cultural knowledge) is something that has been discussed in section 4.3, as it relates closely to the language that is associated with a particular culture, but the transmission of culture is not exclusively done via language.[32] It may also happen by means of imitation or mere observation. Anyone who has dealt with small children will be able to attest to the fact that the younger members of a cultural grouping learn by imitating the older ones. Cultural knowledge is handed down from one generation to the next.[33] However, by far the most important method of cultural transmission is via language,[34] whether spoken or written. In the next section, I have discussed the cultural operation of language, which is relevant to our overarching aim here in that translation also is a process involving the cultural application of language.[35]

4.3 Language and culture

> '...”culture” can be taken to include … the characteristic forms
> through which members of the society communicate.'[36]

> 'The communication practices through which culture is transmitted

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31 The condemnation or punishment may be severe – one may think of the example of civil (or even criminal) litigation in Western society. Or it may be milder, and simply entail ostracism by the rest of the cultural community (e.g. Bohannan 40-41).
32 Baugh and Sherzer 20.
33 Van Peursen 142-143, where he refers to a "socio-cultural heredity".
34 Romaine 25.
35 It is submitted that the definition of culture contained in this section is sufficient for present purposes. Any further debate is not welcomed at this stage, although it is probably inevitable. So I will close the section with this warning: 'Anybody who tries instantly makes a pedant of himself, and just as instantly will be refuted by somebody with a different flavour of pedantry. That is called academic life.' (Bohannan 7)
36 Frow 42.

are themselves part of culture.'[37]

The domains of experience which are important to cultures get grammaticalized into languages.'[38]

I would like to refer the reader back to a previous statement. It was shown that culture subsists in activity. Culture isn't only what we know. It is also what we do. And perhaps the most obvious, immediately observable manifestation of any culture is to be found in the spoken and written language that accompanies it.

Viewing language as a storehouse or vector of cultural knowledge is an entrenched construct in sociolinguistic and cultural studies.[39] Language is the medium which expresses cultural knowledge, not in a mere direct sense, but by its very operation.[40] Language is encoded cultural meaning, and so our cultural interpretation of the world around us is entrenched in our language.[41] This means that our perception of things is, to a certain extent, but not entirely, determined by our language, and, further, that every language has its own way of seeing things.[42]

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37 Riley 40.
38 Romaine 29.
39 See e.g. Baugh and Sherzer 127, as well as all the quotations provided at the beginning of the section. Also Riley 25, Kramsch 3, Baugh and Sherzer 7, Romaine 25, 159, 221, Hymes 16, Bohannan 19, Inglis (2004) 15, Lewis 327, Paz 13, De Saussure 20, Giles and Middleton 24, House 11, Bassnett 14, Hodge and Kress 193, Alvarez and Vidal 57, Lefevere 57, Nord (1997) 23.
40 De Saussure 23, who calls language a "social product". Perhaps the most famous elucidation of this principle is to be found in the Whorf hypothesis, sometimes referred to as linguistic relativity, better known as the Sapir-Whorf hypothesis. See Kramsch 11-14, Inglis (B) 40-41, House 39-40, Bassnett (B) 21-22, Tonkin and Frank 96. Criticism and interpretation of the hypothesis has shown that it can be seen in two ways – in a "strong" sense, and in a "weak" sense. According to the hypothesis, a person's conceptualisation of their environment is structured by the language that they use (Hymes 18-19). However, it has been criticised as being too deterministic, and will not be pursued here.
41 Kramsch 8, Bassnett (B) 22.
42 Riley 10. One is reminded by this statement of Nida's unique "genius" that is supposed to be inherent in every language (Nida and Taber 3, certainly not to be confused with De Saussure's "genius" - De Saussure 231), or the '… cultural logic of exotic societies …' (Ortner 38). See Hymes 171 for criticism of Whorf's work. And of course, we need to be very careful about how far we take this idea of unique "genius", because if it is exaggerated it tends to lead to racist conclusions, such as that people who speak certain languages are incapable of certain cognitive functions, which is obviously rubbish. Cf. De Saussure 227-228, or Kramsch 77: '...each language provides a uniquely communal, and uniquely individual, means by which human beings apprehend the world and one another.'

One may consider that language is an encyclopaedia of cultural knowledge. A cultural community's interpretation of their environment is written into their language. The most obvious examples of this are found in the "sayings" of a language, in the idiomatic expressions that cannot be translated literally. These are typically the items in a language that foreign students of the language struggle with. Of course, the fact that language encompasses cultural knowledge does not mean that a speaker of a language is limited to that knowledge only. It does not mean that a person cannot see beyond their cultural programming. That restrictive propensity is not the angle that I am trying to pursue here. Rather, I am attempting to outline the way that language and cultural knowledge are intertwined.[43]

Having said as much, one should keep in mind that it is possible for a language to span more than one culture. We need only look to the languages of colonisation for examples. Spanish is spoken in South America, Mexico, the USA and, of course, in Spain. English has an even wider global footprint.[44] Even so, it is submitted that this cultural diversity among the users of a language will still be reflected in their use of the language, because there will still be a certain degree of shared knowledge (culture) that outsiders simply won't have.[45] Ultimately, this may lead to the development of dialects of the same language, which become progressively more mutually unintelligible through successive generations of speakers.[46]

Therefore, we cannot escape the inference that without culture, communication by means of language would be decidedly more difficult, if not impossible at times.[47] Without a foundation of shared knowledge and experience, it is hard to conceive of language developing in any form. At the most basic level, then, language consists of encoded signs, or words, that

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43   It is because of qualifying statements such as the latter that we have to careful about how we try to apply Whorf's work. See House 39-40.
44   Eagleton: '… the English language spans a great many cultures, and postmodern culture covers a diverse span of languages.' One should guard against the 'assumption' that a language can have only one associated culture (Baugh and Sherzer 9). See also Romaine 16-19, Hymes 123.
45 Kramsch 17-18.
46 For example, there are words in Indian English that, while having the same spelling as words in British English, no longer have exactly the same meaning (see also Hymes 49). It is probable that this trend of divergent semantics will only intensify as time passes. Kramsch 75: 'The desire to halt the march of time and keep language pure of any cultural contamination is constantly thwarted by the co-construction of culture in every dialogic encounter.' Baugh and Sherzer 18-19: 'Not all speakers of English will be able to understand each other in English.'
47 Hymes 4.

represent the repertoire of shared expertise of a cultural community.[48]

It should be pointed out at this stage that by "language" I am referring to both the written and spoken language usage of a cultural community, and so the points made here apply equally to literate and pre-literate societies.[49] It makes no difference whether the language is spoken or written – it still draws on the reservoir of cultural knowledge that makes it understandable to its users, even if spoken and written language are not used in exactly the same way.

In order to communicate effectively, the communicator needs to subscribe to the relevant cultural conventions.[50] This is not a sign of prejudice, although it may seem so to an audience who do not share the same cultural system as the communicator. The communicator is simply doing what they need to do to be comprehensible to a target audience in their own culture. If that target audience consists of members of another, foreign culture, the communicator will have to adapt to the foreign culture in order to be understandable. This almost invariably means using another language.[51]

Communicators in a culture use elements of that culture to formulate and transmit messages.[52] This cultural ability is sometimes referred to as "competence".[53] The term refers to the way in which language must be used according to established conventions in order for communication to take place in a given cultural grouping. By its very nature, the concept of communicative competence indicates that there is more to language usage than mere grammar.[54]

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48 Kramsch 32-36.
49 For an in-depth comparison of spoken and written language, see Kramsch 37-41.
50 E.g. Torop 600.
51 Of course, communication does not only mean using language. There are other ways, such as gestures and rock paintings. See Baugh and Sherzer 23, where Hymes refers to '...man's polymorphous … capacity to communicate in codes other than language...'
52 Lewis 5: '[Communicators] draw on the vast 'library' of meanings that already exist in culture, including their own professional judgement, to create their texts.' Concerning spoken communication, see also Baugh and Sherzer 137: 'Sociocultural conventions affect all levels of speech production and interpretation … ' Lewis 18: 'Communication is the central force which binds social groups to culture...'
53 Romaine 22-24, Riley 53.
54 E.g. Romaine 30-31.

4.4 Ideology – going beyond culture

Before I can proceed with the comparison of culture as opposed to ideology (and not in conjunction with it), I find it necessary to take some time to define what exactly the term "ideology" refers to. Having made that definition, I will then move on to the actual comparison.

4.4.1 Ideology defined

> Ideology: A system of ideas or way of thinking pertaining to a class or individual, esp. as a basis of some economic or political theory or system, regarded as justifying actions and esp. to be maintained irrespective of events.**[55] [56]**

The above definition of "ideology" has been taken from one of the most influential dictionaries of the English language. I have decided to use a dictionary as a source of a definition because, like the word "culture", "ideology" has been subjected to a certain, if not the same, level of semantic torture and has led to a similar level of academic discombobulation and mayhem. It is simpler, if not simple, to define, insofar as it is so extremely easy to confuse with culture.[57]

From the definition, then, the first thing that should be obvious about ideology is that it is personal, as opposed to being necessarily social. I say this because it is defined as '...pertaining to a class or individual...'. This suggests that it is possible to have an ideology that is subscribed to by a single person. Also, it is submitted that an ideology need not be political, although it often is, or is often deemed to be political in nature.[58] In fact, the definition quoted above claims that it is 'especially … some economic or political theory', which throws

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55 Definition taken from the Shorter Oxford English Dictionary (Fifth Edition – 2002).
56 For further definition of the term "ideology" as opposed to culture, see Bohannan 181-186.
57 It is by no means a clear-cut term – Griffin 77. Cf. Simpson 5, Cunico and Munday 141, Perez 3.
58 Inglis (2004) 148, or Inglis (B) 125: '… all ideology is a fix whereby ruling classes persuade the oppressed that ideas which suit the rulers' continuity in office suit everybody else just as well.' Cf. Perez 3-4, Lefevere 16.

the field wide open.[59] Within a given society, there may be individuals who profess unique beliefs. One has only to look at a list of political parties to see how many different political ideologies there may be in a community. Some of the parties you only hear about at election time. They garner very few votes, and then they sink into obscurity again. But the individual(s) who started them still maintain their ideology, even if they cannot do so on a public platform.

The definition also states that ideology is 'to be maintained irrespective of events'. Political ideologies have a proven track record of causing wars, pogroms, genocides and the destruction of society's ordinary functioning. Adherents of an ideology typically believe that they cannot desist from carrying out its imperatives, even if the execution of such duties involves considerable personal sacrifice or harm to others, even to the point of death of themselves and/or others. Only obedience to the rules of the ideology qualifies as loyalty to it, and is prerequisite for membership of the ideological grouping.[60] Conversely, when a major political ideology gains ascendancy in the government of a country, it sometimes imposes penalties on non-adherents. This makes ideology prescriptive in nature.

Lastly, no discussion of ideology would be complete without some reference as to how ideology manifests itself in language usage.[61] The ideology of an individual or a group is usually obvious from their texts and speeches. Even their use of everyday language can betray their adherence to an ideology. However, I do not want to enter into an extensive discussion of how this happens here. Writers such as Simpson, the duo of Hodge and Kress, and Fairclough provide elaborate commentary on how ideology affects and can be identified in the usage of language.[62] It needs to be mentioned that theirs is a highly technical, linguistic approach that devolves to the level of individual words and matters of syntax. They also deploy various systems of linguistic classification, since their field of critical discourse analysis essentially developed out of the linguistics discipline. They make many, many points about language, and so the issue for us then becomes one of relevance. I cannot engage in a lengthy discussion of their work here. That would represent a considerable digression, since

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59 The 'some' is somehow rather vague and allows for practically anything.
60 Al-Mohannadi 530.
61 E.g. Zhang 385: 'Language is a material form of ideology, and is invested by it. Ideology emerges in linguistic forms and in discourse events.'
62 Simpson (1993), for an extensive discussion of how this happens. See also Hodge and Kress (1993), Fairclough (1995).

the subject matter is extensive and, as stated above, very technical in nature. But what is important to us is that it has a "nuts and bolts" linguistic focus. This focus is not only effective, but necessary, and this is why the reader should not be so surprised when viewing the comments that I make later about the work of Nida, which is also very microstructurally intratextual/linguistic in focus, and generally by the methodology that I have adopted in section 5.2.

This influencing of language usage by an ideology can also be termed "discourse." We could, for example, speak of a racist discourse, or a Nazi discourse, and then it would be obvious that we were referring to the textual (verbal and printed) output of members of those respective ideologies.[63]

4.4.2 Culture vs Ideology

This subsection is, as Shakespeare would have said, "the rub". Everything that has been discussed until this point was in preparation for what follows here. I can already anticipate that some people might take issue with the title of this subsection, and with good reason. After all, why Culture *versus* Ideology? To that question, I can only answer that now would be a particularly good time to throw aside the habit of using the terms "culture" and "ideology" as synonyms, because for the purposes of this discussion they are not synonymous, as I have tried to show below.

Sometimes people do or say things that do not lie in the common cultural reservoir of the community of which they are a member. They produce behaviour or reasoning that more or less supersedes their culture. We could dismiss this type of superfluous operation as "personal" or "obtuse" by cultural standards but that is not the point. The point is that it is when we observe behaviour or speech that transcends the ordinary level of cultural operation that we may begin to speak of an extra-cultural personal ideology. It is my submission that the distinction exists, even if it is not always clearly marked. So, in determining the personal agenda of a member of a cultural community, we need to ascertain whether their behaviour or

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63 Al-Mohannadi 530-532.

speech (or in our case, their text) is demonstrating their own personal philosophy, and is not simply a cultural act required in the pursuit of proper communication.

Culture is the vehicle which is used to communicate – we have already established this in section 4.3. The distinction between ideology and culture can be therefore be defined as that which is communicated, as opposed to the communication itself. The ideology subsists in that which is not necessary to make chicken soup, in the arsenic which is added at the volition of the chef in order to serve some personal purpose that they may have. Poisoning the soup has nothing to do with the culture of making it – the poison is never culturally necessary and only serves the purpose that the chef has for it.

This is why I prefer to use the term "extra-cultural personal ideology", and that is what we are to understand by ideology in the analysis of the translated text in Chapters 6 and 7. It is submitted that the dictionary definition of the term "ideology" is a concise summary of what I mean when I use the word. It is something that surmounts culture – it is over and above the underlying cultural substrate that is used in communication. I am therefore asking the reader to adopt a slightly narrower understanding of the word "ideology" than they may be used to. However, I believe that this adjustment is a small price to pay if it enables a meaningful analysis of the translated text.

Let us consider an example that is relevant to the historical period in which Breytenbach's translation of *Titus Andronicus* was published. At that time, it was official government policy in South Africa to refer to people on the basis of their skin colour. People of the darkest persuasion were called "blacks". Officially, they were called *swartes* in Afrikaans. There is more than one word in English for a "black" person, just as there is more than one in Afrikaans. So, if a translator used the word *kaffers* in Afrikaans as a translation of "blacks", their diction would seem to indicate a more personalised, ideological agenda. Referring to people as "black" or "white" is still commonplace in present-day South Africa. So the terms tend to be seen as neutral, even acceptable or necessary. But *kaffers* is not a neutral term. *Kaffers* is highly derogatory. Derived from the Arabic for "unbeliever", it is a derogatory way of referring to people of a darker persuasion.[64] It exposes the translator's attitude towards such

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64 It is on a par with other derogatory words, such as *houtkop*. Of course, nowadays it is dangerous to use a

people, because it goes beyond mere cultural compatibility.

The word *kaffer* is not a neutral translation of the English word "black". The neutral Afrikaans is *swart mens* (black person). *Kaffer* indicates a racist ideology that is not shared by all the members of the culture associated with the Afrikaans language. We can see that this is so because even the people who use the word *kaffer* use it in a derogatory sense which they themselves are aware of. That is why they use it. It is known to be a derogatory term, which is proven by its lack of acceptability in polite communication in any medium. The word is taboo outside of the group who share the racist ideology. Use of the word *kaffer* as a translation for "black" would therefore indicate a personal racist ideology on the part of the translator, because a culturally neutral alternative equivalent exists but has been disregarded in favour of the ideologically loaded term.[65]

Some people might try to rationalise use of the word *kaffer* by claiming that the racist ideology is cultural, but this claim is highly contrived. If we were living several hundred years ago, with only scant knowledge of other people and their cultures, it would be cogent. At a time when people of different hues were first getting to know each other, misconceptions were rife and we could perhaps excuse racism as cultural. But we are not living several hundred years ago. Nowadays we have comprehensive knowledge of each other. We know, for example, that "black" people do not copulate with primates or engage in cannibalism. The people who call them *kaffers* know this too.[66] We cannot say that the racist ideology is itself a culture, because such a statement has no basis in fact.[67] Let us consider the facts. While some members of the Afrikaans language's culture may be racist, not all of them are, and the converse does not logically follow, namely that the ideology incorporates the culture, which is actually an absurd

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word like *kaffer* at all, which illustrates the point that while an ideology may rise and fall, the underlying culture of a community does not disappear so easily and continues to operate independently of changing political systems and upheaval.

65 I am aware that the term was used quite openly in a bygone era. But that is irrelevant, because the language involved has developed past that era. The culture has changed over time.

66 Malik 43-44. As he points out, even during the Enlightenment period hundreds of years ago, there were several prominent philosophers who believed in the equality of all people, despite having only a very limited knowledge of those living outside of Europe.

67 However, an ideology may (and usually does) make use of cultural knowledge to a greater or lesser extent. Kuper 222: 'In South Africa, the language of cultural identity, the ideology of cultural destiny, supported a hideous tyranny.' It is important to note that the culture did not give rise to the tyranny – the ideology did. The ideology used/hi-jacked the culture for its own purposes.

assertion.[68] It is more a case of Russian dolls - the culture is the largest mother doll, within which the ideological grouping (or groupings) exists. In fact, there may be several ideological groupings within a culture.[69] There may be what are commonly known as "right-wing" and "left-wing" elements in the same community, monarchists and republicans, unionists and separatists. These are the terms that history throws up but what is essential to understand is that, regardless of their ideological loyalty, people on opposing sides of the political (or ideological) spectrum speak to each other in the same language and make chicken soup in the same fashion. Generally speaking, all Afrikaans speakers have the same general culture, as evidenced by their shared language, but only some of them share the racist ideology.[70][71] The culture is the common shared base of knowledge and experience that is used to communicate the ideology. The culture is the vehicle; the ideology is the passenger, and there may be more than one passenger.

> Ideologies … are figures on the ground of culture, and that ground
> provides the symbols, the metaphors, the imaginative models, the
> very frames of sentiment with which to enclose experience and
> give it meaning, out of all of which ideology may be fashioned.[72]

The Apartheid system provides numerous examples of the manifestation of a racist ideology,

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68 Because it is tantamount to saying that all members of the Afrikaans culture are racist, which is, of course, itself a discriminatory statement, as well as being a hopeless generalisation, and one that no sensible discussion can sustain, in any form.

69 Another obvious example would be Nazism. Not all German speakers at the time of the Second World War were Nazis or agreed with Nazi ideology. Does that make them any less German? The answer to this question makes a very big difference – Lefevere 66-68. Cf. Kuper 29, Gates 375, Griffin 85-86. Or as Bohannan asserts (Bohannan 5), culture is a 'rock-bottom perception' in that it 'cannot be definitionally simplified'. It is submitted that ideology, on the other hand, can certainly be simplified, due to its operation by relying on the culture(s) in which it is situated. Let us also consider Inglis (2004) 148: 'Culture provides those absolute presuppositions we must make about the world in order to think and feel at all.'

70 In reference to Afrikaans specifically, people may claim that not all Afrikaans speakers have the same culture, but this is probably due to the fact that they do not all speak the same Afrikaans. Where the language spoken is dialectally divergent, we are, of course, probably speaking about a divergent culture as well. See also Eagleton 33: '… the English language spans a great many cultures … '. It is therefore not impossible for the same language to be associated with different cultures, but it is submitted that in such cases there are cultural facts and artifacts that will be exclusive to each cultural grouping.

71 Or we can look to this beautiful encapsulation in Riley: 'The common world is common to the extent that shared knowledge, culture and language permit individuals to establish a reciprocity of perspectives or definition of the situation.' (18) It is submitted that, in the case of racism, there is no reciprocity between those who subscribe to the racist ideology and those who do not, even if they have the same culture. Therefore, we cannot say that the ideology is part of the shared knowledge (read culture).

72 Inglis (2004) 37, 148. Kuper 99: 'The symbols that constitute a culture are vehicles of conceptions...'

especially if we consider that culture is also shared activity. We have, for example, the situation that arose regarding public benches. People classified as "black" were prohibited from sitting on public benches, and it is not uncommon nowadays to see grainy photographs of benches with signs on them, loudly proclaiming *slegs blankes* (whites only), or, as the government at the time translated it, "Europeans only". What it comes down to is that some people in South Africa were so racist that they were unwilling to sit on the same bench as a "black" person. Once again, this level of prejudice cannot be regarded as cultural, because not all the members of the culture were (or are) that racist, or even racist at all.[73][74]

It is easy to become confused in a discussion of this nature. Proponents of a racist ideology can easily claim that the ideology is "their culture". However, it is submitted that there is a very thick line between the two concepts. Culture is what is common to all the members of the cultural grouping. But because an ideology can be used as an affirmation of power in society, for example when it acquires political authority, it can seem to be the common value system of the entire society, even though it is not. So, we need to be very careful about assigning cultural status to something that does not warrant it.[75][76] We cannot afford to make the mistake of allowing racists and other fanatics to hide behind the label of "culture". If our culture is our common heritage, it is offensive to have someone try to abuse it in that way, in trying to justify their extremist ideology on the basis of our shared system of communication.

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73 In support of this I could quote the names of Afrikaans-speaking individuals who actively opposed the apartheid regime. And what better example than Breytenbach himself, who was imprisoned for seven years for his efforts, and who was banned from living in South Africa because he married a Vietnamese woman?

74 See Eagleton 19, quoting Schiller: 'Culture … is without bias to any specific social interest … "because it takes under its protection no single one of man's faculties to the exclusion of the others … favours each and all of them without distinction; and it favours no single one more than another for the simple reason that it is the ground of possibility of them all." '

75 Governmental ideologies come and go over time. Culture remains as the basis of communication and social operation, regardless of the ideology subscribed to by the majority of people in a society. Eagleton sums it up very nicely, on 39: 'Culture means the domain of social subjectivity – a domain which is wider than ideology...' Political entities sometimes try to harness culture in a quest for increased social legitimacy – Inglis (2004) 25-26, 37-39. Or, as he asserts on 148: 'Telling ideology from culture is a tricky business … how shall we tell ideology apart from culture?' Cf. Al-Mohannadi 532: ' "Ideology" is often difficult to separate from "culture" … The point is a fine one and difficult to define.' Perez 5-6: 'There is a final issue that often causes confusion amongst scholars; that is, the distinction between culture and ideology.'

76 As we saw in section 4.2, a culture cannot be the exclusive preserve of a single person, since if it was no-one would be able to understand them and they would be unable to communicate with anyone else. However, an ideology can have only one subscriber, fighting for recognition in the midst of a cacophony of ideological noise caused by others. E.g. specifically regarding language (as the expression of culture) De Saussure 77: '… for the realization of language, a community of speakers [*masse parlante*] is necessary.'

A possible area of confusion lies in language.[77] We have seen that language is the storehouse and vector of cultural knowledge, as well as a medium of cultural transmission. However, at the same time it is not impossible that a political ideology can treat language in a prescriptive manner.[78] By interfering in the usage of a language, for example by censoring both spoken and written (or printed, as it were) publication in that language, an ideology can seek to extend its influence over society.

Once again, we need to guard against regarding this type of interference as cultural. It is submitted that there is a certain kind of censorship and public discourse that is not cultural. I am aware of the inherent danger in trying to segregate so nicely between culture on one hand and ideology on the other, since the two terms may sometimes be used synonymously in casual speech or writing, or as an example of lax diction. But it is easy to the point of being facetious to label something as culture when it suits us to, as a justification for what we are doing when others oppose us, or when we have qualms about an intended course of action.[79] I am convinced that the distinction is easy to make.[80] Language is what everyone in the community uses to communicate with one another. It is the how. Ideology is what they communicate. It is the what. Language is the mere mechanism of communication, and it does not determine the ideology to be communicated. To the extent that language is culturally generated and based, there is therefore a distinction between culture and ideology in communication, even if it is not always an exact distinction in all societies, languages or communication situations.

Outside of this thesis, I am aware that there is a rich potential for disagreement with my distinction. But that is a debate for another time. And once again, the distinction between the two concepts may seem tenuous. I can only ask that the reader be prepared to make the distinction, even if it may seem somewhat unfamiliar. I am convinced that it is not a bridge too far, even if it is only made for the sake of this analysis of a translation. All I am asking the reader to do is to take on a more specific sense of ideology for present purposes. I am not

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77 For an example of how an ideology can interfere with the culturally accepted use of language, see Romaine 149-150.
78 Romaine 94.
79 Malik 235.
80 It is very easy to try to use culture as an excuse for unacceptable behaviour, but as stated previously, in doing so one exercises an absurd generalisation.

trying to re-define the concept. I am merely determining the specialised sense in which I wish to use the word in my analysis of the translated text.

4.4.3 Culture, ideology and religion

Until now, no mention has been made of religion. This omission has not been accidental. Considering the vast history of religion in human society, it is extremely difficult to determine, based on the criteria established in this discussion, whether organised religion is a culture or an ideology, since a religion can both span many cultures and infuse a specific one deeply.[81] According to my scheme, as outlined in this chapter, a religion would appear to be more ideological than anything else, although I cannot say this with complete certainty. This may seem strange, given that a culture may be intimately tied up in a religion, but when one considers that not all members of a specific culture adhere to the prevailing religion to the same degree of intensity, and some adhere to it not at all, yet they can all still communicate culturally, the question is begged. Atheists and the pious have heated debates in a common language. People may also shift their religious loyalty from one doctrine to another without significantly altering their cultural practices (even though they sometimes do). What we see illustrated in such cases is that adherence to a(ny) religion is a matter of degree – some are more devout (or "pious") than others, whereas cultural programming does not occur on that basis. There are levels of religious immersion – more devout members of the doctrine may frown on less devout members, regarding the devotion of the latter as insufficient – whereas cultural programming has to be sufficient for communication to take place effectively, as a prerequisite.[82] In the major religions of the world, there is no universally enforced requirement of sufficiency in adherence to ritual. Also, religions tend to become adapted to the culture receiving them, as is evidenced by the way that Christianity, for example, has been adapted to accommodate various traditional practices all over the world.[83] Taking into account all of

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81 Williams 370.

82 If you don't know enough of a language, no-one who speaks that language will be able to understand you. But if you don't go to church "often enough" or at all, you can still claim to be a Christian, even though other Christians may condemn your apparent lack of enthusiasm.

83 One obvious example being Latin America, where Catholic priests are allowed to marry, which is a total contravention of the "orthodox" Catholic prescription of celibacy of the (uniformly male) clergy. See also Gates 5-6, on the objections of the erstwhile Pope to the modification of Catholicism in Africa. Alvarez and Vidal 124.

this, religion remains a curiously dichotomous case. According to what we have discussed in this chapter, it hovers chimerically between being a culture on one hand and an ideology on the other.[84] Then there are those who would try to classify religion as an independent force in society, neither ideology or culture.[85]

So, what should we make of it? Fortunately, as it turns out religion *per se* is not a defining influence in the analysis of Breytenbach's translated text, so we are spared from trying to solve the dilemma. Ultimately, a good deal more could be said about religion, and its role in helping to shape the cultures of various societies, as well as the way in which it may be applied in support of ideological aims (and once again we see its dual nature). The topic would potentially be a thesis in itself. However, due to restrictions on space and time I cannot sustain a debate of that nature here. Suffice to say that I am satisfied that the requisite ground has been covered, and if my treatment of religion is seen as too simplistic by some then that is a risk that I am forced to take.

It is submitted that once we begin to assess the actions and language usage of those who subscribe to an extra-cultural ideology, their prejudice will become obvious and any attempt on their part to hide behind the generic and prevailing culture will fail, because the ideology will be seen to be extraneous to the former. Having established this segregation between the two concepts, we are now ready to move on to the theory specifically surrounding the intercultural act of translation, so as to pave the way for the analysis of Breytenbach's translation and its Shakespearean source text.

4.5 Culture and ideology in the process of translation

Until now, we have been concerned exclusively with the formulation of a definition of culture, and its application to language and, more importantly, its definition as distinct from the concept of ideology. However, our purpose here is not to conduct a merely sociological

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84 Williams 372, but then, using the work of Antonio Gramsci as a template, he goes on to say that religion is both culture and ideology, which takes us no nearer a conclusion on the matter, ' … demonstrating religion's empirical role as both.' (374-376)
85 Williams 368.

discussion of culture. This dissertation is primarily about translation, and involves the analysis of a specific translated text. To that end, then, it is time to try to locate the act of translation within the theoretical framework on culture and ideology that we have been developing until now, and also to discuss the theory of translation that has been used in the analysis of the translated text later in the thesis.

4.5.1 *Skopostheorie*, culture and equivalence

As we have seen, culture is knowledge, and human knowledge is finite, and so it should be apparent that being a member of a culture means that your cultural knowledge is limited to that culture, unless you make an effort to learn about the culture of others. For various reasons, however, many people do not or cannot acquire foreign cultural knowledge.[86] What this means is that they can only communicate in their native culture. They cannot understand or access communication in another language (or culture).

It is therefore no surprise that the role of the translator is described as being that of a mediator between two cultures.[87] The role of the translator is to make what was incomprehensible accessible to members of a foreign culture.[88] In doing so, the trauma of incomprehension is negated, and communication once more becomes possible, through the medium of translation. The word "mediation" actually has a much broader application – we typically find it used in circumstances of tension and conflict, such as divorce mediation, labour disputes[89] and political settlements. So it should be obvious that the translator (or interpreter) has a facilitating role. They may not be a party to, or have any vested interest in, the intercultural communication taking place, but they make it possible.

As we have seen in section 4.3 of this chapter, language is culturally based. Culture is what

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86 They may be geographically isolated, and simply never have the opportunity.
87 And not merely between two languages, since, as we have seen, working with language necessitates working with cultures. House 3, Bassnett (2004) 4. Cf. Bassnett and Lefevere 11, or 82, when discussing the work of Vermeer, who also insists on the cross-culturality of the translator, not only as a processor of text, but as an intercultural agent. Cf. Vermeer (1996), Tonkin and Frank 113, 176, Bennett 173, Schalkwyk and Lapula 9, Munday 197, Al-Mohannadi 532, Delabastita 44, Perez 72, 196.
88 Nord (1997) 16-17.
89 For example, in South Africa disgruntled (former) employees have recourse to the Commission for Conciliation, Mediation and Arbitration, otherwise known as the CCMA.

makes communication in language possible, insofar as language is a product of and is shaped by its source culture. So, when we talk about people in different cultures communicating with one another using language, we are actually talking about a situation of intercultural communication, which is essentially what translation amounts to.[90] The translator is the intercultural agent, the interface between two foreign communication systems. Since translators are human,[91] it follows that they will be susceptible to all the weaknesses of the human condition, and also demonstrate all its strengths. For the purposes of our discussion, this means that the translator may also be compliant with an ideological prejudice, besides being a(n inter)cultural operative.

From our definition of culture, it is obvious that the translator occupies a position of cultural duality – in order to generate a text in the target language, they need to have sufficient cultural knowledge of the target community. But in order to be able to understand the source text, they require the cultural knowledge of the source community. This is why people may sometimes say that translators have equal proficiency in both languages. This is not necessarily the case, but as a description it approaches the situation that occurs in reality, or at least that we may hope occurs in reality, the implication being that if the translator lacks adequate knowledge of either culture, they cannot be translating, whatever else they may be doing or claim to be doing. It is not enough to understand only the source text, because then they cannot create a target text. In the same way, a lack of understanding of the source text will imply that the target readership, while perhaps unable to assess the deficiency, will be unable to trust the translator's work.[92]

We have the example of the character Razumikhin in Fyodor Dostoyevsky's novel *Crime and Punishment*, who cannot properly understand the German he is trying to translate, but soldiers on nonetheless and produces "translations" in Russian, which he then proposes to sell. He also tries to co-opt the main character, Raskolnikov, into doing the same. As Razumikhin admits:

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90 House 12. I am referring here mainly to interlingual communication. We could talk about intercultural intralingual translation only where a language is very old and has changed substantially over time. As was emphasised in subsection 4.4.2, where we are dealing with different dialects of the same language, we are out of necessity dealing with different cultures, even if the differences are very slight.
91 At the time of writing, machine translation, while useful, is nowhere near perfect, and its output usually requires extensive editing by a human being. House 9-10.
92 House 73.

I'm doing the translation. He'll expand these forty pages to about a hundred, we shall invent a lovely little title for it to cover half a printed page, and sell it at fifty copecks a copy. It'll sell like hot cakes! … First of all, my spelling is rather bad, and, secondly, my German, too, is more than a bit weak, so that what I'm doing is mostly writing my own stuff. However, it's comforting to think that it may be much better than the original. But, of course, I can't really tell. It may not be better but worse.[93]

We have to ask, if the readers of Razumikhin's translations knew what he was up to, how pleased would they be? Some of them may appreciate his genius in composing original texts, but the sticking point would probably be that he claimed to be translating, when he was not, in fact, doing so. The fact that the readers of a translation, who are not competent in the source language/culture, rely on the translator for a "faithful" or "accurate" translation suggests a power dynamic that is inherent in the translation process. The translator has a certain degree of power over the target readers, since they cannot question the "veracity" of the translation, unless they are party to a revelation such as the one provided by Razumikhin, which it is submitted Razumikhin is more than a little generous in making.[94] The personal ideology of the translator then becomes of tantamount importance, because readers of the translated text cannot know if an ideology contained in the text was present in the source text, or has been added in the translation process. They have no way of checking the translator's work, except by making use of another translator, or a friendly source language expert who understands their concern. The point is that if the target readership cannot trust the translator, there is a breakdown in the intercultural communication process.

It is safe to say that most, if not all, translators wouldn't make the admission that Razumikhin did. In fact, they may not even be aware that what they are doing is wrong. I am willing to

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93 Dostoyevsky 131. See also Bassnett (1996) 3, Bassnett and Lefevere 19.
94 See e.g. Bassnett and Lefevere 2, Lefevere 42, Munday 197, or Lefevere again in Alvarez and Vidal 138-139.

concede that describing their deviation from the source text as "wrong"[95] is a value judgement,[96] but it is also one that we have to make, as a pragmatic consideration here, for the purposes of our analysis of Breytenbach's translation. As will be shown in section 5.2 concerning the chosen methodology of analysis, we must have a way of comparing the translation to its source text. We must have a standard, even if it is an approximate standard.

This raises the issue of how we can determine whether the translator is indeed "trustworthy". Various standards have been suggested in translation theory, usually revolving around the concept of "equivalence". For the purposes of our discussion here, it is submitted that we are looking for a direct, concrete connection between the source and target texts. I am saying this because, as we will see in Chapters 6 and 7, the analysed translation by Breytenbach has maintained the characters, plot, cultural setting (namely ancient Rome) and speech lines of the original Shakespearean source text. This is the kind of steadfast, reliable translational equivalence that I am interested in here, as opposed to a situation in which the translator has "taken liberties" and has been "unfaithful" to the source text.[97] I do not wish to become engaged in a lengthy and irrelevant discussion as to how the source text is "reconstructed" through the process of translating it, or how the translator creates a "new" text.[98] The point of departure here is that the translator creates the target text as a reaction to the source text, as an act of intercultural communication. There is simply not the space here to examine finer philosophical potentialities of the process. Mine is a pragmatic approach, based on a concrete translation situation. I do not wish to become engaged in an extended philosophical debate about "translatability" or the "construction of meaning". Such discussions have their own time and place, but not here.[99]

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95 Bassnett (1996) 22-23.
96 Delabastita 55.
97 For example, if Breytenbach had translated Shakespeare's play as an Afrikaans novel set in contemporary South Africa. But he didn't, which is the point of this paragraph. Cf. Lefevere 49-51.
98 E.g. House 21-22.
99 Steiner 264. As an example, we have Spivak 13, who claims that '[i]n every possible sense, translation is necessary but impossible.' The kind of analysis of a translation that I am about to embark on cannot accommodate that type of discussion. Delabastita 133: 'Some [theoreticians], together with their theories, will be excluded from our discussion. They may hold interest for extremely different reasons, for instance as expressions of a remarkable individual or collective approach. But there are no grounds for taking them into consideration if we want to deal with translational phenomena in culture, that is, in real life, and in historical space and time.' Cf. Alvarez and Vidal 87: 'It is obvious that communication and translation between cultures does exist.'

This is not an attempt at evasion. I am not trying to underplay the influence of such philosophising on translation theory. But in order to arrive at salient conclusions in our analysis of Breytenbach's translation, we need to adopt a simple and consistent notion of what we mean by words like "equivalence" and "translation". Otherwise, we could spend a very long time arguing about terminology when it is simply not necessary, or even desirable, to do so. It is extremely important that we achieve clarity on this issue at a relatively early stage, so that we are not driven to ambiguity and contradiction later on, during the actual analysis of the translation.

I find an appropriate concept of translational equivalence in the work of Nida. So, since we are going to draw on one of these linguistic approaches, perhaps the most important one of them all, namely Nida's, in our analysis of Breytenbach's text, we may as well spend a couple of paragraphs working through it.[100]

4.5.1.1 Formal correspondence

To begin with, then, we have Nida's seminal concept of formal correspondence.[101] Essentially, what Nida was aiming at is a description of the way in which we may attempt to assign an exact lexical equivalent in the target language to an item in the source language. It is a purely microstructural, utterly semantic concept. It is nothing more than a translational equation. We could virtually use the mathematical equal-to sign to express the relationship between the two items, if we wanted to. As an example, let us consider a word that is going to be relevant in our analysis of *Titus Andronicus*, in both languages. We have the English word "blood". Now, the Afrikaans language, which in our case is the target language, has a standard, universally accepted word to describe the fluid that passes through the circulation system in the human body. The word is *bloed*. The English word blood translates as the Afrikaans word *bloed*. So,

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100   I should add at the outset that Nida wrote specifically for the community of Bible translators. That is probably why he emphasises intertextual equivalence. It is to be expected that translators in other religions would have more or less the same approach. However, there is still merit in trying to apply his work to other types of text. And for examples of translation scholars who apply skopos theory to Bible translation, see Naude (2002) or Downie (2009). Nord herself has experience of Bible translation.

101   Nida and Taber 22-24. The cited work in which the concept appears is one of the most staple textbooks in Translation Studies and there is usually a copy drifting around somewhere in the vicinity of a translation scholar, like a motorcyclist's crash helmet. Despite the voluminous criticism aimed at the book, it is still seen as relevant, roughly half a century later.

we could say:

$$\text{blood} = \textit{bloed}$$

That is the level at which Nida's concept of formal equivalence, or formal correspondence, is pitched. Note that he is not concerned with the context of usage or the cultural connotations of the word in either language. He is identifying the absolute semantic relationship between these two words.

Of course, it is possible to argue that Nida's concept is too limited because it pays no attention to broader issues. Words are not generally used in isolation. Also, there may be cases in which the relationship is not absolute, such as if *bloed* or blood have other, perhaps more figurative meanings in their respective languages, or in the case of an item that only exists in one of the languages. A single word may also have more than one concrete meaning, so that even if blood is equivalent to *bloed* in one of its senses, it may be divergent in another. What this indicates in practice is that absolute formal correspondence between two words is extremely rare,[102] and even where they both have a sole fixed meaning, their contexts of usage in their respective languages of residence may still not be entirely identical. In other words, formal correspondence is possible, but only on a casuistic, extremely restricted basis, limited to a single sense of each lexical item. The probability of achieving that kind of correspondence decreases by an order of magnitude every time you add another item to the translation situation – it is easiest between single words, harder between words in a collocation, and extremely unlikely in the case of a full sentence.

Then again, once you start involving the other meanings of a word, the equivalence is destroyed. It is my submission that formal correspondence is rather more a matter of degree than mathematical congruence, since one cannot expect that it is going to be maintained over the full range of sense of the two items. That is why in this thesis, formal correspondence does not mean that a word is equivalent to another word in every sense of each word, but

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102   But not impossible. It is more probable in cases where the two words have a sole identical sense, such as the sun, but even then the sun can be used in a figurative sense and has also been subjected to deification in some cultures (see e.g. section 7.4). It is submitted that the pursuit of absolute formal correspondence is therefore more an academic hobby-horse than a pragmatic concept that translators should be concerned with, which is probably why Nida himself tried to discourage it – Nida and Taber 22.

only in the specific situation in which they occur in tandem in the source and target texts, disregarding all other possible senses and contexts of usage. This is the restricted application of the concept that I am aiming at, as a standard, as a mechanism in assessing the translator's method and output. It is a very refined focus but it is a necessary one.

However, Nida seems to have anticipated this type of criticism by developing a second concept, namely dynamic equivalence, which tries to include such contextual and cultural issues. Dynamic equivalence is not relevant to our discussion, because it is effectively a primitive precursor of the functionalist approach that I am going to explain below, in which the microstructural equivalence between the two languages is not necessarily as important as the effect of the target text on its readership. So, for the sake of space, I am not going to discuss why Nida recommends dynamic equivalence over formal correspondence. I am not trying to introduce formal correspondence into the discussion as some kind of panacea or predominant mechanism. We are aware, in the year 2011, that is has certain distinct limitations, and in fact, Nida himself exposed them in his own work more than 50 years ago. I am trying to use formal correspondence for a specific purpose here, in a strictly limited sense of application, which will become more apparent as the discussion and subsequent analysis progresses.[103]

Nida's concept of formal correspondence is useful to us, insofar as it applies to individual words and phrases. The translation of a single word can reveal a great deal about the translator's personal ideology. Examining the translation of words and sentences is something that we will have to do when we analyse Breytenbach's translation, in an attempt, also, to determine his intentions. I am not saying that the entire analysis should be based on individual words and intertextual semantic interplay, because there are broader cultural and societal issues at stake, but then the smaller details of the text also matter. We cannot afford to ignore them.[104] Nida's formal correspondence can be likened to Venuti's "lexicographical

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103   Now, it has become something of a tradition in Translation Studies to attack Nida's work. Everyone who introduces a new angle of discussion seems bound by precedent to criticise the linguistic approaches in translation theory. I am not going to elaborate on that kind of criticism here, since it is not hard to find and, as stated before, Nida himself described the limitations on the concept of formal correspondence. But it exists as a concept, and it is useful to us here, as will be explained in Chapter 5. I could have used Venuti's notion of "lexical equivalence" instead, which on a microstructural level is essentially the same thing, but I have used Nida's because it is earlier.

104   We could also refer to such details as the "microstructure" of the text.

equivalence".[105] I am talking about word-by-word semantic relationships.[106] The full importance of taking such an approach, as well as its justification, has been explained in section 5.2, in the section on the methodology adopted in the analysis of the target text.

This is yet another reason why it was so important to draw a distinction between culture and ideology – we can see what the translator's culture is just by reading the translated play, because it is marked out by the language that he uses – it is what he uses to communicate. It is the common space that he occupies as a cultural protagonist. But in order to determine whether he had some ulterior[107] purpose, we need to conduct a far more sensitive reading of his translation, so that we can assess any other purpose that the translation may have been intended to serve in its context of production. To use the jargon, we would be identifying Breytenbach's extra-cultural agenda.

Of course, we cannot escape the inference that the meaning of words depends on their context of usage. This makes Nida's formal correspondence a little tricky to apply, since, if anything, words have a transient, unstable meaning, which makes their translation no less so.[108] Equivalence then becomes a matter of degree – in a translation, in rare cases we may find absolute congruence between two languages, more often we will see examples of approximate shared meaning, and then at the other extreme there will probably also be instances of practically untranslatable lexical items.[109] But this should not discourage us from trying to apply the concept of equivalence, as has been discussed in section 5.2. As we shall see, we very much need to have a concept of equivalence in our discussion.

4.5.1.2 Skopos theory

Speaking of the translator's purpose, we must be moving on to something relatively more

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105   E.g. Venuti (2001) 481.
106   And not, therefore, a prescriptive approach as to how a translation should be performed. I am trying to entertain a mechanism for assessing the equivalence relationships between the source text and an existing target text.
107   By ulterior I do not necessarily mean something having negative connotations. I am using "ulterior" in the more Latinate sense of the word, namely that something is extraneous or additional. See House 49.
108   Bassnett (1996) 9, Alvarez and Vidal 3-4, 57.
109   The obvious example of supposedly untranslatable items are the puns that Shakespeare uses, and that Breytenbach found some interesting solutions to as the translator.

recent. I am drawn into mentioning the skopos or functionalist theory of Hans Vermeer.[110] According to this theory, our focus should be on the intended function of translation in its societal context of production. What is important is not the function of the source text in its home culture, but rather what the translator intends to do with the translation in the target culture.[111] There does not even have to be functional equivalence between the source and target texts, because, according to Vermeer, the translator is guided by their commissioning brief, as an intercultural operative.

Vermeer's outlook may sound excessively generalised, but I would like to submit that it has an unassailable relevance to all translation situations. In assessing the source text in a translation situation, we are allowed to assume that the author of the source text had a specific purpose in generating it, for example, as a legal contract. However, the purpose of the translator may be very far removed from the source text author's purpose. The translator may well be translating the contract in order to make it comprehensible to one or more of the parties to it, but the translation may also be intended merely as an exercise in demonstrating a foreign legal system to the target readership, without there being any concomitant transaction governed by the contract, or any contemporary parties to it at all. Or the translation could be intended as an exercise in history education, if the contract is archaic.[112] It is therefore imperative that we are able to ascertain what, exactly, the translator was trying to achieve in performing their translation, and Vermeer's term for their intended purpose with their translation is the skopos, which is why his theory is referred to by that moniker, as the *Skopostheorie*.[113]

Once we have determined that the translator's skopos could be divergent to the source text author's motive, we are left with the inescapable inference that translation does not necessarily imply the functional equivalence of the two texts. In this inference, which can be proven time and again in many different translation situations, we see that Vermeer's outlook is actually very pragmatic and concrete. He is not trying to prescribe a certain approach to the

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110   Vermeer (1996), Venuti (2001) 221-222, Bassnett and Lefevere 82, Nord (1997).
111   House 26.
112   This is not as far-fetched as it may sound. South African law students are required to take a course in Roman law, since South African law has a significant Roman influence, via its Roman-Dutch heritage.
113   Nord (1997) 27. The skopos theory was originally published in German (Vermeer 1978, Reiss and Vermeer 1984).

process of translation, or to dictate how translations should be performed. Rather, he has given us a powerful mechanism for assessing translations once they have already been performed, in such a way that we may develop a far deeper and more intrinsic understanding of how they have been performed, and why. He has realised this mechanism through his acceptance of the fact (and it is a fact) that, while equivalence may be possible, on many levels, it is not always apparent, and it is not even something that has been attempted in many translation situations, even if it was something that could have been easily accomplished in those situations.[114]

It is therefore apparent that while some approaches to translation, such as the linguistic theories which are centred on the source text, may attempt to dictate to the translator how to carry out their task, Vermeer's most beneficial vantage is actually in posterity, after the event. He is not trying to promulgate a utopian standard for an ideal translation. Rather, he is supplying equipment to be used in the assessment of existent translations, so that we can determine for ourselves why they may or may not be ideal. His approach is therefore an order of magnitude more valuable than the dogmatic, rigid prescriptivist theories that practically seek to hold the translator's hand during the translation process.[115] Of course, the functionalist school also seeks to promote a more effective translation process, in which the entity or individual commissioning the translation supplies a comprehensive brief, and the translator makes a proper assessment of that brief.[116] But in the case of Breytenbach's translation of *Titus Andronicus*, we are settled firmly in the seat of hindsight. The prescriptive theories are an attempt to prevent the translator's hand from making mistakes or exercising prejudice, which they can't, because in the real world not everyone is that obedient or scrupulous. Vermeer's approach, however, is also about learning from mistakes that have already been made, so that translators do not need anyone to hold their hand because they possess a heightened level of awareness in their work and in assessing the work of others.[117]

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114   Nord (1997) 9.
115   Nord (1997) 118-119.
116   Nord (1997) 21.
117   Nord (1997) 118. You may think that it is only the older, more linguistic scholars who attract the dogmatic tag, but even someone like Venuti (see below) is relatively prescriptive in his outlook, because in a certain sense he is trying to tell you how you should translate. The point is that Vermeer does not so much try to tell you how to write a translation as how to read one, or, in accepting an assignment, how to determine what exactly the client wants. And prescriptive approaches also have their own substantial merit, just not as the central paradigm in this discussion, since we are the readers of a 41 year old translation here. We are not in the boxing ring. We are the spectators.

Vermeer's method of assessment will become critically important when we look at Breytenbach's translated text, and it is easy to see why. If we are able to deduce his intention (or skopos) in translating the play, we will gain an invaluable insight into his personal ideology as the translator, if he indeed had one.[118]

Specific criticism of the skopos theory sometimes involves the notion that the theory cannot be applied to literary translation, or that the functionalist approach in general, of which the skopos theory is an element, is perhaps not applicable to artistic literature.[119] It would seem, however, that this type of criticism is based on the vexed question of equivalence between literary source and target texts. It is easy to accept that equivalence (whether lexical, functional or "dynamic") is possible between something like stop signs or legal contracts, but some commentators may have difficulty in approving of equivalence between poems or novels. On the other hand, some commentators may insist on such equivalence, to the extent that they may criticise skopos theory as potentially disregarding equivalence or as being a "theory of adaptation"[120] and not of translation. However, this type of criticism is unfortunate because it does not entertain the entire scope of the skopos theory. The skopos of the translator is the primary determinant of the nature and intended function of the target text. Equivalence is not a requirement in achieving the skopos.[121] Not even the skopos has to be the same between the source and target texts. There is therefore no reason why skopos theory cannot be applied to literary texts.

> It might be said that the postulate of 'fidelity' to the source text
> requires that e.g. a news item should be translated 'as it was in the
> original'. But this too is a goal [or skopos] in itself. Indeed, it is by

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118   E.g. Venuti (1998) 255, where a translator describes his own skopos in detail. Not all translators are so forthcoming, and some may not even be aware of the full extent of their skopos, particularly where it includes a lived ideology, but nevertheless we must attempt to deduce it from the translation. As an example, in traffic management, a stop sign is translated as a stop sign, with absolute equivalence, because the skopos remains identical between the two languages. However, if it was translated as something else, as a teenage prank, thereby causing an accident in the intersection, what would that tell us about the attitude of the translator?

119   Nord (1997) 80-103.

120   Nord (1997) 120.

121   I have returned to this point in Chapter 7, using the example of E.V. Rieu's prose translation of Homer's *Odyssey*, which is a verse epic. Nord (1997) 32-33: 'Intertextual coherence is considered subordinate to intratextual coherence, and both are subordinate to the *Skopos* rule.' See also 124.

definition probably the goal that most literary translators traditionally set themselves.[122]

The difficulty that I have with some commentators is that they seem to want to make equivalence on various levels a default aspect of the skopos of any translation.[123] In practice, however, this is not what happens – it may merely be the skopos of a specific translation assignment.[124] The matter is then reduced to one of labels – some scholars may refuse to call a target text a "translation" if it does not meet their prescribed standard of equivalence. Terms such as "re-writing", "transfer", or "adaptation" may be used. Personally, as a supporter of the skopos theory I do not see any merit in that kind of terminological dogmatism as it does not seem to assist the practice of translation in any way.[125] As Nord says,

> The *Skopos* of the translation determines the form of equivalence required for an adequate translation.[126]

The question then is – at what stage does the deficiency of equivalence between two texts become so substantial that the process of producing the target text can no longer be described as translation? Answering that question takes us into the mangled debate in Translation Studies around the general nature or even the possibility of equivalence itself, which is not a debate that is going to be entertained in this thesis. In order to effect the analysis of the *Titus Andronicus* target text, I have chosen Nida's formal correspondence as a guiding principle in determining basic lexical equivalence between source and target items, but there are other standards of equivalence in Translation Studies, such as text structure and function, or even genre and ideology, which for the sake of space I haven't discussed in detail

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122 Vermeer in Nord (1997) 32.
123 Nord (1997) 112-113.
124 E.g. Downie (2009), who is discussing Bible translation, which was the genesis of Nida's 1969 equivalence theory.
125 It is unlikely that translators are going to accept a reduced fee on the basis of decreased equivalence between the source and target texts, unless increased or maximum equivalence was a specific requirement of the translation brief. But then the brief would also need to specify what type of equivalence was required, such as structural, lexical, generic, etc. In the translation of some text types, the degree and type of equivalence that is required is established by convention, such as legal contracts or scientific reports (Nord (1997) 31). But in literary translation, the opportunity for dis-equivalence is actually higher than other types of text, which is why the insistence on extreme equivalence in literary translation, as pointed out by Vermeer above, is a paradox.
126 Nord (1997) 36.

here but which have been mentioned in the analysis of the target text in Chapters 6 and 7.

In trying to address the criticism surrounding equivalence, Nord developed a concept which she has labelled "loyalty".[127] She defines this concept as more concerned with the relationship between the role-players in the translation situation, such as the translator, target readership and client, than mere intertextual correspondence. The level and nature of equivalence may also be determined by the conventions of the target culture which govern translation.[128] However, loyalty and target culture equivalence conventions supersede the technical phenomenon of equivalence, because according to Nord, who is the most important functionalist scholar in modern Translation Studies, equivalence is normative.[129] If equivalence is set as the standard, it is therefore possible to make an assessment in an objective fashion as to whether a target text is a translation of a given source text. Vermeer developed the concept of "intertextual coherence" or "fidelity" (note that he uses the term in the excerpt above). According to Nord,

> … since a translation is an offer of information [the target text]
> about a preceding offer of information [the source text], it is
> expected to bear some kind of relationship with the corresponding
> source text. … the important point is that intertextual coherence
> should exist between source and target text, while the form it takes
> depends both on the translator's interpretation of the source text
> and on the translation *Skopos*.[130]

In skopos theory, equivalence is therefore assessed as a matter of desired degree in the context of the skopos of the target text. I should add that determining whether a target text is a translation of a source text is not the purpose of the analysis in this thesis.[131]

It should be obvious by now that the notion of translational equivalence that I am angling at is, once again, approximate, not a scientific, mathematical construct, and I am using the word as

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127   Nord (1997) 123-128, Nord (2006) 33-38.
128   Nord (2006) 33.
129   Nord (1997) 89.
130   Nord (1997) 32, Nord (2006) 39. The term "offer of information" is also Vermeer's.
131   The thesis returns to the skopos-oriented assessment of literary translation in Chapter 7.5.2.

'[an] … adjective in its commonsense, rather fuzzy everyday sense of "virtually the same thing", "of similar significance" … '[132]

The emphasis is on pragmatic.[133] [134] I need a concept that will serve our present purpose. And I do not want to prolong an already cumbersome debate about the concept of equivalence in translation theory. I say this because "equivalence" has been developed into the fulcrum of controversy in the field.[135] There are several definitions, and they all probably have their critics. There are those who assert that translation itself is impossible, at one end of the spectrum, and those who advocate technical, absolute equivalence at the other. My approach is to maintain that equivalence is possible, insofar as we need some kind of method of making a comparative assessment of the source and target text on a basic, lexicographic level. We cannot examine each text in isolation because then we would not be concerned so much with the process of translation as with a simple literature study. The solution must lie in their conjunction. I want to apply a concept of equivalence that exposes any ideological interference in the intercultural mediation process, and the source text helps me to do that.

However, we need to apply a notion of equivalence that is situated within a theoretical paradigm that recognises the role of culture in the translation process. Admittedly, Nida's formal correspondence may be too pared down, shorn of recognition of the ideological milieu in which translation takes place. But with the benefit of the work of translation scholars since Nida, we can now propose to use Nida's concept of formal or lexical equivalence in conjunction with an awareness of ideological factors surrounding the translation process. I am

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132   Bassnett and Lefevere 80. Nida's formal correspondence, as I have said, is being applied in this thesis as a blind, blunt mechanism. It is the standard, but it is not the deciding benchmark, and we should not expect it to be fully realised consistently, or even in the majority of cases. However, it is unquestionably necessary.

133   Pragmatic as used by Steiner, in the sense of translation being possible: ' … the thing works though its foundations are unstable or elusive. … Are there no counterexamples, no cases where attempts at translation, *in some roughly practical sense at least*, have simply failed? … The cases of failure to translate are, in actual fact, statistically almost insignificant. In short, translation *works* in the vast majority, in the near-totality, of known cases. And it turns out to be exceedingly difficult to demonstrate a case in which it has not worked. Even by the most wary standards of induction and empirical doubt, this is a formidably enabling basis on which to go ahead.' – Steiner 8, my emphasis.

134   Perez 169: 'The activity of translation brings a theoretical problem to contemporary linguistics: if we accept current theses about the structure of languages, we will have to say that translation should be impossible. However, translators do exist, they produce translations, we take advantage of their work.'

135   Pym (1995).

convinced that this type of approach is viable. We can apply Nida's concept, but then we must make an informed application. We can use Nida's formal correspondence as a blunt instrument, albeit not as the overarching paradigm, in our analysis, as and when it suits us to.

In making this informed application, we need to recognise that translation is an intercultural process. We have seen that language, and its usage, is almost irreducibly connected to culture. The meaning of words is culturally dependent. So we must recognise that translation is not mathematics. It is not an algebraic equation. Neither is translational equivalence. As one commentator has noted, ' … the act of translation is never a "transparent transfer of meaning" and cultures are never "fully translatable" … '[136] This tells us that we need to proceed with caution. But we must proceed.

While we are concentrating specifically on the discipline of Translation Studies, we can see that the presence of "culture" as a factor in the theory of the discipline is anything but new. At some stage, roughly two decades ago, it occurred to translation scholars that issues of culture may in fact be relevant to what they were doing. In some sense, culture had always been a factor in theorising about translation, but it became decidedly more pronounced during what has come to be known as the "cultural turn" in translation theory.[137]

The cultural turn was not limited to Translation Studies, but was in fact a very broad development in the social sciences during which previously fringe or non-mainstream directions of inquiry into and directed by culture became more dominant. Culture became both the more prominent subject of study and the basis of that study. It became the modifier for findings and debate, and the important denominator in the theory. Translation Studies, being concerned with intercultural interaction, could obviously not remain quarantined from this development, and what happened in the field was that the technical, mathematically linguistic, text-obsessed approaches were either substantially influenced or mostly replaced by culturally sensitive, more conceptual modes of analysis and criticism. Translation Studies stopped being so much about the words on the page as about who had put them there, and why.[138]

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136   Brah quoted in Kamler and Threadgold 150.
137   E.g. Wai-ping 321.
138   An obvious example of this transition is Vermeer's skopos theory, since Vermeer himself describes the

Let us therefore spend some time examining the term "culture" as applied in writing on translation. In order to do so, I have selected, purely as an example, one of the seminal works in the cultural turn in Translation Studies, namely *Translation, History & Culture* by Susan Bassnett and Andre Lefevere, which is a collection of various articles on translation.[139] Now, in the opening 25 pages of the book, in which the scene is set for the subsequent articles and the key theoretical concepts are outlined, they use the term "culture" no fewer than 65 times, including its presence in the title of the book (this figure does not include derivatives of the word "culture" such as "cultural", so it is actually higher). This is an average of nearly three times per page. Yet nowhere do they state explicitly what they mean by the term. This omission is inexcusable. We have seen just how dangerously polysemous a concept culture is. How are we supposed to apply the lessons of their text if we do not know what they are referring to? We cannot simply assume that the term has a certain meaning, above all others. And so we are left to deduce, as best we can, what they are actually talking about, which could be the "high" cultural output of a community, limited to "art" like theatre and artistic literature, or the more general concept that we adopted earlier in section 4.2 of this chapter. Or it could be both, interchangeably. They never tell us. Either way, we can't tell from their use of the word what they mean by it. This appears to be an endemic problem in the Translation Studies discipline, with only sporadic, oasis-like exceptions.[140]

The fact that Vermeer provides a definition of culture is important because his own skopos theory places so much emphasis on the intercultural nature of the translation process.[141] Culture is one of the main determinants of text function, and is also involved in the reception of the target text by the target readership. Skopos theory accommodates the way in which the translator takes into account the cultural requirements of the target readership, which is one reason why the skopos is more important than absolute equivalence. In this thesis, I have tried to emphasise the importance of culture in the translation process, and skopos theory is

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translation process as intercultural, and does not insist on lexical equivalence.
139   Naude 52.
140   For some reason it seems never to have occurred to translation scholars to define their basic terminology, with a notable exception in the work of Vermeer (Nord (1997) 23-24). Being an interdisciplinary field, however, this is not so surprising, since they may assume that the definitions are carried over from their own areas of specialisation. Cf. Delabastita 131: 'After all, scholars cannot even discuss "scholarly discourse" without having first reached an agreement on the kind of language, terminology or concepts to be used.'
141   Vermeer (1996), Nord (1997) 25.

therefore appropriate to my method of analysis on that score too. As Vermeer says,

> … for [translators] are the experts who know how to socially bring
> about transcultural communication and lead it to its intended
> aim.[142]

4.5.2 Culture and ideology in translation

> Ideological skewing – however ethically justified it may be – is clearly
> the result of an imposition of the translator's views on the intercultural
> mediation process, and it must be recognized as such.[143]

> The important factor for translators is that to make changes to reflect
> cultural bias seems acceptable; to alter the [source text] for ideological
> reasons seems to have a more sinister, doctrinal motive.[144]

Skewing. Let us consider synonyms for that word. Interference comes to mind. Or, specifically concerning ideology, prejudice. Distortion. These are words that some may describe as "dirty", concepts that people do not want to admit to or be associated with. In the English language, the connotations of these words are negative, sometimes extremely so. Sports fans often complain about a biased referee interfering in the game. Western media culture places a high premium on the supposed "impartiality" of news reporting, while Western science prescribes "objectivity" in experimentation and the dissemination of results.

The question that arises in our discussion is – how does this relate to the process of translation? Let us consider the translation of a relatively common word, whose meaning does not present any ostensible problems of interpretation. The *koeksister* is a traditional Afrikaans confectionery that has a history all of its own. Its distinctive shape and flavour make it what it is. However, there is no English word for *koeksister*. There is no neat, one-word equivalent in

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142   Nord (1997) 118.
143   House 74.
144   Al-Mohannadi 532.

the English language. We could refer to it as a "doughnut", but that doesn't really tell us what it is, even though the method of preparation may be largely the same. We could try to be more explanatory, and describe it as a "helix-shaped deep-fried sweet pastry", but, once again, it is obvious that the description involves more than one word. In simple terms, the vocabulary of the English language does not include the *koeksister.* There is no English word for it. Or is there?

The simple solution to this situation is seen in the vocabulary of South African English, which has simply appropriated the Afrikaans word wholesale. It is important to note, however, that this kind of appropriation is only possible because speakers of both languages actually know through prior experience what a *koeksister* is. It is within the experience of both cultures. In cases where the relevant cultural experience is not shared, the situation obviously is vexed. For example, an American English speaker would not know exactly what a *koeksister* is, even if they looked it up in the dictionary. (This illustrates once again that different dialects presuppose different cultures.[145]) The word *koeksister* is recognised as an English word by the Shorter Oxford English Dictionary, where it is defined as

A plaited doughnut dipped in syrup, a traditional South African confection.[146]

Once again, this definition tells us two things. Firstly, the confection is "traditional", which is a succinct lexicographic statement that you actually need to live in South Africa or speak to someone from South Africa to know what a *koeksister* is. You need to share in the tradition (or the culture), otherwise you won't understand what people who do are talking about. Secondly, the dictionary definition demonstrates that there is no one-word equivalent in the English language that is universally understood. But if we needed a simple, one-word equivalent in English, what would we use? Suppose that someone was translating a novel, and needed a single-word equivalent, and also did not have the luxury of footnotes, due to instructions issued by the publisher. What then? In such a case, the solution would be to use the word "doughnut", even though it does not actually match the Afrikaans *koeksister*. This type of "inaccuracy" in translation is always a risk where two cultures meet (or collide) interlinguistically. However, the purely monolingual reader of the translated text would not be

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145   Bassnett (1996) 15.
146   SOED Fifth Edition on CD-ROM (version 2.0).

able to detect the inaccuracy.

We need to be very clear here about the agenda of the translator. In the case of this example, we can see that all the translator is trying to do is achieve communicative success in the target language. The fact that the culture of the English-speaking target reader does not include the *koeksister* means that the translator is forced to make use of something that the target reader does know. It is submitted that this type of cultural adaptation does not represent anything sinister or overtly ideological on the part of the translator. It is aimed solely at cultural compatibility, which we have seen in section 4.3 is prerequisite for communication to take place. We cannot, therefore, speak of an ideologically prejudiced translator. Culture is what we use to communicate. As an act of communication, the translator makes use of the target culture.[147] [148]

This view may be criticised as being overly utilitarian, but it is submitted that for the sake of a usable translation, we have to cut the translator some slack. People do not necessarily want to labour through a heavily annotated text. They may not have the time to do so. At the same time, however, the translator may well have an ideological or personal agenda, which goes beyond mere cultural compatibility. We should never rule out this possibility. But then we need to be sensitive as to how we go about determining it, particularly since a supposed ideological bias may actually be the result of poor translation, in the case of an incompetent translator.[149]

All of this brings us back to the quotation from House with which this subsection was started. It should be more than sufficiently apparent now that a translator is the servant of two distinct paradigms – the cultural medium of communication, on one hand, and their own ideological system, whatever the latter may be, on the other. This is not an attempt at a subjective value judgement. There are "good" and "bad" ideologies, and sometimes the distinction is very hard to draw. We have the words of House as evidence - ' … however ethically justified [the ideology] may be … ' This implies that there are ideologies that are perceived as wholesome

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147   For a comprehensive and very sensitive analysis of the distinction between communicative success and ideological interference (in an English target text translated from Arabic), see Al-Mohannadi 535-541. Of course, there are those who claim that "all translation is ideological" and that translating *koeksister* with "doughnut" is definitely ideological. I have discussed this in subsection 4.5.3. Cf. Lefevere 93-94.
148   There is, of course, the opinion that aiming at "cultural compatibility" is itself ideological. Please see the next subsection.
149   Al-Mohannadi 540.

by the cultural community in which they exist. But that is a debate for another time. What concerns us now is that we are able to perceive what is extra-cultural and ideological in a translator, and what is cultural and therefore mandatory in their work.

Perhaps further explanation of what is meant by "ideology" is necessary. Although we have tried to define ideology in subsection 4.4.1, I would now like to re-visit that definition. In the context of translation, the translator's ideology is any specific personal purpose that they may have for their translation. This is very broad, and it is supposed to be. It could imply a political agenda, which is what we understand traditionally by "ideology". So, it could mean sympathy towards a certain political movement, or it could be wider, and involve a mindset supporting a particular social movement, such as overt feminism. But it could also be something else, far more concrete and specific, such as a dishonest translation aimed at material gain, related to a specific situation on the ground. Perhaps in the latter case we should not speak of an ideology, but more of an "agenda" or a "purpose".[150]

By dishonest I mean that the semantic link between the source and target text has been broken regarding material terms in the text.[151] This is why, in evaluating Breytenbach's translation, we need to use something as restricted, but also as specific, as Nida's formal correspondence, despite its limitations. I do not deny that it has its limitations. But we cannot rely on a purely target-text focused method. If we only focus on the target text, how will we be able to detect dishonesty, or should I say intertextual deviation, in the first place?[152]

However, not all semantic deviation implies ideological manipulation. We see a neutral form of semantic deviation in the translation (or not) of idioms.[153] We could take the example of the

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150   I asked the reader to accept a narrowed definition of ideology earlier in this chapter. However, I am not the first person to use this terminology. House 48: '[T]he fulfilment of a particular purpose (or ideology) superimposed on an original text can result in a translation which is very different from its original.' Once again, we see that there needs to be some way of determining how the translation is "different from its original". This will invariably mean comparison with the source text. It is submitted that there is no way of escaping this eventuality in our discussion, because this is a discussion about a translation, which by its nature involves both texts, and not a purely target text literature analysis.
151   See, for example, Tymoczko and Gentzler 25-44, concerning the inaccurate translation of a treaty. This reinforces the notion that we need to have some kind of standard of equivalence between source and target text.
152   In the case of a very technical text like a contract we can use the word "dishonesty", since the expectation of the target reader is that the translation will be literal. The issue obviously becomes more vexed when relating to literary works and poetry, or, in our case, theatre plays.
153   Alvarez and Vidal 75.

Afrikaans expression *Die koeël is deur die kerk*. What we can determine is that, in order to translate this expression, we cannot simply go strictly according to literal linguistics. The English "The bullet is through the church" is meaningless. Translators therefore need to be very careful as to how they approach this item in the text. They need to find a neutral equivalent, because the Afrikaans does not pose any ideological questions either. Possible translations such as "It's too late" or "The horse has bolted" suffice in that they are ideologically neutral. They tell us nothing about any personal agenda that the translator may have.[154] They are cultural expressions. They mean the same as the Afrikaans. Equivalence, even as an approximate concept for our present purposes, has been achieved, without any extra-cultural interference.[155] [156]

The next issue is as to how we go about identifying ideological presence in the translation process. In this regard, there seem to be two approaches – examining the microstructure of the target text in comparison with the source text (which is why I have insisted on a basic notion of equivalence between the two texts), and assessing the personal and socio-political situation and previous work of the translator on a more general level. Both of these approaches support a skopos-oriented analysis, and my methodology has been discussed in section 5.2.

Ideological skewing of the target text may take place regardless of whether the translator is aware of it or not.[157] The fact that the translator has to absorb and process the ideas

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154   Bassnett (1996) 25.
155   Of course, there may still be some ideological purpose with the target text itself, even if the translation of microstructural components is ideologically neutral. This point will become critical when we analyse Breytenbach's translation, and it seems to be more or less concurrent with the claim of Venuti, who says that "Translating is always ideological". I still believe, however, that Venuti's "ideology", as defined previously, is potentially nebulous. He does not seem to distinguish between what is cultural and what is ideological in the target text, blurring the concepts into an amorphous syndrome that governs the translator's choice and treatment of texts. Once again, if translation scholars would actually do us the favour of defining their terms at some stage, there would not be such confusion. An example of someone who does, in fact, define their terms is Jeremy Munday (Munday 195-217). Cf. Delabastita 75-85.
156   Another example of the translator being forced to take "liberties" would be in the translation of puns (Venuti (1998) 256-264). Puns present the translator with the same choice as idioms – either translate literally, and provide an explanatory note, or compose a suitable wordplay in the target language. We will see in Chapter 7 that Breytenbach opted for the second strategy in *Titus Andronicus.*
157   See also Steiner (1982) 17-18: 'More grossly, there is a mass of translation which, intentionally or by strategy of instinctive bias, misreads, misrepresents the original towards proseletyzing, propagandistic, or adversative ends.'

contained in the source text makes it very easy for ideological contamination to occur.[158] It is easily possible that a translated text could serve as a component of an ideological discourse. Even the choice of which text to translate could be made on an ideological basis,[159] and one should also consider the chronological time or socio-economic and/or political developmental phase at which a specific target text is published in the target culture.[160]

It is apparent from our discussion that the translator is able to determine what the target readership receives of the source text, perhaps within the restrictions of the translation brief. In this sense, the translator can be seen as a "gatekeeper",[161] deciding not only on what source text material is to be reproduced in the target text, but what texts are to be translated at all, because the members of the target readership (or audience) are unable to translate. Of course, the person or entity who commissions the translation also may determine the source text and the nature of the target text to some extent, so that they may also have a gatekeeping role. Once again, this role relies on the power dynamic that exists in the translation process; the target readers are not in a position to question what the translated text says, because they have no way of comparing it to the source text, except via other translations, which are also "filtered", if they exist at all.[162]

4.5.3 Domestication and foreignisation

However, following on from the previous subsection, translating *koeksister* with "doughnut" isn't that simple, according to certain translation scholars. The seminal work in this regard was done by Lawrence Venuti, who, drawing on the translation theory of the nineteenth century philosopher Friedrich Schleiermacher, devised an explicitly dichotomous definition of translation – either the translator removes and neutralises foreign (source culture) influences

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158   Al-Mohannadi 529. I can use a word like "contamination" without restriction here because of the clear distinction that I have drawn in this chapter between culture and ideology. The ideology contaminates the culture, never the other way round. The example of the dilemma presented to the audience by the baby in *Titus Andronicus* will serve to illustrate this point in Chapter 7.
159   Al-Mohannadi 532.
160   Lefevere in Venuti (2001) 237-238. I have returned to this point about the time of publication in Chapter 8.2.
161   See e.g. Kang 221-222, Perez 135, or Al-Mohannadi 533, who uses the term "filter" instead. Alvarez and Vidal 23.
162   Lefevere 42.

in the target text, which is known as domestication, or they deliberately express those influences in the target text, thereby practising foreignisation.[163]

Looking at our example of the *koeksister*, it is easy to illustrate this dichotomy. Translating *koeksister* as doughnut is a clear-cut example of domestication. The "wild" foreign influence is domesticated, in order to eliminate its disruptive effect on the semantic fluency of the target text. The source culture item is lost in the process – the target text readership will remain oblivious to its existence. The converse process of foreignisation would then be to "bring the (target text) reader closer to the source text author" by including the *koeksister* in the translation, and explaining it either by way of a footnote or simply using it verbatim, forcing the target text reader to make an intercultural effort in ascertaining its meaning.

But the dichotomy is about far more than mere words and sentences. Foreignisation is seen as a weapon against the hegemonic dominance of colonial languages, in particular the English language, on a global scale.[164] The translation of a text in a "minor" or "subordinate" language into a "major" or "dominant" language is then encouraged to involve extreme foreignisation, in order to instruct the culturally dominant target readership about the source culture, and ensure the preservation of the latter. At the same time, domestication, in order to "protect" the dominant language target text from "corruptions"[165] caused by the influence of the foreign culture and language, is to be avoided. Venuti's paradigm needs to be understood on the broader, more conceptual level of intercultural conflict, dominance, subjugation, and also constructive interplay.

I find that the description of foreign influence, i.e. foreignisation, as a "corrupting" process in the target text is somehow overdriven. Corruption is not a neutral word. The word can mean "decomposition" or "infection", and applied to the realm of business and politics it constitutes criminal activity. So to use a word like "corrupts" in the context of culture is a rather bald statement. What does it tell us about the person making it? I submit that it tells us a great

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163   Venuti (2008) 13-15, where he discusses the "ethnocentric violence" that is inherent in the domesticated translation process, i.e. in the way that cultures are misrepresented in or eliminated from the target text. It is important to note that foreignisation can also take place in the selection of texts to translate (163). Cf. Delabastita 88, Lefevere 20-23.
164   House 22-23.
165   Venuti (1998) 141.

deal.

Basically speaking, it indicates a bias against a certain culture. It shows that someone has what is virtually a phobia of what they perceive as intercultural "corruption", which is actually nothing more than intercultural sharing. They operate in abject terror of spreading the influence of what they have identified as "hegemonic" or "colonising" cultures, and so, through a process of foreignisation in their translations, they try to reverse this spread. They try to keep the hegemonic target culture "impure", by emphasising all foreign aspects of the source culture in the target text. In my submission, the corollary of this approach seems to be that the subjugated source culture should be kept "pure" as an act of preservation.

But this cannot be a balanced perspective. The work of people who advocate "racial" (or cultural or linguistic) purity should be treated with extreme caution, and it is also the result of an ideological programme. Seen in this way, according to our definitions of culture and ideology, the emphasis on domestication when translating into "minor" languages and foreignisation when translating into "major" languages is actually an ideological construct. It stems from an ideology, that "minor" cultures need to be protected and "purified". The natural course of cultural development is to gain through interaction with other cultures. This has happened the world over since time immemorial, and especially now, in a globalising world. Trying to obstruct that process is artificial and represents an ideological agenda on the part of the translator. In the same way, the emphasis on foreignisation when translating into "major" or "colonising" languages is the corollary of the same ideological agenda.

As we have seen, an ideology isn't necessarily bad or evil. Many people may feel completely justified in trying to subjugate colonial or hegemonic cultures during translation. Ostensibly, this approach is not without its merits. As Venuti claims,

> … foreignizing translation … is highly desirable today, a strategic
> cultural intervention in the current state of world affairs, pitched against
> the hegemonic English-language nations and the unequal cultural
> exchanges in which they engage their global others. Foreignizing
> translation in English can be a form of resistance against ethnocentrism

and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations.[166]

As a means of developing intercultural understanding, the value of translational foreignisation should not be underestimated. However, insofar as it concerns the survival of "uncorrupted" cultures, it only begs the question – what culture has ever survived the ravages of time "uncorrupted"? Culture isn't stable. It is something that is changing all the time, even from one generation to another. Yet it seems that Venuti has attained some merit in his approach. The loss of cultural knowledge and customs can be a very painful process for some people. I believe that the real benefit of his work is that it draws our attention to the need to be sensitive to the cultures of others, to make an effort to learn each other's languages and customs, and generally to be more informed and diplomatic citizens of the world.

Besides which, we could also comment on the way that economic factors influence the translation process. Venuti himself, who coined the terms "foreignisation" and "domestication", goes to great lengths to describe the economic pressure on translators.[167] If we consider that translation is commissioned, on a paid basis, is it any wonder that translators work according to a publisher's brief? The essential business model of any publisher is to sell books, and preferably as many books as possible. Seen in this light, domestication and foreignisation become the consequences of the economic imperative in publishing. It is so very fitting that Venuti seeks to reduce the issue to raw financial numbers, because that is the essence of the matter: translators (have to) do what sells.[168] And if this results in their "invisibility" or in the suppression of the source culture in the target text, it is hard to advocate for them to do otherwise, since they are probably not going to be very compliant. There are mouths to feed and bills to pay. Even if a translator was working of their own volition, on an unpaid basis as an act of literary charity, they would still struggle to get published if their translation did not match the publisher's description of a marketable text.[169] [170] The bottom line is, quite literally,

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166   Venuti (2008) 16.
167   E.g. Venuti (2008) 9-13. He has a penchant for quoting monetary figures, such as the average translation fee of a novel or the poverty line in US dollars. Or Nord (1997) 30-31: ' … the translator may … refuse the assignment (and starve) … ' Nord (2001) 152: 'Somebody who commissions a translation and is willing to pay some (although generally too little) money for it … '
168   Or, as Lambert asks, "Dirty money?" - Delabastita 149. Cf. Alvarez and Vidal 139-141.
169   Bassnett and Lefevere 6: ' … the publisher has to bow to another kind of power, that wielded by his banker(s) … ' Cf. Bennett 189. As one literary translator said: 'I would have liked to do that but I did not have

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the bottom line.[171]

I should perhaps add that the trauma of losing cultural stability is authentic, and is something that some people will naturally try to contest. The concerns raised by Venuti's work are equally real, and all translators should be sensitive to them. While it is easy to state that cultural adaptation and the adoption of foreign precepts are virtually inevitable in a globalising world, we should also recognise that every culture has something positive to offer.[172] I find Venuti's insistence on foreignisation to be a beautiful and sincere injunction which can only serve to improve intercultural awareness and harmony, and certainly a necessary one, even if an overzealous application of his approach may risk straying into the territory of cultural supremacism or intercultural conflict. Unfortunately, it is my submission that it remains to be seen to what extent that injunction will be heeded or served, for the reasons outlined above. He is issuing a powerful directive, and it is one that all translators need to take cognisance of in a mature fashion, even if only to improve relations with their clients and target readership.

At this stage, I am satisfied that we have covered sufficient ground in our discussion of translation theory. We will return to some of the issues raised in this subsection during the definition of the theoretical methodology that we are going to use to analyse the translated text. As such, it would be beneficial to keep in mind that the Shakespearean source text was written 400 years ago in England, yet its story is based in ancient Rome, while the Afrikaans target text was written for a 1970 South African audience. Given these vast discrepancies in culture and time, it would be difficult to avoid the topic of foreignisation, as it relates to our analysis. But more has been said about that in section 7.3.

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the time. Besides, that was not the sort of edition the publishing house was interested in.' (Mas 81)
170   Kuper 247: ' … The arts should be analyzed with reference to funding … '
171   Venuti does argue for the potential economic success of foreignised texts – Venuti (2008) 121-123. However, it is questionable whether any publisher will be swayed by what they may see as purely academic arguments.
172   Nida's unique genius again.

4.6 Culture and nature – a brief discussion of "race"

> And, of course, there is no necessary correlation between a given racial characteristic and the use of a given language or variety of language.[173]

> There are no genes for specific languages, or for identities.[174]

In any discussion of a text generated and published during the Apartheid era in South Africa, it would be very difficult, even negligent, to avoid the issue of racism entirely. As a force in South African society in 1970, as well as before and after that time, it cannot be simply dismissed from this discussion, since it went such a long way in shaping government policy and people's attitudes. Added to this is the fact that the text chosen for analysis includes references to the skin colour of certain characters in its story. This section will focus on racism as it relates to culture.

In discussions of culture, one sometimes finds reference to the concept of "nature".[175] Nature as such is regarded as the physical reality of life, the physical environment and biological presence of humanity. We could say that this nature refers to our physical bodies. It is facetious to claim that we are all nature, or all culture. Rather, there is a balance between the two extremes, and unlike other animals, people exist in that balance.[176]

Exploding the myth that culture is somehow innate to a person may take considerable effort. In cases where an individual was raised in and has only ever lived in a single culture, they may believe that it is somehow physically "a part of them" or genetic in operation. But this is not so.[177] Even where the same culture has been maintained for many generations, we

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173   Kramsch 66.
174   Riley 28.
175   Eagleton 87-111, Kramsch 4, Romaine 104-105.
176   See e.g. Eagleton 99. Cf. Bohannan 1: 'We shortchange ourselves if we view culture as artifice to be opposed to nature. … we must separate cultural information from genetic information. The two are in no sense opposed; indeed, the confusion arises because they are so totally commingled in our experience. In the course of growing up, we learn culture as ways to exercise our genetic capacities.'
177   Bohannan 9: 'Not a single piece of culture anywhere is itself hardwired into people.'

cannot claim that it is hereditary.[178] It is always acquired.

Trying to define or "classify" a person in terms of their biological appearance is, therefore, an exercise in fallacy. The visible biological traits such as skin colour and hair texture (or even phrenological characteristics[179]) do not determine the culture of the person, nor do they determine their psychological character. In fact, because our genetic biology gives us so very little behavioural programming, it is culture that saves us from a state of animalian degeneracy.[180] This is why, throughout this dissertation, I have chosen to place the word "race" in inverted commas. Given the ground that we have covered in this discussion, I cannot accept the usage of the word "race" as an established construct or principle, since it is not. It means too many things to too many people, and as we have seen in Chapters 2 and 3, it seems to have changed its meaning with relative fluidity over time.[181]

Taking the example of someone such as the well-known South African musician Johnny Clegg, one may observe, then, that the culture of an individual is not a rigid, unchanging personal construct, but rather tends to be malleable and adaptable to the specific circumstances in which the individual may find themselves.[182] Clegg came to be known as the "White Zulu", due to his adoption of the Zulu language and some Zulu customs, and his penchant for visiting the township area of Soweto in Johannesburg as a teenager.[183] As Clegg himself has explained publicly, the description of himself as the "White Zulu" can be broken

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178   For a discussion of the possible limits on acculturation of a specific individual, such as physical disability, see Bohannan 20. Riley 26.
179   Riley 27, Malik 87-88.
180   Ortner 43, quoting Geertz: '[It is] only because human behaviour is so loosely determined by intrinsic sources of information [read DNA] that extrinsic sources are so vital.' And again on 48: '… without the assistance of cultural patterns a human "would be functionally incomplete … a kind of formless monster with neither sense of direction nor power of self-control, a chaos of spasmodic impulses and vague emotions." … culture provides the controls that are somatically lacking.' We can see this in the incest taboo, which is universally present in human cultures, but '… which does not occur in the animal kingdom – by which it can be inferred that it does not have a biological or instinctual origin...' (Paz 16) Or see Kuper 227: 'First of all, culture is not a matter of race. It is learned, not carried in our genes.' Also see Malik 129-130.
181   E.g. Loomba 2-3: 'Even today, race is a confusing term that does not carry a precise set of meanings, but becomes shorthand for various combinations of ethnic, geographic, cultural, class, and religious differences. … race is a highly malleable category which historically has been deployed to reinforce existing social hierarchies and create new ones. … what we call race does not indicate natural or biological divisions so much as social divisions which are characterized as if they were natural or biological. That is why the word is often put within quote marks today.'
182   Bohannan 5.
183   He was given the nickname at the age of 16 (undercover.com.au interview).

down into its constituent parts, namely "White" and "Zulu".[184] The "White" part represents the biological nature of a person, over which one has absolutely no control and which cannot be changed, his case being a reference to his skin tone. The "Zulu" part, on the other hand, represents the cultural programming that a person undergoes, and which can be altered over time. For the purposes of this chapter then, the reader should note that by "culture" we are focusing on the "Zulu" part, not on the "White" part of a person.[185]

Regarding the linguistic ability of people in general, human biology has indeed been cited as a determining factor.[186] [187] The emphasis seems to be on the identification of a biological "blueprint" for the comprehension and formulation of language by new speakers, such as young children and second language students, and which enables them to produce and understand sentences that they have never heard before. However, work in this direction has failed to prove conclusively that such a biological predisposition exists in the case of a specific language.[188] While research has shown that certain areas of the brain are responsible for language use and acquisition in all people, it is impossible to claim with any certainty whatsoever that anyone is predisposed to use a certain language due to their genetic make-up, particularly since genetic differentiation in the entire human population is so very small and multilingualism so extensive.[189]

This may seem obvious, but it has far-reaching implications for any system based on "racial" classification like the one seen in Apartheid South Africa. These implications go beyond mere phrenology, or craniometry.[190] Measurements of facial features, for example, are utterly irrelevant to the language (or culture) of a person.[191] There is no reason why a person of any

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184   He provided the explanation during an interview televised in South Africa some years ago.
185   See also Kramsch 4, for the difference between born "nature" and acquired culture.
186   As per Noam Chomsky, who tried to show that there is a "universal grammar" or universal capacity for language that all people are born with, regardless of the language or languages that they eventually end up speaking (Bohannan 63); Romaine 169, Riley 34, Inglis (2000) 138.
187   Please note that this should not be confused with attempts at racial classification of people based on biological phenomena – this paragraph merely refers to the biological hardware that all people have.
188   Gates 22.
189   The actual difference genetically between *any* two people is about a tenth of a percent. Gates 4: 'Race, as a meaningful criterion within the biological sciences, has long been recognized to be a fiction. When we speak of "the white race" or "the black race," "the Jewish race" or "the Aryan race," we speak in biological misnomers … ' See also
http://www.nelsonmandela.org/index.pp/news/article/in_conversation_with_bill_clinton/
190   Romaine 215, Riley 27.
191   Kramsch 66: '… there are almost as many genetic differences, say, between members of the same

biological "race" cannot speak any language. It is submitted that with the right exposure and steady application, anyone can learn any language. This means, in effect, that anyone can adopt any culture, too. Biologically, it does not matter who we are, because, culturally, our biology does not make us who we are. There must be literally countless examples, recorded and unknown, of people throughout history who have adopted a new language and culture, for whatever reason.[192]

As the example of Clegg shows, trying to use biological appearance as a measure or identifying mark of culture is, therefore, fallacious in the extreme. The summary inference to be made here is that any person can have any culture, and speak any language.[193] Any attempt at "racial" classification on the basis of biological traits is therefore a waste of time, because it won't help anyone to communicate more effectively with anyone else. The notion that one should approach people on the basis of their "physical/biological race" lies at the heart of racism and involves an absurd level of prejudice. If culture is what enables us to communicate, then it is of no assistance whatsoever to us to base our communication on something as arbitrary as biological appearance. Even basing our perceived ability to communicate on biological appearance is fallacious.

I would like to end this chapter with a couple of telling quotations.

> Finally, there is a moral objection to culture theory. It tends to draw attention away from what we have in common instead of encouraging us to communicate across national, ethnic, and religious boundaries, and to venture beyond them.[194]

If our aim is communication, which is essentially what translation amounts to, then surely we

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White or Black race as there are between the classically described human races … ' Gates 21, making the same point, or Malik 120.

192 In any situation where two (or more) cultures meet, there is likely to be a certain level of cultural sharing and adaptation. It's what people do (e.g. Romaine 162-189, Kuper 243), although it may be more or less limited by conservatism (which tends to be more pronounced in pre-literate societies – Cook 56) and trying to stop it is a symptom of a racist ideology, as we saw in South Africa during the 20th century. Therefore, as stated in the discussion of Venuti's work, anyone who talks about a "pure (uncorrupted) culture" or a "superior race" is highly suspect and their statements should be treated with the utmost caution. See Gates 41, Kuper 11.

193 Kuper 61.

194 Kuper 247.

cannot tolerate a situation in which we are working to impede that aim. We do not all speak the same language, and we do not all have the same customs, but in an era in which communication and travel over long distances have become easier than they ever have been, it would a terrible legacy to future generations if we were to side against each other and concentrate on what separates us,[195] instead of working together towards a common good, in global harmony. We do not need to make chicken soup in the same way in order to feed each other or reach common understandings. As former American president Bill Clinton said in conversation with former South African president Nelson Mandela:

> … our common humanity is more important than our interesting
> differences.[196]

And just how questionably interesting, and indeed vexatious, those perceived differences turned out to be in the case of Apartheid South Africa has been discussed in Chapter 3.

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195   'Is the notion of a distinct culture (or race, or religion, or civilization) a useful one … or does it always get involved in self-congratulation (when one discusses one's own) or hostility and aggression (when one discusses the 'other')?' (Kuper 221, quoting Edward Said.)
196   Report published on www.nelsonmandela.org. See also Gates 374.

Chapter 5 – Methodology of analysis

In this chapter, the *Skopostheorie* has been discussed further, with specific reference to its application in the analysis of a translated text. The mechanism of the *Skopostheorie*'s engagement with the text is likened to a simple arithmetic exercise known as the butterfly sum, and then the discussion moves on to cover the translation of theatre and Shakespeare texts.

5.1 The butterfly sum – a metaphor for the translator's skopos

As stated in Chapter 1, this analysis of Breytenbach's translation is focused both on the target text itself and on the translator who produced that target text, and more specifically, his intention with the target text. We have already seen that, in functionalist terminology, the technical term for such intention is the translator's skopos, and so if we are going to analyse the translation according to this skopos paradigm, we will obviously need to concentrate on the translator's mind as he was translating.

This focus on the translator's mind, on the genesis of the translated text, reminds me somewhat of a mathematical exercise that we used to do in primary school. The exercise was known as a butterfly sum, and resembled a basic flow diagram. The arms on the left of the sum diagram represented the input data, while the arms on the right represented the output data. The box in the middle contained the mathematical instruction for performing the sum. In many ways, this is very similar to analysing the work of a translator. In the case of a translation, the input data is the source text. The output is the target text, or translation. And the governing factor in the process, in the central box, is the translator themselves.[1]

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1 Or, as House puts it, the "black box" of the translator's mind – House 75.
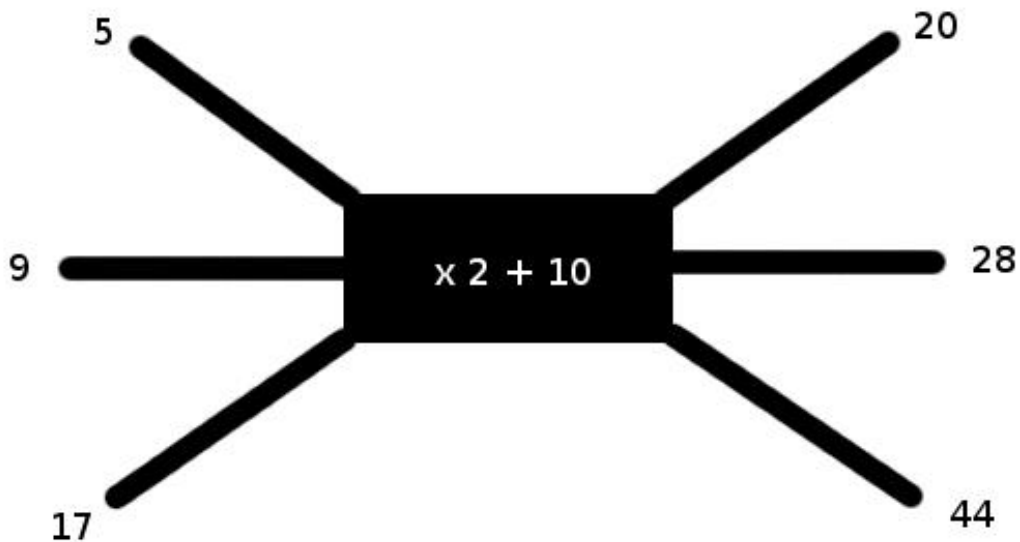
In assessing the work of a translator, then, it is apparent that we already have the input and output data in the sum. All that is left to do is to deduce the process that the translator has applied in arriving at their specific target text.[2] In other words, we are engaged here in a process of assessing the translator's response to the source text, via their translated output. This is why so much time was spent in Chapter 4 on understanding culture and its operation in society – we need to understand the culture of the translator, since translation is a culture-bound communication act. This is also why I have insisted on there being some kind of standard (dare I say of equivalence) between the source and target text. The translation has to make some kind of sense in relation to the source text. Otherwise, for the purposes of our discussion, we are not talking about translation.[3] It is, therefore, in the course of analysing the translated text that the distinction drawn earlier between culture and ideology will become more apparent, in keeping with that distinction as devised in subsection 4.4.2.

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2 Given the assumption that, excluding the most elementary texts, no two translators will produce identical target texts, especially in the realm of creative literature. House 29-30.
3 Perez 90.
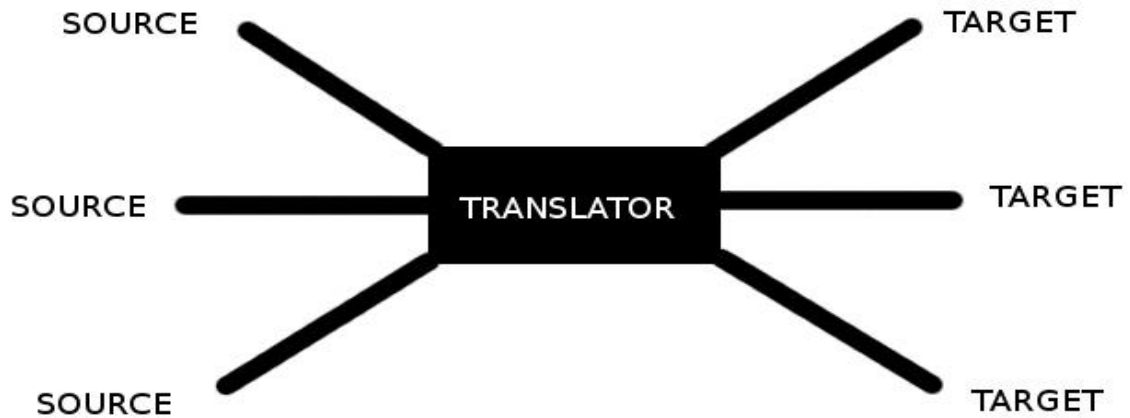
However, as discussed in subsection 4.5.1, the main issue in skopos theory is the translator's skopos, not the translator themselves. The sum should therefore be refined to show that the skopos is key.[4]

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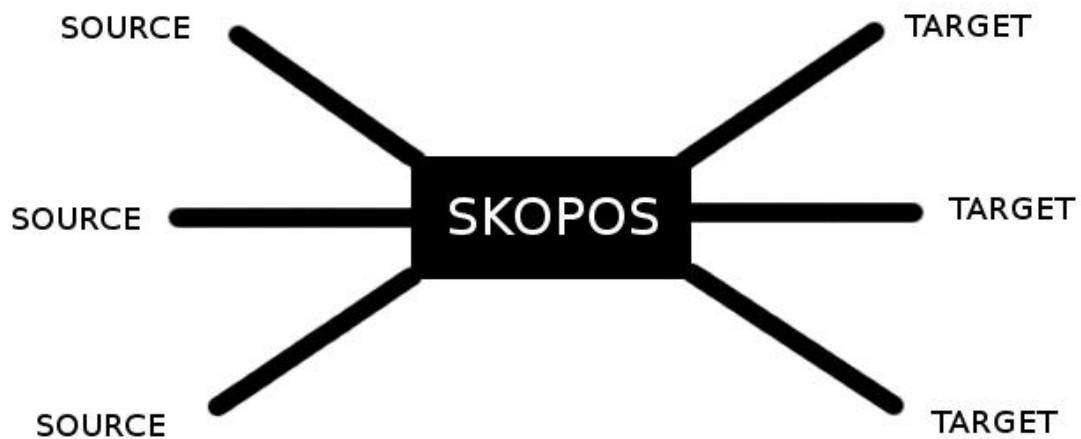
4   These butterfly sums need to be seen as approximate, simplified representations of the operation of the skopos in the translation process, as translation is not mathematics.

It is time now to formulate some conclusions from our discussion of translation theory, which we will then be able to use in our analysis of the translated play. The first conclusion concerns the term "equivalence" and its use. In my analysis, I am going to use the term to refer to relationships between words and sentences, in Nida's formal sense. I have decided to do this because in comparing Shakespeare to Breytenbach, we are dealing with two texts drawn from vastly different social and historical contexts (although there are also similarities, which have been elaborated on where relevant). A comparison that revolves around individual words and clauses should have some standard of equivalence, so that we have some way of measuring the translator's approach. I find Nida's concept of formal correspondence to be satisfactory in this regard, even if it errs on the side of being too narrowly defined. We can use a more approximate version of the concept but the central doctrine remains the same. There needs to be some way of comparing the two texts on a semantic and lexical level.[5]

This is the spirit in which I am trying to introduce Nida into the discussion. I am aware of the limitations of his approach, and so my deployment of his concept of formal correspondence is naturally subject to those limitations. But insofar as a translation is based on its source text, I want to have a method of making a comparison between the two texts at a microstructural level. This is very important, considering whose texts we are dealing with. Shakespeare's genius as a poet is well known, and so is Breytenbach's. Poets operate on the level of individual words, building their creative artifices brick by brick, as it were. In the work of a poet, a single word can unlock volumes of meaning, both denotative and connotative. Therefore, it would be grossly negligent to try to examine Breytenbach's translation solely on a conceptual, general level, although we must also take that route at some stage. Even if more general issues of culture and ideology are at play, it would be a sad and serious omission indeed to try to negate entirely the relevance of Nida's concept in this discussion.[6]

Perhaps the most eloquent justification for a microstructural approach that I have been able to find is given by Al-Mohannadi.

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5 Even if it can be argued that Nida's formal correspondence is actually not possible, or only rarely so, due to shifting contexts and divergent cultural settings between languages. My selection of his concept is as a guiding principle only, and has also been made in a very pragmatic sense.

6 I could have eliminated Nida from the discussion and referred to the concept of formal correspondence *per se*, but since he circumscribed it so eloquently and such a long time ago, it is appropriate to include him.

> … the primacy of the linguistic element, which must include
> idiom, usage, style and rhetorical conventions, should never be
> lost sight of. Otherwise a translation scholar will find himself or
> herself in an ideological conflict with the text he or she is
> assessing, perhaps (being human) often substituting his/her
> ideology for that of the translator and the author, thereby
> proving the validity of the epigram that defines "orthodoxy" as
> my -doxy, and "heterodoxy" as other people's -doxies.[7]

It goes without saying that we won't only be confined to microstructural issues in our analysis of the text. The second conclusion that we can draw from our discussion of translation theory in subsection 4.5.2 is that in analysing the translation we will need to maintain an awareness of the translator's extra-cultural ideological agenda, if he had one. We cannot assume that he did, but we need to stay alert to the possibility. This awareness involves a certain degree of functionalism, since it stems from asking what the translator was trying to achieve with the translation, and to this end it seems appropriate to employ Vermeer's concept of the translator's skopos. We do not have to call it that, but I have chosen to because the skopos theory provides such a ready model for what we are trying to do.

As alluded to in subsection 4.5.1, there appear to be two distinct ways of determining the ideological presence in a translated text. These are the microstructural examination of individual words and sentences,[8] as translated from the source text, and the more general assessment of the translator's environment, personal situation and style.

The fact that we are dealing with a translation makes the first method easier on the one hand, and harder on the other. Because we are dealing with a translation, we have something to compare the (target) text with, namely its source text. This makes our analysis considerably easier, because it tends to expose the translator's ideology in deviations from the source text. This type of deviation can happen on the basis of individual words, or in the structuring of sentences and paragraphs. A very close reading of both texts is therefore required in order to make this kind of analysis work.

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7   Al-Mohannadi 541.
8   Wai-ping 329: ' … engaging with the [translation] at the microscopic, textual level.'

At the same time, however, we also need to keep in mind that the translator is a human being. Deviation from the source text does not necessarily indicate an attempt to further a specific ideology. It may be due to nothing more than interlingual incompetence, or personal stylistic preference,[9] and it may not display any consistent pattern. Or it may be due to a market-related or culture-specific skopos.[10] As the butterfly sum shows, the same source text input can deliver very different target text output, depending on the skopos of the translator. This is why the second method of analysis is so important, namely the examination of the translator's personal situation and working environment. In other words, the context in which the target text was produced and the individual it was produced by.

This dual approach represents the harnessing of two potent methodologies. It is my submission that, far from being mutually exclusive, they are actually co-dependent and complementary. As one scholar has noted,

> … the traditional gap between text-heavy "linguistic"
> approaches, where ideology is seen as something reified and
> dogmatic and is simply "read off" the text on the one hand, and
> highly theoretical, non data-driven "social" approaches to
> ideology on the other, arguably persists to this day.[11]

It is my intention in this discussion to attempt to close this gap. It should therefore come as no surprise that one of the chosen theoretical paradigms within translation theory, namely the skopos theory of Vermeer, assists in the closing of the gap, with its emphasis on the cultural location of the translator, as opposed to the purely linguistic, text-based microstructural theories that historically preceded it. My intention here is to effect a synthesis of theories, so that the microstructural emphasis of Nida will become accessible within the target-oriented insistence of Vermeer, thereby making both approaches relevant, and, as stated previously, complementary. That each places certain limitations on the other is only a good thing; that they both can contribute here is inescapable. Within the framework of those limitations, I am convinced that a rich synergy is possible, and that is the central tenet of my approach.[12]

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9 Cunico and Munday 213.
10 Such as an epic poem in an ancient language which is translated as a prose novel in the 21st century. The change in genre probably has nothing to do with ideology. See subsection 7.5.2.
11 Cunico and Munday 271.
12 Perez 8: 'Furthermore, these two sides … have been depicted as isolated contenders that can neither

I am aware that someone may ask – how can I make use of something as technically linguistic and blinkered as Nida's formal correspondence in conjunction with a culturally-based, practically-oriented paradigm such as Vermeer's skopos theory? The answer is simple. My approach is a hybrid attack. I am using both in conjunction because they both have something to offer our discussion. Obviously, I cannot use one or the other exclusively. It is easy to find criticism of Nida, but it is also as well to mention at this stage that even at a relatively early stage translation scholars were raising the issue of the supposed limitations of Vermeer's work as applied to literary translation, which is the type of translation that we are dealing with here. So we are not talking about an absolutist application of either theory, since neither applies absolutely. It simply isn't a case of one or the other. The linguistic, microstructural approach of Nida has application within the broader framework of Vermeer's skopos-based paradigm. In the words of one writer:

> It is already well known that [one could claim that] linguistically-
> orientated approaches to translational phenomena are mainly
> descriptive studies focusing on textual form and failing to
> address wider, ideological issues. Cultural studies, for its part,
> targets these issues but would have no systematic formal
> framework of analysis.[13]

It is a ripe coincidence that Perez uses the word "formal". Or is it? Is it not rather a direct reference to Nida's concept of formal correspondence? It should be obvious now that the dual approach I have adopted, taking cognisance of both microstructural and broader situational factors in translation, is well suited to the task at hand, and also seems to have a couple of proponents in the Translation Studies discipline, such as the functionalist scholar Nord:

> One might imagine that a top-down approach to translator
> training would want to favour the largest translation units
> possible. However, the larger the translation unit, the less
> manageable it becomes for the translator. When we get down

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communicate nor work together; that constantly attack and exclude each other, disregarding the numerous instances of research in which they do indeed come together. However, more and more voices are currently being raised to contest the dichotomy.'

13 Perez 7-8.

to brass tacks, how does one actually set about translating 'the text' (apart from mini-texts like titles or road signs) or even 'the culture'? Surely by working on smaller units.[14]

As we have seen, ideology is expressed in language.[15] It is clear then that we need to have a lexical or grammatical focus in assessing Breytenbach's translation, not only as a translation but also as a text in its own right. We cannot afford to ignore the microstructure.[16] It is difficult to exaggerate the importance of this point. No approach that relies solely on super-textual conditions or purely philosophical reasoning can accomplish the type of analysis that I am aiming at.

There is another obvious reason why, on one level, I prefer a theoretical approach that lends at least some weight to the source text, as Nida's does.[17] In this dissertation, we are dealing with a source text of gargantuan cultural proportions. In dealing with the work of a cultural protagonist/artist of the magnitude of Shakespeare,[18] of which there are very, very few, I submit that it would be extremely unwise to try to place all of the analytical emphasis on the translation of his play, and neglect the source text.[19] It is therefore coincidental that the translation scholars who focus on the source text are labelled "linguistic", as my approach will not be exclusively "linguistic". I do not want to comment at this stage as to how the target text draws influence from the (more) famous source text in a situation such as this one, but I feel compelled to advertise the literary stature of the source text, as a partial justification for my choice of methodology.

In subsection 4.5.1, during the discussion of skopos or functionalist translation theory, we realised that we could be able to deduce Breytenbach's ideology by a careful and

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14 Nord (1997) 69. This ties in with the point made in subsection 4.5.1.1 about formal correspondence, and how it becomes harder to achieve as the size of the translated item (or, to use Nord's term, unit) increases. As stated in subsection 4.5.1.1, I am using Nida's concept here in a retrospective sense, by applying it to a translation that was published over 40 years ago. It therefore becomes an analytical tool, and not a didactic imperative, so that its limitations are obvious and self-excluding in the discussion. This is in keeping with the retrospective analytical operation of Vermeer's skopos paradigm in the case of a translation published more than four decades ago.

15 Hodge and Kress 201: 'What can be called facts of discourse (e.g. positioning of speakers and topics, circulation of meanings and texts) are inseparable from what have been called facts of language (e.g. phonology, syntax, semantics, grammar), *and both together* are indispensable in tracing ideological forms and processes.' (my emphasis)

16 Perez 23-24.

17 And indeed all the linguistic theories of translation do.

18 Tonkin in Tonkin and Frank, who refers to the ' … sheer literary eminence … ' of Shakespeare's work – 178.

19 And as we shall see, the fact that Shakespeare authored the source text may actually have served to protect its translation from censorship.

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percipient reading of the translated text. I return to this suggestion now with the following disclaimer. We can only deduce his ideology from the text, in that order. We cannot, at the outset, decide for ourselves that he indeed had a certain ideology, and then read the translation on that basis. However tempting it may be to prejudge a translator's work based on their socio-cultural environment and personal circumstances, in determining their ideology, or anyone's ideology, from a translation, we should try not to be so prejudiced. In the case of a text and translator which were as politically controversial as those under examination here, we cannot assume that we already know what the translator's agenda was before we have even read his translation. There were too many variables in Apartheid South Africa – too many sides to the same story – and in trying to deduce anything at all from the text we need to be guided by the text, and by the text only at this stage. Whatever conclusions we draw from our reading can then be assessed in light of other factors later, when we have had sufficient time to consider what we have read.

I am making this statement because I am concerned that it would be very easy to prejudge an Apartheid-era translation. It is an era that carries different memories and connotations for different people, none more so than Breytenbach himself, but also everyone who was in South Africa during those times. If we are to ascertain clear and cogent conclusions from our reading, it is likely to be because we were able to disengage from stereotypes and needless preconceptions. I am not saying, at all, that the context of production and the translator's personal circumstances are not relevant. To the contrary, they have been included in the discussion, but only once it is safe to do so, once we have already made this proviso, that we are approaching the entire text and its situation of production and publication with the slate clean.

Having adopted a functionalist approach in our analysis, it remains for us to determine how we are going to identify the skopos of the translator. In order to do so, Nord prescribes two questions.

- Who is the target audience?
- What is the purpose (or purposes) of the target text?[20]

It is submitted that answering the first question is a matter of historical research, which is a

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20 Perez 94.

relatively straightforward process. We can easily determine who was likely to watch an Afrikaans play in 1970 in South Africa. We have historical facts to utilise. The first question therefore does not present any serious challenge to this discussion. It is part of the (target text) output in the butterfly sum.

However, the answer to the second question is decidedly more elusive. In trying to answer it, we can attempt to make use of the same type of historical research that was so useful in the case of the first question, but we may well come up short in our findings, since there is no guarantee that the translator ever specified his purpose or was ever asked about it. (Breytenbach's translation of *Titus Andronicus* is a case in point – the translation has no preface.) Researching the translator's skopos would then involve the perusal of documents such as newspaper interviews and (auto)biographies, but this may or may not tell us what we want to know. We can also approach the translator on a personal level, but, once again, this may or may not prove to be a source of reliable information, since personal ideologies can change over time, and the translator may no longer wish to be associated with an ideology that they once subscribed to.[21] They may therefore try to fudge their motives, or paper over them at this present time, and we would be none the wiser, unless, of course, we focused on the translated text for answers. This is what it seems to come down to – focusing on the text. In the absence of reliable evidence to the contrary, we need to maintain a consistent awareness of the artefact itself.

We are now sufficiently equipped to proceed with our examination of the translated text, saving some final commentary on the translation of texts specifically for the theatre, and even more specifically those by Shakespeare.

5.2 Translating for theatre

According to one of the leading translation scholars to write specifically about the translation of dramatic texts, there is a dearth of material on the subject.[22] The trend seems to be for translators to treat theatre plays as texts, and only as texts. They then translate the text only, divorced from its context of performance, with an insistence on lexical equivalence. According to Bassnett, this is a cardinal error, since the performance

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21 Particularly where the translation was published 41 years ago.
22 Bassnett 119.

of the text actually helps to make its meaning.

> To begin with, a theatre text is read differently. It is read as something *incomplete*, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realised. … Moreover, the written text is a functional component in the total process that comprises theatre and is characterized in ways that distinguish it from a written text designed to be read in its own right.[23]

There is a great deal of "paralinguistic" information which is conveyed by tone of voice and physical gestures. This becomes particularly important in the performance of a threatre play on stage in front of an expectant audience. The text of the play does not show the entire range of expression that is required by the actors. It is therefore understandable that

> [t]he gap between the text and the performance of a play illustrates vividly how much linguistic knowledge is involved here. The competence of the actor or director covers the large lacuna in most contemporary linguistic theories.[24]

This presents the translator with an interesting challenge. Since a great deal of the meaning of a play is expressed via this paralanguage,[25] the translator needs to be able to replicate the paralanguage of the source culture in target culture terms, in order to facilitate the functioning of the plot. In one sense, the decision is between foreignisation, which will probably not make much sense to the target audience, or domestication (as discussed in subsection 4.5.3), which will result in greater target audience accessibility.[26] [27] Either way, the interpretation of the text ultimately lies with the performer, who is the expert performance artist and who will have to present their role in a credible and meaningful fashion for the play to succeed as a play. The performer is then likely to adopt target culture gestures and intonations in an effort to engage with the audience and convey the

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23 Bassnett 119-120.

24 Hodge and Kress 11.

25 Bassnett 121.

26 The same gestures may have different meanings in different cultures. A wholesale reproduction of source culture gestures in the target text could backfire horribly. E.g Bassnett 124, Kruger 43-47.

27 A theatre play is as susceptible to domestication and ideological interference in translation as any other text – e.g. Okpewho 37, commenting on Soyinka's characterisation in a Nigerianised adaptation of a play by the ancient Greek playwright Euripides.

import of the text. There is very little, if anything, that the translator can do to prevent this, since these gestures are actually prompted by the text itself.[28] Seen in this way, the performance artist becomes part of the translation process, extending the textual work of the translator into the paralinguistic domain of physical (kinetic or bodily) representation of meaning, which completes the translation of the play.

The broader application of the concepts of foreignisation and domestication becomes apparent when one considers that the source culture may well be written into the text, shaping the actions of the characters in the play. This also provides the translator with a challenge, since some of the actions may not be understood very well or at all by the target audience. They may miss the significance of an action entirely, or misconstrue it according to their target culture perception. The translator, as the intercultural expert, may then be tempted to alter the plot slightly, or modify the behaviour of one or more characters, so as to make the play more accessible to the target audience. This temptation is worth keeping in mind as we analyse Breytenbach's translation, since he was translating for a target audience divorced by 400 years and 12 000km from the source culture.

The traditions of theatre have changed over time, and they have never been entirely convergent everywhere in the world.[29] This is also something that the translator needs to negotiate. In short, the translator of a theatre play has to translate with performance in mind, or the "playability/performability" of the target text.[30] It isn't enough to provide a literal, word-by-word translation, or even a more fluent one, if the text can't be successfully performed on stage. This unique pressure on the translator requires at least some knowledge or experience of theatre performance on their part. Writing for the stage, as opposed to the printed page (or even the camera), is a task all of its own, and should be recognised as such, unless the intention (or the skopos) is to produce a purely literary target text.

The overarching decision facing a translator of a theatre text, then, seems to be this – that one either translates for performance in the target culture,[31] or one translates the source text for the purpose of reading by the target audience. The former may involve significant

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28 Bassnett 130.
29 Okpewho 42, who mentions the example of ancient Greek actors who wore masks.
30 Bassnett 121-122.
31 Bassnett 125: ' … in which the written text is seen as an adaptable element in the production of live theatre.'

deviation from the source text, while the latter allows for a more literal translation, which may in turn be virtually unperformable on stage. The translator either produces a "performance-oriented" translation or a "reader-oriented" translation.[32] This dichotomy is what is known as the "page or stage" translation of a theatre text,[33] or, in skopos theory, as the documentary (equivalence-based) or instrumental (function-based) translation of the source text.[34]

Issues such as the ones raised in this subsection need to be kept in mind as we analyse Breytenbach's translation, so that we can assess to what extent he was translating the play as a performance piece, or purely as a literary work. His approach may have influenced issues of style and diction, as well as his overall handling of the text.[35]

However, there is another issue specifically relating to the translation of theatre texts that needs to be mentioned. As we have seen, a theatre play is only really complete when it is being performed. The written text itself is only one side of the play. What this means is that a theatre text is always a collaboration between the playwright and the performers, with the director being the most important representative of the latter. Directors can and do take liberties with theatre texts, adding or subtracting material and interpreting the text in their own individual way. For this reason, it is possible that a theatre text can take on an ideological or political bias during performance that its writer or translator may never have intended. The writer/translator has no control over this aspect of the performance process, particularly in the case of a very old writer like Shakespeare, whose plays have gone through many interpretations over the last 400 years. It is easily conceivable that plays such as his, which handle universal human themes, can be used to emphasise political agendas and ideological beliefs. Without wanting to elaborate on the vast field of theatre performance, suffice to say that even if Breytenbach did not intend to convey any ideological message with his translation of *Titus Andronicus*, the director could have added one in the process of performance. We need to be aware of this point during our analysis of the play's impact on its audience, so that we do not falsely accuse the translator of something they may never have intended.

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32 Bassnett 130.
33 See e.g. Kruger 1-3.
34 Nord (1997).
35 Tonkin and Frank 181-184, where Tonkin describes the example of a translation of *Hamlet* that tried to incorporate all of Shakespeare's explicit and implied meaning but ended up with significantly more lines than the original English and which would consequently have been very difficult to perform on stage.

An example of this type of directorial interpretation can be seen in the 1970 South African Afrikaans-language performance of *Titus Andronicus*, which

> … ended with Aron the Moor centerstage, buried up to his neck. "On the enormous white stage you could see only this black head," Dieter Reible told me. Then the audience heard the ominous sound of thousands of seagulls crying as the lights faded. This controversial production resonated powerfully in the South African context, interrogating racist ideology and confronting white audiences with the institutionalized violence which underpinned the apartheid system.[36]

Clearly, the director has introduced their own interpretation here. The original Shakespearean text does not end with this scene. Neither does Breytenbach's translation. Although during the play Aaron is condemned to die by starvation in this way, there is no Shakespearean scene depicting the execution of his punishment. Breytenbach did not introduce any such scene either, or even give stage directions to that effect. The scene described above is entirely of the director's (Reible's) making, for whatever political or ideological reason he may have had. We cannot assign responsibility for this scene, or for the audience reaction that it may have elicited, to the translator. The performance of a theatre text is always an interpretation of that text, by both director and actors, and their interpretation lies beyond the scope of the translator's influence.

5.3 Translating Shakespeare

The key challenge in translating Shakespeare is the question as to how to render his idiom in the target language. Shakespeare's English is 400 years old now, and is no longer spoken, making it somewhat archaic in the technical sense of the word. Contrast this with Afrikaans, which did not exist 400 years ago. The challenge is to produce an Afrikaans target text that does justice to the English play, while at the same time being understandable to the target audience. Strictly speaking, there is no equivalent idiom in Afrikaans, because the latter has not gone through the same process of development over

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36 Quince 36.

the same length of time as English has. It would therefore be very artificial to try to "create" an "archaic" 400-year-old Afrikaans, which has never actually existed and which would probably receive a very negative reception from the target audience.

The beauty of translation is that it allows us to access archaic texts and texts produced in cultures very far removed from our own. So in order to translate a text like Shakespeare's into a language like Afrikaans, there will out of necessity have to be a process of updating, or modernisation. This is unavoidable. The text may therefore have to be domesticated to a certain extent. The overarching concern in our discussion is that we are dealing with a theatre text, which was translated for performance, so the translator would then be drawn into rendering a target text that is easily understood on the spur of the moment. There are no footnotes in a performed text, and there is also no time in a performance to interrupt the action with explanations or anecdotes about the text. A theatre text has to be a functioning vehicle for the action.

Another factor in the translation of Shakespeare is that he wrote some of the play in verse. But this is not the kind of verse that rhymes or that is loaded with assonance and alliteration. Shakespeare's plays on words tend to be more subtle and elaborate than that. Also, the theatre plays of Shakespeare display his maintenance of a system of syllabic metre, as mentioned in subsection 2.3.1.3. The question that the translator needs to answer is – what to do with the poetry and the metric system? The advantage of having a system of metre is that it lends a certain rhythm to the performance of the lines. So, the translator needs to ascertain whether this advantage is worth striving for. This is by no means a settled issue among translation scholars.

> A. W. Schlegel's fateful pronouncement that "one of the first
> principles of the art of translation is that, for as far as the nature
> of a language allows, a poem should be recreated in the same
> meter", which has been responsible for all kinds of metrical
> contortions in many translations produced between 1830 and
> 1930, was obviously not made on linguistic grounds.[37]

For as far as the nature of a language allows? This leaves the question wide open. I have

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37 Lefevere (1992) 39.

returned to it below, and also the poetry in the play, as part of the discussion of the target text, in subsection 7.5.2.

Concerning the translation of Shakespeare into Afrikaans specifically, there is a substantial precedent of this happening. However, the trend has been historically that Shakespeare was translated into Afrikaans mostly around the time of the 400th anniversary of his birth, between 1965 and 1975.[38] I am not convinced, however, that there are any unique challenges in translating Shakespeare from English into Afrikaans. The alphabet is the same, and the linguistic genealogy is substantially concurrent. Time and place may have been factors, as we shall see, but there was also a significant degree of bilingualism in the target audience. As such, I see no reason to dwell on the issue.[39]

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38 As described in subsection 6.2.2 – see Kruger 3. She describes the majority of the translations as being "museum theatre" that is no longer performed, but she then goes on to assert that they are "page" translations. *Titus Andronicus* clearly does not fall into that category and it is therefore not surprising that she does not mention it.

39 Kruger's analysis of three Afrikaans translations of *The Merchant of Venice* by Shakespeare is a highly technical and important study. It is unfortunate, however, that she makes use of the Descriptive Translation Studies (DTS) paradigm in performing the analysis, which lies beyond the scope of this thesis, both in nature and application.

Chapter 6 – Macrostructural analysis of the target text

6.1 Introduction

At the outset of any analysis of a translation, one may fall into the trap of thinking that it is easier to analyse the work of a translator who is dead. Perhaps as a purely academic pursuit, devoid of any attachment to a concrete situation, that may be true, but that has never been my approach in this dissertation. Analysing the work of a living translator does not complicate anything. In fact, it makes for a more compelling analysis, since we may dissect the living tissue of the translator's own organic opinion, as it were.

Unfortunately, in the case of our analysis, this has not been possible. I contacted Breyten Breytenbach by e-mail, asking whether he would be willing to answer certain questions about his translation of *Titus Andronicus*. In reply, he raised two concerns, which were that the translation was done many years ago and that he was not in possession of a copy of the translated text. Nonetheless, he asked me to send him my questions. I forwarded a list of nine questions to him, but he has never replied.

Now, this lack of response is rather disappointing, particularly since he seemed amenable to answering the questions to the best of his ability, but I believe that he may have had a valid objection. Given the concerns that he raised, it is somehow understandable that he did not become involved in my research. I can only conclude that either he was never genuinely interested or, faced with a number of relatively general yet technical questions about a translation he performed more than four decades ago, he simply gave up on the issue, and did not answer the broader philosophical questions either. It is also possible that he was discouraged by the overtly political nature of one of the questions.[1] Either way, this paragraph is not an attempt to fault him for his non-cooperation. We must simply move on without his input, however valuable it may have been.

I refer to the potentially variable value of his input because, as the translator, we would have needed to handle his input with circumspection anyway. A highly politicised

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1 The question was unavoidable in research of this nature. It essentially required him to confirm or deny that his translation of *Titus Andronicus* was intended as an act of resistance against the Apartheid government.

environment and text typically make for strong agendas on the part of all role-players. So, whatever his explanation surrounding the text may have been, it is possible that he would have been guided in making any such explanation by his own personal agenda. This is not to say that all translators are unreliable critics of their own work, but where the target text and its context of publication were so heavily loaded, we need to exercise caution in relying on the opinions of role-players in the publication situation. An emotionally charged situation can lead to distorted or prejudiced interpretations, even 40 years later. And a personal opinion can change over time, shaped by new experiences and a changing environment. There is therefore no guarantee that his answers to my questions would have reflected his attitude and technical approach in 1970. This is the inherent danger in engaging with a living translator where so much time has passed since the publication of the translation.[2] And generally, sometimes the translator is the last person you need to be speaking to, since they may no longer desire to be associated with a specific ideology or even culture.

6.2 The text – macrostructural review

Turning to the text itself, we have discussed its context of publication in section 3.1, with specific reference to 1970 South Africa. We now need to examine how the text was situated in that context. A text, any text, relies on a certain level of access to its environment for its impact. It needs to be able to access its environment and its audience at some level in order to be meaningful. It is my submission that the Afrikaans *Titus Andronicus* does this on a number of levels, which I will now explain.

Let us start with the politics. As mentioned in section 3.1, South Africa in 1970 was still in the wake of Prime Minister Verwoerd's assassination. Although commentators may claim that there was no real succession battle in the ruling party after his death, the assassination of a respected and firmly established leader, who was not expected to retire for several years and who had been in office for eight, is invariably destabilising. As the ideological kingpin of the regime, Verwoerd was more than just an executive operative. His intellect was revered (and still is by some commentators) and his miraculous survival of an

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2   I submit that the time that has passed is the most important factor here. The longer it takes a researcher to engage with the translator, the less reliable the translator's opinion becomes, and the more significant the butterfly sum, which does not have to rely on the translator's opinion at all, will be.

earlier assassination attempt, in 1960, was given a vaguely divine connotation.[3]

The theme of violence and death within the ruling elite is obvious in *Titus Andronicus*. Even though there is no directly plebeian involvement in the Roman power struggle, as there was in Verwoerd's assassination, I still feel that this theme would have had a chilling resonance with a 1970 South African audience, so soon after the wrenching upset of the Prime Minister's murder. When the three suitors to the Roman throne contest it in the opening scene of the play, it makes me wonder what went through the minds of Breytenbach's audience, particularly since the Afrikaner nationalist political bloc was, in fact, experiencing internal turbulence, which began in 1969.[4] *Titus Andronicus* is a play that does not shy away from exposing the politics of power and influence, intense loyalty to the state (in the case of Titus), and duplicitous sycophancy towards government figures (such as Tamora's fawning behaviour towards Saturninus). All of this may have been relevant in 1970 in South Africa.

But the development of state power as a theme in the play goes much further than a succession battle and sensitive relationships between characters. There are several executions in the play, as well as a murder trial. So, on a more visceral, perhaps more tangible, level, the state-endorsed violence in the play is another obvious consonance with the society of the 1970 audience. As we have seen, South Africa in 1970 was effectively a police state, with repressive measures and state-sanctioned violent enforcement of those measures; in other words, a violent society with a system of authority based on overt violence, just as Rome is depicted in *Titus Andronicus*.[5] Rome may not have had racist policies, but there was an industry of slavery (Aaron is a slave). The Roman society depicted in the play is therefore a stratified society, just as 1970 South Africa was.

Breytenbach does nothing to negate the power politics, the violence and the stratification in his translation. He adheres strictly to the plot in the source text, and he does not spare the audience any of the graphic violence. He maintains the almost nonchalance with which people's lives are ended in the play, at the behest of powerful government figures. As a striking example, we have Tamora rather casually assisting in sentencing a commoner to

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3 Posel (2009) supplies a very good description of the aura that seemed to surround the man. For example, Verwoerd's family were not allowed to mourn his death in public (*Rapport* archive). Cf. Orkin (1987) 35.

4 As discussed in section 3.1.

5 Or in *King Lear* – Orkin (1987) 156. The objection here is that some people may claim that they were unaware of what was happening in South Africa, even though they lived in the country. That objection is open to debate, and is something that each person will have to settle for themselves.

death, ostensibly for verbally offending her, although Saturninus seems offended by the commoner's missive.

Enter Country Fellow

Tamora: How now, good fellow, wouldst thou speak with us?

Country Fellow: Yea, forsooth, an your Mistressship be emperial.

Tamora: Empress I am, but yonder sits the Emperor.

Country Fellow: 'Tis he! – God and Saint Stephen
                   give you good e'en. I have brought you a letter and
                   a couple of pigeons here.

Saturninus reads the letter.

Saturninus: Go, take him away, and hang him presently.

Country Fellow: How much money must I have?

Tamora: Come, sirrah, you must be hanged.

Country Fellow: Hanged! Lady, then I have
                   brought up a neck to a fair end.[6]
        He exits

Nar op

Tamora: Wat is dit, my liewe vent? wil jy ons spreek?

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6   Act 4 Scene 4 41-52.

| Nar: | Ja, wat wou! u nooi-goed is die kuiseres. |

| Tamora: | Keiserin is ek, maar daar oorkant sit die keiser. |

Nar: Dis hom.
Kniel
God en sint Stefaans[7] gee jou
goddemôre. Ek het vir jou 'n brief gebring, en
'n paar duiwe hier.

Saturninus lees die brief.

Saturninus: Vat hom weg! en hang hom op die daad.

Nar: Hoeveel geld kry ek?

Tamora: Kom kêrel, jy gaan swaai.

Nar: Gehang! deur 'n dame! dan het ek my nek
vir 'n goeie einde uitgerek.

Wagte lei hom weg.[8]

Perhaps I should mention that the method of execution in Apartheid South Africa was hanging at the gallows. Those gallows were very much in use.[9]

Of course, in discussing the translation's relationship with its target audience we must also address the issue of "race". We have seen just how important "race" was in 1970 in South Africa. It is certainly no less so in *Titus Andronicus*. The central issue here is the relationship between Aaron and Tamora. As a so-called "interracial" relationship, it

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7 Note the reference to *Stefaans*. I have elaborated on this in subsection 7.5.3, since it is a possible reference to Verwoerd's assassin.
8 P75-76 in the Afrikaans text. The text is not divided into lines.
9 See Coleman (1998) for the exact statistics of executions in Apartheid. They make for some sobering reading, particularly since it is so difficult to determine if some of them were politically motivated.

transgresses the applicable Apartheid legislation. A "Black" man and a "White" woman conducting an extra-marital liaison would have been prosecuted under the Immorality Act, and the audience would have been only too well aware of that eventuality. So, as a transgressive act, the relationship is striking, and its depiction on stage would have been no less so.[10] I have mentioned in subsection 7.2.1 the "pornographic spectre" that underpins the terror of "miscegenation". In 1970 in South Africa, this phobia was legislated, and we can assume that it was a phobia that at least some members of the audience may have shared. I have commented more fully on this aspect of the play in the analysis of the actual text.[11]

Having addressed the societal issues surrounding the play, I would like to turn now to the more technical aspects. Two of the most important macrostructural decisions in the translation process are the choice of a translator, and then actually deciding what to translate.

6.2.1 Choice of translator

Breytenbach was not a neutral choice. There was public resentment at the fact that he was performing the translation. He was regarded as being too negative about South Africa, and he was also a strident supporter of the anti-Apartheid movement. In order to illustrate the depth of anti-Breytenbach sentiment in South Africa at the time, I would like to quote a letter in the Nationalist press published less than two weeks before the play opened.

> Die volgende vrae het by my opgekom: hoe het KRUIK daartoe gekom om Breyten Breytenbach met die vertalingsopdrag te belas? Ek laat my nie vertel dat daar nie genoeg vertalerstalent in Suid-Afrika voorhande is om 'n goeie vertaling van *Titus Andronicus* te lewer nie. Heelparty Suid-Afrkaanse skrywers sou maar te bly gewees het om so 'n opdrag te aanvaar.

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10 Even if the cast of the play by law had to be uniformly "White".
11 In subsection 7.2.1.

ONS VYANDE

Om hierdie opdrag aan 'n openlike ondersteuner van die Anti-Apartheid Movement [sic] te gee wat geen geleentheid laat verbygaan om Suid-Afrika swart te smeer nie, en by herhaling die gebruik van geweld teen ons mense voorgestaan het, is verregaande vir 'n organisasie wat sy geld uit die sakke van die Kaaplandse belastingbetalers verkry.

Watter figuur sou KRUIK slaan as op die volgende steunlys van die Anti-Apartheid Movement [sic] 'n netjiese bydrae vanweë *Titus Andronicus* Breytenbach verskyn? Dit sou die Provinsiale Administrasie van Kaapland as 'n verkapte ondersteuner van ons vyande oorsee laat lyk en hierdie veronderstelling is glad nie so denkbeeldig nie! … met vermelding van die honorarium wat – in hierdie geval in goud – aan Breyten Breytenbach uitbetaal is?

[I was left with the following questions: how did CAPAB manage to saddle Breyten Breytenbach with the task of translation? I am not convinced that there isn't enough translator talent on hand in South Africa to produce a good translation of *Titus Andronicus*. A number of South African writers would have been only too happy to accept such an assignment.

OUR ENEMIES

To give this assignment to an open supporter of the Anti-Apartheid Movement, who misses no opportunity to besmirch South Africa's reputation and who has repeatedly called for the use of violence against our people, is outrageous for an organisation that draws its money from the pockets of Cape taxpayers.

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> What will CAPAB look like if the next list of patrons of the Anti-Apartheid Movement reflects a tidy contribution from *Titus Andronicus* Breytenbach? It would make the Provincial Administration look like a disguised supporter of our enemies overseas, and this suggestion is hardly imaginary! … with reference to the honorarium which – in this case in gold – has been paid to Breyten Breytenbach?][12]

Given this type of public sentiment, the choice of Breytenbach as the translator seems rather curious. However, his selection was probably far more mundane and apolitical than it may seem. According to Artscape Archivist (formerly CAPAB) Paul Regenass, Pieter Fourie, a high-level CAPAB official who was also involved in the choice of the play, was a personal friend of Breytenbach, and so the decision to use him as the translator was probably just an agreement between friends.[13] Fourie was given permission by the Executive Committee of CAPAB to use Breytenbach as the translator a year before the production went on stage.[14] There may not have been anything at all political or ideological about it. We could try to speculate in that direction, but I see no reason to do so. By the time that he translated *Titus Andronicus*, Breytenbach was already a canonised writer in Afrikaans literature.[15] I should therefore add that the translation brief seems to have been offered to the translator, and that it was not the translator who instigated the translation process. The speculation on this point is that CAPAB, or someone who worked for them, approached Breytenbach about translating the play, and not the other way around. However, if at least one member (Pieter Fourie) of CAPAB's decision-making body was in fact a personal friend of the translator, then the situation is not so tidily defined, and remains open to debate.

The choice of translator was highlighted by the fact that Breytenbach's name was deleted from press advertisements for the play, even though it had initially been included (the advertisements first appeared in the first week of September 1970, and in the case of *Die*

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12 *Die Burger* 7 September 1970. The writer signed the letter as "Caprivi". CAPAB, or in Afrikaans KRUIK (Kaaplandse Raad vir die Uitvoerende Kunste), was the Cape Performing Arts Board, a Cape Provincial institution that organised theatre productions in English and Afrikaans, including the 1970 production of *Titus Andronicus*. All translations in [square brackets] are my own, unless otherwise stated.
13 Regenass says that he is "quite sure" about this point (interview).
14 *E.P. Herald* 23 September 1970.
15 Galloway 117.

Burger his name only appears in the very first advertisement – possibly the editor received some rather untoward telephone calls that afternoon). His name re-appeared in the advertisements on the day before the play's opening night.[16] CAPAB denied that there was any specific motive for this omission.

> Miss [Amanda] Botha said: "We are a cultural organisation and
> not a political one and we feel that Breyten's work is of a very
> high standard. We did not leave his name out of the newspaper
> advertisements because we did not want the public to know,
> but because this is normal procedure. His name was
> prominently mentioned in the programme and elsewhere.
> "We never at any time wanted to hide the fact."[17]

Normal procedure? One has to wonder about that, since the advertisements were extensive and supplied the names of five or six members of the cast, as well as boldly proclaiming the overseas director. And if it was standard procedure to omit the translator's name, why did the *Sunday Times* report specifically on the omission?[18] Either way, the public were aware of who the translator was, and in addition to the letter cited above I have elaborated on their reaction in section 6.3.

6.2.2 Choice of play

Turning to the choice of play, anyone who knows Shakespeare's corpus can probably tell you that *Titus Andronicus* is rarely performed. It is regarded as an earlier and less mature play in Shakespeare's oeuvre, and it also presents a difficulty in production because it is so explicitly violent. The danger in our discussion is that we may try to assign a political agenda to the people who chose the play. If there was any such agenda, it was not overtly stated. According to Pieter Fourie in the play's programme:

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16 This is consistent through all the Cape newspapers I consulted, except the *Sunday* Times, which did not advertise the play at all but ran a report on the omission of the translator's name (13 September 1970). This is probably because the *Sunday Times* is based in Johannesburg and tends to have a more national flavour than the Cape newspapers.
17 *E.P. Herald* 23 September 1970. Amanda Botha was the Public Relations Officer of the Afrikaans company of CAPAB.
18 *Sunday Times* 13 September 1970.

Ook in Suid-Afrika is 'n opvoering van Titus Andronicus vandag aktueel. Nie om daarmee met Suid-Afrika oor Suid-Afrika te praat nie, maar omdat dit in toenemende mate tot ons deurdring dat ons deel is van 'n onrustige kontinent. Ook op hierdie kontinent is daar vandag bedreiging deur verkragting, moord, sadisme en politieke weerwraak – onder die deursigtige dekmantel van beskawing. Die verloop van die gebeure in Titus Andronicus mag visueel en ook origens skokkend wees – tog gebeur dit daagliks in die bosse, strate of in die politieke arenas van Afrika.

[A production of *Titus Andronicus* is also topical in South Africa today. Not in order to talk to South Africa about South Africa, but because we are becoming increasingly aware that we are part of a chaotic continent. Africa also has its fair share of rape, murder, sadism and political retribution – under the transparent guise of civilisation. The course of events in *Titus Andronicus* may be visually and otherwise shocking – but these things happen on a daily basis in the bush, the streets or the political arenas of Africa.]

The gist of this message seems to be that the play was intended to be broad social commentary, and not specifically political. This circumlocution of the relevance of the violence to the situation in South Africa, and not merely in Africa, seems to have been a trend at the time.

Even here, however, when the production aimed to confront white South Africans with the violence in their own society, resulting from the apartheid system, their response was often to deflect attention away from home, to perceive, instead, the relevance of the play to the brutality in Eastern Europe, the Soviet Union, or the rest of Africa.[19]

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19 Quince (2000) 33, commenting on the 1973 Afrikaans production of *Hamlet*.

Quince then goes on to claim that it was actually the German director, Dieter Reible, who suggested *Titus Andronicus* to CAPAB, and quotes Reible as outlining the "interracial" relationship between Tamora and Aaron (and its resultant procreation) and the blatant violence as aspects of society with which he felt people in South Africa needed to be confronted.[20] As he explained in 1985:

> I thought it would be interesting for South African audiences: a
> black man gets involved in a love story with a white princess
> and they have a coloured kid. Of course, its brothers get terribly
> upset and try to kill the little 'bastard.' I thought this would be a
> good story for South Africans.[21]

If Reible did, in fact, choose the play for CAPAB, I cannot imagine that he was as forthcoming with CAPAB about such motives for his choice. Given this comment by Reible, I am not persuaded that it was the translator who autonomously selected *Titus Andronicus*, but it is possible that Breytenbach approached Fourie about undertaking a Shakespeare translation for South African theatre, or vice versa, and they subsequently settled on which play to produce.[22] One hypothesis is that Fourie, Breytenbach and Reible discussed the choice of play and decided on *Titus Andronicus*, motivated by the attitude expressed by Reible in this comment, an attitude which Breytenbach (or all three of them) may have shared. Then there is the possibility that Reible initiated the production of the play in South Africa, based on his own agenda. There is also the idea that Breytenbach published the translation without any fixed expectation that it was ever going to be produced on stage, but I find that angle to be highly unlikely. As Amanda Botha stated in the press:

> Pieter Fourie got permission a year ago from the Executive
> Committee of Capab to commission Breyten to translate the
> play and his excellent translation was one of the highlights of
> the opening night.[23]

This statement still does not indicate who decided on *Titus Andronicus* initially, but the

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20 Quince 34.
21 Quince (2000) 34.
22 This theory is attractive when it is considered in the context of the many Afrikaans Shakespeare translations which were being published at around that time. The translation of *Titus Andronicus* could have started with the general aim of "doing a Shakespeare", without a specific idea as to which play.
23 *E.P. Herald* 23 September 1970.

translation process seems to have been initiated and maintained with the eventual theatre production as its aim. I should add that I have not seen or discussed the brief with any of these role-players, so such speculation cannot be verified here.

The decision to produce a Shakespeare play in Afrikaans is not surprising. By 1970, there was an established precedent of translating Shakespeare's plays into Afrikaans. This seems to have been in support of the desire to endow the Afrikaans culture with the harnessed prestige of Shakespeare.[24] No fewer than sixteen Shakespeare plays have been translated into Afrikaans, starting with Hamlet in 1945.[25] Seven of those translations, including *Titus Andronicus*, were published between 1965 and 1975, by such esteemed Afrikaans writers as Andre P. Brink *(Richard III),* Anna Neethling-Pohl *(Antonius en Cleopatra)*, Eitemal *(Macbeth)* and Uys Krige (*King Lear*)*.* Breytenbach's translation was therefore part of a rich trend of Shakespeare translations in Afrikaans literature which enjoyed a peak between 1965 and 1975. While the other plays may not have been as politically or socially controversial as *Titus Andronicus*, it is important to realise that as far as Afrikaans theatre literature is concerned Breytenbach wasn't acting in isolation or creating a genre. As Fourie claims in the programme:

> Breyten Breytenbach se Afrikaanse weergawe is nie alleen 'n
> knap, speelbare vertaling nie, maar in [sic] wesenlike bydrae tot
> die Afrikaanse literatuur – net soos Uys Krige se Twaalfde Nag
> en Koning Lear en Eitemal se Macbeth dit is.

> [Breyten Breytenbach's Afrikaans version isn't just a smart,
> playable translation, but also a genuine contribution to
> Afrikaans literature – just as Uys Krige's *Twelfth Night* and *King
> Lear* and Eitemal's *Macbeth* are.[26]

On a technical level, Breytenbach's translation is therefore not groundbreaking in terms of establishing a genre. This is why we need to distinguish so carefully between the translated text and its public performance. The production, in the "theatre of cruelty" style, was certainly groundbreaking in Afrikaans theatre. But the translated play was not. The

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24 Quince (2009) 5-6.
25 This figure is as per http://af.wikipedia.org/wiki/William_Shakespeare#Shakespeare_in_Afrikaans, which for some strange reason does not include *Titus Andronicus*, so I do not regard it as an exhaustive list.
26 A sentiment echoed by Wright (2004) 8.

pioneer in the artistic endeavour was the director, not the translator. In fact, the published translation is decidedly inauspicious. It has no preface, and very few explanatory notes. Bound in an austere hard cover which supplies only the names of the author and translator and the play, there is no supplementary material about the translator or author, or about anything. The only departure from this minimalist design is the following inscription:

> *die vertaling is opgedra*
> *aan Dottori Bill Dodd*
>
> *[this translation is dedicated*
> *to Dottori Bill Dodd]*[27]

It seems that the publisher, Buren, was a small and low-budget operation. Then there is also the issue of expected sales figures. I cannot imagine that anyone anticipated the translated text of the play to be a great money-spinner, and it certainly was no bestseller. It is presently classed as a rare publication, and I have been unable to unearth any subsequent editions or reprintings. Given Breytenbach's reputation in 1970, Buren were probably aware that they were publishing for a very select market. It was CAPAB who commissioned the translation, in order to perform it on stage. The published text is therefore a by-product of that process. As one reviewer remarked:

> The translation, by Breyten Breytenbach, has been criticized in
> Afrikaans quarters, but I think it succeeds for its purpose.[28]

The purpose was public performance. The brief was ostensibly to write a play in Afrikaans, not a poem, something that at least one Afrikaans critic may have lost sight of, as we shall see in section 6.3.[29]

Concerning the broader, macrostructurally technical aspects of the text, some comments are in order. The text belongs to the general category of theatre texts, a category that was already firmly established in the Afrikaans language by 1970. As such, that is precisely what the translated *Titus Andronicus* is – a play. There is therefore no deviation from the

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27 I have been unable to determine who this individual was/is. Cf. Genette 131-135, on how the inscription is an example of the paratext of the translation, as discussed in subsection 7.5.1 of this thesis.
28 Owen Williams in *The Star* 1 October 1970.
29 I am referring to W.E.G. Louw's review, which is discussed there.

source text on that score. The plot and setting also remain the same in translation. No characters have been added, removed, or conflated, and there are no additional or deleted scenes.[30] The structure of the play is exactly the same. The names of the characters are also all the same.

In discussing the style of a theatre production, one is compelled to include the director's manipulation of the text, because besides the style of the text there are also different styles of performance and production. This is why the same text can and usually does serve as the basis for vastly different performances. But if we are to limit ourselves, temporarily, to the actual translated text in isolation, what we see is that a clear stylistic imperative emerges under analysis. Throughout the play, Breytenbach uses direct, transparent Afrikaans. There are numerous examples of this, so I have chosen three of the most striking.[31]

>   Tamora: "Wag, Romeinse broers! Genadige oorwinnaar,
>
>   Seëvierende Titus, betreur tog hierdie trane wat ek huil –
>
>   Moedertrane van liefde en verdriet vir haar seun;
>
>   En as jou seuns ooit vir jou dierbaar was,
>
>   Begryp dan dat myne net so dierbaar is vir my.[32]

>   [Tamora: Stay, Roman brethren! – Gracious conqueror,
>
>   Victorious Titus, rue the tears I shed,
>
>   A mother's tears in passion for her son.
>
>   And if thy sons were ever dear to thee,
>
>   O think my son to be as dear to me.][33]

>   Lucius: … Alarbus se litte is gesnoei
>
>   En sy gedermtes stook die offervuur
>
>   Sodat die rook soos wierook die lug lekker laat ruik.[34]

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30 Once again, I am talking about the actual translated text now, not the director's interpretation of that text.

31 Which is probably why, as we will see in section 6.3, reviewers of the play describe his translation as "muscular" or "colloquial".

32 P10.

33 Act 1 Scene 1 104-108.

34 P11.

Lucius: … Alarbus' limbs are lopped,

And entrails feed the sacrificing fire,

Whose smoke like incense doth perfume the sky.[35]

Titus: Jou slap papbroek, staan op en kyk na haar,[36]

…

Titus: Faint-hearted boy, arise and look upon her.[37]

From lines such as these it can be seen that the emphasis is on clear, unambiguous Afrikaans. The translator has not tried to reproduce or invent an archaic style in the Afrikaans to match the 400-year-old English. The language is immediate and accessible, just as Shakespeare's would have been to his audience.[38] One reviewer noted that the translation is "colloquial"[39] which is an accurate adjective. Other appropriate labels would be "contemporary" or "hard-hitting". We will see the wisdom in maintaining this style and register as we examine public reaction to the text in section 6.3, and also when we take a minute look at the microstructure of the translation in Chapter 7.

A final note on the translation of characters. In a preview to the play published in *Die Burger* the day before the opening performance, Breytenbach himself gives his views on individual characters in the play.[40] However, there is little, if anything, that is applicable in his review. I say this because his opinions of the characters are largely speculative, and in one case so elaborately contrived as to be unsubstantiated by the text. He starts out well enough by calling Titus a *jansalie* (stickler), and there may be merit in his claim that Tamora is *ooglopend onnosel* (strikingly stupid), since she persists with her absurd disguise plan later in the play even though Titus tells her no fewer than four times that he has seen through it.[41] But describing Saturninus as the character who undergoes the greatest development in the play is disputable. Saturninus is a bit-piece character who has very few lines, is only interested in being Emperor of Rome, and by the final scene of the

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35 Act 1 Scene 1 143-145.
36 P46.
37 Act 3 Scene 1 67.
38 This is not merely my own opinion, as the section 6.3 will show.
39 See below.
40 *Die Burger* 17 September 1970.
41 It eventually leads to the abduction and murder of her sons, an obvious eventuality that she remains blithely inured to.

play, when he is murdered, he is still unaware of Lavinia's rape, let alone his wife Tamora's extra-marital affair with Aaron. He is largely unidimensional, capricious perhaps, but completely guileless and lacking in depth. Everyone who tries to trick him succeeds. There is no substantial development to speak of in his character, and the plot doesn't require any. He is not a main character.

Later in the review, when discussing Tamora's sons Chiron and Demetrius, Breytenbach makes the following comment.

> Hoe insiggewend sou dit wees as mens kon weet vir wie Shakespeare sy rolle geskryf het.
>
> [How insightful it would be if one could know who Shakespeare wrote his roles for.]

Possibly every serious Shakespeare scholar who has ever lived could say the same. But that is the art of the director – shaping roles around a specific cast, in another place and time.

A preliminary surmise as to the translator's skopos is assisted by the following explanation in the programme notes. According to Breytenbach:

> Ek dink mens moet daarin kan slaag om die teaterganger baie ongemaklik in sy stoel en boordjie en vel te laat voel, en die mees effektiewe manier is om te mors met sy aan-die-slaap illusies van realiteit en behóórlikheid. Die teater moet, m.i., ontstém – so nié is dit net 'n ge-ja en -amen en slaapmaarvoort. Titus Andronicus leen hom uitstekend daartoe. … bedoel vir kultuurmae, nie kultuurmaagde nie!
>
> [I think one should make the theatre-goer uncomfortable in his chair and collar and skin, and the most effective way of doing this is to mess with his fast-asleep illusions about reality and decency. Theatre should, in my opinion, be disturbing – otherwise it is just a vapid exercise in complicity. Titus

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> Andronicus lends itself to my approach excellently … it is
> meant for culture lovers, not culture virgins!][42]

I will return to this angle in the summary discussion, but what we need to be aware of at this stage is that the translation may have been shaped by this type of attitude. As our discussion progresses, we will see to what extent this audience-interrogating skopos emerges.

6.3 Audience reaction and state censorship

In discussing the reaction of the target audience to a translated theatre text, it is necessary to approach the discussion from two angles – the text itself, and then the performance of the text. That is the structure which has been deployed in this section.

6.3.1 Censorship in 1970 South Africa

Starting with the translated text, I mentioned in subsection 3.1.1.4 that the Apartheid regime maintained a system of media and publication censorship. There was a principle of unlegislated self-censorship by publishers in operation, which is hard to quantify but probably involved both the selection of works to publish and the editing of published works.[43] It is therefore not surprising that the translation of *Titus Andronicus* was published by Buren. By the end of the 1960s Buren was publishing Breytenbach's work, possibly because other publishers were not willing to take on someone of his controversial reputation. As Cope states,

> The small independent publisher, Buren, that was later ruined
> by the legal fight over the banning of Brink's novel, *Kennis van*
> *die aand*, took on the risk of [Breytenbach's] *Kouevuur*.[44]

From the above quotation it should be apparent that Buren did not impose on itself the

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42 CAPAB programme notes.
43 The emphasis seems to have been on avoiding a publication being banned.
44 Cope 171. *Kouevuur* (Gangrene) was published in 1969.

same level of self-censorship that other publishers may have at that time. It is possible to suggest that Breytenbach felt less constrained by South African censorship because he was living in France. But the Afrikaans translation of a Shakespeare play would have had its primary target market in South Africa, so that suggestion is very much baseless.

I mentioned in passing in subsection 3.1.1.4 that writing around censorship is a skill on its own. It is possible that some Apartheid censors were not necessarily educated to the same degree as others,[45] so the artistic concealment of anti-Apartheid sentiments was a possibility, especially in languages like isiXhosa and seSotho. Hence the following statement about radio plays in "Black" languages.

> Through the multi-accentuated nature of language and the polysemic nature of the plays themselves, these plays might appear to endorse or, at least, acquiesce in the dominant apartheid ideology of the era, yet at the same time they offered resistance alternatives to it.[46]

Then again, the censorship officials may not necessarily have had the time to read everything that was published.[47]

Now, in the case of Breytenbach's translation of *Titus Andronicus*, there are two factors that militate against this "concealment" interpretation of his translation. Firstly, he was working in Afrikaans, which was the mother tongue of the censors and therefore his use of language would hardly have accommodated disguised references. We have already seen just how explicit *Titus Andronicus* is, in both English and Afrikaans. If an Afrikaans audience could detect an ideology in the play, then so could the censors. Secondly, we have discussed how the English play itself would have been a political statement in 1970 South Africa. Conducting the kind of "faithful" translation that Breytenbach did meant that he would have been unable to negate or even dilute the controversial material in the play. That material is written into the plot itself. It would have been impossible to eliminate it without substantially altering the play, which he did not. So, in the case of a brand new

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45 Dick 9, or Merrett (1994) 62 quoting this rather sarcastic outburst against the state censor by a banned author – ' … a redneck Platteland peasant in Pretoria who moves his lips when he reads … '
46 Gunner quoted by Gqibitole 73.
47 Cope 75 notes, for example, that a book titled *Black Power* was banned, even though it was merely a history of the petroleum industry.

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play, certainly, one could talk about an artistic policy of concealed subversion, but not in the case of a direct translation of an already controversial play into the mother tongue of the censoring government. Breytenbach's translation, if it was supposed to be anti-Apartheid, was not a subtle attack on the Apartheid system.

This is why one may find it strange that the play was permitted to be performed, or that it was published in South Africa at all. Yet it was, and it didn't slip under the censor's radar either. A government official attended a dress rehearsal, and is reported to have instructed the director to remove a section amounting to four seconds from the love scene between Aaron and Tamora in Act 2.[48] The official was in fact none other than Professor H. van der Merwe Scholtz, the chairman of the drama committee of the Cape Performing Arts Board (CAPAB), under whose auspices the play was produced. He was also a member of the Publications Control Board, the government's central censorship agency.[49] The play's production team actually invited him to attend the rehearsal. According to a report in the *Sunday Times*:

> A member of the cast told me today that Professor H. van der
> Merwe Scholtz, chairman of CAPAB's drama committee – and
> a member of the Publications Control Board – had seen a
> rehearsal of the play this week and suggested certain changes
> in the presentation of the seduction scenes.[50]

The censor's priority therefore seems to have been merely a focus on the sexual content of the play. This invitation of the censor and almost complete lack of censorship needs to be understood in the context of 1970 South Africa. I mentioned in subsection 3.1.1.4 that the emphasis in Apartheid censorship was on the elimination of overtly political content, such as blatant anti-government slogans or the parody or representation of senior Apartheid government officials, which *Titus Andronicus* lacks.[51] We also need to keep in

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48 Shakespeare Act 2 Scene 3 1-51, Breytenbach p31-32.
49 According to a press report (Cape Argus 12 September 1970) he attended the rehearsal only in his capacity as a CAPAB employee, which is somehow rather tenuous. However, the concern among theatre producers at the time was that their plays would be banned after the first performance, laying waste to their investment and hard work (and, as Paul Regenass advised me, leaving the many freelance workers involved in a theatre production without a source of income). This is probably why Scholtz was invited – his opinion on the play was needed so that any illicit content could be timeously removed, as a safeguard against banning.
50 *Sunday Times* 13 September 1970.
51 One artist who did not escape heavy censure was the cross-dressing comedian Pieter-Dirk Uys, because he explicitly made reference to political figures such as Hendrik Verwoerd. See Fox 14-15.

mind that one of the purposes of Apartheid censorship was to eradicate pornography or "inappropriate" material so as to protect the audience, hence the doctoring of the "romantic scenes" in the play.[52] I do not regard the rape of Lavinia as anything resembling romance. The rape was graphically portrayed, but for some reason it was allowed, leaving us with the paradox that the censor had a problem with consensual "interracial" sex but ostensibly not with a "White-on-White" rape.[53] This emphasis on sexual content was roundly condemned by a cinema critic at the time.

> How much longer are we going to be treated by our censors as
> if we were mentally feeble patients who needed to be protected
> from the "corrupting" influence of the films which are making
> their way on to our screens these days? …
> I had a similar experience with the film "The Damned". As cut
> by our censors, this film is incomprehensible.
> A friend who saw the film overseas tells me that, if you insert a
> rape scene at all the relevant gaps, the plot begins to hang
> together.
> The trouble though is that the gaps only become evident later
> on, once incomprehensibility is upon you, and even then you
> don't know who has raped whom. And yet it is an impressive
> film. So why not leave in the rapes?[54]

Or this short review.

SNIPPED FILM ON INTER-RACIAL LOVE

MASTER OF THE ISLANDS:
Colosseum, Johannesburg A DISJOINTED, loquacious film
concerning the coming of the Chinese to the Hawaiian islands,
where the Americans have already set up shop. The reason
why it is so disjointed is because the makers, distributors and

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52 The Afrikaans term *onsedelikheid* (immorality) is relevant here.
53 It is due to eventualities such as these that people, even in 1970, sometimes described the Apartheid system as absurd, e.g. Quince (2009) 94, Quince (2000) 50 and 155.
54 *Sunday Times* 25 October 1970. This review formed part of an ongoing correspondence debate in the *Sunday Times* labelled "The Sex Circus" about pornography in South Africa.

censors have all had a chop at trying to bring it down to a reasonable length and an acceptable way of presenting inter-racial romance.[55]

As Paul Regenass explained, it was probably in order to avoid this kind of incomprehensibility or disjointedness, or even outright banning, that Scholtz was invited to the rehearsal as a precautionary measure. Besides sexual content, the cast was not allowed to be "mixed race", which it wasn't, and this was very important, as the reaction to the screening of a film with an entirely "Black" cast in a drive-in cinema clearly shows.

> While the trailer was being shown the programme was forced
> to a halt because cars' headlights were shone on to the screen
> and hooters were sounded so loudly that the dialogue was
> drowned.[56]

This kind of reaction would probably not have been forthcoming in the case of CAPAB's *Titus Andronicus* because Pieter Joubert, who played Aaron, was clearly announced in the play's programme with his name indicating his "White" racial classification, and he probably also spoke his lines with an "acceptable" accent.[57]

Finally, there is the issue of coarse language, something that is still monitored by governmental industry regulation bodies today. There is very little explicitly crude language in the Afrikaans play. As the translator himself said,

> Daarom het ek die growwighede en die vloekwoorde probeer
> herlei na woorde wat vir ons vandag so effens na kruit sal
> smaak – en ongelukkig wou Shakespeare my nie méér kans
> daartoe gee nie.
>
> [Therefore I tried to reduce the coarsenesses and swearwords
> to words that would sound only a little vulgar to us today – and

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55 *Sunday Times* 1 November 1970.
56 *Sunday Times* 20 September 1970. The film was screened for one night, after which the owner of the cinema received personal and telephonic threats and withdrew it. The reaction was vehement but this is believed to have been the first film made in South Africa with an entirely "Black" cast. It was called *Knockout*.
57 For more on the restrictions on theatre casting in Apartheid, see Orkin (2005) 144.

unfortunately Shakespeare didn't give me much chance to do that.][58]

One wonders to what extent his dilution of Shakespeare's coarse language was effected with an eye on possible censorship. Possibly, Scholtz's main concerns, that the play wasn't X-rated for language or sex and that the cast was "White", were satisified, without a deeper analysis of the underlying issues in the play being necessary.[59] It is even possible that the government welcomed plays like *Titus Andronicus* as a moral lesson in the dangers of "miscegenation". So, if a Shakespeare play contained risque language, it would probably not have been censored on that basis.

I have already commented on how the advancement of the Afrikaans language was part of the nationalist agenda of the Apartheid regime. The trend of Afrikaans translated Shakespeare plays between 1965 and 1975 is evidence of the concerted drive to expand and enrich Afrikaans literature, so as to establish the language as a modern language of government, art and commerce. In such circumstances, it was only natural that the most talented Afrikaans poet would be commissioned to translate a play by the most prestigious English dramatist. Even if Breytenbach the man was politically controversial, it is highly unlikely that his translation would have been banned, since it contains no explicit political agenda.[60] There is also the way that Shakespeare is harder to ban than other authors, simply because he is Shakespeare. The Apartheid government could not maintain their vehemently defended image as a civilised Western state if they banned Shakespeare. He is largely untouchable, as it were, a status that very few, if any, other Western authors have achieved.

Then again, perhaps there is a case to be made for the way that translation can more easily subvert censorship than other media.

> Even in the extreme case of "totalitarian" countries (whatever
> the kind of "totalitarianism" may be, and however strict it may
> be), there is never an absolute subordination of the translated

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58 Breytenbach, quoted in the play's programme.
59 Once again, these deeper issues are not concealed, either in Shakespeare's source text or in Breytenbach's translation. They are obvious.
60 Quince (2000) 35 mentions a rumour that the national Cabinet was considering banning the theatre production, but did not do so because it was a Shakespeare play. I have tried to avoid this type of hearsay as, 41 years later, it is virtually impossible to substantiate.

communication to political principles. Even the strictest censorship can never be absolute (not even when the author or translator happens to be the dictator himself), and in many societies censorship is stricter for the autochthonous production than for translation. Although everything imported may be considered dangerous in certain nations, translations are likely to escape censorship more easily than the writings of the local population.[61]

This statement needs to be evaluated in light of the tradition of publication in different countries of the world, because it may be relevant to a greater or lesser degree. But I do not see that this statement is substantially applicable to Breytenbach's translation. We cannot know to what extent the censoring official paid attention to the source text, or even the target text, but the government's main concern seemed to be with the actual performance of the play. I have found no convincing evidence that the censorship of *Titus Andronicus* in 1970 focused on the act of translation. The emphasis appears to have been on the play on stage. The emphasis was therefore on the performance of the Afrikaans target text. Shakespeare's *Titus Andronicus* wasn't a banned publication, at any stage, and that could be why the Afrikaans translation wasn't banned either.

The translated text was definitely not a bestseller. I cannot ascertain how many copies were issued, but the number is probably very low. Reaction to the translation itself was mixed. As the esteemed Afrikaans poet W.E.G. Louw asserted in his review of the play:

> Met die speel, het Breyten Breytenbach se vertaling beter geklink as toe ek dit gelees het.
> Ek kan my die laaste jare min stukke herinner wat só 'n digte konsentrasie van clichés as juis dié vertaling besit. Op sommige bladsye tel 'n mens enigiets van ses tot sewe. Die rede: gebrek aan basiese verstegniek? Hoe ánders kan 'n mens so iets verklaar?

[In performance, Breyten Breytenbach's translation sounded

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61 Delabastita 95-96.

better than when I read it.

I can recollect few works in the last few years that contain such
a dense concentration of cliches as this translation does. On
some pages you can count anything from six to seven. The
reason: lack of basic verse technique? How else can one
explain something like this?][62]

However, not everyone agreed with Louw's criticism. One letter writer had only the most
glowing praise for the Afrikaans text.

Die lofwaardigste van die hele stuk is Breytenbach se vertaling.
Ek glo wel net so maklik soos dit vir die Engelse gehore van
eeue gelede was om Shakespeare se Engels te volg, so maklik
sal die Afrikaanssprekende (en ook ons tweetalige
medeburgers) hierdie opvoering volg.

[The most laudable aspect of the whole production is
Breytenbach's translation. I am convinced that, just as easy as
it was for English audiences to follow Shakespeare's English
centuries ago, so it will be equally easy for Afrikaans speakers
(and our bilingual compatriots) to follow this performance.][63]

I also have difficulty in accepting Louw's criticism. Certainly, the translation may not have
been a masterpiece of Afrikaans verse, but the original English is no more a monument to
English poetry. In fact, *Titus Andronicus* does not contain very much outright poetry. And
we should also keep in mind, which Louw seems not to have, that the translation was
commissioned by a theatre company, for public performance. It therefore makes sense to
use abundant cliches because they are immediately comprehensible to an audience of
varying levels of education and linguistic experience. If Breytenbach had aimed for
intricate, "high" verse, the criticism from people like Louw would probably have been that
the play was inaccessible, and the production may have failed for that very reason.[64]

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62 *Die Volksblad* 24 September 1970. Louw's review also appeared in *Die Burger* on Monday 21 September
    1970. In 1970 he was professor of Dutch literature at the University of Stellenbosch.
63 *Die Burger* 30 September 1970.
64 On the basis of this review, we could also speculate as to Louw's general opinion of Breytenbach's work,
    but that is an angle for another time.

Generally, there wasn't a great deal of criticism of the translated text *per se*.[65] There are no South African academic or literary journal articles on the translation, in either English or Afrikaans. There are two possible explanations for this critical vacuum. It is probably because, at the time, the focus was more on the theatre production. But then there is also the antipathy towards Breytenbach. These two factors are not mutually exclusive. I have analysed the translated text at length in Chapter 7. What is important to realise at this stage is that the text had a much wider impact as a stage production than as literature, and the discussion turns now to that public performance, since public reaction (or the response of the target audience, if you will) was far more prominent than literary concerns.

6.3.2 Theatre performance and audience reaction

The play opened in Cape Town at the erstwhile Hofmeyr theatre in the CBD on 18 September 1970. It had a run from 18 September to 3 October, after which two performances were scheduled for Bellville, on 5 and 6 October. The second performance in Bellville was cancelled due to a lack of interest, as explained below. The final performances were from 7 to 10 October at the HB Thom theatre in Stellenbosch.

The director was Dieter Reible, an acclaimed German director who was reputed to be one of the four best in Europe in 1970. The cast included, among others, Pieter Geldenhuys (as Titus Andronicus – by 1970 he was an older actor with a considerable reputation), the renowned Mees Xteen (Lucius), and a young Annelisa Weiland (Lavinia). Other notable performances were given by a 21-year-old Grethe Fox (as Tamora – she also happens to be the niece of Uys Krige) and Pieter Joubert, who had the somewhat awkward role of Aaron.

The logistics of the play were influenced by the theatre technology and government regulations of the time. 36 litres of stage blood were used, much of it by Weiland as Lavinia. Costumes were "anachronistic" - part modern and part old-fashioned,[66] with Nazi

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65 Quince describes it in passing as "earthy, muscular" which really doesn't tell us that much – Quince (2000) 34. Renowned critic Owen Williams describes it as "rapid, colloquial, hard" which is also rather terse.
66 *Die Burger* 21 September 1970.

overtones.[67] The stage set consisted of austere walls of uniform white blocks enclosing the performance area, with the addition of various props, such as an old bathtub, two coffins and "realistic crucified male nudes with barbed wire around their genitals", as each scene required.[68] Heavy rock music was played between scenes, accompanied by cryptic words such as "Blood Harvest".[69] Aaron was legally not allowed to be played by a "Black" person, so Pieter Joubert (a "White" actor) had to undergo a two-and-a-half hour make-up session before each performance.[70] He also had to have a "tint and perm" treatment on his hair.

It is harder to determine how the play was adapted by the cast and the director, since I was unable to interview anyone who participated in it or saw it. But what is obvious is that the director introduced his own interpretation, according to the "theatre of cruelty" style. The emphasis in this style is on the explicit portrayal of violence. According to one reviewer, this style can be summarised as follows.

> … an attempt to shock and jolt the audience into awareness
> and compassion.[71]

Reference has been made below to Aaron's "Black power" speech, and there is also mention in the literature of a closing scene which does not appear in either Shakespeare's or Breytenbach's texts.[72] The theatre-of-cruelty style had no precedent in Afrikaans theatre, and was therefore experimental in South Africa, as pointed out by some reviewers.

That the play would cause sensory outrage was understood by the producers. The line *Slegs volwassenes aanbeveel* (Recommended for adults only) appeared in advertisements for the play well before opening night. But some people did not seem to heed the warning. This is probably why the *Cape Argus* published a small article a few days into the production run.

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67 *The Star* 1 October 1970. Reible served in the notorious Nazi S.S. Guards as a teenager, so the Nazi influence is understandable.
68 *Cape Times* 29 September 1970 – interview with Mavis Lilenstein, CAPAB stage manager. She said that she hoped the quantity of blood procured would last the production run.
69 Quince (2000) 35. The use of the word "heavy" in relation to 1970 rock music is, of course, relative. In other reviews the music is described as "pop".
70 Because he wore such scanty clothing on stage, it wasn't only his face that had to be made up. Of course, he had to remove the make-up after each performance, which required two baths in the evening and one in the morning. His "Blackness" sometimes led to uncomfortable remarks when he was walking in the street with his "White" girlfriend.
71 Owen Williams in the *Cape Argus* 19 September 1970.
72 Quince (2000) 36. I alluded to this scene previously.

> Mr Pieter Fourie states: 'It has been repeatedly said in the
> press that 'Titus Andronicus' as directed by Dieter Reible will be
> an example of the theatre of cruelty.
> 'By the nature of the chosen play and because of the style of
> direction, CAPAB regards this production of Titus Andronicus
> as theatre for adults and definitely not for children.'[73]

Now, unfortunately, due to the fact that we are discussing an Apartheid-era play, we need to remember that the audience was not permitted to be "racially" mixed, and the "races" could not perform plays for one another.[74] We therefore need to assess the reactions of two audiences. What this meant in practice was that the official, paying audience was "White", while the "Black" audience, consisting mainly of the support staff of the production and their families, were only allowed to attend a dress rehearsal. And some rehearsal it was, if the following account is anything to go by.

The dress rehearsal was monitored by government officials. A raucous scene erupted when, towards the end of the play, Aaron held up his baby son and declared that he would raise him to be a warrior.

> When Aaron the Moor reached the part where he held up his
> black child and proclaimed that he would take him to the woods
> and turn him into a warrior, the black audience rose screaming
> to their feet. Women ran towards the stage holding up their
> babies. 'It was hair-raising,' said Reible. 'The officials didn't
> know what to do!'[75]

It is obvious from the above description that the play's "racialised" content was not lost on the audience. The same could be said for the official "White" audience who attended the formal performances. According to Quince, who is discussing the official "White" theatre

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73 *Cape Argus* 23 September 1970. It is understandable that the public would be sensitive to this new style of ultra-violent theatre production, but the sensationalism of the media therefore needs to be approached with circumspection. For example, a preview article in *Die Burger* (17 September 1970) on Annelisa Weiland, who played Lavinia, states that in the play Lavinia gets raped by her brothers, which is a glaring inaccuracy.

74 Quince (2000) 96.

75 Wright (2005) 4-5.

audience,

> One critic reported that "Aron's 'Black Power' speech had many
> of the audience tittering nervously and squirming uneasily in
> their seats".[76]

With the exception of the above excerpt, however, reviewers seemed to be studious in their avoidance of the "race" issue in the play. None of the reviews I consulted raises the issue at length, although there are rare, incidental references to the "Black Power" psychology of Aaron. It is therefore difficult to gauge audience reaction to Aaron, and letters to newspapers don't broach the subject either. What was far more obvious, and emphasised in the press, was the graphic violence in the play. Reible's adherence to the "theatre of cruelty" style was consistent, and spared the audience nothing. Lavinia's rape left little to the imagination, and she spent most of the play in a bloody silence, with specially constructed gory stumps at the ends of her arms.

> In one scene the twice-ravished Lavinia staggers on to the
> stage with her hands severed and her tongue cut out. Pointing
> her bleeding stumps at the audience she tries to speak, but
> blood froths from her mouth.
>
> Behind me a young man groaned, and clutching his stomach,
> rushed out of the theatre. He returned later and dosed himself
> with what I assume were tranquilisers.[77]

Quince states that there was a significant occurrence of fainting and hasty trips to the bathroom to vomit.[78]

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76 Quince (2000) 36. I have returned to this review below.
77 Stanley Uys in the *Sunday Times* 20 September 1970.
78 Quince (2000) 36. He does not say whether he made such a trip himself, or how he knows what happened in the bathroom.

At the Hofmeyr, the play was a roaring success, attracting record audiences.[79] As one commentator noted:

> Titus seems to have divided opinion sharply in Cape Town.
> Some well-known local pros have been shouting loudly – and
> often – against it but it seems that the average theatre-goer is
> finding the production a stimulating experience – the blood-
> letting aside.
> Whatever else he has done, Reible has succeeded in stirring
> up more interest in a Capab production than any other director,
> whether one of ours or one from abroad, has done.
> I wonder if this has anything to do with the yelling that is going
> on?[80]

The "yelling" appears to be a reference to the stated opposition to the production that was voiced by some people. The play was, understandably, not to everyone's liking. Then again, there were those who were enthralled by it. This led to something that the press loves – polarity – and the ensuing correspondence and reviews were split along this love-hate dichotomy. We therefore have very divergent views, such as this letter, which was critical of the portrayal of violence in the play.

> Civilization is a thin crust; there are people to-day who would
> watch a disembowelling if it was laid on; there is no need to pat
> them on the back and applaud their artistic instincts.[81]

One can almost taste the sarcasm dripping off that last line. The small local weekly newspaper *Eikestadnuus* ("Oakville News") in Stellenbosch published an ominous report during the play's run in that town, in which the expression *die dun vel van beskawing* (the thin skin/crust of civilisation) appears in successive paragraphs.

> Op watter ander kontinent is daar vandag meer bedreiging van

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79 *Eikestadnuus* 9 October 1970.
80 *Cape Times* 26 September 1970. The columnist is identified only as "Aggie". The implication seems to be that criticism of the production within the theatre industry was engendered by professional jealousy of its success. Is that possibly why Limpie Basson was so averse to the production? One wonders.
81 *Cape Times* 1 October 1970.

verkragting, moord, sadisme en politieke weerwraak onder die

dun vel van beskawing?

[On which other continent today is there a greater threat of

rape, murder, sadism and political retribution beneath the thin

crust of civilisation?][82]

(What the report does not indicate is that this is a nearly verbatim copy of a paragraph in Pieter Fourie's programme notes.)

A reader in the Afrikaans Nationalist press in Cape Town was no less unapproving. In his letter, the late Limpie Basson, a renowned actor in his own right, describes how he decided, in disgust, to go home at the interval, and leaves us with the following prophetic remark.

Die geskiedenis sal swaar met ons werk.

[Posterity will judge us harshly.][83]

Another letter writer was also highly unimpressed by the graphic violence, describing the depiction of violence as so *klinies* (clinical) that it amounted to a *belaglike speletjie* (nonsensical tomfoolery).[84] There was also a letter asserting that *Titus Andronicus* was "un-Afrikaner" because it was a Shakespeare play directed by a foreigner.[85]

While the English press seemed to lose interest after the furore in anticipation of the opening night, correspondence in the Afrikaans press continued into November, long after the play's run in the Cape had ended. Over time, the correspondence became less focused on the play itself, and transformed into a general debate about the state of Afrikaans theatre.[86] As far as I am able to ascertain, the presence of a debate about the

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82 *Eikestadnuus* 9 October 1970.
83 *Die Burger* 23 September 1970. I hope that as a representative of that posterity I am not judging anyone too harshly.
84 *Die Burger* 25 September 1970, in a letter which constituted a scathing attack on the acting abilities of the cast. Interestingly, in his review Mario Schiess *(The Pretoria News* 23 October 1970) specifically mentions that the audience was prone to laughing at the more violent scenes.
85 *Die Burger* 5 October 1970.
86 A debate which was further fuelled by the production of *Kinkels innie Kabel*, Andre P. Brink's translation of *The Comedy of Errors*, also in 1970 – Quince (2000) 84.

legalisation of pornography, titled "The Sex Circus", in the *Sunday Times* at the same time is purely coincidental. What may be less coincidental is the appearance of an article headed *Pornografie is 'n kanker in ons midde* (Pornography is a cancer in our midst) in *Die Burger,* about pornography, which opens with a reference to ancient Rome, but does not go so far as to mention *Titus Andronicus* by name.[87] The article appeared only a week into the play's run.

Those who approved of the production were not silent either. A number of letters defending it were published in *Die Burger,*[88] although once again correspondence in the English press was absent on the matter.

Moving on to the formal reviews of the play, the reaction was decidedly more positive. The reviewers emphasise the shock value of the piece, highlighting the graphic violence, but they do not condemn the production outright or seek to make debased assaults on the supposed thespian shortcomings of the cast. As W.E.G. Louw remarked rather dryly:

> Toe die skerm na die eerste helfte sak, het ek glimlaggend aan
> my vrou gesê: "Met die volgende toneel verskuif ons
> waarskynlik na die slagplaas toe!"
>
> [When the curtain fell on the first half, I said jokingly to my wife:
> "In the next scene we're probably going to the abattoir!"][89]

However, Louw goes on to explain that he found the graphic depictions of violence, which were ostensibly supposed to "shock you in the depths of your soul", laughable to the point of absurdity (at one point he actually uses the term *kliniese sadisme* – clinical sadism). He was not uniformly impressed by the cast, or by the direction, but he does state his praise for certain members and aspects of both. His main conclusion is that the production was an experiment in Afrikaans theatre, but worthwhile nonetheless, a view echoed by Mario Schiess in *The Pretoria News*.[90]

What is lacking in Louw's review, and this is somehow not surprising for a review in the

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87 *Die Burger* 25 September 1970.
88 On 12, 13 and 19 October 1970.
89 *Die Burger* 21 September 1970. His review was published in more than one newspaper.
90 *The Pretoria News* 23 October 1970.

Nationalist press, is any mention of the deeper societal issues accessed by the play. Louw's review is a sanitised, bladeless Nationalist handling of the production that never explores its deeper implications. When dealing with a play of this nature, by today's standards that kind of omission is inexcusable. Nowadays, it isn't enough to focus exclusively on the artistic aspects of the production or on the history of the genre. By today's standards, one would expect something more from a nationally respected literary critic.

However, the English press was not as sparing in its treatment of the production. Seasoned critic Terry Herbst, writing in the *Cape Times*, was far more candid.

> But what Reible brings home, through his approach and
> through Breytenbach's undoubtedly excellent translation, is that
> man has changed little since those distant days of Roman
> glory.
> …
> Some who watch this production will be disgusted.
> But was it, perhaps, Reible's intention to evoke disgust at an
> arrogant society that appears to have learnt little about the
> sensibilities of the less-privileged?
> Titus is certain to be controversial. It probes too sharply into the
> skin of civilization not to be.
> As such, it serves an important purpose.[91]

Owen Williams penned a glowing review,[92] while Stanley Uys, a political commentator writing in the *Sunday Times*, is effusive in his praise, both for the cast and the director, in a long review that appeared on one of the main news pages and not in the entertainment section. Although he too avoids overt social or political interpretation, he is adamant that the play is a positive development in South African theatre.

> The CAPAB production of Shakespeare's rarely-performed
> play, "Titus Andronicus", exploded like a bombshell in the
> Afrikaans theatre when it was presented at the Hofmeyr theatre

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91 21 September 1970. As stated below, according to Reible it was very much his intention to do just that.
92 *Cape Argus* 19 September 1970 – 'In all, it is savage and funny and it is theatrically expert.'

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in Cape Town last night.

Nothing like it has been seen on the Afrikaans stage, or, for

sheer violence and gore, on our English stage.

You name it, "Titus Andronicus" has it: violence, gore, lust,

rape, sensualism, homosexuality, sadism, cannibalism,

miscegenation and even Black Power – when the Moor exults

in his blackness.

It brings with it the swinging mood of contemporary Europe –

and that is what is so exhilirating about the production.[93]

The sum total of these reviews and correspondence seems to be that while people may have harboured deep-seated reservations or opinions about the "racial" and political content of the play, they were loathe to raise them publicly. This is in keeping with the atmosphere of government suppression that existed at the time. Letters to the press and reviews contesting the ruling ideology could be censored, or the authors hounded by the state security forces. Possibly, outright praise of the production was as close to expressing their authentic feelings as some people were prepared to go.

Mario Schiess perhaps goes the furthest of all in his review.

It was intended as a "Titus" for our day. A "Titus" that shows that

the violence and cruelty of the Romans and Elizabethans is still

with us, although it takes other forms nowadays. A "Titus" in

which the incredibly evil Aron is made believable by pointing up

his frustration at his own blackness – much as the cry of "Black

is beautiful" is the angry reaction of the Negro at being made

an outcast by the White.

In fact, Aron's "Black power" speech (one of the highlights) had

many of the audience tittering nervously and squirming

uneasily in their seats.[94]

We cannot expect more than this from an Apartheid-era reviewer. Schiess was probably skating on thin ice by writing such an explicit exposition and describing a "Black power"

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93 *Sunday Times* 20 September 1970.
94 *The Pretoria News* 23 October 1970.

speech as a highlight of the production. We also have the more general, yet pointedly ambiguous, review that appeared in the Eikestadnuus, and which contains an almost verbatim reproduction in translation of Terry Herbst's "arrogant society" comment quoted above.[95] The endemic poverty of published debate in 1960s Apartheid South Africa is reflected in these reviews and we should therefore be circumspect in how we process them. What would pass as commonplace criticism and discussion in 2011 would have been dangerously renegade in 1970.

This trend of Apartheid-era sanitisation or "avoidance" in criticism on Shakespeare was confirmed by one South African Shakespeare scholar.[96] Writing in 1987, Martin Orkin advocates the expansion of the critical idiom in South African academic writing on Shakespeare.

> In so doing we may read the Shakespeare text in ways that no
> longer subtly encourage a passive acceptance of the apartheid
> system but rather in ways that promote more active awareness
> of the possibility of alternatives to it.[97]

This is a direct indictment of the benign, unquestioning style of review of someone like Louw, which Orkin construes as complicity in the prevailing regime.[98] Unfortunately, it took Orkin, or someone with his mindset, until the late 1980s to publish his condemnation, which is understandable given the climate of severe repression in earlier times.[99] This complicity, or at least acquiescence, could also explain why nothing was published by academics on the translated text – constructing a considered, referenced, peer-reviewed academic article without mentioning the social and political issues in the translation would have been an act of virtually unattainable academic contortion or blatant evasion.[100] The play presented a spiky prospect. As such, no-one touched it.

Assessing official reaction to the production is much harder. I have already mentioned the

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95 *Eikestadnuus* 16 October 1970. Randall Wicomb, the *Eikestadnuus* reviewer, appears to have strayed into the realm of translational plagiarism.
96 Orkin (1987) 9, 15-16.
97 Orkin (1987) 11.
98 Orkin (1987) 103-104, 182.
99 And of course, Orkin's exhortation may seem somewhat quaint in the year 2011. If the 1960s were a period of steady Apartheid hegemony, the 1980s were a time of traumatic regime transition.
100   Try to imagine this thesis without the discussion of such issues. This is why I talk about the poverty of debate, academic or otherwise.

rumour that the production was discussed at Cabinet level. Rumours aside, what we do know is that not one of the 15 VIP guests, including a Cabinet Minister, invited to the opening performance attended it. There was speculation in the press that this absence was caused by the choice of translator, something which CAPAB denied. The hard-pressed CAPAB spokesperson made another curious statement.

> Miss Botha said: "They did not turn down the invitation because of Breyten, but because of reasons not known to us."[101]

As with her previously quoted statement, this sounds like nothing more than a poorly clothed prevarication. The invitations were sent out two weeks prior to the performance. But whatever the reason for the mass absence (and zero out of fifteen is rather conspicuous), two members of the Publications Control Board did attend the opening night. As far as I can gather, they had no suggestions for the director following the performance.

Following its run in the Hofmeyr, the production travelled north to Bellville, a suburb of Cape Town situated about 20km from the CBD.[102] However, it encountered major apathy there. Only 19 tickets, including complimentaries, were taken for the second Bellville performance, which was subsequently cancelled. A *Die Burger* report on 6 October stated that the first performance, on the 5th, "grossed" fewer than 50 tickets. Hardly a smash hit in Bellville, then. But we can safely ignore the lack of interest in Bellville because, as one letter writer noted at the time, theatre plays typically did not attract much interest in Bellville.[103] The production then went on to the neighbouring university town of Stellenbosch for a run of less than a week, where it was attended by a much younger crowd, probably consisting of students.

The theatre production of Breytenbach's translation was therefore a commercial and artistic success. It generated substantial controversy, which is what performers relish, because it is always engenders more publicity for their work than they are capable of attracting by their own efforts and may increase takings at the box office. And at the base of the production's success was the translated text, a text which we will now turn our

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101   *E.P. Herald* 23 September 1970.
102   Cape Town is a very sprawling metropolis that has one of the lowest population densities in the world for a city of its geographical size.
103   *Die Burger* 5 October 1970.

attention to in close detail.

Chapter 7 – Analysis of selected extracts (microstructural review)

7.1 Introduction

This chapter is devoted to an analysis of specific excerpts from the play. In some instances, I have chosen the extracts below on the basis of their being potentially controversial, not only in 1970 South Africa but also in Elizabethan England. These are the difficult passages in the play, the passages that force the translator and the audience to question their own ideological beliefs. If the translator wanted to introduce an ideological agenda into the target text, it is my submission that these are the passages he would most likely have used to do so. But I cannot assume that he did, in fact, do so, and that has not been my point of departure.

The chapter has been structured according to a scheme of classification devised by the renowned functionalist translation scholar Christiane Nord. This is in keeping with the functionalist skopos approach adopted throughout this thesis. In brief, Nord's emphasis is applied to four categories of analysis:

- pragmatic translation problems;
- intercultural translation problems;
- interlingual translation problems;
- text-specific translation problems.[1]

Nord describes these categories as operating in a "top-down" hierarchy, so it is convenient to address them in the order given above.[2] I will discuss each of these categories under its own heading, with subdivisions covering appropriate examples taken from the source and target texts.[3]

Since the Afrikaans translation is not divided into lines, I have used page numbers as references. I could have done a division into lines myself, but I feel that that would have

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1 Nord in Trosborg 58-61.
2 Nord in Trosborg 62-63, Nord (1997) 67-68, 75-78.
3 I should add that these categories are not mathematically distinct, however, and another analyst may have arrived at a somewhat different categorisation of the text. If translation is a subjective activity, then its analysis may also be to some extent.

been artificial, and unsupported by the text itself. For whatever reason, the Afrikaans does not have line numbering, and I have decided to respect that. My research has shown that there was only ever one edition of the Afrikaans text, so that the page numbers should serve as a suitable reference.

I have used my own translations very sparingly, usually only to explain the translation of single words at a time, since I feel that, in dealing with a Shakespeare text which has been so faithfully rendered in the target language on a lexical and/or semantic level, generally back translations are not necessary, unless the English text is not the obvious equivalent of the Afrikaans text. Where the Afrikaans is semantically the same as the English, no secondary translation has been provided. There are, however, exceptions to this approach throughout this chapter, in which secondary translations of the Afrikaans are sometimes absolutely indispensable, so as to be able to compare the target text to the source text. All my translations are in <chevrons>.

7.2 Pragmatic translation problems

Nord defines the pragmatic translation problems facing the translator as those which generate questions around the skopos. In the sense that every translation has a skopos (which is an axiom – even if the skopos is merely the personal amusement or edification of the translator[4]), Nord's view is of distinct advantage to this discussion. It should now be more apparent as to why I referred to pragmatism as the desired standard in the analysis of the translated text, not as a method of limiting or simplifying the discussion, but actually as a precept in a coherent and sustained functionalist approach.[5]

It is appropriate to start this analysis with the skopos, because it is the skopos that supposedly devolves into every aspect of the target text and determines the outcome of every translation event, from words and sentences to text type, text formatting, and even the time and place of publication. And, of course, the choice of text is an indication of the skopos too.[6] Naturally, the translator may sometimes deviate from the skopos contained in

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4   Nord (1997) 110-111. Cf. De Leon 11-14.
5   As Nord 59 states: 'Every source text can be translated into any target language for various purposes.' That is the functionalist philosophy, in succinct illumination. It should be obvious now why, in subsection 4.5.1, I dismissed the paradigm that questions the possibility of translation.
6   Nord (1997) 21: 'According to Vermeer, the translator's task is to … advis[e] the client not to have the

the translation brief supplied by the client, but this would probably be due to either poor execution of the translation task or a personal agenda on the part of the translator. If we disregard the first eventuality, what remains is the possibility that the translator may well depart from the commissioning brief, without informing the client/commissioner. This introduces a certain dimension of translational autonomy into the situation. In such a case, however, identifying the skopos is no more difficult. In many cases, the original brief is not going to be available to the analyst.[7] However, we should guard against trying to assign excessive merit to this autonomy, because it is likely to be limited or even eliminated by the dissatisfaction of the commissioning agent, based on the response of the target readership. It is not to be expected that a translator is going to show blatant disrespect for the stated wishes of the client.[8]

In the case of Breytenbach's translation of *Titus Andronicus*, we do not know what the original translation brief entailed. Any attempt to reconstruct it should therefore be based on the facts of the situation, in the absence of explanatory statements by the various role-players or supporting documentation. We know that Breytenbach was commissioned to perform the translation, and that he accepted the assignment. We may assume, based on his comments in the programme notes of the play, that he was trying to produce a theatre text for performance on stage. So, in the sense of the practical, commercial function of the text, the skopos is apparent and was achieved.

However, a skopos is not always so simple to define. When examined in detail, a skopos has more than one aspect to it.[9] There is the possibility that a target text could involve an ideological agenda, or some other more situation-specific purpose, such as fraud. Saying that the translation of *Titus Andronicus* was merely intended as a theatre text, and nothing more, is spurious, even if it was indeed supposed to be one. For the purposes of answering the research question posed in Chapter 1, we cannot let the issue rest with such a superficial conclusion. A legal contract which has been translated to produce a material misrepresentation to the target reader is still a legal contract, and in fact functions

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source text translated because a translation would not serve the intended purpose.' A source text may not be translated if the target text cannot achieve the desired skopos. See Hablamos Juntos (2011), where the decision to translate a specific source text (in the medical field) is based on preparatory questions of assessment and devolves to a "stop-go" binary issue.

7   Such as the dressing-room pep talk to a boxer, which is not available to the spectators around the ring. They do not know what the boxer's instructions are, but they can still assess how he fights and work out his approach on that basis, even if he is disobeying his coach.

8   Nord (1997) 30-31.

9   Nord (1997) 27-28.

as one, so on that level the skopos has been achieved. But that is not what this thesis is asking, because that is not the entire skopos of the translated contract.[10]

The emphasis in this analysis is therefore going to be relatively more on the identification of the translator's ideological agenda than on the technical realisation of the target text. I say relatively, because we need to examine both. The consequence of this weighted focus is simply that there are substantial and frequent references to the ideological question as the analysis progresses.

7.2.1 The "black baby" situation – "miscegenation"

I have already mentioned that the relationship between Tamora and Aaron would have been flagrantly transgressional in Apartheid South Africa. The Apartheid regime had stated officially that they wanted to prevent the "admixture" or "dilution" of the "European race" in South Africa. Their phobia was of a "mixed race" generation that would ultimately destroy the distinctions that the regime was trying to cement in South African society, and thereby cause the disintegration of "White" supremacy in the country. In light of this ideological construct, it is somehow surprising that the play was allowed at all.

Either way, nothing in *Titus Andronicus* is done in half measures, and so besides the actual trangressing relationship we have the incriminating offspring of that relationship, the little "chocolate"[11] baby who bears testimony to the adultery of the new queen of Rome. It is instructive that Shakespeare chose an infant to play this role – the child cannot speak, so has no voice, no lines to utter, but nevertheless is an unanswerable condemnation of Tamora's infidelity, which is borne out by the fact that the death of the child is desired by none other than herself, the baby's mother. She sees no possibility of accepting the child, and it is only through Aaron's compassion that the child is spared.

But the awkwardness caused by the baby goes further than mere situational incrimination. What we see in the mere presence of the infant is the exposure of the racist undercurrent

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10 Which is why Nord's categories of analysis are so apt. She covers both the technical, practical purpose of the target text as well as the cultural or ideological, or even political, bias that it may contain.
11 By "chocolate" I mean "black/brown" in skin colour.

in the play.[12] To both an Elizabethan audience and a South African audience in 1970, the baby is the final and compelling manifestation of the surmounting awkwardness caused by the different skin colours of the characters. Tamora's relationship with Aaron would have been condemned not merely because it was extra-marital, but because it was "interracial". It was doubly, explicitly taboo. It would have secured a conviction under the relevant "immorality" legislation in Apartheid. Yet the baby is the illicit relationship's crowning achievement, the silent yet irrefutable evidence of the crime, the triumph of the liaison, the fruit of the sin that no-one can deny and that protests the same maxim to everyone – if I'm not here, then you're not here either.

Also, the infant is by its very nature defenceless. The solution to the situation proposed by Tamora (murdering the child) is repugnant to us, and it is submitted that it would have been in 1970 also. Yet for a(n Elizabethan or a 1970 South African) racist audience, this causes a serious dilemma, because they cannot permit the extermination the child, which extermination is morally wrong, yet at the same time they are not likely to themselves to accept its existence, which flagrantly transgresses their racist ideology. So what to do? Who can possibly bring themselves to condone the cold-blooded execution, no, the murder, of a newly-born infant? Alternatively, who can condone "miscegenation"?[13]

It should be obvious now why I insisted so strongly on distinguishing between culture and ideology in Chapter 4. What we see in the reconstructed audience reaction described in the preceding paragraph is a direct conflict between the culture of the audience (the moral repugnance at the baby's murder) and their ideology (condemnation of the "interracial" liaison). What do you do when you can't have it both ways? You can compromise, and let the child live, but that discredits your ideology. Or you can be governed by your ideology, and murder the infant, but that is morally (or culturally) reprehensible. Either way, something has to give, and it is an illustration of the genius of Shakespeare that he managed to create such a situation. And all the time the baby is voiceless, saying nothing, painfully twisting the consciences of the characters in the play and the audience alike. In the context of Breytenbach's translation, this must be one of the most powerful theatrical

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12 I am referring to such undercurrent as may exist among the characters and certainly not on the part of the playwright or the translator.

13 Alexander and Wells 193: 'At the heart of the racist imagination we discover a pornographic fantasy: the spectre of miscegenation.' Rather succinct. Or on 208: '… In Negroes [there persists] the inseparability of their blackness[.] For if the latter should unite themselves a thousand times with white women, the children are born with the dark color of the father. Similarly, it is not enough for a Jew to be three parts aristocratic or Old Christian for one family-line … alone defiles and corrupts him.' Devastating. Cf. Loomba 41, 68.

silences in Shakespeare's entire opus.[14] Even Aaron, who claims to be brutally immoral, is not such a psychopath that he is able to allow for the death of the child, and it is spared. But despite this "happy ending" for the baby, the audience cannot be satisfied with the outcome.[15] In fact, the baby's fate is unknown at the end of the play, and therefore must remain so.[16] Perhaps he will grow up and "fight for freedom", which would have represented a dangerous prospect to the Apartheid eugenicists.[17]

That the baby is included at all in the play is exceptional. There is no other instance of a "mixed-race" offspring in an Elizabethan play. Nowhere in his subsequent work does Shakespeare ever cast another chocolate baby.[18] Perhaps this is due to the considerable discomfort that its presence must have caused. It is even conceivable that there would have been those in the audience who would have called out for it to be executed.[19] We cannot know, but such speculation is reasonable.

In the words of one Apartheid-era politician, T.E. Donges, Minister of the Interior in the 1950s:

> The potential danger of the Coloured vote has persisted … in
> South Africa … it is not just primarily the natural increase of the
> Coloured population which presents the greatest menace …
> the danger lies mainly in the fact that we have this tremendous
> Native reservoir which by intermarriage may potentially be
> responsible for the number of Coloured people in the country
> increasing.[20]

A "Coloured" baby was therefore fair game for a 1970 South African audience. One scholar also refers to "the hysterical reaction that any play depicting intermarriage must be

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14 Habib 113.
15 What this also shows is how, as evidenced in subsection 7.2.1, an ideology can run conversely to its situating culture, and cause outcomes that go against the common mores of the community, and the resultant conflict causes immense psychological trauma to the people involved. This happens when the moral values of the ideology seek to supplant those of the culture.
16 Loomba 90.
17 Quince (2000) 154.
18 Loomba 52.
19 According to one critic, the survival of the baby is not a triumph for anyone, since the baby only serves as a ' … reminder of the fate of its parents' – Loomba 85. It is submitted that this is off the point and very existential.
20 Posel 88. Referring to "intermarriage" and people as forming a "reservoir" is indicative of the clinical, inhuman ideology of Apartheid.

wicked".[21]

The question that remains to be answered is as to whether Breytenbach's translation of the "black baby" scenes registers any ideological prejudice. We need to conduct a very cautious examination of these scenes in his translation.

Let us begin with the stage directions, which the audience are not party to. Breytenbach introduces the baby as a s*wart kind* (black child/infant). Shakespeare's direction refers to a "blackamoor child".

> *Enter Nurse, with a blackamoor child [in her arms].*[22]

> *Oppasster op met 'n swart kind; as sy die jongelinge sien, bedek sy oorhaastig die kind met haar mantel.*[23]

> <Enter nurse with a black child; when she sees the young men, she hastily covers the child with her cloak.>

Breytenbach's translation is therefore neutral. We could refine the examination and claim that technically, according to the "racial" classification system of Apartheid, Breytenbach should have used the term *bruin kind* (brown/coloured child/infant), since the baby is the result of the union of a "White/European" woman and a "Black/Bantu" man, but I see no purpose in doing so. It is immaterial whether the baby is *swart* or *bruin* because the point, in the broader context of the play, is that the baby is not pale like his mother. "Blackamoor" is a particularly difficult word to translate, because of the vast discrepancy between Apartheid and Elizabethan "racial" classification. We can't know with absolute certainty what Shakespeare had in mind when he used the word. It is my submission that Breytenbach should therefore be given the benefit of the doubt. Breytenbach's decision to translate "blackamoor" (a concept that did not exist in 1970 in South Africa) with "swart" is in keeping with his cultural mandate as a communicator – he is using a culturally neutral

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21 Orkin (1987) 108.
22 Act 4 Scene 2.
23 P65. I have commented on Breytenbach's elaboration of the stage direction in subsection 7.5.1.

term to communicate with his audience. The translation of "blackamoor" therefore represents no ideological prejudice, as opposed to the use of a term such as "kafferkind". There is therefore nothing overtly or implicitly ideological about his translation of the stage direction. There is nothing ideological about the rest of the stage directions referring to the baby, either. Breytenbach simply refers to the baby as *die kind*.[24] This is completely neutral, and non-racialised.

Moving on from the stage directions, let us examine the references that the characters make to the baby. The most obvious place to start is the nurse, who introduces the infant in an extremely negative manner in the English text, making reference to Satan and skin colour in the process.

Nurse:	O, gentle Aaron, we are all undone!
	Now help, or woe betide thee evermore.
Aaron:	Why, what a caterwauling thou dost keep!
	What dost thou wrap and fumble in thy arms?
Nurse:	O, that which I would hide from heaven's eye,
	Our empress' shame and stately Rome's disgrace.
	She is delivered, Lords, she is delivered.
Aaron:	To whom?
Nurse:	I mean, she is brought abed.
Aaron:	Well, God give her good rest. What hath He sent her?
Nurse:	A devil.
Aaron:	Why, then she is the devil's dam. A joyful issue!
Nurse:	A joyless, dismal, black, and sorrowful issue!

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24 P68, p79.

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> Here is the babe, as loathsome as a toad
> Amongst the fair-faced breeders of our clime.
> The Empress sends it thee, thy stamp, thy seal,
> And bids thee christen it with thy dagger's point.[25]

What we see in this extract is the emphasis on the baby's skin colour, and how that skin colour is related to the generally negative perception that the Nurse, and perhaps the audience, has of the baby. The confabulation by the nurse of the reference to dark skin and the baby's identity as a devil is in keeping with the Elizabethan belief, mentioned in subsection 2.2.1, that black is the colour of evil and of demons. Therefore, the use of the word "black" in the quoted speech isn't only a reference to skin colour – it has a much broader, metaphysical connotation that it would not have had in Apartheid South Africa. Let us examine Breytenbach's handling of this passage.

Oppasster: *Huil*

O, liewe Aron, ons is almal verlore!

Help nou, of vervloek sal jy verewig wees!

Aron: Nou! vir wat staan en tjank jy soos 'n kat?

Watter warmpatat het jy daar, my skat?

Oppasster: Ag, dit wat ek die hemel se oë wil verberg:

Ons koningin se skaamte en Rome se skande!

Sy is verlos, here, sy is verlos.

Aron: Van wie?

Oppasster: Ek bedoel sy het geboorte gegee.

Aron: Wel, mag God haar laat rus! Wat het Hy haar gestuur?

Oppasster: 'n Duiwel.

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25 Act 4 Scene 2 57-73.

Aron: Toe nou! Dan is sy die duiwel se moer: 'n Vreugdevolle uitvloeisel.

Oppasster: 'n Vreugdelose, nare, swart en treurige spruit!
Sy wys hulle die kind.
Hier is die baba, so verfoeilik soos 'n janblom
Tussen die witkelktelers van ons ligte klimaat;
Die keiserin stuur dit vir jou, jou stempel en seël,
En vra dat jy dit met jou dolk se punt moet doop.[26]

What we see in the Afrikaans is that the reference to devilry and dark skin colour has been maintained. Of course, we cannot assume that Breytenbach's audience would have appreciated the interplay of the two concepts. In the context of Apartheid, what is most striking about the translation is the reference to the baby's dark skin, and also to the paler skin of the Romans (*die witkelktelers van ons ligte klimaat*).

However, this translation is also neutral. At no stage does Breytenbach stray outside of the evil-blackness paradigm that Shakespeare deploys. Even the Nurse's description of the baby as a *janblom* is an entirely neutral translation of the English "toad". The translator could have used *reënpadda* instead, but it is actually immaterial. There is nothing ideologically loaded about the translation of this passage.[27] Note that I say the translation, and I mean translation as a process, not as its end result. The end result would undoubtedly have been controversial to a 1970 South African audience. But what is important for our discussion is to determine whether Breytenbach has added anything to the text during the process of translation. At a glance, he has simply translated the semi-poetic English into semi-poetic Afrikaans, which is easy on the ear and also quite possible to perform on stage. But in terms of an added, extra-cultural ideology, it is my submission that the translation of this passage draws a blank, with the exception of one term.

He has extended the "racial" reference of a certain line, by elaboration. "Fair-faced breeders of our clime" is passable Elizabethan English. But Breytenbach has taken it further in the Afrikaans, by adding *ligte* (light or fair) to *klimaat*. This adjective does not

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26 P65-66.
27 Although, as an aside, the use of *janblom* is interesting, because in 1970, the same year that *Titus Andronicus* was published, Breytenbach also published a work called *Lotus* under the pseudonym Jan Blom.

appear in the English, and it serves to emphasise the "Whiteness" that the Nurse is referring to. Possibly the translator felt that this elaboration was necessary to make the text more accessible to a 1970 audience, who may not have understood *klimaat* to mean society, as "clime" means in the English. But this elaboration by the translator does not indicate any ideological bias. It is merely an embellishment, when the meaning in the source text was obvious anyway.

What is not merely an embellishment is the use of the word *witkelktelers*. Although this is a passable translation of "fair-faced breeders", there is something bestial about referring to human reproduction as "breeding". This connotation of animality may not have been so strong in Shakespeare's time, but in 1970 it would have been rather curious, especially since one of the traditional, stereotypical criticisms of "Blacks" was that, apparently, they multiply so fast. *Hulle teel net aan* (they breed like rabbits). This reference to breeding, therefore, while not representing interference on the part of the translator, insofar as he has translated it accurately, is nevertheless loaded, since a "White" audience would probably not have enjoyed hearing themselves being referred to as "lily breeders"/*witkelktelers*. It is therefore potentially an inversion of the prevailing "racial" attitude of 1970, and I cannot escape the inference that the translator was aware of the content of this reference and still included it. One could also ask, on the other hand, what else he was supposed to do with a word like "breeders". I have returned to this notion of inverting the "racial" stereotype below. It suffices at the moment that we are aware of it, and also that we realise that sometimes the selection of a text to translate can be ideologically motivated, without there being any overt microstructural ideological interference in the target text itself by the translator.

7.2.2 Translation of "Moor"[28]

I have already emphasised the fact that "race" is a fluid, unstable concept that has had a transient and rather nebulous meaning over the centuries of its existence. That is why, as stated in section 4.6, I insist on using it in inverted commas. Perhaps the best elucidation of its deficient semantic status is to be found in its translation, or at least, in attempts at its translation.

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28 See Nord (2003), Zatlin 73-74.

Breytenbach's *Titus Andronicus* contains one such attempt. The play, like several other Shakespeare plays, contains the word "Moor". Now, I tried in subsection 2.3.2 to give some indication as to what this word could possibly mean, but I also tried to show that its meaning would seem strange or illogical to a racist of the 20th or 21st century in South Africa. Moor therefore represents a particularly spiky challenge to the translator operating 400 years after Shakespeare wrote, since the Elizabethan concept of "Moor" no longer exists, insofar as an Elizabethan Moor could have been a member of more than one "race" in Apartheid. It is certainly not a concept that a 1970 South African audience would have been familiar with.[29]

The challenge facing the translator was therefore to find a term that would draw on prevailing "racial" stereotypes in the same way that "Moor" did in Elizabethan England. It is submitted that this was an impossible task. There is no word in modern English or in Afrikaans that has the same paradigm of meaning. To refer to someone of sub-Saharan origin and someone of Middle Eastern origin with the same word lies beyond the idiom of either language in contemporary parlance. "Racial" stereotyping has developed since Shakespeare's time. Racists now have different words for the people they are trying to classify. It is easy to become enmeshed in the niceties of the racist system of Apartheid, but the point is that translating a word like "Moor" means updating the text.

Or does it? Breytenbach clearly did not seem to think so. Throughout the Afrikaans play, he consistently uses the word "Moor" as such, without any modification or explanation.[30] At no stage does he explain what it means or why he is using it *per se.* It has been transferred wholesale from the English text. Even in the list of characters, he describes Aaron as a "Moor". I cannot assume that a 1970 South African audience would have understood what he was referring to, unless their education had included works by Shakespeare and they were already familiar with the term. This is one possibility. The other is that he realised that there was no ready equivalent for the term at his disposal, so he simply borrowed it from Shakespeare.

Either way, using the word "Moor" in the Afrikaans text is a very ideologically neutral

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29 This is allied to the point stated above that Apartheid happened at the end of the European colonial era, whereas Elizabethan England was situated in time at the advent of that era. See e.g. Fensome 176-177.

30 On p32, p37, p39, p56, p63, p65, p72, p87, p91 and p95, as well as the list of characters.

translation strategy. There are words in Afrikaans that he could have used, either *swart* or *kaffer*, or something to that effect, but he has avoided doing so. It is possible to speculate that he actually desired to maintain the nebulosity of "Moor", so that his translation would incorporate as many of the people oppressed by Apartheid as possible, in an attempt to represent all the colonised and enslaved people of Africa with the character of Aaron. But that is a very lax piece of speculation that I cannot adequately substantiate.

Ultimately, it is my submission that "Moor" was probably left unchanged because the Elizabethan usage of the word pre-dates the Afrikaans language itself. Afrikaans therefore could not possibly have had a chronological equivalent. The translator probably had no way of formulating an Afrikaans equivalent either, without adopting at least some of the substantial "racial" prejudice of 1970 South African society. This attempt to avoid stereotyping the already controversial character of Aaron seems to indicate conclusively that the translator did not have an ideological agenda in translating this word in the play. He could have translated "Moor" with a number of other words, such as *kaffer* or *Bantu* but he chose not to, possibly because those words are only very loose equivalents for the Elizabethan "Moor", if they are equivalents at all, which is a case in point. Stuck at this impasse, he decided to transfer the word directly out of the English, as if to say to the audience, make of that what you will. It is almost as if the translator is deliberately avoiding the controversy that could have been caused by the use of a more contemporary word.

We have already discussed the translation of "blackamoor", in the subsection above on the baby, subsection 7.2.1. "Blackamoor" presents the same issue as "Moor". Translating "blackamoor" with *swart* is, however, neutral, as I have pointed out. In all likelihood, Breytenbach could have translated "Moor" with *swart* as well. I do not see that it actually makes any difference. There is nothing intrinsically ideological about that.

7.2.3 Aaron's references to "race"

At various times throughout the play, Aaron launches into soliloquy or spiked speech, and these lines of his are invariably "racially" loaded. He makes overt reference to skin colour, either his own or that of other characters, and this is something that we need to examine in detail in the context of Apartheid South Africa, since a 1970 audience would probably have been extremely sensitive to references of this nature. What is more, he is the only "Black"

character in the play with spoken lines, so the fact that he speaks of his own accord, and shows such clear and strident evidence of having his own independent opinions, would potentially have been controversial, specifically regarding the nascent "Black Consciousness" movement in South Africa at the time. Like children, "Blacks" were to be seen and not heard, a stereotype which Aaron openly violates.

Possibly the most famous and obvious example of Aaron's "racial" consciousness is to be found in one of the most telling rhyming couplets of the entire play.

> Aaron: Let fools do good and fair men call for grace;
>   Aaron will have his soul black like his face.[31]

At face value, what this couplet does is to emphasise the evil-blackness paradigm alluded to above. But coming from Aaron's own mouth, it takes on another dimension of meaning. It seems to indicate that he takes a certain pride in being black and in being evil, that his evil-blackness is his validation, and how he defines himself. This sense of pride is a direct intertextuality with the "Black Consciousness" movement in South Africa, and I find the notion that Breytenbach was unaware of this intertextuality nearly impossible to accept.[32] It is highly unlikely that his audience would have missed this point either. In the context of both Elizabethan England and Apartheid South Africa, these two lines are so heavily loaded that their performance would probably require extensive direction and practice by the actor playing Aaron. They need to be spoken with exactly the right emphasis and facial expression, and this is beyond the control of the translator. But let us examine what the translator did.

> Aron: Laat ape goeie bedoelings hê en regverdiges op genade
>   Aandring; Aron se siel sal so swart wees soos sy kop).[33]

> <Aaron: Let monkeys have good intentions and just people
>   Insist on mercy; Aaron's soul will be as black as his head.>

The use of the word *ape* (monkeys) in the Afrikaans is interesting. Comparing "Black"

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31 Act 3 Scene 1 207-208.
32 Refer to subsection 6.3.2 where one reviewer actually raises the issue of "Black Power" which is inherent in Aaron's characterisation. Clearly, there was an awareness of this issue in 1970.
33 P51.

people to monkeys or baboons was not uncommon in Apartheid South Africa. The English word "fools" could have been translated with other Afrikaans words, such as *dwase*, but Breytenbach chose *ape.* It is my submission that this is not a neutral translation – it is probably directed at the audience as an ironic, even sarcastic, pointed remark on the attitude of some (or many) "White" people towards "Black" people, thereby inverting their racist paradigm. The translation of "face" with *kop* seems to be incidental, since Breytenbach isn't following the metre system that Shakespeare used, and I can see no compelling reason for using *kop*, ideological or otherwise.[34]

In these lines, the Afrikaans translation endows the colour black with the same negative connotation as the English, thereby reproducing the Elizabethan aura around the colour. However, in the context of Apartheid South Africa, the word *swart* now draws on its contemporary 1970 connotation, so as to reinforce the stereotype of "Black" people as evil or savage. I can only speculate as to whether this was intentional on the part of the translator, but the translation of these two lines is enormously significant, as they potentially represent the audience's attitude towards people of a darker hue, both in Elizabethan England and in 1970 South Africa. What I see in the Afrikaans translation of these two lines is a sarcastic mockery of anti-"Black" sentiment in Apartheid South Africa. The good (or "White") people are referred to as the *ape* (monkeys) now, while Aaron makes much, and proudly, of his dark skin. My speculation, then, is that this was intentional by the translator, as an assault on racism, a brazen denouncement of the prevailing racist attitude of the era.

One significant question, though, is as to why "fair men" (read "white" people) was only translated as *regverdiges* (just/fair people), thereby losing the "racial" import of the English, which Aaron so obviously intends. Possibly, this translation is an extension of the sarcasm, since it is likely that according to a 1970 South African racist, only "white" or "fair" people could be *regverdig.* But in the absence of the source text reference, that sarcasm in translation would have been lost on a 1970 audience. It is also possible that Breytenbach read Shakespeare's "fair" to mean fair as a psychological attribute, and not as a reference to skin colour, since the English word has a double meaning that is exceptionally difficult to translate. It is typical of Shakespeare to play with words, and by and large Breytenbach

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34 There is the possible hypothesis that since Reible's production of the play ends with only the buried head of Aaron visible on the stage, there was some reason at the time for emphasising Aaron's head earlier in the play, but that is mere guesswork on my part.

manages to deal with wordplay effectively, as we will see below, but it is my submission that he has missed the trick this time. An entire volume of meaning has been lost in translation here. *Regverdiges* is only a 50% translation of "fair".

However, missing the trick also shows us that in the translation of these two lines, which are so important to the play, the translator may not have been aiming at an explicit ideological exposition. If he really wanted to press home the point about "race", he could have translated "fair" in a much more controversial fashion, perhaps with *wit mense or blankes* ("white" people), but he did not, which seems to indicate that while a sarcastic reading of his translation of this couplet is possible, as explained above, he does not go for the jugular and spell out an agenda. But then again, I somehow feel that Breytenbach, as the consummate poet and artist, may have been just a little too subtle for something like that, if that is indeed what he was trying to achieve.

Aaron's Black Consciousness inversion of Apartheid (and Elizabethan) "racial" stereotyping continues in a far more brutal passage later in the play, when he is confronted by Tamora's sons, who insist that he kills his newborn son as their mother has instructed him to.

> Aaron: What, what, you sanguine, shallow-hearted boys,
> You white-limed walls, you alehouse painted signs!
> Coal black is better than another hue
> In that it scorns to bear another hue;
> For all the water in the ocean
> Can never turn the swan's black legs to white,
> Although she lave them hourly in the flood.[35]

> Aron: Wat, wat, julle bloedkleurige, vlakhartige seuns!
> Julle witgekalkte mure, julle krom-en-skeefgeverfde uithangborde!
> Koolswart is beter as enige kleur
> Omdat dit al die ander kleure versmaai;
> Want al die water in die oseaan

---

35 Act 4 Scene 2 101-107.

> Kan die swaan se swart beentjies nooit witter draai
>
> Al sou sy hul ook elke uur in die branders baai.[36]

Aaron is mocking the sons of Tamora on the basis of their skin colour. This is definitely not something that a 1970 "White" South African audience would have been accustomed to. It flies in the face of Apartheid propaganda about "races" and would probably not have had a favourable reception. His overtly "Black Consciousness" stance would not have met with the approval of the Apartheid authorities. It is impossible to negate the political import of these lines in Apartheid South Africa. They are certainly not an innocent play on words or skin colour. I find it impossible to imagine that Breytenbach was unaware of this political relevance. The mocking of the "white" characters continues with these lines:

Chiron: I blush to think upon this ignomy.

Aaron: Why, there's the privilege your beauty bears.
           Fie, treacherous hue, that will betray with blushing
           The close enacts and counsels of thy heart.
           Here's a young lad framed of another leer.
           Look how the black slave smiles upon the father,
           As who should say "Old lad, I am thine own."[37]

Chiron: Ek bloos as ek aan hierdie skandvlek dink.

Aron: Ja, dis die voorreg waaraan jou skoonheid ly.
           Foei! uitblakerende kleur wat jou hart se geheime drome
           En raadplegings met 'n gebloos verraai!
           Hier's nou vir jou 'n perdjie van 'n ander kleur;
           Kyk net hoe lag die swart slaaf met sy vader,
           Asof hy wil sê, "ou-kêrel, ek is joune soos koljander."[38]

Once again, there is an open assault on the idea of "White" supremacy (it isn't hard to

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36 P67. Note the flowing, rhyming poetry, which does not occur in the lines of the English text. I have discussed the rather awkward reference to alehouse signs below.

37 Act 4 Scene 2 119-125.

38 P67.

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imagine Aaron mentioning Chiron's beauty (*skoonheid*) with extreme sarcasm). But our focus is on the translation, as a process. What has Breytenbach done with these lines? The answer is – ostensibly, nothing. They have been faithfully translated into good Afrikaans. Microstructurally, then, there is no addition in translation. But then there does not need to be any addition for these lines to potentially assault the potential racist ideology of the audience, and that is what we need to keep in mind: the source text is providing the ideological impetus; the translator has maintained it. I will return to this phenomenon in the conclusory discussion in Chapter 8.

However, this inversion of the prevailing "racial" stereotypical attitude is situated in a text that also plays into that attitude. In this sense, the English and Afrikaans texts operate in the same manner. They both contain reinforcement of the audience's racism, and this was probably done by Shakespeare so as to establish a rapport with his audience, before bombastically assaulting their prejudice via the lines of Aaron.[39]

Aaron also makes some more casual references to physical appearance that may have been significant to a South African audience.

> Aaron: My fleece of woolly hair that now uncurls
>
>   Even as an adder when she doth unroll
>
>   To do some fatal execution?[40]

> Aron: My bossiekop wolhare wat nou die krul verloor
>
>   Net soos 'n adder sy kromming tot 'n boog
>
>   Breekspan om iets of iemand te vermoor?[41]

One of the tests for "race" in Apartheid South Africa was to place a pencil in a person's hair. If the pencil did not slide out, the person was then suspected of having "Black" or "Coloured" genetics. This was known as the pencil test. It is therefore likely that this remark by Aaron would have been significant to a 1970 South African audience. However,

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39 Remember that in subsection 2.3.2.2 I noted that Shakespeare may have written "race" into his plays as an exercise in dissection of prevailing attitudes.

40 Act 2 Scene 3 34-36. I am not interested in the phallic connotation of these lines because it is utterly irrelevant to our discussion.

41 P32.

I feel that we cannot read very much into its presence, since the reference to curly hair (*bossiekop*) is present in the English text and Breytenbach has merely rendered a faithful translation. Essentially, all that this remark does is to emphasise the "racial" stereotyping of Aaron. Staying with physical appearance, Aaron addresses his infant son as follows.

> Aaron: Come on, you thick-lipped slave, …[42]

> Aron: Komaan, jou dikbek slaaf, …[43]

The term "thick-lipped" is a direct reference to "race", which Shakespeare also uses in *Othello*, so we can assume that referring to someone's thick lips was a common enough "racial" slur in Elizabethan England. However, the Afrikaans *dikbek* (surly or sulking) isn't. This mistranslation tends to indicate that the translator interpreted the word incorrectly, when he could have used a term such as *diklip* (fat lipped), which would have been "racially" loaded in a 1970 South African context, but a translator of Breytenbach's skill is unlikely to have made that type of error. A possible and more cogent alternative explanation for this choice of phrase is that he was averse to using such a patently racist term, even though Shakespeare does. Aaron himself emphasises the physical appearance of his son elsewhere, as quoted by another character:

> 2nd Goth: 'Peace, tawny slave, half me and half thy dame!
>   Did not thou hue bewray whose brat thou art,
>   Had nature lent thee but thy mother's look,
>   Villain, thou mightst have been an emperor.
>   But where the bull and cow are both milk white,
>   They never do beget a coal-black calf.
>   Peace, villain, peace!' …[44]

> 2de Goot: 'Stil nou, geelbruin slaaf, helfte van my en helfte jou ma!
>   As jou kleur nie bekend gemaak het wie se bengel jy is –

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42 Act 4 Scene 2 181.
43 P69.
44 Act 5 Scene 1 27-33. The speaker is quoting Aaron.

> As die natuur jou maar jou moeder se huid wou gee –
>
> Karnallie, sou jy al 'n keiser kon word;
>
> Maar waar die koei en die bul albei melkwit is
>
> Verwek hul nooit 'n bloedswart kalfie nie.
>
> Stil, my apie, stil nou!' …[45]

As such, it is apparent that Aaron deliberately stresses the physical appearance of the baby. It is therefore difficult to understand why "thick-lipped" was translated with *dikbek* (surly). I feel that it would have been more accurate to emphasise the stereotypical connotation of what Aaron is saying, by using *diklip* (thick lipped), but it is possible that the translator could not conceive of a father speaking such a derogatory word to his own son. However, Aaron is probably being sarcastic, so something has definitely been lost in translation here. *Dikbek* simply doesn't mean what "thick-lipped" means – *dikbek* means sulky or pouting. There is therefore insufficient semantic formal correspondence between the source and target texts. I can only conclude that the translator either misunderstood the English, or intentionally subverted its meaning to make the father's speech more affectionate towards his son. But we should not conclude that this is evidence of ideological prejudice, which it is not.

Also, this passage referring to the "tawny slave"/*geelbruin slaaf* is interesting, because it actually plays into the "racial" classification system of the Apartheid regime with great precision. The child of a "Black" father and a "White" mother was supposed to be "Coloured" or "Brown", which is the terminology that Aaron uses in describing his son ("tawny"/*geelbruin*). What this reference to skin colour does, possibly more so than in Elizabethan times, is to expose the audience's stereotypical viewpoint on "miscegenation". These lines are a summary encapsulation of the greatest phobia of the Apartheid ideology, namely that the "White race" would become "polluted" by "Black" genetics and South Africa would turn into a nation of "Brown" people, a society of so-called "half-castes". It is possible that members of the 1970 audience sat watching with nodding approval as these lines were spoken. But once again, this is merely part of Shakespeare's dissection of prejudice, which Breytenbach has maintained by rendering a faithful translation. Harnessing the astute insight of Shakespeare, the translator has brought the prevailing tension of his own time onto the stage in a compelling fashion, without departing from the

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45 P80.

source text.

As a final example of Aaron's consciousness of his skin colour, and its significance for the other characters, we have his self-derogating admission when he is being interrogated about the crimes that he has committed during the play.

> Lucius: What, canst thou say all this and never blush?
>
> Aaron: Ay, like a black dog, as the saying is.[46]

> Lucius: Wat, kan jy dit alles vertel sonder om te bloos?
>
> Aron: Ja, soos 'n swart hond, sê die gesegde mos.[47]

The Elizabethan proverb that Aaron is referring to hardly requires any explanation.[48] Its irony would have been equally accessible to a 1970 South African audience, regardless of whether there was any such saying in Afrikaans. His own reference to himself as a black dog is in concurrence with the way that the other characters have referred to him throughout the play. He reinforces their racism through his own utterance. This assumption of their prejudice, and his elaboration of it into a "Black Consciousness" philosophy, is yet more evidence of the inverted stereotype that he portrays.[49] We can well imagine that Aaron refers to himself as a "black dog" with the utmost scorn, thereby throwing the racism of the other characters back in their faces. If this attitude of inversion was prescient in Elizabethan England, it was no less relevant in Apartheid South Africa. Its translation requires no ideological embellishment to achieve its full impact. Breytenbach's translation is both literal and powerful, without adding anything to what is already present in the source text.

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46 Act 5 Scene 1 123-124.
47 P83.
48 It means to do something brazenly, without shame.
49 This is one possible reading of Habib's persistent claim that the subaltern "re-writes" himself in Shakespeare's work.

7.2.4 References to Aaron

As mentioned above, there are references to Aaron made by other characters in the play, and these references typically include his skin colour. In keeping with the theory that Shakespeare wrote about "race" as an exercise in the exposure of prevailing attitudes, these references to Aaron are necessary, in that they allow the audience to access the material, perhaps in preparation for the sucker-punch of Aaron's inversion of those prevailing attitudes.

Regarding the playwright as the opponent of the audience may sound far-fetched, but in Breytenbach's case it is not. We have already seen how his mere choice as the translator served to antagonise at least a section of the South African audience. That section of the audience knew that he held an opposing view on Apartheid. In this sense, the translated play becomes a battleground of opposing ideologies, a forum of argument, with the characters presenting the material of the translator's argument and the audience assessing it according to their own ideology. Therefore, by including material that was concurrent with the audience's ideology, such as the blatantly racist references to Aaron, both Shakespeare and Breytenbach would have managed to get on their respective audiences' "good side", as it were, before Aaron cuts loose with his opposing ideology. It is my submission that Shakespeare (and perhaps his alleged co-author Peele) deliberately constructed the play in this manner, and Breytenbach was only too happy to render a faithful translation, thereby propagating the technique.[50]

      Lavinia: And let her joy her raven-colored love.[51]

      Lavinia: Sodat sy plesier kan put uit haar kraaikleur geliefde;[52]

This reference by Lavinia appears to be neutral, merely remarking on the skin colour of Aaron without any scorn or contempt. But the next one may not be.

      Titus: O gracious emperor! O gentle Aaron!

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50 Very much the same thing happens in *Othello*, although Othello's inversion of the audience's racist attitude is much less explicit than Aaron's, and is situated more in his characterisation than in his spoken lines. Possibly this subtlety in *Othello* is testimony to Shakespeare's maturing technique and increasing emotional nuance as a playwright.

51 Act 2 Scene 3 83.

52 P33.

Did ever raven sing so like a lark,

That gives sweet tidings of the sun's uprise?[53]

Titus: O genadige Keiser! O saggeaarde Aron!

Het 'n raaf ooit so soos 'n lewerik gesing

As dié die rosige tyding van 'n sonopkoms bring?[54]

This reference to Aaron's skin colour by Titus is less flattering. Titus seems to believe that Aaron's dark persuasion makes him like a raven, unable to achieve the attractive singing of a lark. The emphasis on Aaron's skin colour is, implicitly, racist, because the implication of Titus' words is that Aaron isn't supposed to be like a lark, by his very nature, or by his "race". This dismissive, racist treatment of Aaron is consistent throughout the play, as evidenced by the next example.

Marcus: Pardon me, sir. It was a black, ill-favored fly,

Like to the Empress' Moor. Therefore I killed him.

Titus: O, O, O!

Then pardon me for reprehending thee,

For thou hast done a charitable deed.

Give me thy knife, I will insult on him,

…

Yet I think we are not brought so low

But that between us we can kill a fly

That comes in likeness of a coalblack Moor.[55]

Marcus: Verskoon my, meneer; dit was 'n swart, afstootlike vlieg –

Net soos die keiserin se Moor; daarom het ek hom

vrekgemaak.

Titus: O, O, O.

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53 Act 3 Scene 1 159-161.
54 P49.
55 Act 3 Scene 2 67-79.

> Verskoon my dan dat ek jou kwalik kon neem,
>
> Want jy het 'n weldadige ding gedoen.
>
> Gee my jou mes, ek sal koning oor hom kraai,[56]
>
> …
>
> Tog, ek dink nie ons het so laag gesink nie,
>
> Want ons twee saam kan nog 'n vlieg ombring
>
> Wat hom in gedaante van 'n son-swart Moor
>
> Aan ons opdring.[57]

The comparison of Aaron to a black fly, with the emphasis on his skin colour, completes the racist paradigm that has been developing in the play until this point. It is the consummation of the playwright's exposure of the audience's stereotypical attitude. Possibly members of the Elizabethan audience would have been murmuring their approval during this scene, and there is very little reason to doubt that an Apartheid audience would have reacted differently. The basic racist syllogism, that Aaron is black, black is evil, and so he is evil, is succinctly encapsulated in these lines.[58]

The translation of "coalblack" with *son-swart* is neutral, in my submission. The translator is merely employing an Afrikaans intensive form for the English "coal". This is further evidence of the point made in section 4.5, that a translator has a cultural imperative which is divorced from their ideological agenda. Using an Afrikaans translation like *steenkoolswart* is somehow less effective, even though semantically it is passable. If *son-swart* is derisive in the context of these lines, all the better, because the English is also derisive. We cannot claim that the translator has introduced the derision. He has merely translated it, and rather well at that.

Here is a final example of the prejudice shown to Aaron by the other characters.

> Demetrius: What's here? A scroll, and written round about.
>
> Let's see:
>
> "*Integer vitae, scelerisque purus,*

---

56 Note the pun on the word *kraai*, as in raven-coloured. This pun does not happen in the English text.
57 P56.
58 Of course, judging by his actions Aaron would have been evil anyway, regardless of his skin colour, but that is not the point that Titus and Marcus are making in killing and abusing the fly, even if it is a central thesis of the play as a whole.

Non eget Mauri iaculis, nec arcu.'[59]

Demetrius:	Wat is dit? 'n rol? met iets daarop geskryf?
	Laat ons sien:
	"INTEGER VITAE, SCELERISQUE PURUS,
	NON EGET MAURI IACULIS, NEC ARCU."
	(" 'n Man opreg in lewe en vry van sonde
	Is nie aan 'n Moor se boog of spiese gebonde").[60]

The quoted Latin lines are taken from an Ode by the ancient Roman poet Horace. I cannot speculate here as to whether Horace intended any kind of prejudice against "Moors" with these lines, but their implication is more telling in the context of *Titus Andronicus*. They are meant as an ironic innuendo by Titus, who has just discovered that Tamora's sons Chiron and Demetrius are responsible for the rape of Lavinia, after which he fires this scroll into the royal demesne on an arrow. What these lines do is to equate being "Moorish" with being morally loose or degenerate, and those who associate with "Moors" must therefore be so by association. This is in keeping with the depiction of Aaron as the evil force in the play, the force of darkness, the black personification of the Devil that was so well entrenched as a philosophical construct in Elizabethan times and which, of course, had a strong parallel in 1970 South Africa, as discussed above.

The reference to *spiese* is pointed. The militant wing of the ANC was known as umKhonto weSizwe, or the "spear of the nation". Umkhonto weSizwe, or MK, was founded in 1961, and had been actively pursuing a campaign of violent resistance against the Apartheid government for nearly a decade by the time that Breytenbach's translation was published and performed. This would not have been lost on a 1970 South African audience, so the reference to the Moor's spear would have had political overtones, regardless of the translator's intention (as in, the spear of the Moorish/"Black" nation). Once again, what we see here is the way that the source text had immense relevance for the target audience of the translation, without any ideological interference on the part of the translator taking place. Breytenbach merely translated what Shakespeare had written. *Spiese* is an

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59 Act 4 Scene 2 18-21. "He who is of upright life and free [pure] of crime does not need the javelins [spears] or bow of the Moor." Mowat and Werstine 132.
60 P63.

accurate translation of *iaculis*, and these lines have been faithfully rendered in Afrikaans. Nothing has been added in translation. The addition in meaning of *spiese* is due entirely to the social context of the translation's publication.[61]

7.3 Intercultural translation problems: domestication and foreignisation

Intercultural translation problems arise where the source culture contains a phenomenon that is unknown in the target culture. The phenomenon could be an activity, an artefact, or a custom. In such cases, the plain equivalent lexical translation is probably going to fail to address the target readership or audience, either in function, intelligibility, or both. The question for the translator of a play is then – how are the cultural phenomena specific to the source text to be represented in the target text?

In subsection 4.5.3, I introduced the concepts of domestication and foreignisation. It is safe to say that these concepts will probably be applicable in any translation situation, and their relevance is likely to increase proportionally as the two cultures are separated by increasing time and distance.[62] Breytenbach's translation is separated from Shakespeare's text by 400 years and roughly 12 000km, so we certainly need to pay attention to such issues in our discussion. Foreignisation of a theatre target text may erode the performability of that text or limit its popularity.[63]

I should add that the term "performability" is vexed in Translation Studies because it is not always seen as sufficiently academic in nature.[64] Performability in this thesis refers to the utility of the target text as a theatre piece, which is something that directors[65] and performers are able to assess (based on things such as available stage technology, human ability and the expectations of the target audience[66]), even if (some) translators and translation scholars are not. The other aspect of the use of the term here is that there are the two types of theatre target text mentioned in section 5.2 – the "page" and the

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61 A reference such as this one, which is derogatory towards Moors, may actually have served to ingratiate the play with the censors, since it is ostensibly anti-Moor/anti-Black.
62 Zatlin 84.
63 Dinçel (2009).
64 Marinetti 34, Bassnett (1991) 102, Bassnett (1998b) 95.
65 Zatlin 3.
66 Zatlin 2 on the expectations of the target audience: 'In France translations are not considered stageworthy unless they flow like original texts.' Performability in France may therefore not be the same as in other societies.

"stage" translation. Of course, many theatre texts are probably more one than the other, but if a director and cast say that they can't make a theatrical success of a text with a specific audience, why can't we use a term like performability?[67] Stage translations are more performable than page translations.

In assessing the intercultural translation problems in *Titus Andronicus*, we should begin by identifying the items in the source text that are foreign to the target culture. This is invariably the best place to start because these are the items that present the translator with the seminal domesticate/foreignise dilemma. In Shakespeare's text, these items are relatively easy to identify – they are almost always the references to the ancient Roman and Greek classics that I identified in subsection 2.2.2. Now, these references may have been familiar to a 1970 South African audience, but I find that assertion to be tenuous in the extreme. I say this because throughout his translation, Breytenbach has included explanatory footnotes, which seems to indicate that, firstly, he researched the references himself and, secondly, he was aware that his audience may not understand them.[68] The foreignisation strategy using footnotes is effective if the target text is intended to be literary in nature, but as one commentator says,

> Spectators go to the theatre to see a play, not to read at length about it, and directors will quickly discard a script that requires footnotes.[69]

I have selected an example of this type of explanatory footnote material.

The story of Philomela is probably the most important classical reference in the play, since Lavinia's situation is based directly upon it. Breytenbach provides an extensive

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67 Bassnett's objection to the term seems to be the way that it may be used to "excuse" potentially idiosyncratic translation strategies or wholesale deviations from the source text – Bassnett (1991) 102, cf. Zatlin 23 and 27. However, my use of the term is based on the opinion of the performers in conjunction with the translator, not merely the translator per se. An interesting avenue of research would be to take all the theatre target texts which have, according to the translator, been translated to be "performable" and examine their success in the theatre, or whether they have even been performed at all.

68 Mas 80. This subsection overlaps with 7.5.1 in that footnotes, like stage directions, form part of the paratext of the translated text (Genette 319-343). However, my emphasis here is on the use that the footnotes are being put to as an exercise in cultural foreignisation in translation, and so the discussion has that use as its focus, and not the technical deployment of footnotes *per se*. This refined focus is necessary because Breytenbach uses the footnotes to effect his foreignisation strategy as a translator, which is a use of footnotes that is specific to translation. See Nord (2001) 159-160.

69 Zatlin 71. Performability again.

explanatory footnote on the ancient Greek mythology surrounding Philomela.[70] He employs the same strategy with the references to Solon[71] and Actaeon.[72] As the reader may observe, this extensive explanatory material is conspicuous, but also necessary. Breytenbach couldn't assume that his audience would be familiar with ancient Greek and Roman mythology. This tendency to footnote the ancient Greek and Roman references is a direct foreignisation technique, bringing the target audience closer to the source text, in Schleiermacher's terminology. Unfortunately, footnotes cannot assist the audience in a theatre performance, unless they are published as part of the programme notes, so as a point of interest one may wonder how the director of the play would approach such material.

The use of footnotes or endnotes by a translator is important because it may indicate the translator's strategy.

> Translators' notes (another paratextual element) can also shed
> light on translation strategies (Crisafulli 2004) and the
> translation process (Shiyi 2006). … Despite the fluency and
> faithfulness of the translation, the translator still preferred to
> comment on the text, thus becoming visible to the reader,
> which implies a foreignizing strategy (2004: 457).[73]

However, there are also many references to the ancient classics that are not explained by footnotes. So, we have Aeneas,[74] Hecuba of Troy,[75] Lucrece,[76] and the Roman pantheon Appollo, Pallas, Jupiter and Mercury.[77] These ancient references have no explanatory footnotes, and the characters who mention them do not expand on them either. I can only conclude that the translator believed them to be sufficiently well known among his audience. Their presence in the translated text is in keeping with the strategy of foreignisation that Breytenbach employs throughout the play, and also demonstrates how foreignisation can make for awkward comprehension by the target audience or reader.

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70 P32.
71 P13.
72 P33.
73 Giannossa 3.
74 P55.
75 P58.
76 P60.
77 P60.

The source text of *Titus Andronicus* is bilingual – it has lines in both English and Latin.[78] In his treatment of the Latin lines spoken by some of the characters, Breytenbach also opts for foreignisation. He employs the following strategy. Where the Latin lines are spoken, the character who speaks them immediately translates them into Afrikaans, as below.

> Demetrius: Sit fas aut nefas, till I find the stream
>   To cool this heat, a charm to calm these fits,
>   Per Stygia, per manes vehor.[79]
>
>   [sit fas aut nefas: whether it be right or wrong]
>   [Per Stygia, per manes vehor: I go through the Stygian region
>   among ghosts][80]
>
> Demetrius: "Sit fas aut nefas", 'Reg of verkeerd' – tot ek die stroom vind
>   Waarin ek hierdie hitte kan afkoel, 'n doepa om my stuipe
>   Te kalmeer. "Per Stygia, per manes vehor" – is ek reg
>   Vir duiwel en hel![81]

However, there are also passages where the translation of the Latin is in brackets. It is not clear whether these parentheses are supposed to have been spoken by a character on stage, by a more general narrator, or at all, or whether they were merely included for the benefit of the reader. One has to assume that the character who speaks the lines then translates them for the sake of the target audience, or only speaks the Afrikaans.

> Titus: STUPRUM, CHIRON, DEMETRIUS
>   (Verkragting, Chiron, Demetrius)[82]
>
>   <RAPE, CHIRON, DEMETRIUS>
>
> Demetrius: INTEGER VITAE, SCELERISQUE PURUS,

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78 Zatlin 103.
79 Act 2 Scene 1 141-143.
80 Mowat and Werstine (eds) 56.
81 P29.
82 P60.

NON EGET MAURI IACULIS, NEC ARCU
(" 'n Man opreg in lewe en vry van sonde
Is nie aan 'n Moor se boog of spies gebonde").[83]

What is significant in this regard is that at no stage does Shakespeare ever provide translations of the Latin lines. As mentioned in subsection 2.2.2, this is probably because Shakespeare could rely on the knowledge of Latin of his audience, whereas Breytenbach could not. As a foreignising strategy, the immediate translation of the Latin lines is effective, and does not detract from the natural flow of the performed text. Insofar as the Latin lines are essential to reproducing an authentic Roman atmosphere in the play, it is my submission that the translator has found a suitable strategy. The only question is then – how are the performers expected to deliver the translated lines? Since I was unable to speak to anyone who attended a performance of the production in 1970, I cannot discuss how the director and cast answered that question.

What the explanatory footnotes and the translated lines demonstrate is the difficulty in trying to maintain lexical equivalence in an artistic text, such as a theatre text. If equivalence is supposed to be the overarching standard in literary translation, intercultural problems probably become insoluble in many cases. That is why I tried to emphasise in subsection 4.5.1 that, in a certain sense, literary translation is actually less conducive to microstructural equivalence than the translation of other text types, unless the specific skopos is to show the source text style or structure to the target readership. So, in the case of a theatre text which has performance on stage as part of its skopos, the translator needs to make the target text as accessible as possible to their target audience. As stated in section 5.2, skopos theory defines a literary translation as either more or less documentary or instrumental. It is submitted that if a theatre text is being translated for performance, the target text is probably going to be relatively more instrumental than documentary, whereas if it was being translated as a literary exercise the emphasis of the translator's skopos would probably be more documentary.[84]

This documentary/instrumental paradigm in skopos theory has an interesting interface with Venuti's domestication/foreignisation dichotomy. Generally speaking, one may expect that

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83 P63. As translated above.
84 An example of a documentary theatre target text is the Danish translation of Hamlet referred to in section 5.2.

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the more the translator tries to domesticate the text, the more instrumental their skopos is. In the converse, the more extensive the foreignisation is in the target text, the more documentary that text is going to be. The skopos determines to what extent the target text should be one or the other, and therefore determines the degree of domestication or foreignisation too.[85]

There is a single instance of Latin which has been translated directly into Afrikaans without appearing in the Latin in the target text, but this act of domestication is an exception to the general strategy of foreignisation and I cannot understand why it occurs. Here it is.

> Marcus: *Suum cuique* is our Roman justice.
> This prince in justice seizeth but his own.[86]

> Marcus: Aan 'n ieder dit wat syne is – dis ons Romeinse Reg:
> In alle regverdigheid – die prins neem net wat aan hom behoort.[87]

Moving on from the Latin and Roman references, there is a striking example of an Elizabethan concept in the source text that also presents the translator with an interesting challenge.

> Aaron: Yet, for I know thou art religious
> And hast a thing within thee called conscience,
> With twenty popish tricks and ceremonies
> Which I have seen thee careful to observe,
> …[88]

> Aron: Want ek sweer dat jy godsdienstig is
> Met 'n gevoel in jou wat jy gewete noem –
> Met twintig paapse aanwensels en seremonies,

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85 Which is in support of the point that that the domestication and foreignisation of Venuti's approach, like the equivalence in translation insisted on by some other scholars and theorists, are all merely strategies determined by the skopos.
86 Act 1 Scene 1 283-284. The Latin means "to each his own".
87 P16.
88 Act 5 Scene 1 75-78.

> En ek het gesien jy kom hul sorgvuldig na –
> …[89]

What is immediately apparent is the anachronism – the reference to "popish tricks" is part of the Elizabethan scorn for the Catholic Church, and has little, if any, connection to the ancient Rome in which the play is set.[90] The curious outcome here is that, actually, this anachronism is not out of place in Breytenbach's 1970 translation either. I have already mentioned the Apartheid regime's suspicion of the *Roomse gevaar* (Roman Catholic threat). The translator could therefore reproduce the reference to the Catholic Pope in the target text without an explanatory footnote. This is an example of how, despite immense divergences in space and time, two cultures or ideologies can have something fundamental in common.[91]

In concluding this subsection, I would like to draw the reader's attention to an example of blatant, overt domestication in the translated text. It is the only such occurrence in the entire text.

> Martius: As hateful as Cocytus' misty mouth.[92]
>
> Martius: So haatlik soos die Hel se mistige muil.[93]
>
> <Martius: As hateful as the misty mouth of Hell.>

While this is a beautiful translation, it avoids the reference to Roman mythology contained in the English. There is a theory that the term "Cocytus' mouth" effectively means the entrance of hell,[94] so the translator may have been operating on the basis of that research. But the fact remains that translating "Cocytus' misty mouth" with *die Hel se mistige muil* is an act of translational domestication. The Roman mythological reference has been completely supplanted by an ordinary Afrikaans term. This is in contrast to the consistent strategy of footnoted or unfootnoted foreignisation in the rest of the target text, and I

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89 P81.
90 The Rome of Titus Andronicus may have been aware of nascent Catholicism, but may not have harboured the obvious contempt with which Aaron makes the reference.
91 Cf. Zatlin 87.
92 Act 2 Scene 3 237.
93 P39.
94 Mowat and Werstine 212.

cannot speculate with any degree of certainty as to possible reasons for the occurrence of this act of domestication. It is isolated and incidental.

7.4 Interlingual translation problems: cases of formal (dis)correspondence

According to Nord, interlingual translation problems are those issues which are caused by differences in the grammar, syntactic structure and vocabulary of the two languages involved in the translation situation.[95] Examples of such issues are word order, words which do not exist in the target language, and different use of tenses between the two languages. Issues such as these are likely to be situated in the microstructure of the texts and may therefore make intertextual equivalence on a microstructural level harder to maintain.

During our discussion of the methodology employed in this analysis, I have tried to emphasise the importance of having a concept of equivalence between the source and target languages, for reasons that have already been supplied. The merit in this insistence should be apparent from the subsections above but, in order to complete the analysis and reveal the true advantage of deploying this concept of equivalence, I have decided to devote a section specifically to understanding the level and the nature of microstructural equivalence between the two texts.

Throughout the play, Breytenbach adheres mostly faithfully to the source text. Mostly, because there are exceptions, but then we need to be very specific in our use of the word equivalence. Since we have identified Nida's formal correspondence as our standard, our task of analysis becomes much easier. I have already explained what this concept of formal correspondence entails, and I have also referred to its limitations. It is time now to engage enthusiastically in its application.[96]

If we understand formal correspondence as a completely literal, word-by-word rendering of the source text in the target language, then there are several instances in the target text which do not conform to this standard. Without examining these instances, we cannot

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95 Nord in Trosborg 60.

96 To some translation scholars, this may seem about as enticing as jumping into a freezing lake. But that is why I have tried to emphasise the pragmatic value of taking this approach. And besides, swimming in cold water is good for your immune system.

speculate as to the reasons for these deviations, but as discussed in Chapter 4, there are two main possible reasons for this kind of non-conformity – the cultural imperative to communicate effectively in the target language, or an extra-cultural ideological agenda. Or the skopos could dictate the deviation. Let us examine these instances, then, keeping all possibilities in mind.

The first instance I would like to draw the reader's attention to is relatively early in the play, in the second Act.

> Aaron: That what you cannot as you would achieve
>   You must perforce accomplish as you may.[97]

> Aron: Dat as julle iets nie na wense kan bereik
>   Julle tog die beste van die saak moet maak.[98]

> <Aaron: That if you can't achieve something as desired
>   You should just make the most of the situation.>

As the back translation shows, this translation is not formally correspondent. The English has a sense of forced success, of accomplishment, whereas the Afrikaans merely states that one should make the most of failure. It is my submission that this is a rather loose, approximate translation. The Afrikaans does not contain the full import of the English. The implication, in the English, of what Aaron is saying is that one shouldn't have any scruples when one desires something. He is saying that the end justifies the means, whatever the means may be. One should try to succeed at any cost. This is in keeping with the amoral pose that Aaron tries to maintain throughout the play. However, the Afrikaans sounds more like something that a motivational speaker would say – it is very positive, and progressive, but it does not have the same implication of raw indifference or negation of conscience that the English does. The Afrikaans involves a compromise – if you can't have what you want, take what you can. The English, on the other hand, involves no such compromise – if at first you can't get what you want, take it in by force in any way you can. This distinction is very important, because these two lines come at the start of a passage in which Aaron

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97 Act 2 Scene 1 113-114.
98 P28.

encourages the two sons of Tamora to rape Lavinia, who is Bassianus' wife. That is why the two lines have to be so blunt and direct. Rape is wrong, and Aaron is admitting to that, but at the same time he is exhorting the two brothers to rape Lavinia anyway, because they desire her sexually. In Aaron's (warped) view, the end justifies the means. Whereas all the Afrilkaans is saying is that the two brothers should be satisfied with whatever compromise they may attain, such as a stolen conversation with Lavinia, or a kind glance from her, instead of the sexual relationship with her that they both crave but cannot rightfully attain.

The question then is – does this weakening in translation of Aaron's assertion detract from its impact on the play's audience? What would the audience of the Afrikaans play understand by his lines? We may assume that there would be an understanding of evil intent, but I feel that the Afrikaans translation is too euphemistic. It is too circumlocutory. Aaron is talking about rape, not stealing cookies. The direct and threatening tone of the English has been lost in translation. There is no translation of the word "perforce", which is critical in these lines. In fact, it is my submission that the translation of that second line is more than just "fuzzy" – it is deficient in its inaccuracy, according to our standard of formal correspondence and even approximate equivalence as discussed in section 4.5.1.2.

Let us move on, to the next example.

Titus:	She's with the lion deeply still in league,
	And lulls him whilst she playeth on her back;
	And when he sleeps will she do what she list.[99]

Titus:	En sy's nog immer kop in een mus met die leeu,
	En paai hom as sy wydsbeen op haar rug lê en speel,
	Maar as hy slaap dan doen sy wat sy wil.[100]

<Titus:	And she ever shares a hat with the lion,
	And humours him lying spread-legged on her back and playing,
	But when he sleeps she does what she wants to.>

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99 Act 4 Scene 1 99-101.
100   P61.

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Now, the sexual innuendo in the Shakespearean text is obvious – Tamora is using sex to control her husband Saturninus (she "lulls" him). But the Afrikaans contains a far more explicit reference to sex – *wydsbeen* (spread-legged), that is not present in the English. This sexual reference is reinforced by the word *paai* (appease). In its totality, the translation of these lines is "over-sexed", as it were. It remains for us to attempt to figure out why.

It is the translator's prerogative to determine the emphasis or neglect of the various aspects of meaning of the source text in the target text. In that sense, then, the translator hasn't added anything to the text here. The sexual intent was always there, in the English. Possibly, the translator has amplified that intent for the entertainment of the audience, or at least so that they would readily be able to understand the innuendo, but in making it so explicit it stops being an innuendo. The subtlety of the English text has been replaced with a forceful and overt clarity in the Afrikaans text, while maintaining the lion metaphor.

Formally, these passages are not correspondent, due to the presence of *wydsbeen*. The use of *wydsbeen* casts the words (and character) of Titus in a completely different light. Where the English is tacitly derisory, the Afrikaans is openly derogatory. This represents an elaboration by the translator that was not warranted by the source text.[101] Something has been added in translation here. However, we cannot assume that this augmentation is necessarily politically ideological. While it is certainly extra-cultural, it appears to be an indication of the translator's own personal preference for sexual explicitness in the target text. For whatever reason he may have had, he has emphasised the sexual aspect of these lines. But I do not see any evidence of a political or ideological influence here.

Also, the translation of "still in league" with *immer … kop in een mus* is culturally acceptable, and is the kind of approximate equivalence that I tried to introduce as a standard in outlining my methodology. There is nothing suspicious about the translation of this phrase, or ideologically prejudicial. They are cultural equivalents, and so while they may not be formally equivalent, they are equivalent none the less in an intercultural sense.

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101   I refer back to section 5.2, which mentions the example of an impractically elaborate Danish translation of *Hamlet*. This is the kind of elaboration in translation that may result when the translator tries to spell out each and every innuendo and connotation in a Shakespeare text. We see the same type of elaboration in the translation of "clime" cited above, which was translated as *ligte klimaat* (subsection 4.3.1).

If you are starting to feel that we should cut the translator some slack, the following examples may assuage that urge.

Publius: Is he sure bound? Look that you bind them fast.[102]

Publius: Is hy stewig vasgebind? daardie knope moet hou.[103]

<Publius: Is he securely bound? Those knots have to hold.>

This is not an entirely accurate translation lexically. It is certainly not formally correspondent. But the import of the words is the same in both languages. This is the kind of "fuzzy" equivalence that was referred to in subsection 4.5.1. It works insofar as the translation is expedient. But as to strictly formal correspondence, the translator has not achieved that standard in these lines. The pragmatic imperative of producing a working theatre text has trumped the technical requirement of literal translation. Yet nothing has been lost.

Saturninus: What, hath the firmament more suns that one?

Lucius: What boots it thee to call thyself a sun?[104]

Saturninus: So, is daar meer as een son aan die firmament?

Lucius: Wie gee jou die reg om in die son se gedaante te wil praal?[105]

<Saturninus: So, is there more than one sun in the heavens?

Lucius: Who gave you the right to show off in the sun's countenance?>

This is another lexically inequivalent translation. The correct meaning of "boots" is "benefit"

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102   Act 5 Scene 2 168.
103   P90.
104   Act 5 Scene 3 17-18.
105   P92.

or "profit". However, in the Afrikaans Lucius takes aim at the Emperor's right to compare himself to the sun. There is also a discrepancy in the way that Lucius refers to any sun in the English but specifically to the one and only sun in the Afrikaans. Either way, the indignation of Lucius is maintained, so while this is not an entirely accurate translation, it is effective nevertheless, since it serves to convey the atmosphere of attrition that has arisen between these two characters.[106]

If you still feel that the translator should be afforded some leeway in our discussion, we find an interesting translational conundrum in the form of a homonym.

| Aaron: | My mistress is my mistress, this myself, |
| | The vigor and the picture of my youth.[107] |

| Aron: | My meesteres is my maitresse; dit is my self; |
| | Die lewenslus en die beeld van my jeug;[108] |

The English "mistress" has two possible meanings here – sexual partner and slave owner. The conundrum subsists in the fact that it is impossible to know which meaning is implied in which word in the sentence. Or they may have the same meaning, as an exercise in emphasis. This is particularly important in the case of Breytenbach's translation, because he has used two different words in translation, *meesteres* and *maitresse*. *Meesteres* is a term denoting (feminine) authority, while *maitresse* has a well-defined sexual connotation.[109] In a case such as this, where we cannot be sure about what the words in the source text mean, how do we define formal correspondence?

The source text is open to interpretation, and so the translator has made an interpretation. So, while there are other possible translations here, we cannot fault the translator for the interpretation that he has made. Obliged to take a situation call, he has opted for something that works in the target language and which is, ultimately, also an accurate translation of the source text, even if it is only one possible translation. This is the kind of pragmatic translational strategy that I have been referring to until now. The translation is

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106   Shortly after this exchange, Lucius murders Saturninus.
107   Act 4 Scene 2 111-112.
108   P67.
109   Possibly Breytenbach preferred using *maitresse* due to the influence of his French wife and environment while he was performing the translation.

effective, even though the source text is hopelessly ambiguous. That the ambiguity is not maintained is irrelevant, due to the multiplicity of meanings of the source text. We cannot know for sure what Shakespeare meant, so we must proceed on our own prerogative. Purely formal correspondence would mean translating the ambiguity as such, but can we really fault the translator for adopting another, more concrete strategy?

I would like to finish this subsection with an example of an untranslatable item. It is the only item in the entire play which is untranslatable for the specific reason as explained below, but there may yet be a measure of significance in its translation into Afrikaans.

Aaron:	Go to the Empress; tell her this I said.
	He kills her.
	"Wheak, wheak"! So cries a pig prepared to the spit.[110]

Aron:	Gaan sê vir die koningin, sê vir haar ek sê so,
	Hy maak haar dood
	Preek! Preek!
	So skree 'n vark geslag vir die spit.[111]

<Aaron:	Go to the queen, tell her I say this,
	He kills her
	Preach! Preach!
	This is how a pig slaughtered for the spit screams.>

Onomatopoeic interjections such as "wheak" have no formal equivalent, for two reasons. Firstly, the word has no meaning which can be reproduced in the target language, and secondly, the phonetic systems of languages are not the same. It is an open question as to whether the translator meant anything by using a word that actually does have a meaning in Afrikaans. Possibly, by introducing a religious connotation into the lines, he was trying to load yet more scorn into the already contemptuous utterance of Aaron as he kills the Nurse, bearing in mind that in a later scene in the play, Aaron openly criticises religion, so that this translation of "wheak" is in keeping with his general characterisation. But that is

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110   Act 4 Scene 2 150-151.
111   P68.

mere speculation. In the absence of formal correspondence, the translator has taken a liberty, since there could be any number of Afrikaans equivalents for "wheak" that do not mean anything. Yet he has chosen one that does.

Of course, as already mentioned, the concept of formal correspondence has its limitations. Let us consider an example where it is rather inneffective.

> Aaron: What, what, you sanguine, shallow-hearted boys,
> You white-limed walls, you alehouse painted signs![112]

> Aron: Wat, wat, julle bloedkleurige, vlakhartige seuns!
> Julle witgekalkte mure, julle krom-en-skeefgeverfde uithangborde![113]

The translation of "alehouse painted signs" doesn't work in the Afrikaans, because the reference to alehouse signs is virtually meaningless in 1970 South Africa. This is perhaps why the reference to alehouses does not persist in the Afrikaans. This is one instance in which I feel the translator would have been justified in making use of a more relevant contemporary cultural reference, in order to make the expression more accessible to the audience. The term "krom-en-skeefgeverfde uithangborde" (crooked and skewly painted signs) would have been virtually meaningless to a 1970 South African audience as a reference to "race". Yet it is an entirely literal, formally equivalent translation. This is why I tried to emphasise in subsection 4.5.1 that we should not be looking for exact lexical equivalence, but a more "fuzzy" intercultural equivalence between the two texts. As an exercise in purely technical, interlexical translation, this line succeeds, and is formally correspondent. As an exercise in theatre translation, however, this line fails dismally.

In summary, what I have tried to demonstrate in this subsection is the way that Breytenbach adheres closely to the source text. The deviations expressed in this subsection should not be taken to represent the entire target text – they are isolated instances of much interest to our discussion, but they do not constitute the sum of his approach. Generally speaking, he maintains formal correspondence in his translation.

The question that remains is as to whether there is any ideological interference in the

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112   Act 4 Scene 2 101-102.
113   P67.

translation situations cited in this subsection. Do the microstructural translation strategies that he employs betray an extra-cultural agenda? It is my submission that the answer is a resounding no. Even if he does not always conform to strict lexical equivalence, the cultural strategies that he employs are exactly that – cultural. As the translator, he has a cultural imperative to make sense, to create a target text that is accessible to other members of the culture in which he is working, and he has done so admirably.[114] I cannot say with absolute certainty that he has tried to ingrain his translation with anything political or otherwise that was not already in the source text. I repeat for emphasis: that was not already in the source text.

7.5 Text-specific translation problems

Text-specific translation problems are those which are endemic to a specific source text. As Nord says, their

> solution cannot be generalized, although it is based on
> functional criteria. In this category we find the translation of
> metaphors, similes, puns, rhetorical figures, etc.[115]

These problems therefore require the translator to produce unique and effective solutions in the target text. There are two main methods of attempting to do so. The first is to strive for lexical equivalence and then to add explanatory material (such as footnotes or endnotes) where necessary.[116] However, that method is going to produce a documentary, foreignised target text. The second method is to assess the desired skopos of the target text and then to structure the translation solution around it. The skopos-oriented method may produce the same kind of documentary text as the first method, or it may be aimed at functional equivalence, in which case it may produce a target text that is more domesticated, depending on what the skopos requires.

In *Titus Andronicus*, Breytenbach has opted for the second method. This is in keeping with the aspect of his supposed skopos that required the production of a theatre text for

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114   Perhaps with the exception of those alehouse painted signs.
115   Nord in Trosborg 61.
116   Diaz Perez (1999) 368, who refers to "editorial techniques".

performance on stage. A heavily documentary text would not have worked as well on stage. I should add that in attempting to maintain functional equivalence between the source and target texts, he has sometimes achieved lexical equivalence too.

7.5.1 Stage directions[117]

Although they do not form part of the spoken text of a theatre play, stage directions are an essential component of a play, since they help the reader and actors to understand the action of the story as envisaged by the playwright.[118] Shakespeare tends to be very sparing with his directions, but then again, the human universality of the emotions of his characters makes his plays relatively easy to interpret and visualise. The translator is then faced with the challenge of rendering stage directions in the target language that are equally simple to follow. This is why, if the translator decides to depart significantly from the source target, issues may arise in the performance of the target text on stage, and stage directions may have to be modified.[119]

I should perhaps also specify what the term "stage directions" refers to in this thesis, as there seems to be some divergence of opinion in the literature. For the purposes of my analysis, a stage direction is exclusively the unspoken line or lines that describes the action, position or movement of a character on stage. There may be the view that in some situations spoken lines of characters can constitute stage directions, but that is not the approach in this thesis. In the words of one commentator on drama texts,

> We should not consider the spatio-temporal indications of the
> text as internal stage directions: they are part of the dialogue
> and not of the text written by the author for the practitioners'
> use. The true stage directions, those written in italics and not
> spoken by the actors, do not make up the mise en scène of the
> text, but a series of directives to make the characters' words

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117   I was unable to determine which edition of Shakespeare's play Breytenbach was working off, so it is possible that the stage directions in the source text were faithfully translated. However, the three recent and respected editions of Shakespeare's text that I examined all support the points made in this subsection. Shakespeare seems to have been extremely sparing with his stage directions – Romanowska 172.

118   They are part of the paratext of the translation.

119   Of course, the director may decide to depart from the target text, but that lies beyond the scope of our discussion, since as stated previously it is not something that the translator has any control over.

signify.[120]

Stage directions may therefore be referred to as forming part of the "paratext" of the target text. The paratext of a theatre text also includes such items as its preface, inscription, and surrounding texts like correspondence with the author and public advertising.[121] The emphasis in the analysis in this chapter is on the part of the paratext that Breytenbach translated or which was added to the target text when the text was published.[122]

It has become apparent from our discussion thus far that Breytenbach does not depart significantly from the source text. Therefore, one would expect that his stage directions would have to be largely if not entirely the same as Shakespeare's. However, Breytenbach appears to have taken a different approach to the directions, augmenting them in places, and also adding some of his own. I have supplied obvious examples of this below. These directions do not appear in the English source text.

Hy snoer haar mond.[123]

<He stops her mouth.>

Kom weer op sy voete.[124]

<Gets to his feet again.>

Lavinia grawe met haar stompies tussen die boeke wat Lucius laat val het.[125]

<Lavinia uses her stumps to dig amongst the books that Lucius has

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120   Pavis 13. Contrast with Suchy 72, who mentions that ' … we might say that a play's literary text is made entirely of stage directions, including the lines that are spoken aloud.' It is submitted that Suchy's position is extreme and does not assist the discussion in this thesis. This subsection is also limited to what Romanowska defines as "explicit" stage directions, which are not part of the spoken text of the play, as opposed to "implicit" directions, which are – Romanowska 172-173.
121   Genette (1997).
122   The only example of such addition is the inscription to Dottori Bill Dodd quoted in subsection 6.2.2. If the reader requires more discussion on the other paratextual publicity material, it has been provided in Chapter 6. Furthermore, I was unable to obtain any of the correspondence between the various role-players in the translation situation, and the published translation has no preface or introduction, and no academic commentary, glossary or index.
123   P37.
124   P45.
125   P59.

dropped.>

Hy wys haar 'n vel papier met bloed beklad.[126]

<He shows her a blood-stained sheet of paper.>

There are directions indicating venue which are not included the English text.

'n Saal in die Paleis[127]

<A hall in the palace>

Voor die Paleis in Rome.[128]

<In front of the palace in Rome.>

Then there are also directions which have been augmented or elaborated by the translator, such as these. Augmentations are in bold type.[129]

Enter Nurse, with a blackamoor child [in her arms].[130]

Oppasster op met 'n swart kind; **as sy die jongelinge sien, bedek sy oorhaastig die kind met haar mantel**.[131]

<Enter nurse with a black child; **when she sees the young men, she hastily covers the child with her cloak**.>

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126   P85. There are further examples on p65, p66, p68, p75, p79, p84, p92 and p95.
127   P62.
128   P70.
129   Please note that the English stage directions have been taken from the Folger (2005 – Mowat and Werstine) edition of Shakespeare's play. It is not impossible that some people may disagree with these directions, having different interpretations of the text. As Mowat and Werstine explain, their directions are sometimes their own interpretation anyway, placed in square brackets, which means that Shakespeare's text probably had even sparser directions.
130   Act 4 Scene 2.
131   P65. Note the elaborate description of the Nurse's actions.

[They put Bassianus' body in the pit and exit, carrying off Lavinia.][132]

Demetrius *stoot die lyk in 'n put **en bedek dit dan met takke**; **daarop** sleepdra **die twee** Lavinia **tussen hulle** af.*[133]

*<**Demetrius** pushes the corpse into a pit **and then covers it with branches**; **thereafter the two of them** drag Lavinia off **between them**.>*

[She exits]
Enter Aaron with two of Titus' sons, [Quintus and Martius.][134]

Sy gaan
Van die teenoorgestelde kant kom *Aron met Quintus en Martius op.*[135]

<She exits
From the opposite side *Aaron enters with Quintus and Martius.>*

[Lucius and Marcus] Exit.[136]

*Lucius en Marcus **in aller yl** af.*[137]

<Lucius and Marcus exit **post haste**.>

Despite this augmentation or addition, the effect of the stage directions remains the same, in terms of their performance. However, Breytenbach's ploy seems to be to leave relatively less to the imagination of the reader. He seems to want to elaborate on the stage directions, so as to have greater control over the performance of the play, or so as to give the reader and director greater clarity on the physical import of the text.[138] Very often, the action in a play is tacitly understood from the spoken lines. The balance that a playwright

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132   Act 2 Scene 3.
133   P37. Note the added reference to branches in the Afrikaans text.
134   Act 2 Scene 3.
135   P37. The English text does not mention that the characters enter from the opposite side of the stage.
136   Act 3 Scene 1.
137   P50. Note the reference to the hasty departure (*aller yl*) of the exiting characters.
138   One commentator uses the term "top-up stage directions" - Yagi 19.

has to strike is between an overburdening desire for minute control of the actors, and directions which are ineffective in their paucity. It is my contention that Breytenbach errs on the side of the former, since the director will do as they please with the text in any event.[139]

A telling example of this concern about clarity on the part of the translator is to be found early on in the target text, where a stage direction even has an explanatory footnote.

> *Marcus, Lucius,* Quintus en Martius op.*

> *Lucius se kom-en-gaan is hier ietwat verward. Ek het die oorspronklike teks, flater en al, gevolg. Ek stel voor dat Lucius hom stil in die skaduwees terugtrek wanneer Sat. en gevolg bo op die balkon verskyn. Dit beklemtoon ook Titus se afsondering.[140]

> <Enter Marcus, Lucius,* Quintus and Martius.

> *Lucius' to'ing and fro'ing is somewhat confusing here. I have followed the original text, blunder and all. I suggest that Lucius withdraws silently into the shadows when Sat. and company appear on the balcony above. This also emphasises Titus' isolation.>

Although there are no other explanatory footnotes on stage directions in the translated play, this footnote is a clear indication of the translator's approach – he intends to "spoon-feed" the reader. Part of the challenge of reading a play, as opposed to seeing it performed, is that the reader is required to construct a mental image of its performance. The real power of Shakespeare's play only becomes apparent when it is performed on stage. So in order to accommodate the reader in this regard, it seems that the translator has tried to render as much information as possible in the stage directions. It is possible that some critics may take exception to this attempted micro-management of the

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139   And yet Breytenbach's directions in *Titus Andronicus* are relatively mild in their frequency and elaboration. Samuel Beckett wrote two plays (*Act Without Words I* and *II*) which consisted entirely of stage directions – Suchy 72. Another playwright who used "lengthy narrative stage directions" was George Bernard Shaw – Suchy 74, Bassnett (1991) 104.
140   P19.

actors/actresses.

In support of my assertion that Breytenbach tries to micro-manage the players, I have investigated another play by him, this time his own original work, *Boklied*.[141] *Boklied* was published in 1998, so there had been a considerable opportunity for artistic development since the translation of *Titus Andronicus*, and yet we still see the same painstaking authorial imperative to direct the play that has been identified in the 1970 translation, present to a more advanced degree. Scenes in *Boklied* open with extensive commentary on the stage setting, and characters have their lines interspersed with regular instructions on how to perform them. There are also elaborate descriptions of stage action. I have not calculated precise percentages but a significant proportion of the text in *Boklied* consists of this unspoken performance management.

Now, I am not trying to level outright criticism at Breytenbach's style of writing theatre plays. There is nothing intrinsically wrong with providing so much paratext. It is even possible that directors and players would appreciate this type of intervention by the playwright. Such intervention may also be more in keeping with the modern style of writing plays, as one would also do in writing a cinema or perhaps even an opera script.[142] But in Shakespeare's time it was not the style to do so, and we are dealing with a translation of a Shakespeare play, so raising this point in the discussion was unavoidable. Also, *Boklied* was published 28 years after *Titus Andronicus*, so any parallels between the two texts are not entirely reliable.

What is more important in our discussion, though, is that at no stage in *Titus Andronicus* does Breytenbach demand the director to do anything that is ideologically extraneous to the source text. Even if Breytenbach's directions are somewhat obsessive, he does not infuse them with any added ideological agenda. There are no marked departures from the action portrayed by the original English text. There are no added scenes of action in the target text. There are no political salutes or anthems, for example. Seen in this way, Breytenbach's added and/or augmented directions are immaterial to our analysis. They are merely nice to have, and totally innocuous. We should therefore not try to assign the

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141   The name translates roughly as "Goat-song".

142   Di Pasquale 11. Possibly Breytenbach was conforming to the postmodern style of theatre writing, in which the text itself is not seen as sufficient to create the meaning of the play; although the text alone never is sufficient, the postmodern approach seems to entail the provision of relatively more paratextual data – Du Preez 22-24, Suchy 74, Bassnett (1991) 103-104.

director's interpretation of the action to the translator, and I will return to this point in the summary discussion in Chapter 8.

Another matter that needs attention is the use of ellipses in the target text. At various times, the translator uses ellipses, sometimes in mid-sentence.[143] An ellipsis in a theatre text is a dangerous thing because the performer or director will have to decide on how to portray it. It would present a certain difficulty of interpretation in performance, which is why, even though an ellipsis forms part of the spoken text, it is a type of stage direction.[144] Why should there be a pause in the character's speech at that point? It is possible that Breytenbach uses these ellipses in an attempt to build dramatic tension. Whether or not it is necessary to do so is debatable, but it does support his consistently elaborate approach in dealing with stage action and setting, as well as dialogue. As a playwright, he leaves relatively less to chance or the interpretation of the actors/actresses than Shakespeare does.

7.5.2 Translating poetry[145]

> One of the most boring and useless debates concerns translatability and untranslatability of poetry. … Someone translates poetry and someone reads translated poetry, and that is more than enough.[146]

> It is impractical and impossible to use one Chinese translation method or standard to guide all the Chinese translation practice, and the diverse Chinese translation methods of English metrical poetry can coexist and complement each other

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143   As an example, on p73. The ellipsis does not occur in the English text in Act 4 Scene 3 92-97. There are also ellipses added in translation in the Afrikaans text on p69, p87 and p97.

144   As an implicit direction – Romanowska 172-173. Punctuation generally is important in translation, and in theatre texts the punctuation may be used by the director and cast to structure their delivery of the spoken lines. See Branny 144-146, Dinçel (2009), Romanowska 174 for the significance of quotation marks in a theatre text.

145   This subsection uses the work of scholars mainly based in a Chinese, Japanese or Arabic language environment. Their work is more appropriate to this thesis because it is based on language combinations (Chinese-English, Japanese-Italian or Arabic-English) which present the translator with vast differences in structure, phonetics and culture of situation, thereby emphasising the points that I am trying to make in the discussion about the nature of poetry translation.

146   Yangtze University (2011).

> in the foreseeable future.[147]

> To some extent, all the translations, which have realized their
> translators' purposes and imposed positive impact on the
> readers, should be regarded as a success.[148]

The translation of poetry is one of the darling conundrums of translation scholars. In a very simplified format, the main point of contention is as to whether poetry can, in fact, be translated, and if it can, what the target text qualifies as. In keeping with the functionalist paradigm that I am subscribing to in this thesis, my point of departure is that poetry is indeed translatable.[149] The question then is solely concerning the skopos of the translation, and there are many possible variations on that theme. Some translators may try to render a poem as a poem. Others may aim at a prose gloss. It depends on what the target text is supposed to achieve, but the interesting corollary here is that one does not necessarily have to be a poet to translate poetry.[150]

It is my submission that in applying skopos theory to the translation of texts, there is relatively little material distinction between poetry and other types of text, even if poetry has certain unique technical and/or structural characteristics. Skopos theory does not prescribe that the function of the source and target texts has to be the same, so there is no reason why a source language poem needs to be translated as a poem in the target language in order to qualify as a workable translation. In some cases, where the genre of source language poetry does not exist in the target language, or where the artistic ability of the source text author is developed to a virtuoso level, it may be extremely difficult or even impossible for the translator to maintain the same function in the target culture.[151] We see this phenomenon, as an example, in the case of a source text author who is regarded as the greatest poet of his home culture, but whose translated poetry is regarded as mundane or ordinary by the target readership, not because the translation is itself nefarious or of a poor quality but because it can never achieve an identical function in a target culture which has its own poets and genres. On the other hand, the translator may be a more talented

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147   Chongyue et al. 89. If you remove the nationality adjectives and the word "metrical" from the quotation, the remaining text is an approximate description of the skopos-oriented approach applied in this subsection.

148   Gao 84.

149   Boase-Beier 195.

150   As long as the translator's ability is able to realise their skopos. The skopos of the translator may not be to produce poetry in the target text. Cf. Niknasab and Pishbin 5.

151   Nida's dynamic equivalence is therefore not attainable in such circumstances.

poet than the source text author, or the target text poem may be more popular in the target culture than the source text ever was in its home culture.[152]

One scholar, commenting on the translation of Chinese poetry into English, describes this asymmetry in translation as the overlapping of two circles.

> The left circle represents the original poem, the right circle represents its version, the overlapping part of the two circles represents the gain in translation, the left crescent represents the loss in translation, the right crescent represent the creation in translation; if "the gain" is larger than "the loss", we can not say translation of poetry is not worth [sic]; if "the creation" is larger than "the loss", we can say the translation surpasses the origin [sic].[153]

We could take the specific example of Homer's *Odyssey*, which has been translated into English. Modern English does not have a tradition of narrative epic poems, and a modern English reader would probably experience the target text as awkward or quaint if it was rendered in verse, which is probably why E.V. Rieu so famously translated it as a prose novel in English.[154] Another example is the translation of Chaucer's *Canterbury Tales* into Chinese as a prose target text by Fang Chong, or the 31 Shakespeare plays that Zhu Shenghao translated, also into Chinese prose. These prose translations are seen as classic works in their respective target literatures.[155] So the overarching concern should always be the skopos of the target text, and not structural, formalistic intertextual equivalence, or dynamic/functional equivalence. And once we have established that premise, much of the criticism of the translatability of poetry is negated.[156] The translation of poetry is no less possible for being more creative than the translation of other types of text, as we shall see in the remainder of this subsection.

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152   Nord (1997) 122: 'The problem is whether this can be done by simply reproducing what is *in* the text, since what is original in one culture may be less so in another, and vice versa.'
153   Liu 1.2.
154   Rieu 1945. The target text was very popular. See Bassnett (1998a) 63 .
155   Chongyue et al. 93. Works by Homer and Dante have had similar treatment in translation into Chinese.
156   Of course, structural properties of the source text may be transferred into the target culture, thereby creating a new genre or style. An obvious modern example of this type of transfer is the Japanese haiku verse, which is written in English in the same format – Guest (2005).

The translation of poetry does not even have to be creative or artistic. It can be nothing more than a simple academic exercise, such as a utilitarian prose rendition accompanied by copious explanatory material.[157] Why should that kind of target text be disqualified as a translation, especially if it includes explanations of the phonetic properties of the source text?[158] A legal contract does not have to be translated as a contract, just as a religious text can be translated to produce an educational target text for non-adherents of that religion. As always, the skopos determines the nature of the target text. Poetry does not have to be translated as poetry to be a translation. And we should never try to tell translators that the skopos of the source text is required to match the skopos of the target text, because due to target society cultural conventions that may not even be possible or desirable. As an extreme example, Abdulla mentions that

> … there is not a single extant example of translated poetry into
> Arabic. … Arabic … is well-known for its resistance to foreign
> poetry.[159]

Another point raised about the translatability of poetry is the translation (or not) of artistic and/or linguistic beauty.[160] I am not going to spend time trying to define beauty in a philosophical or cultural sense here, but on a technical level beauty in poetry is achieved through such textual mechanisms as rhyme, metre, other phonetic devices and wordplay. The translator therefore has the same basic translational decision as with other text types – the translator can either produce a documentary target text which explains the beauty of the source text to the target readership, or they can produce an instrumental target text which has a measure of beauty in the target language. It depends on the skopos, and beauty is merely another standard of equivalence, dependent for its degree on cultural conventions and the propensities of the target language and literary tradition. It is submitted, however, that beauty in poetry is probably the type of translational equivalence in which the greatest degree of asymmetry between the source and target texts is likely to occur.[161]

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157   Chongyue et al.: ' … without the restriction of formal elements, greater accuracy in semantic content and spirit can be achieved.' See also Shi (2005) 6.1, Dastjerdi 32.
158   See Guest (2005), Abdulla 1.
159   Abdulla 1.
160   Liu 1.1.
161   Members of the target readership may not all have the same opinion as to what constitutes beauty in poetry anyway, or they may experience a target text as offensive to their culture. If the assessment of "beauty" in a text is so subjective, why should "beauty" be used as a standard of translatability or even of equivalence? See also Chongyue 98-99, Liu 2.4, Gao 84-85 and 88.

In analysing the translation of poetry in *Titus Andronicus*, I am going to focus on three aspects – rhyme, metre and puns or wordplay. I have isolated these three facets of poetry because they are the most pronounced in the source text, and they also tend to be the most important in assessing Shakespeare's plays, on a technical level.

7.5.2.1 Rhyme

I have already mentioned that Shakespeare sometimes wrote lines in verse in his plays. Now, writing in verse tends to presuppose that the ends of lines rhyme with each other on occasion.[162] Our macrostructural analysis revealed that Breytenbach did reproduce some aspects of poetry, and sometimes introduced them of his own accord. Rhyme is perhaps the most obvious one of them.

Translating rhyme with rhyme is a controversial issue in translation theory.[163] Poetry probably represents the closest thing to an untranslatable text, and so I would like to submit that we need to be circumspect in attempting to make value judgments about translated poetry. In *Titus Andronicus*, there are examples of rhyming couplets being translated with rhyming couplets, and cases where the translator has used a couplet in the absence of one in the source text. The converse also applies. Clearly, it was not the translator's strategy to try to reproduce rhyme with rhyme consistently, but to create a more general sense of the source text's poetry with a form of mimicry in the target text. By imitating Shakespeare's deployment of rhyming couplets, Breytenbach has effectively rendered a text that "reads like" the original English, even if he has not always adhered to the rhyme scheme in the English text.

Rhyme depends, essentially, on the phonetic properties of its language of genesis to exist. Since languages do not generally share their entire phonetic character with other languages, it is likely that the wholesale transfer of phonetic interplay between words in the source text to the target text cannot be achieved.[164] Poetic devices such as assonance,

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162   Although, as mentioned previously, this does not necessarily have to be the case.
163   Chan 106-107.
164   It may be possible to a certain extent in the case of two closely related languages, such as Spanish and Portuguese, but once you start placing languages like Japanese and German in juxtaposition during the translation process, the opportunity for that kind of phonetic homology becomes rather elusive. See

alliteration and onomatopoeia then become untranslatable on a purely phonetic level, but not in terms of their function in the text. As an example, we have the linguistic representation of the barking of a dog. In English, the standard onomatopoeic item is "woof".[165] However, in Russian, it is *гаф* (pronounced "guff" in English). It is important for the translator working from Russian into English to avoid copying the phonetic structure of *гаф* by simply transliterating it as "guff", because the word "guff" is actually an established item in the English language, meaning either a current of air or loquacious nonsense. In addition, the item "guff" in English has no semantic connection to the barking of a dog. This shows that the phonetic property of the source text item cannot be maintained in the target text. However, these two items are formally correspondent. What this shows is that it is not necessary to translate the phonetic property of a source text item in order to achieve semantic and/or functional equivalence, because such translation is not even possible in many or most cases.[166]

The skopos-oriented translation of poetry does not, therefore, require the reconstruction of source language phonetics in the target text.[167] The skopos-focused translator is probably going to assess the target culture emphasis on rhyme in poetry in order to determine whether it is necessary to introduce rhyme into the translation and, if so, how.[168] In *Titus Andronicus*, Breytenbach has used rhyme on many occasions. Examples abound. Given below are examples of rhyme maintained, introduced and negated in translation.[169]

Bassianus: By him that justly may
Bear his betrothed from all the world away.[170]

Bassianus: Deur my! In volle reg
Dra ek my verloofde van die hele wêreld weg.[171]

Balci 26-27 Niknasab and Pishbin 6, Chan 105-106 on "phonemic translation", and Balci 17, Diaz Perez (1999) 357, Özbaş and Balci 4 on puns.

165   Or the older, somewhat peculiar "bow wow".

166   Cf. Shi (2005) 1.1.

167   The impossibility of such phonetic reconstruction may be one of the main reasons why some people assert that poetry cannot be translated at all. It is my submission that they are mistaken. Is a piece of music a different piece just because it is played on a different instrument? See Mas 79.

168   One sometimes finds the view in literature on poetry translation that some languages have a higher propensity for rhyme than others (e.g. Andrews 23). If this is the case, why should rhyme be used as a standard of translatability?

169   Maintained in the sense that the source text and target text both rhyme. But, once again, the specific phonetic character has not been transferred between the two texts – the sounds used in the English are not the same as the sounds used in the Afrikaans, even though the translated lines also rhyme with each other.

170   Act 1 Scene 1 289-290.

Demetrius: Chiron, we hunt not, we, with horse nor hound,

But hope to pluck a dainty doe to ground.[172]

Demetrius: Chiron, ons jag nie met perd of hond,

Maar hoop om 'n sierbokkie neer te pluk op die grond.[173]

Tamora: Be unto us as is a nurse's song

Of lullaby to bring her babe asleep.[174]

Tamora: Oor ons sal daal soos 'n kindermeisie se gesing –

'n Wiegelied om haar baba in slaap se land te bring.[175]

Marcus: And make the silken strings delight to kiss them

He would not then have touched them for his life.

Or had he heard the heavenly harmony

Which that sweet tongue hath made,

…[176]

Marcus: En hoe die sysnare hulle met genoeë soen,

Sou hy vir niks ter wêreld iets daaraan wou doen!

Of as hy die hemelse harmonie kon hoor

Wat daardie soete tong kon toor,

…[177]

Aaron: Let fools do good and fair men call for grace;

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171   P16.
172   Act 2 Scene 2 28-29.
173   P30. These lines display an example of a very similar phonetic character between the source and target items.
174   Act 2 Scene 3 28-29.
175   P31.
176   Act 2 Scene 4 46-49.
177   P43.

<div align="center">Aaron will have his soul black like his face.[178]</div>

Aron: Laat ape goeie bedoelings hê en regverdiges op genade

Aandring; Aron se siel sal so swart wees soos sy kop).[179]

Needless to say, this type of poetic translation requires great skill, and is a testimony to the considerable ability of Breytenbach as a poet in his own right.[180]

7.5.2.2 Puns/Wordplay

… for puns are *de facto* translated, thus translatable.[181]

Puns are probably an issue in the translation of any Shakespeare text because he used so many of them.[182] Puns are the bane of (literary) translators, because they rely on the usually unique interplay between the phonetic and semantic character of a language for their operation.[183] This makes them similar to rhyme, as discussed in subsection 7.5.2.1, but in the case of a pun, the phonetic interplay sometimes has an added semantic aspect. Formal correspondence fails as a concept in the case of puns, since a literal translation will destroy the delicate interplay of sounds and meaning in the source text, even if it is accompanied by an explanatory footnote. However, if we adhere to the view that the translator's skopos is the dominant imperative in their work, then the translation of puns becomes less problematic to assess.[184]

There are many different subtypes of pun, and some commentators may also try to draw a distinction between pun and wordplay. Delabastita at one stage uses the term "punoid" as

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178   Act 3 Scene 1 207-208. Note that even in the translation of such an important couplet in the context of the play, Breytenbach has negated the rhyme in the target text.

179   P51.

180   Which is probably why some scholars may try to imply that in translating poetry the translator actually writes a new poem.

181   Diaz Perez (1999) 357. This quotation is in keeping with the skopos method in the thesis.

182   Shakespeare used an average of 78 puns in every play – He 82.

183   He 83: ' … the translation of puns has always been a hard nut to crack, because the double meanings of puns are always the combined effect of phonological and semantic features, which can hardly be kept when transplanted into another language, especially those belonging to different families.'

184   Once again, the lexical and/or phonetic untranslatability of a pun does not make the entire source text untranslatable.

opposed to pun.[185] However, I do not see a need to go into detail because there are so few puns in the target text under analysis. The puns extracted for analysis in this subsection are all of the homophonic variety, in both the source and target texts.[186]

If the translator's skopos is to reproduce the wordplay of the source text in a similar tone or to have a similar function in the target text, then the translation of puns becomes a scene of great creativity and entertainment, as the following examples demonstrate.

Marcus: O, thus I found her straying in the park,

Seeking to hide herself as doth the deer

That hath received some unrecuring wound.

Titus: It was my dear, and he that wounded her

Hath hurt me more than had he killed me dead.[187]

Marcus: So het ek haar deur die park sien dwaal,

Waar sy haarself wou versteek, soos 'n hert dit doen

As sy 'n ongeneeslike wond gekry het.

Titus: Sy was my bokkie, en hy wat haar gekwes het

Het my dieper seergemaak as wat die dood dit kon doen:

…[188]

In this excerpt, the play on words in the English has not been reproduced phonetically, which is not surprising. But it is pointless trying to force the issue. Breytenbach's solution, to use an affectionate diminutive such as "bokkie" (young deer), is very successful, as it places the same emphasis on fatherly love that the pun in the English does, and also happens to be an accurate formal equivalent of "deer". So, despite the fact that the pun cannot be translated into Afrikaans phonetically, the translator has successfully conveyed the import of the original English in entirely idiomatic Afrikaans. The Afrikaans "bokkie" is a

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185   Diaz Perez (1999) 366, He 98. Delabastita (2006) 162-168 discusses puns using more than one language.

186   See also Kjerkegaard 1, Dastjerdi and Jamshidian 135-136, Balci 8-14, Özbaş and Balci 2-4, He 81 and 86-90, Laviosa (2007).

187   Act 3 Scene 1 90-94.

188   P47.

beautiful translation, and a powerful turn of phrase in its own right, maintaining something of the English pun semantically while drawing on the full dual meaning of the Afrikaans word. We could say that the pun has been translated semantically, but not phonetically, which is, it is submitted, about as close as the translator could make it to the original.

> Chiron: Thou hast undone our mother.
>
> Aaron: Villain, I have done thy mother.[189]

> Chiron: Jy het ons moeder gedoem.
>
> Aron: Snotkop, ek het jou ma gedoen.[190]

In the excerpt above, the play on words has been resurrected in the Afrikaans by means of rhyme. It could not be reproduced semantically, so the translator has found another way.

> Titus: Tell me, can you deliver an oration to the Emperor with a grace?
>
> Country Fellow: Nay, truly sir, I could never say grace in all my life.[191]

> Titus: Sê my, kan jy 'n redevoering voor die keiser doen met goeie fatsoen?
>
> Nar: Nee, sweerlik, meneer: ek kan nie die keiser gaan vat en soen nie.[192]

> <Titus: Tell me, can you deliver an address to the Emperor with good grace?
>
> Country Fellow: No, truly, sir: I can't go and grab the Emperor and kiss him.>

This translation can be deemed an elaboration of the translator's own invention. But that would be missing the point. Clown or Country Fellow characters in Shakespeare's work invariably play word games, possibly for the entertainment of the audience, and

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189   Act 4 Scene 2 79-80.
190   P66.
191   Act 4 Scene 3 101-104.
192   P73.

Breytenbach is merely staying with that tradition.[193] Of course, his invention of a suitable wordplay in the Afrikaans is a creative solution that adds depth to the text and would probably be appreciated by the audience in the same way that an Elizabethan audience would have been able to appreciate Shakespeare's devices. Puns may not be translatable, but in the hands of the right translator, the potential for wordplay in the target text is vast. Semantically, or formally, none of these translations is entirely accurate. However, the translator has maintained the spirit of the source text, as evidence of his overarching skopos, and also in keeping with his imperative of successful communication in the target culture.[194]

In the next excerpt, however, the translator has indeed attempted to maintain the phonetic play.

Titus:	Sirrah, what tidings? Have you any letters?
	Shall I have Justice? What says Jupiter?
Country Fellow:	Ho, the gibbet-maker? He says that
	he hath taken them down again, for the man must
	not be hanged till the next week.
Titus:	But what says Jupiter, I ask thee?
Country Fellow:	Alas, sir, I know not Jubiter; I never
	drank with him in all my life.[195]

Titus:	Vent, wat is die boodskap? Het jy enige briewe?
	Sal ek geregtigheid kry? Wat sê Jupiter?
Nar:	Pieter, die galgemaker? Hy sê hy het hulle maar weer
	Lêgemaak want die ou word nie opgehys
	voor volgende week Maandag nie.
Titus:	Maar wat sê Jupiter, ek vra jou?
Nar:	Helaas, meneer, ek ken geen hoed-eter nie; ek het nog

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193   They seem to do so in a more ludic sense – Davies (1999), He 87.

194   Without wanting to labour the point, this is yet another illustration of how a culturally driven translation strategy, while departing markedly from the source text, is not necessarily ideologically motivated. See Mas 80, He 81. Bassnett (2011) 3: 'One of the rules I made for myself was that every joke in Cervantes' text must be a joke in mine, not, as in most post-Romantic *Quixote* translations, a pale shadow in the form of a meaningless non-joke, literally translated by someone in awe of every word Cervantes wrote, plus an apologetic footnote about the untranslatability of jokes … ' Davies 92-94.

195   Act 4 Scene 3 81-88.

nooit in my lewe saam met hom 'n kappie gemaak nie.[196]

<Titus:	Fellow, what is the message? Have you any letters?
	Will I obtain justice? What says Jupiter?
Coutry Fellow:	Peter, the gallows-maker? He says he has once again
	Laid them low because the guy won't be strung up
	Before next week Monday.
Titus:	But what says Jupiter, I ask you?
Country Fellow:	Alas, sir, I don't know any hat-eater; I have
	Never in my life had a chat with him.>

In this excerpt, the Country Fellow's shenanigans continue.[197] Surprisingly, the source text phonetic play on the name Jupiter is maintained in the target text. "Galgemaker" does not sound so much like Jupiter in Afrikaans as "gibbet-maker" does like Jupiter in English, which is probably why we see the introduction of *Pieter* (Peter) in the Afrikaans text (*Pieter* is a play on the last part of Jupiter). *Hoed-eter* (hat-eater) is also close Jupiter, but Breytenbach then extends the Afrikaans pun with the word *kappie* (bonnet).[198] What we see here is that the phonetic similarity between the two languages is entirely coincidental, but an alert and talented translator has exploited that coincidence to marvellous effect. It is submitted that this type of semantically and phonetically translated pun is probably extremely rare.[199]

However, the overarching issue of equivalence in skopos theory is not that the semantic and/or phonetic features of the source text are maintained in the target text, but that a level of functional equivalence may be achieved, if so desired.[200] Breytenbach did not need to provide a lexically equivalent translation of Shakespeare's puns to achieve the same effect on his own specific target audience. Guided by his skopos, the translator has achieved functional equivalence in the target text, even though he did not have to. He has translated puns as puns.[201]

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196   P72.
197   He is later sentenced to death for insulting the Empress.
198   *'n Kappie maak* means to have a drink with someone, in a sociable context.
199   And would probably not be possible at all between two languages which are not so closely related to one another as English and Afrikaans are, such as the previous example of Japanese and German.
200   Nord (1997) 36-37 on the translation of puns: 'Equivalence here is thus not at word level.' The equivalence is more in terms of purpose.
201   As opposed to the many other pun translation strategies described by some commentators. See e.g. Zatlin 92, He 98, Marinetti 37, Dastjerdi and Jamshidian 138. Balci 20-21 and Diaz Perez (2008) 39-53,

This point returns us once more to the mistaken notion that poetry cannot be translated if it is not translated as poetry, or if structural and/or semantic equivalence has not been attained in the target text. Having asserted this notion as a mistake, some commentators may still argue that the target text is therefore not the "same" poem as the source text, which in my submission is spurious, because when any text is transferred into another language, one may ask whether it ever stays "the same".[202] The issue in the translation of poetry actually seems to be that relatively more of the source text is "lost" in translation than in the translation of other types of text, which is why such commentators are so wary of accepting a translated poem as such. Once again, this emphasises the beauty of the skopos theory – even in the translation of a statistical dossier or a legal contract, something may be lost in translation; however, the dossier or contract still function as such in the target language, since the loss may be immaterial to the success of the skopos. The question for such commentators is as to whether the loss of source text "poetry" in translation (as Robert Frost described it)[203] is material if the target text is serving the purpose for which it was composed. In the case of Breytenbach's *Titus Andronicus*, it is submitted that the answer is a resounding no.

As an example, there is the Chinese poem *The Lion-Eating Poet in the Stone Den*, by Chao Yuen Ren. The poem is relatively short, consisting of only 92 characters, and tells the story of a poet who services his addiction to lion meat by going to a market, killing ten lions, and taking them back home to consume. However, at home he discovers that the carcasses are stone. What is interesting phonetically about this poem is that all of the 92 characters are pronounced *shi* in Classical Mandarin, with only the intonation varying. The phonetic property of the poem is possible in Mandarin because tone is important in the spoken form of the language, and also because Mandarin only has about 400 distinct syllables, as opposed to the roughly 4000 of English.[204] The same phonetic pyrotechnics are therefore not possible in English.

A translation scholar who requires phonetic imitation in the target text as a standard of

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Laviosa (2007).

202   Using a word like "same" in a discussion of translation is like dividing by zero because it merely returns us to the vexatious concept of "equivalence".

203   Shi (2005) 1.1, Liu 1.1.

204   Fallows 39-42, Wikipedia. The written characters in the poem are, of course, not all the same. On the other hand, the relatively short syllables of Chinese, in addition to their smaller number, may make the translation of English poetry metre very tricky in Chinese – Chongyue et al. 93-94, Liu 2.5.

equivalence is probably going to say that the poem is untranslatable into English. However, in a skopos-oriented approach to translation, the translation brief should be structured around the specific circumstances of the translation situation. The impossibility of phonemic translation (or phonetic imitation) into English in the case of Chao's poem is therefore merely a limitation on the brief. The skopos may be for a documentary, lexically equivalent translation explaining the phonetic structure of the source text.[205]

7.5.2.3 Metre

Finally, we come to an aspect of Shakespeare's verse that has been lost entirely in translation. The metre system of Shakespeare's text has not been maintained in the target text. My contention is that in the case of a language such as Afrikaans, which does not necessarily require that poetry is written in metre, there is no reason to maintain the latter in translation. Shakespeare himself foreignised his text by borrowing the metre system from ancient sources, as part of his Renaissance agenda. But for Breytenbach to attempt the same borrowing in 1970 in South Africa seems a little contrived, and he has not done so. Copying Shakespeare's metre would have entailed a gross foreignisation of the target text, and we should keep in mind that Breytenbach was translating for theatre performance, so that an awkward, unnatural target text would have been a theatrical disaster. It seems that the performance imperative has prevailed in the target text. I am not trying to assert that metre should never be translated into Afrikaans, or that it is impossible, but given the circumstances of the case it is hardly surprising that the translator opted not to.

Metre in poetry may depend on the tradition of poetry in a specific language, and also be determined by the accentual emphasis or rhythm of pronunciation which is specific to that language.[206] Metre may develop indigenously in the poetry of a language, or it may be appropriated from the poetry tradition of another language. The question that the translator is required to solve concerns the capacity of the target language to accommodate the source text metre in conjunction with the translator's ability to produce that metre in the target text. If either of these issues presents an inadequacy, the skopos should not involve

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205   See e.g. He 94, where she discusses the "editorial means" that may be required to translate a pun.
206   Garzonio 190-192, who compares Russian to Italian. See also Boase-Beier 145, comparing German and English, or Zatlin 75-77 comparing Spanish and English.

the transfer of the source text metre to the target text. As Seamus Heaney says,

> On the whole, I like a rhymed sonnet to be rhymed in the other
> language. But then you have to worry about the translator's
> ability to do rhyme without making it sound laboured or corny
> … For all their creativity, it's probably safer to have poets doing
> the work.[207]

In a skopos-oriented approach, another consideration surrounding metre is how it is regarded by the target readership.[208] This returns to the example of Homer's *Odyssey* mentioned at the outset of subsection 7.5.2. If Breytenbach's skopos was to produce a functioning, performable theatre text, then it is hardly surprising that he decided not to introduce metre into the translation, if only for the sake of his contemporary 1970 audience.

Metre may also be used in a theatre text to aid performance.[209] However, this does not seem to be a mechanism that Breytenbach has tried to maintain in the target text. In Shakespeare's time, when other plays were also written in metre, a theatre audience may have expected a play to be written in metre as an enhancement of the performance, as a kind of tradition. However, a 1970 South African Afrikaans audience may not have expected that type of spoken performance or even had any significant experience of metred theatre, so maintaining the metre in translation would probably have been of no practical use in the production of the play.[210]

7.5.3 Anecdotes

This subsection is devoted to the examination of individual instances of language usage or other interesting eventualities in the translated text. While it is difficult to draw broader conclusions from this material, I believe that it is all relevant to our discussion, in that it

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207   Heaney quoted in Abdulla 3.
208   Garzonio 195-197.
209   Riera 125-126, where he discusses rhythm in the text. See also Romanowska 173-179.
210   Which is an example of how the performability of a theatre text can be determined – if Breytenbach had translated in metre, the target text may have sounded awkward on stage, and yet, as mentioned in subsection 6.2.2, one reviewer described the unmetred target text as the highlight of the production. See also Zatlin 68, or 2, quoting George Wellwarth – 'No audience will give its full attention to a play whose dialogue is stilted.'

sheds more light on the translator's method.

The first Act of the Afrikaans play is marred by a terrible error. For some reason, Lucius is inscribed as Lucianus. There is no ostensible reason for this error. It must have slipped through the proofreading process.[211] I can read nothing into this. It seems to be entirely immaterial.

The next point seems to be less of an error. As identified above, there is a rather pointed reference to Verwoerd's assassin, Dimitri Tsafendas, in the target text.

<div style="margin-left: 2em;">

Country Fellow: 'Tis he! – God and Saint Stephen

give you good e'en. I have brought you a letter and

a couple of pigeons here.[212]

Nar: Dis hom.

Kniel

God en sint Stefaans gee jou

goddemôre. Ek het vir jou 'n brief gebring, en

'n paar duiwe hier.[213]

</div>

Tsafendas' nickname was Stefaans.[214] It is possible that this coincidence of names would not have been lost on the audience, since in 1970 Tsafendas was languishing on death row, uncondemned but officially insane. I cannot assume outright that it was a deliberate ploy on the part of the translator, since the reference to Saint Stephen occurs in the English source text, so nothing has been added in translation by the translator. I also cannot know the extent to which Tsafendas' nickname was in currency outside of prison. But it does make me wonder as to what the reaction of the audience was to such a potentially vicious aside.

7.6 Conclusion

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211   Which cycles back to my earlier point about Buren being a low-budget operation.
212   Act 4 Scene 4 45-47.
213   P75.
214   See e.g. Breytenbach (1984).

Microstructurally, Breytenbach's target text maintains a very close lexico-semantic, structural and generic equivalence to Shakespeare's source text. In many situations he has either achieved formal correspondence or approached it. The technical aspect of the skopos therefore seems to have been the production of a theatre text that could be produced on a South African stage in Afrikaans, and marketed as a Shakespeare play, which is what happened, and which resulted in phenomenal economic success as well as public controversy.[215]

In some parts of the text, Breytenbach has used a foreignising strategy, but without substantially diminishing the performability of the target text. His translation is therefore relatively more instrumental than documentary, which feeds into the supposition that his skopos was to produce a working theatre text, even if he has provided some explanatory material on the references to ancient mythology or translations of the Latin lines.

However, the research question in this thesis is the determination of a possible ideological prejudice on the part of the translator. It is apparent from the analysis in this chapter that Breytenbach hasn't added or removed anything significant in translation. Therefore, when assessing a target text which shows such steadfast technical equivalence to its source text, lexically, structurally and generically, it is necessary to extend the analysis to the situation in which the translation was commissioned, the choice of text, and the broader socio-political issues in the context of which the translation took place and was published. Such factors have been discussed in Chapter 6, so the next chapter has been dedicated to an attempt to determine if the translator had an ideological skopos, and if so, to sketch that skopos, based on the analysis performed in Chapters 6 and 7 and, in doing so, to answer the research question posed in Chapter 1.

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215   As mentioned in subsection 6.3.2, economic success and public controversy may sometimes accompany one another in showbiz. In section 8.2 I will discuss to what extent that success and controversy may have been due to the input of the play's director.

Chapter 8 – Conclusions

8.1 Culture and ideology in translation

At the outset of this thesis, one of the stated aims of the discussion was to expose and delimit the dichotomous co-existence of culture and ideology in a translated text. This dichotomy, which I have tried to show is not only real but readily revealed under analysis, should now be more apparent to the reader. If any good is to come of this research then perhaps it will be an improved insight into the construction of translated text on the cultural and ideological levels. These levels are indeed distinct. The awareness of that distinction may engender a more substantial understanding of and response to the target text.

I have engaged in a rather cursory treatment of the concepts of culture and ideology. As I tried to point out at the time, these concepts are the genesis of vast tracts of academic literature and debate and cannot be so simply defined in the expectation of any degree of consensus. Then again, I have never had any such expectation. But I also believe that it would be of immense benefit not only to Linguistics or Translation Studies but to the entire field of the human sciences if we were able to establish more substantial coherence and, at the same time, distinction in using these concepts in research and theories, and hopefully this is something that will attract more attention, specifically in our South African context which is so culturally diverse, even if it means that we need to relativise these concepts for our own national situation. The challenge awaits any student or scholar in South Africa in any affected field.

Specifically in the context of translation, it is also hoped that the reader understands now why I believe it is necessary to have this kind of discussion in Translation Studies and to make this distinction between culture and ideology. In a globalising world of increased and accelerated communication and multilinguistic interplay, we can no longer afford to clumsily aggregate the culture of a country or a community with the divergent ideological beliefs that may exist within that language group, and then regard the matter as resolved. If we do so, we are deliberately blinding ourselves to the accurate assignment of the sources of possible influences in a translated text, so that we may mistakenly assign phenomena, specifically ideological phenomena, in the target text to the wrong people, as an act of reprehensible and ignorant generalisation. The translators are only expressing

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themselves in the required language, which in the translation situation happens to the target language. They cannot do otherwise because they are serving their target readership, and in providing that service they are obliged to deploy cultural resources of linguistic expression. This is not a matter of choice or subjective selection; it is more about achieving the intelligibility of the target text. So we should never blithely assume that everyone who speaks a certain language (and therefore, although admittedly this is also a kind of generalisation, has the same culture) has the same ideological outlook. We would not do so usually, because we know that this is not the case, so why should our assessment of the translations produced in that particular culture or language be any different? Why, when we are examining a translation, should we throw up our hands in despair and claim that culture and ideology are impossible to separate in the text? Are they really such nebulous, substantially amalgamated concepts, or are we perhaps more prejudiced than we realise or are prepared to admit? It is submitted that a true segregation of culture and ideology in a translation requires an adequate level of cultural acumen in both the source and target languages and cultures, something that we may not always possess. But I have made enough accusations now. It is probably far more important to be sensitive and open-minded in addressing such issues than to seek rigid directives or polarised stances. It is hard to go wrong if one is cautious. It is even harder if one is able to recognise one's own ideological agenda or prejudices, which are extraneous to the cultural imperative, and eliminate them from the analysis,[1] something that we would perhaps do well to introduce as an exercise during translator training. It remains to be seen how this may be achieved, and those involved in translator training may decide to accept the challenge of pursuing this angle in research and practical experimentation.

8.2 Ideology in the target text

Having determined the key philosophical construct in our discussion, we turn now to the practical question that was posed in the Introduction.

■ Did Breytenbach have an ideological (and not cultural) agenda when he translated Shakespeare's *Titus Andronicus*?

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1 We return to Sara Al-Mohannadi's excerpt about doxies, quoted in section 5.1.

We are ready to attempt to answer that question now. Let us start with the theory, and work our way into the concrete facts. The theory that we have chosen to apply in this case demands that we identify the translator's skopos, and in identifying the translator's skopos, I isolated two questions that need to be answered, in section 5.2.

- Who is the target audience?
- What is the purpose (or purposes) of the target text?

Given the theoretical and practical discussion and analysis that we have been occupied with for all of this time, we are now in a position to interrogate these questions.

As stated previously, the target audience is relatively easy to define, and we have done so in Chapter 3, so there is no need to compound the issue. However, what we have not examined in sufficient detail is the translator's possible intention with the target text. Let us start our examination with the technical aspects of the target text, and then move on to the broader macrostructural concepts.

On a purely technical level, as a text for theatre performance, the translation is a success. We can see that in the way that the Afrikaans play evoked such strong reactions from its audiences. By adhering to the source text so closely, the translator has ensured that the economy of statement and the overall performability of the English text has been largely maintained. There is no over-elaboration or unwieldy employment of excess words. In simple terms, the play "works" in Afrikaans. It would have been accessible to a 1970 audience, which reports show it was, and is therefore a substantial addition to the corpus of Afrikaans theatre.

What the success of the play also reinforces is something that has become obvious from our analysis – the target text was designed to be performed on stage. The elegance and power of the English original have been maintained, and I can only conclude that this was intentional on the part of the translator. In all likelihood, Breytenbach was translating for the stage, with performance in mind. While he does produce language that is sometimes poignantly beautiful as printed literature, and while his stage directions are sometimes somewhat excessive or clamouring, the translation is a success as a performance piece, and it is my submission that that was not by accident.

Concerning the translation of poetry, we see that Shakespeare's poetic language has been rendered into more or less equally poetic language in Afrikaans, but not in a slavish, imitating fashion. Rather, the translator has developed his own poetic idiom that would have been just as impressive to his own audience. This is not an assertion made lightly, since we are dealing with a Shakespearean text, but I believe that it is wholly justified, and I hope that the material cited in Chapter 7 illustrates this point.

Let us escalate the examination now to the more conceptual issues in the text. In subsection 7.2.3, I mentioned the phenomenon of the inversion of the audience's ideology, by first reinforcing it and then boomeranging it back at them. As described in Chapter 7, in *Titus Andronicus* this process of inversion is performed by the character of Aaron. It is worth commenting on the inversion because it is only possible due to two concomitant factors – the racist ideology of the audience, and Aaron's inverting ideology as contained in the text. The inversion can only occur when those two factors exist in conjunction, simultaneously. If the translator was aware of the ideology of the audience, it then becomes a point in question as to whether he supported the inversive nature of Aaron's lines in his translation as a deliberate exercise. Based on what we have found in our analysis, he certainly did not try to excise that inversion, or any of Aaron's bluntly declared ideological statements.

What we see on a number of occasions, as outlined in the analysis, is the way that the prevailing "racial" stereotypical attitude is inverted by the lines of Aaron. The "White" characters are described as monkeys and breeders, while Aaron's "Black Consciousness" leanings are not even thinly disguised. But this is not due, ostensibly, to the ideological interference of the translator. The translation is faithful to the source text. What has happened here is that even though the play has taken on a new context of meaning in 1970 in South Africa, for a different audience, the source text is maintaining its ideological mechanism of expression in the target text.

Of course, someone could argue that Aaron's ideology has merely been transported wholesale from Shakespeare's text. I hope that someone does, in fact, raise this argument, because it is intrinsically valid and very important in our discussion. The transportation of an ideology from one language to another does not, of its own occurrence, imply an ideological agenda on the part of the translator. A faithful translation of an ideologically loaded source text is not necessarily an indication of the translator's own ideology. Such a

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translation may merely be an exercise in exposure or historical recording, for the sake of the target readership.[2] That is why I keep on insisting that we need to identify Breytenbach's skopos. Only then will we be able to achieve some kind of viable inference about his own mentality and motive in conducting the translation. In making an inference about his skopos, we would therefore need to take into account his personal circumstances, his ideology as stated on other platforms and at other times, other works in his oeuvre, and his stated intention with the translation under analysis. But remember that this is only an inference – inferences are very much the lot of the scholar exhuming the situation 41 years later. I should raise the disclaimer at this stage that in answering the questions posed in this research I am not trying to make concrete accusations or establish hard facts, since I cannot reasonably have that expectation. Too much time has passed, and the phenomenon I am seeking to define, namely the translator's skopos, can be decidedly elusive and nebulous under the microscope of academic examination, and in some cases may not even be known to the translator themselves.

One of the most obvious examples of this ideology transported from the source text is in the reference to the Moor's spear, or (tribal) spears generally. I have already explained in subsection 7.2.4 how pointed this reference would have been to a 1970 South African audience. Yet it is entirely of the source text author's invention. The translator has merely provided a formally correspondent translation of the reference. Nothing has been added to it in translation. The translator did not need to embellish or augment the reference in order for it to have an impact on his audience. It was presented to him ready-made in the source text. The lines about the spear are indicative as a token example of the entire occurrence of transported ideology that occurs throughout the play, in more or less subtle ways but always as the result of lexically, or at least semantically, faithful translation.

Of course, if Breytenbach had tried to negate the presence of such references, or had tried to dilute or eliminate the source text ideology, one could speak of interference by the translator. Or, if he had opted for the opposite approach and added or chosen other situationally connotative words, words with loaded meaning in Apartheid South Africa, there would also be a case for interference. But no such addition or negation has taken

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2 If someone translates Adolf Hitler's *Mein Kampf* into Japanese, they do not then automatically become anti-Semitic or a Nazi sympathiser. The translator's motive in performing the translation, in other words their skopos, is of paramount importance. Sometimes the exposure and distribution of an ideology through translation into other languages is in support of its defeat through broader dissemination and condemnation.

place. Therefore, on a purely intertextual level, the translation tells us nothing about the translator's personal ideological agenda. He can claim neutrality because he has been faithful to the source text. And neutrality is of no assistance whatsoever in forming our inference as to any possible ideological agenda that he may have had.

For this reason, we must look at the translation in a much broader context. We need to rise above the text itself because the text in isolation is not telling us what we want to know. It is once we survey the entire context of the production of the target text, its target audience, its translator, and its impact that we start to make more headway in answering our questions, and that is the level on which the discussion must now proceed.

Throughout the last five chapters, we have been entertaining ourselves with the rich beauty of both the source and target texts, and we have spent a substantial amount of time discussing various technical eventualities, as well as the wider social environment in which the translation took place. This discussion needs to be brought to render a conclusion now. If our aim was to identify an ideological agenda in the target text, then it is obvious that we have achieved a positive result. The target text shows clear evidence of an ideological prejudice. This prejudice is written into the text itself and has been exposed on several occasions. But that is not what we set out to achieve. We became aware of the ideological presence in the source text in section 2.3. That such presence has been maintained in the target text is hardly surprising, as stated previously. What we want to determine, however, is whether a new ideological agenda had been introduced during the process of translation, by the translator, or, alternatively, whether the translation itself, ostensibly so accurate and neutral, is in fact serving any such agenda in the context of its publication.

Having recourse to the entire discussion, of both texts, and taking into account the detailed evaluation in its entirety of the target text in the preceding chapters, I am unable to identify any added ideological agenda in the target text. I can say with complete confidence that the translator hasn't added anything to the text on an ideological level during the process of translation. I have been consistently unable to detect any such interference.[3]

The overarching conclusion then, has to be that, despite incidental and very subtle barbs,

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3 Pay special attention to the use of the word "added" in this paragraph.

Breytenbach has avoided adding ideological prejudice in his translation simply because he did not need to introduce it. The source text was already so politically and "racially" loaded and would have been so controversial in 1970 in South Africa that there was no reason to tamper with it. By translating faithfully, and at times quite beautifully, Breytenbach has rendered practically the full import of Shakespeare's original text, with most of its loaded meaning and social commentary. The text itself was enough to be inflammatory – there was no reason to augment its ideological effect, and Breytenbach hasn't tried to do so. As a masterpiece in restraint, Breytenbach's translation is therefore testimony to his deep understanding not only of Shakespeare's text, but also of his target audience. He knew exactly how much he had to do to step on their toes – nothing.[4] The text itself does that emphatically. Merely translating the text into Afrikaans, and then having it performed in a prestigious South African theatre, was enough to make a point, a loud and emphatic point that was unlikely to be missed.

Therefore, on a broader, more conceptual level, concerning the process of commissioning the translation, Breytenbach does not appear to be as innocent or as neutral. I do not doubt that he was at least aware of the transgressional nature of this text for the target audience.[5] I can only conclude by way of assumption that he must have known that it would be controversial. That he decided to translate it anyway seems to indicate a certain intention by default on his part, an intention to attack "racial" prejudice in 1970 in South Africa. One cannot translate a text of this nature, in that 1970 context, and then claim innocence as to its effect, particularly since we are dealing with an artist of his ability and stature. It is a classic example of the translator's mere implicit selection of the source text, or in this case acceptance of the brief, being an ideological statement. It is my speculative conclusion that he knew exactly what he was doing, and his consummate, comprehensive treatment of the source text in his translation is testimony not only to his skill as a translator but also to his enthusiasm for the project. Breytenbach's text is not a rough draft or a loose glossary equivocation. It is an accomplished and functioning theatre text in its own right. After conducting this research, I am unable to seriously entertain the notion that he blindly reproduced the source text in Afrikaans as a purely literary or artistic endeavour. It is my submission that no translator of his skill, experience and reputation is likely to be

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4 Consider, once again, his stated intention to step on people's toes, in the production's programme notes, as quoted in subsection 6.2.2, as we shall see. I am unable to ignore such an explicit betrayal of the translator's skopos, made by the translator himself at the time of publication. In my opinion, it actually carries far more weight than whatever he may claim now, 41 years later.
5 This is where Reible's explanation of his motive for approving of *Titus Andronicus*, of all Shakespeare's plays, becomes so important (see subsection 6.2.2).

that impercipient or downright naïve.[6] He accepted the assignment. Period.

As we have seen in sections 6.2 and 7.1, it is probable that CAPAB approached Breytenbach with the translation brief. I explained in subsection 6.2.2 that my research did not uncover the contents of that brief. Even if I had been able to speak to someone who was involved in its formulation, or who could supply me with a written version, there could have been informal negotiations too around the proposed nature of the target text. This is not impossible in the case of a politically controversial target text, or any translation, for that matter. But by his mere acceptance of the assignment, and his consistent refusal to negate or modify Shakespeare's loaded text, Breytenbach co-opted himself into an ideological agenda, even though he did not add or elaborate anything substantially in the process of translation. While this is only an inference, it is one that I regard as inescapable. If translators wish to avoid this kind of agenda which is attained through association and complicity, they should exercise caution in what kind of text they accept to work on, and also who they accept assignments from. I should perhaps add that I do not buy into the excuse that the financial incentive is paramount or that ignorance is bliss. Translation, especially literary translation, is one of the most intellectually engaging activities in human experience and requires a relatively advanced degree of literacy in a good translator, besides above-average general knowledge and social awareness. And if the translator genuinely has no sensitivity to the philosophical or political implications of a text, then it is hard to imagine that the subsequent translation will be of a very high standard, which Breytenbach's definitely is. Even if the translator's only motive in accepting an assignment was the pay cheque, they are party to the ideological agenda of the target text in that they have constructed it as an ideological mechanism in the target language where it did not exist before. They cannot escape that level of responsibility.[7]

The alternative situation, which is that Breytenbach himself suggested the translation of

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6 Particularly given his personal situation at the time – he was banned from entering South Africa, and he was translating from the safety of France. And he was given the opportunity to explain this aspect of the translation, in the questions that I sent to him. He did not reply. Perhaps he felt that the answers were too obvious to merit reproduction.

7 Possibly one of the best people to ask about this kind of indirect causative culpability is a postman who discovered that they once, in fact, delivered a parcel bomb which detonated and killed several people. The difference between the postman and the translator, however, is that the translator can reasonably be expected to know what is in the parcel, but delivers it anyway. How hollow it sounds afterwards when they claim that they only did it for the salary, or that they were unaware of the properties of explosive materials. How relevant are such excuses really? As you may recollect, I alluded earlier to the executions of political prisoners in Apartheid – people were dying. Breytenbach himself was a political prisoner in South Africa, between 1975 and 1982. A translation, like dynamite or C4, can be a hazardous medium.

Titus Andronicus (or any other Shakespeare play) to CAPAB (possibly via his friend Pieter Fourie), only makes it more probable that as the translator he had an ideological agenda which he was trying to serve through the target text.[8]

Another significant feature of the translated play is the translator's own admission in the programme notes that he was deliberately trying to shock or disturb the audience. I have quoted that statement in subsection 6.2.2, but I would like to draw the reader's attention to it once more, and two things become apparent. Firstly, if, as Breytenbach claimed, it was his explicit intention to challenge the entrenched stereotypes of the audience, then he could hardly have used a better play with which to do so. His acceptance of the translation assignment then dovetails with his skopos, and becomes part of the actualisation of that skopos. Secondly, his stated intention to create controversy may have influenced the actual translation of the play to a certain extent, although only on a very subtle, casuistic level, and this is why in subsection 7.5.3 I commented on phenomena in the target text that may have seemed insubstantial or contrived, such as the reference to the Moor's spear or the nickname of the assassin Tsafendas. These two minor examples seem to be indicative of a more general, lurking approach aimed at generating a sensationalist reaction, so as to fulfil the translator's "trouble-making" skopos.[9] Once again, it is perhaps testimony to his sublime restraint that he did not try to do more damage in this manner, and in a more overt fashion. Or perhaps he was evading the South African censors. There is a sometimes very fine balance to be maintained in expressly antagonising the target audience ideology in a repressive regime – too little spite, and the attack is of no consequence; too much, and the translation is banned.[10]

A possible objection to this inference by association or complicity is that, as stated previously in this chapter, the translator may not be trying to advance the ideology contained in the target text, but is simply attempting to bring it to the attention of the target readership, as a matter of benign education or even condemnation. In assessing the merit of this objection, though, we need to involve the situation of publication of the target text. A translation of *Mein Kampf* published in Japanese in the year 2011, in Japan, is hardly likely to incite a neo-Nazi uprising among Japanese youth, and besides, the text has very little

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8 As discussed in subsection 6.2.2.
9 In the context of Apartheid, and also the translator's remarks in the programme notes, I do not feel that "trouble-making" is too strong a term here.
10 So we see then why, as I explained in the Introduction, I needed an extreme political and ideological environment, such as the heyday of Apartheid in South Africa, as a medium for this discussion.

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residual venom or impact seven decades after the existence of the Third Reich.[11] But Breytenbach's translation of *Titus Andronicus* cannot enjoy the same defence, because it was published as an anti-Apartheid text in the halcyon period of the Apartheid regime. It was too relevant to the 1970 situation to be neutral. The concept of ideological relevance is perhaps best outlined by examining clothing fashions – a lady dressed to impress in 1939 Nazi Germany would probably be a laughing stock in 2011 democratic Japan, or at least a matter of amused curiosity, but there would be no serious outcry or controversy.[12] But Breytenbach's *Titus Andronicus* as published and performed in 1970 in South Africa was decked out in the fashion of the time, extravagantly so, and so then we can safely assume that his skopos was not mere education of the audience or academic dissection in terms of the target text ideology.

One thing that we need to guard against in the discussion of a translated theatre text which was, in fact, performed, is the displacement of responsibility for audience reaction onto the translator, since in our case the translator did not direct the production. As mentioned in section 5.2 in discussing the translation of theatre texts, even in light of the preceding paragraphs we need to apply a cautious approach in assigning responsibility to the translator for the reaction of the audience. It is possible that Reible's interpretation of Breytenbach's text was largely responsible for that reaction, both negative and positive. So, in terms of the actual performance of the translated text, I am not as willing to stop the buck so decisively with the translator. In all likelihood, once the translation had been delivered to CAPAB or to the director, Breytenbach had no control over the performance of his work, which is why it was so important to make a segregation between the translated text of a theatre play and its production on stage as we did in our discussion of methodology in section 5.2. It is possible to speculate about a collaboration between the translator and the director, but I have found no evidence of any such direct correspondence. It is therefore my submission that ultimate responsibility for the vomiting, fainting, and general outrage at the violence in the play lies squarely with the director, and

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11 It may still be significant to some readers, but that is probably only in the context of their express and committed adherence to the Nazi ideology, which is manifest in other things also, as part of a syndrome of ideological expression. The point is that *Mein Kampf* in Japan in 2011 would be ideologically isolated and antiquated, and probably received as bizarre or inappropriate by the target readership, or simply with indifference because, essentially, it is almost entirely irrelevant to anything else in present-day Japan, serving more as an amputated historical artifact or relic than a political treatise. And there would be little or no correspondence between the respective readerships of the source and target texts. These same things can certainly not be said of Breytenbach's *Titus Andronicus* in South Africa in 1970.

12 I cannot imagine that anyone in present-day Japan would even feel remotely threatened by the extreme example of a Gestapo uniform. Incidentally, as described in subsection 6.3.2 Reible deployed Nazi military uniform design in his production of *Titus Andronicus.*

perhaps also with the cast. We have also seen that Aaron's "Black Power" attitude seems to have been deliberately emphasised on stage, and once again, this does not appear to have been the agenda of the translator since there are no stage directions to that effect, or any elaboration or augmentation in the translation of those lines. This is an important proviso that needs to be incorporated in the analysis. At the same time, as mentioned in section 7.6 the success and controversy of the play should also be assigned in part to the director and his performers.

Then there is the final and irksome eventuality that someone may make the assertion that Breytenbach's ideological motivation was somehow cultural, or that the Apartheid racist ideology was somehow cultural. In this assertion, of which I would now like to effect a final and comprehensive condemnation, we see the fallacy of equating culture and ideology. The language (and therefore culture) of the Apartheid regime was Afrikaans (or "White" Afrikaans, if you wish). Breytenbach's language and culture of target text production were the same. It is therefore untenable that the proponents of opposing ideologies could be basing their stances in the same cultural heritage. Remember that we defined culture as shared knowledge. People who have the same culture know the same things about the world, but they do not necessarily have the same attitude towards the world or those things. The culture is therefore the basic vehicle of communication between its users, while their ideological attitudes are what they transport in that vehicle. Culture is therefore the basic, facilitating yet blank fabric on which the prejudiced and often antagonistic ideological agendas of users of the culture are woven. Or try to see culture as the construction materials in the building industry, and the words of a language as the bricks. The bricks could be used to construct a synagogue, or a swastika monument. Can we really blame the bricks for either outcome? No. So why make the assertion that we can? All builders use bricks. Bricks are standardised and they tell us nothing. A word in isolation is about as dangerous or prejudiced as a padded doorstop. It is the architect of the synagogue or the monument who needs closer examination, and that has been the focus of this research.[13]

So, having taken all of the above eventualities into account, and in view of our discussion

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[13] In the year 2011 in South Africa, it would probably be meaningful to expand the discussion on this point into something that can be disseminated publicly and nationally. Universities have a responsibility in this regard to try to produce research and literature that confronts prejudice based on culture, which, as I have pointed out, is fallacious, and in fact is prohibited by the national constitution of South Africa. More research and debate, with a view to education, is required in this extremely sensitive yet deeply important area. As long as people equate culture with ideology there is going to be prejudice and tension.

of culture and ideology in the process of translation, it is my final and overarching conclusion that we would be justified in assuming an extra-cultural ideological agenda on the part of the translator, based on his acceptance of this specific work as a translation assignment within the prevailing socio-political context of the time, and also on his own stated philosophy towards the assignment. While his microstructural translation is largely ideologically unhindered, being merely a direct reproduction in the Afrikaans of Shakespeare's English text, the more general implication of the translation in its context of publication is certainly not as innocuous and cannot be so easily dismissed as accidental or inadvertent, especially given the skill and personal circumstances of the translator, in conjunction with the situation of publication of the target text.

In answer to the research question, one may entertain the possibility of a positive answer. One cannot assume that the translator did, in fact, have an ideological agenda in translating the target text, because the analysis of the text does not support that kind of assumption. However, given the socio-political circumstances of the target text's publication and theatre production in South Africa in 1970, it is possible that Breytenbach was in some way ideologically prejudiced, but that remains a mere hypothesis and is concerned more with the choice of text and his reputation as having an anti-Apartheid attitude.[14]

Moving beyond a simple yes or no answer, it remains for us to determine, then, what the translator's ideological agenda may have been, if he indeed had one. Given the personal data of the translator that we have examined in Chapter 3, it is likely that Breytenbach was governed by an anti-Apartheid philosophy. We know that he advocated violent resistance to the Apartheid government, and we also know that he had suffered personally because of Apartheid laws, so without wanting to divorce the discussion from the necessary level of circumspection, the inference is very enticing that he accepted and performed this translation assignment as an act of defiance against the Apartheid regime, which then represents his overarching skopos in the target text. Ultimately, however, only he can confirm or deny that inference.

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14 Researchers in the "hard" sciences also operate on the basis of hypotheses and inferences, in their laboratories. And as I have tried to demonstrate, translation experiments can be just as explosive or toxic.

8.3 The final bell

I started this thesis with a comparison of translation to boxing. While this may have seemed a rather jarring and pugilistic approach, now that we have gone the full twelve rounds and we have thrashed out the issues involved in the translation under analysis, it is time to reflect on the outcome of what has been an absorbing and sometimes fraught contest.

In my opinion, the outcome is decidedly positive. Regardless of his possible agenda or personal ideology, the translator has produced a target text of lasting quality which was also a ground-breaking performance text in South African theatre at the time of its publication. It is a delightful translation, showing considerable skill and application, and I believe that it does justice to the immense reputation and ability of the source text author and his source text. Breytenbach's translation of *Titus Andronicus* is an asset to Afrikaans literature and should be regarded as such. It is disappointing that this work is so little known, as I feel that there is much to be enjoyed in it, and its quality and genius are of enduring merit.

Beyond the level of mere literature, however, we may also see that this translation served as a contribution to the anti-Apartheid movement, a contribution that may have been minor but which nevertheless helped to question the legitimacy, the premises and the prevalence of a vexed and ultimately doomed system of laws and government. This translation was more than just a skilful rendition of a classic English author. The issues raised by the text had immense import for the 1970 South African audience, just as they had for Shakespeare's audience roughly 400 years previously. So, on a societal and political level, my submission is that the translation was important and was successful.

However, I am merely a spectator of the contest. I can only be one judge. There are many judges in this process, as many as have read the translation or seen its performance on stage. It is my concluding hope that this thesis will serve, in some way at least, to enhance the making of your own judgment, a judgment which is important and necessary, once the final bell sounds and the gum guards are discarded.

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