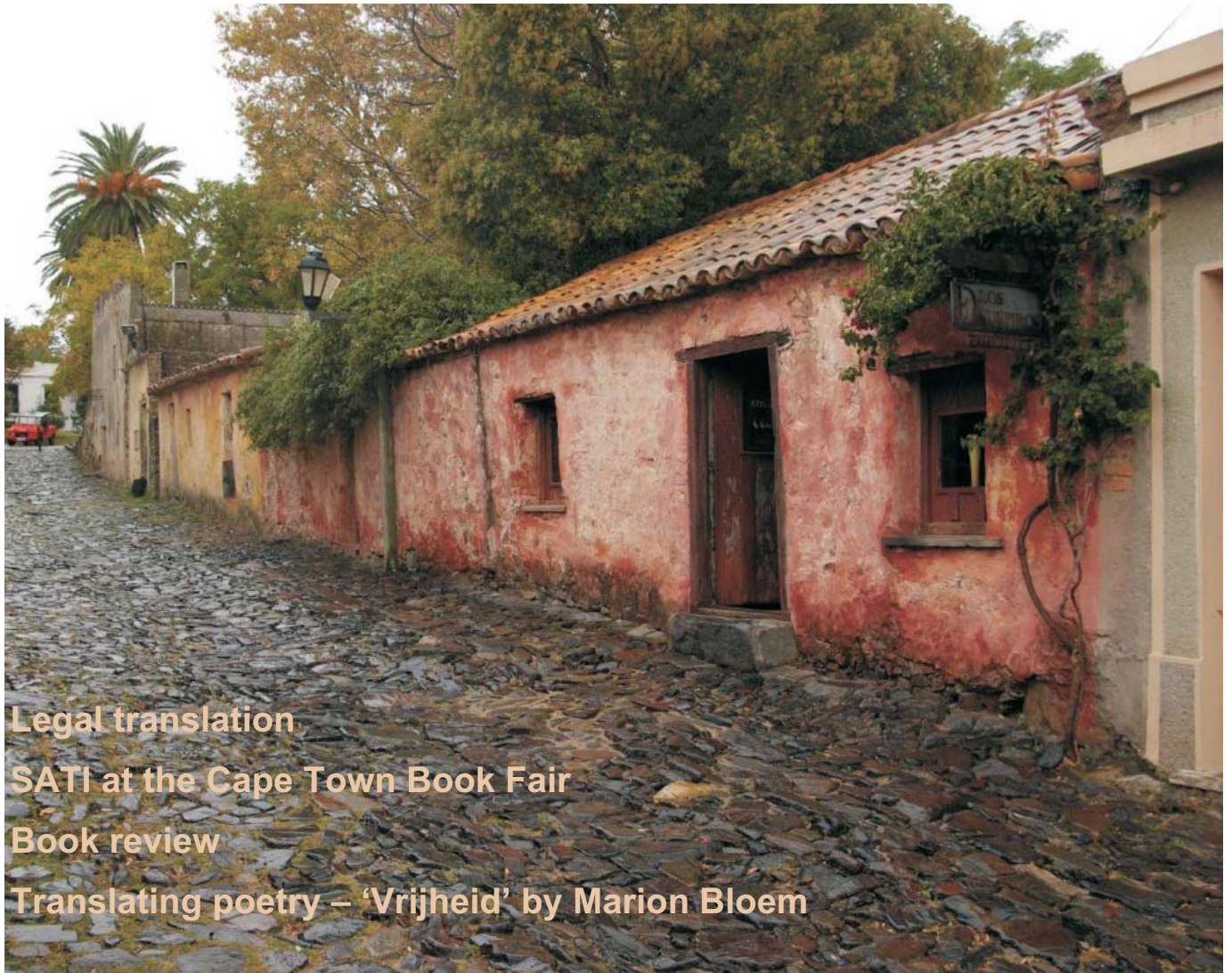


# MURATHO

July 2012



Legal translation

SATI at the Cape Town Book Fair

Book review

Translating poetry – 'Vrijheid' by Marion Bloem

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**Journal of the South  
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**Jenale ya Mokgatlo wa  
Bafetoledi ba Afrika  
Borwa**

**IPhephandaba loMbutho  
waBaguquli-lwimi  
boMzantsi Afrika**

Muratho is the Venda term for 'a bridge', the symbol of the communicative activity facilitated by language workers

Muratho ke lentse la Se Venda le bolelang "borokgo", e leng sesupo sa mosebetsi wa bohokanyi o hlophiswang ke basebeletsi ba puo

Igama elithi "Muratho" ligama lesiVenda elithetha ibhulorho, yona kuzekeliswa ngayo umsebenzi woqhagamshelaniso owenziwa ngabasebenzi ngeelwimi

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Cover photo: A street in the old village of Colonia, Uruguay. Photo by Reinoud Boers  
Other photos in this issue: Johan Blaauw, Beverley Boland, Wannie Carstens, Sibulelo Msomi



# Editor's Notes

I found this year's Cape Town Book Fair a grand occasion. There was some concern about the organisation, as for various reasons things kicked off very late, but in the end I think it was highly successful. Almost 10 000 people visited the Fair over three days, which is hardly a number to be sneezed at.

The hall seemed to have more space this year, which may have been a reflection of the fact that there were fewer exhibitors (admittedly some of the big names in publishing were missing, possibly as a result of their attending the International Publishers' Association congress earlier in the week), but made the experience more pleasant. The layout had also been changed, and instead of the stands all being in regular rows, there were clusters of stands with islands of space and venues for presentations and relaxing among them.

The innovation of offering exhibitors the opportunity to present events for free in the venues on the exhibition floor this year was a stroke of genius, to my mind. I think it opened up the Fair to smaller exhibitors, who would have struggled to afford to hire the upstairs rooms used for many of the presentations – it was certainly an important factor in SATI's decision to present an event. The upstairs rooms were still available and used for interesting events too, but the downstairs programme was full and stimulating and more varied than before. And holding your event on the exhibition floor meant you could attract passing traffic as well as those who had checked the programme and selected the events they wished to attend.

I wonder how many visitors were aware of the varied programme on offer. I was certainly impressed. Besides the book signings and launches and meetings with authors, there were workshops and seminars, discussions on education, politics, trends in publishing and career opportunities, and more. So although visitors may have attended because they thought they'd pick up some bargains, they were exposed to a great deal more!

SATI's event was very well received (see page 29 for a report). Annette Combrink and Michiel Heyns brought up some very

interesting points during their discussion and we are grateful for their participation.

I attended some other interesting presentations too, dealing with marketing and website design. These were presented by author Paula Wynne. Yes, she was promoting her books and her business, but her presentations offered lots of tips and tricks, which I hope I will be able to use to SATI's benefit.

Offering registered trade visitors special benefits, like free entry and parking, was a clever idea on the organisers' part. Much of the benefit to an event like the Book Fair comes from interacting with others in the trade and I am sure that was the reason for many SATI members attending. It was unfortunate that the trade-only period of the Fair coincided with our AGM; this was arranged before all the Fair details were available. None the less, we were represented during this period and our LAMP partners made sure they included us in the promotion and distribution of goody bags during the morning.

The LAMP (Alliance of Language and Media Practitioners, of which SATI is a founding member) stand at the Fair was attractive (see page 28) and I would like to thank the members who helped to man the stand over the three days of the Fair. The design idea of including an appropriate quote for each of the participants worked really well, with many passers-by stopping to read the quotes and then being drawn into further conversation ... thereby achieving our main aim of awareness-raising. In addition, Council and other members made contact with various exhibitors and raised the Institute's profile.

The decision to hold the Cape Town Book Fair only every second year makes it more exclusive and gives us a greater opportunity to make an impact. I hope the organisers will keep the features that were successful this year and I already look forward to making the Fair work for SATI in 2014!

Until next time

*Marion*

# Versindaba vertaal

**T**ed Hughes, wat van 1984 tot en met sy dood in 1998 die Britse hofdigter was, het die waarde van vertaalde gedigte hoog op prys gestel. Hy het nie net self die gedigte vertaal nie, maar het ook die tydskrif, *Modern Poetry in Translation* (MPT), in 1965 in die lewe geroep om gedigte uit soveel wêrelddele moontlik in Engels bekend te stel. Hierdie werk was nie net vir die buitelandse digters bedoel nie. In sy inleiding tot die MPT van 1982 skryf hy dat die digters besig was om: 'Unearthing from other languages what they cannot find in their own' (Weissbort 2007: 203). Hughes het 'n groot bewondering vir, onder andere, die Israelse digter Yehuda Amichai gehad en het klaarblyklik sy poësie inspirerend gevind – en dit danksy die vertaling van Amichai se gedigte in Engels. Die Amerikaanse digter en vertaler Ezra Pound maak die volgende uitspraak in verband met vertaalwerk: 'English literature lives on translations, it is fed by translations, every new exuberance, every new heaven is stimulated by translations, every allegedly great age is an age of translations beginning with Geoffrey Chaucer' (Kaminsky & Harris 2010: xvi). Chaucer was tussen 1369-1386 die aktiefste gewees en daar word al eeue lank deur middel van vertalings van sy werk gebruik gemaak.

*Waar staan vertaalde poësie vandag en hoe lyk die toekoms vir Afrikaanse poësie? Glad nie so sleg nie, voel Ilze Brüggemann.*

Afrikaans het egter nog nooit 'n groot rol in hierdie arena gespeel nie. Ilya Kaminsky noem byvoorbeeld in sy bloemlesing wel die feit dat Afrikaanse digkuns 'weerklinkend, roerend en geneeskragtig' is (Kaminsky & Harris 2010: xlvii), maar het nie 'n enkele Afrikaanse digter in sy bundel opgeneem nie.

Marlise Joubert en Louis Esterhuizen, wat 'n 'Versindabafees' tussen 2005-2009 gereël het, is besig om hierdie leemte te vul. Joubert en Esterhuizen het in 2010 die rigting van die Versindaba-webblad verander sodat die fokus nie meer op die fees val nie, maar om Afrikaanse digkuns wêreldwyd bekend te stel. Sodoende is hulle besig om 'n groot bydrae tot die ontwikkeling van Afrikaanse digkuns te maak. Nie net dit nie, maar soos die woord 'indaba' impliseer is dit 'n 'dig-debat' of bespreking waar elke plasing die moontlikheid bied om kommentaar te lewer. Charl-Pierre Naudé was byvoorbeeld nie tevrede met die vertaling van Ingrid Jonker se 'Bitterbessie dagbreek' wat uit *Black Butter-*



Artikel deur **Ilze Brüggemann**. Ilze is 'n geakkrediteerde lid van SAVI wat op 'n vryskutbasis as taalpraktisyn in KwaZulu-Natal werk. Haar vrye tyd word deesdae aan haar dogtertjie Leonie gewy, maar as sy kans kry geniet sy haar passie vir literatuur.

## Afrikaanse weergawe

Bitterbessie dagbreek  
bitterbessie son  
'n spieël het gebreek  
tussen my en hom

Soek ek na die grootpad  
om daarlangs te draf  
oral draai die paadjies  
van sy woorde af

Dennebos herinnering  
dennebos vergeet  
het ek ook verdwaal  
trap ek in my leed

Papegaai-bont eggo  
kierang kierang my  
totdat ek bedroë  
weer die koggel kry

Eggo is geen antwoord  
antwoord hy alom  
bitterbessie dagbreek  
bitterbessie son

## Black Butterflies

Bitter-berry daybreak  
bitter-berry sun  
a mirror has broken  
between me and him

I try to find the highway  
perhaps to run away  
but everywhere the footpaths  
of his words lead me astray

Pinewood remember  
pinewood forget  
however much I lose my way  
I step on my regret

Parrot-coloured echo  
tricks me tricks me on  
until I turn beguiled  
to retrieve the mocking song

Echo gives no answer  
he answers everyone  
bitter-berry daybreak  
bitter-berry sun

## Charl-Pierre Naudé

Bitter fruit of daybreak  
bitter fruit of sun  
a mirror fell and broke  
between us and harm

When I seek the highway  
to guide my running there  
everywhere his word paths  
temp me from the glare

Pine copse remembered  
copse forgotten now  
even when I'm way off track  
I bump into my sorrow

Pied parrot echo  
fools me all the time  
tricked now tricked now  
utterly  
I tease back in kind

Echo is no answer  
he answers me and none  
bitter fruit of daybreak  
bitter fruit of sun

*“English literature lives on translations, it is fed by translations, every new exuberance, every new heave is stimulated by translations ...”*

*flies* (2007) aangehaal is nie, en het sy eie vertaling daarvan op die webblad geplaas.

Al hoe meer vertaalde gedigte kan op die oomblik op Versindaba gelees word – nie net weergawes van Afrikaans in Engels nie, maar ook in (en uit) onder andere Duits, Frans en Nederlands/Vlaams. Webtuistes soos Poetry International (<http://poetryinternationalweb.net/>) en SlipNet (<http://slipnet.co.za/>) bevat ook vertalings van Afrikaanse gedigte, maar op Versindaba lê die klem op Afrikaans en is die doelwit om hierdie digters aan die internasionale poësieliefhebber bekend te stel. Versindaba maak van ’n paneel vertalers gebruik, waaronder Charl JF Cilliers, Tony en Gisella Ulliyat, Michiel Heyns, Marcelle Olivier en Leon de Kock. Laasgenoemde het in 2000 SAVI se Toekenning vir Voortreflike Literêre Vertaling ontvang, so wie Michiel Heyns in 2009. Daar is ook digters wat self hulle digkuns vertaal, en dan verskyn daar weergawes van gedigte wat jare gelede al vertaal is, soos Elisabeth Eybers se vertalings van van haar eie gedigte.

Op ’n manier betree Afrikaans tans daardie ‘great age’ waarvan Pound melding maak. Afrikaanse digters kry hier ’n nuwe of ‘tweede’ asem wat buite die grense van ons land verstaan kan word. Soos Hughes destyds gesê het, ‘poetry is less and less a prisoner of its own language’ (Weissbort 2007: 199). Hy praat hier van ’n soort vryheid wat hy voorheen nie geken het nie want vertaling is eintlik ‘a need to communicate ... to find a shared humanity at the level of the heart’ (Weissbort 2007: 202) – en dit is waar Versindaba (<http://versindaba.co.za/translations/>) alle digters – Afrikaanssprekend al dan nie, ’n groot guns bewys. Hier vind ’n mens nie net ’n gedeelte ‘menslikheid’ nie, maar bied digters nuwe beelde en maniere om na die wêreld te kyk wat enige digter se digkuns sal veruim.

#### Bronnelys

<http://versindaba.co.za/translations/>

Kaminsky I & Harris S. 2010. *The CCCO Anthology of International Poetry*. HarperCollins Publishers, New York.

Krog A & Brink A. 2007. *Black Butterflies*. Human & Rousseau, Kaapstad.

Weissbort D. 2007. *Ted Hughes: Selected Translations*. Farrar, Straus & Girous, New York.

In this article Ilze Brüggemann considers the place of poetry in translation, especially as it relates to Afrikaans, and the projects that have seen far more translation of poetry taking place worldwide. Versindaba is one such project that is giving prominence to Afrikaans poetry and its translation.

## Citing a Tweet in an academic paper

As we all know, some information breaks first or only on Twitter and a good academic needs to be able to cite those sources. So, the MLA (Modern Language Association) has devised a standard format ([www.mla.org/style/handbook\\_faq/cite\\_a\\_tweet](http://www.mla.org/style/handbook_faq/cite_a_tweet)). Its form is:

Last Name First Name (User Name) “The tweet in its entirety.” Date, Time. Tweet.

It’s that simple, although it is curious that no URL is required, especially given the difficulty of Twitter search for anything not said in the past day or two.

Here’s a deeper look at the instructions: Begin the entry in the works-cited list with the author’s real name and, in parentheses, user name, if both are known and they differ. If only the user name is known, give it alone.

Next provide the entire text of the tweet in quotation marks, without changing the capitalization. Conclude the entry with the date and time of the message and the medium of publication (*Tweet*). For example:

Athar, Sohaib (ReallyVirtual). “Helicopter hovering above Abbottabad at 1AM (is a rare event).” 1 May 2011, 3:58 p.m. *Tweet*.

The date and time of a message on *Twitter* reflect the reader’s time zone. Readers in different time zones see different times and, possibly, dates on the same tweet. The date and time that were in effect for the writer of the tweet when it was transmitted are normally not known. The date and time on *Twitter* are thus only approximate guides to the timing of a tweet.

Adapted from Alexis Madrigal (<http://m.theatlantic.com/alexis-madrigal>) in *The Atlantic Mobile* (<http://m.theatlantic.com/technology/archive/2012/03/how-do-you-cite-a-tweet-in-an-academic-paper/253932/>), 2 March 2012. Accessed 4 March 2012

#### Useful links

Our sister organisations in LAMP:

- The Southern African Freelancers’ Association – [www.safrea.co.za](http://www.safrea.co.za)
- The Professional Editors’ Group (PEG) – [www.editors.org.za](http://www.editors.org.za)
- The Association of Southern African Indexers and Bibliographers (ASAIB) – [www.asaib.org.za](http://www.asaib.org.za)
- Writers’ Guild of South Africa (WGSA) – [www.writersguildsa.org](http://www.writersguildsa.org)

# Verslag van 'n vertaling

## Marion Bloem se gedig 'Vrijheid' uit Nederlands in Afrikaans

**T**oe ek in die media die aankondiging lees dat ANNA haar verskyning gemaak het, het ek onmiddellik en intuïtief geweet: 'Vir jou wil ek hê'. Maar sy het R999,95 gekos en ek het op geen manier 'n duisend rand in my sak gehad om op 'n boek uit te gee nie, al was dit hoe lywig en belangrik. Gelukkig verskyn daar toe 'n week of wat later op *LitNet* 'n vertaalkompetisie wat dit vir my moontlik sou maak om die boek verniet in die hande te kry.

'ANNA' is die afkorting vir Pharos Uitgewery se *Groot Woordeboek Afrikaans en Nederlands*. Dié afkorting is effe misleidend, want hierdie woordeboek bestaan nou juis nie uit twee komplementêre dele (A-N en N-A) nie. Weens die noue verwantskap tussen Afrikaans en Nederlands is 'n nuwe woordeboek-model ontwikkel, die sogenaamde *amalgamasiemodel*. Verwante woorde uit die twee tale word *gesamentlik* behandel, wat 'n direkte vergelyking tussen die woorde moontlik maak. Ons het dus hier met 'n heel unieke soort woordeboek te make, gebaseer op 'n model wat ook vir ander verwante tale gebruik kan word.

In die eerste deel van hierdie artikel kyk ek na wáárom ek so graag dié spesifieke boek wou hê en wel vanuit 'n jare lange verbintenis met Nederlands. Ek het opnuut besef hoe bevoorreg ek was om ook meerdere kere die land self te besoek, ten einde hierdie kontak 'aan den lijve' te ervaar.

Die tweede deel van die artikel neem die vertaalproses van Marion Bloem se gedig strofe vir strofe onder oë. Hieruit blyk die duidelike verwantskap tussen Afrikaans en

*Watter uitdagings bied die vertaling van poësie aan? Selfs in die geval van twee oënskynlike nou verwante tale moet 'n mens baie versigtig wees*

Nederlands, maar in groter mate die talle verskille wat by so 'n vertaling in ag geneem moet word.

### 'n Lang verbintenis met Nederlands

Toe ek in 1970 aan die Hoërskool Calvinia gematrikuleer het, is Nederlandse tekste nog as deel van die vak Afrikaans gelees en ontleed. 'n Verhaal wat my nou nog bybly, is 'Kerstgeschenk' deur Top Naeff, uit die kortverhaalbundel *Bellen Blazen*. Hierdie eerste kennismaking het 'n mens voorberei vir die vak Afrikaans en Nederlands aan die Universiteit van Stellenbosch, waar Nederlandse tekste intensief bestudeer is onder leiding van bekende dosente soos WEG Louw, JC Kannemeyer en Etienne Britz. In my MA oor die kortkortverhaal in Afrikaans (1978) het ek geen Nederlandse tekste betrek nie, maar dié kwalifikasie was wel 'n voorvereiste vir die 'Doctoraal in Algemene Literatuurwetenskap' wat ek tussen 1981 en 1982 aan die Rijksuniversiteit in Utrecht voltooi het.

Voordat ek in 1978 as junior dosent in die Departement Afrikaans en Nederlands aan die US begin klasgee het, het ek twee jaar lank by CF Albertyn Uitgewery op Stellenbosch gewerk. Ek het meegewerk aan die *Ensiklopedie van die Wêreld*, wat tot stand gekom het danksy samewerking met die

Jean Lombard, freelancer and winner of the *Pharos Groot Woordeboek: Afrikaans en Nederlands* in a poetry translation competition hosted by LitNet in 2011, gives us some insight into her motivation for entering the competition. Her love for Dutch started at school and grew as she lectured it at the University of Stellenbosch as well as in Namibia. She was able to travel to the Netherlands to complete her PhD (where she also did her MA) and was fortunate enough to attend a lecture given by Marion Bloem herself. She also shares some of the difficulties of translating Bloem's poem from Dutch into Afrikaans, as she wanted to give as close a translation as possible. This task was eased somewhat by the fact that the poem was written in free verse. In closing she expresses the dream of one day translating Maria Derموût's stories, though she might need an abridged dictionary for this as the Dutch of the Dutch East Indies differs slightly from the European Dutch spoken in the Netherlands.



Artikel deur **Jean Lombard**. Jean werk op 'n vryskutbasis as, onder andere, dosent en vertaler.

*“My werk as ‘intravertaler’ ... bring mee dat ek met talle woordeboeke werk: verklarende woordeboeke, tweetalige woordeboeke en sinoniem-woordeboeke.*

uitgewer van die Nederlandse *Winkler Prins*. Daar het ek my eerste vertalings van Nederlands na Afrikaans gedoen.

In 1984 het ek en my man doseerposte aan die destydse Akademie vir Tersiêre Onderwys in Windhoek aanvaar (later die Universiteit van Namibië). Ek kon my nuut ontdekte insigte vanuit Nederland met vrug toepas op sowel die Afrikaanse en Nederlandse tekste wat ek met die studente behandel het. Die doseer van Nederlandse gedigte en verhale aan Namibiese studente vir wie Nederlands (of Vlaams) ’n vierde of vyfde taal was, het vir my nuwe perspektiewe gebring op tekste wat binne ander kontekste eintlik al heel bekend was. Dit het my bewus gemaak van hoe belangrik die sosiaal-kulturele konteks vir die begrip van ’n teks is, en daarom ’n faktor wat ook deeglik ten opsigte van vertaling in ag geneem moet word.

Reeds vroeg tydens ons Namibiese verblyf het daar by my ’n belangstelling in die orale letterkunde van Suider-Afrika ontstaan, wat in 1999 tot ’n PhD oor waterslangverhale gelei het: mitologiese slange met ’n groot, blink lig of steen op die voorkop wat oor die wêreld heen in riviere, mere en oseane aangetref word. Die waterslangverhale wat in die Afrikaanse letterkunde hul neerslag gevind het, het meestal hul oorsprong in die reënmaak- en puberteitsrituele van die Khoekoen en die San gehad.

Die navorsing oor Suider-Afrikaanse verhale is uitgebrei tot ’n vergelykende studie. Nederlandse slangverhale is ook ingesluit, en wel verhale oor wonderbaarlike slange uit die Nederlands-Indiese literatuur. In die tweede helfte van 1999 kon ek danksy ’n beurs van die Nederlandse Taalunie weer ’n studietydperk in Nederland deurbring, dié keer om my PhD daar te voltooi.

Gedurende die eerste weke van hierdie verblyf het ek ’n lesing deur Marion Bloem in die Gemeentebiblioteek van Utrecht bygewoon. Dit het gehandel oor haar roman *Vaders van betekenis* (1989). Sy het ’n gedeelte voorgelees waarin ’n krokodil doodgemaak word, wat in dié teks ’n ‘kaaiman’ genoem word. Bloem het daarop gewys dat dit in Indonesië ’n alternatiewe naam vir ’n krokodil is. Sy het bygevoeg dat van al die skeldname wat die Nederlanders die inheemse bewoners van Nederlands-Indië toegevoeg het, hulle nie omgee het vir die naam ‘Kaaiman’ nie, omdat dit krag en sterkte verteenwoordig het.

In die antropologiese tekste wat ek vooraf in Windhoek geraadpleeg het, het dit geblyk dat ‘kaaiman’ ook ’n alternatiewe naam vir ‘waterslang’ is, spesifiek die Waterslang van

die Groot Gariep of Oranjerivier. Die Namas in die suide van Namibië noem ’n ander wonderbaarlike slang – die sogenaamde Veldslang – ‘Kai/aob’, wat letterlik vertaal ‘groot man’ beteken. Die Veldslang deel baie eienskappe met die Waterslang. Ek kon dus in my proefskrif verwys na Bloem se roman, en hoe ’n enkele woord soos ‘kaaiman’ interessante raakpunte oor drie kontinente heen – Europa, Asië en Afrika – illustreer.

In 2003 het ons gesin Namibië verlaat en ná ’n verblyf van twee jaar in Amerika na die Kaapstad-omgewing teruggekeer, waar ek vryskutwerk begin doen het. Sedert die begin van 2006 werk ek mee aan ’n nuwe Afrikaanse Bybelvertaling, die sogenaamde Direkte Vertaling. Die bedoeling met hierdie nuwe vertaling – wat vir 2016 beplan word – is om die oorspronklike Grieks of Hebreeus deegliker in ag te neem as wat met die 1983-vertaling die geval was. Die Nederlandse NBV (*De Nieuwe Bijbelvertaling*) van 2004 – ’n topverkoper in die gesekulariseerde Nederland – dien as ’n belangrike naslaanbron. Al die navorsing wat vir die Nederlandse publikasie gedoen is, is tot die Suider-Afrikaanse medewerkers se beskikking gestel. My werk as ‘intravertaler’, wat ’n Afrikaanse weergawe baie na aan die oorspronklike Grieks en Hebreeus tot ’n meer aanvaarbare Afrikaans moet ómskryf, bring mee dat ek met talle woordeboeke werk: verklarende woordeboeke, tweetalige woordeboeke en sinoniemwoordeboeke.

In 2008 het ek as kontrakdosent by Stellenbosch twee semesterkursusse Nederlands vir tweede- en derdejaargestudente aangebied. Ek het by albei jaargroepe begin met die bespreking van Daniel Hugo se vertalings van Herman de Coninck en Gerrit Komrij se Nederlandse gedigte in Afrikaans. Sy beskouings oor byvoorbeeld ‘valse vriende’ – identiese woorde of uitdrukkings met uiteenlopende betekenisse – het ons opgeskerp vir subtiele verskille tussen Afrikaans en Nederlands. Danksy hierdie doseerwerk, asook die Bybelvertaling, was ek in ’n geskikte werkmodus of -bui om die vertaling van Bloem se gedig ‘Vrijheid’ aan te durf.

### Die vertaalproses

Ek wou graag ’n ‘getroue’ vertaling doen, dit wil sê so na aan die brontaal as moontlik omdat dit die vertaling van ’n enkelgedig sou wees; die gedig is byvoorbeeld nie as deel van ’n hele bundel vertaal nie. Ek was nie van plan om die Afrikaanse weergawe te gebruik of misbruik om met allerlei nuutskoppings vorendag te kom nie. Ek is immers geen digter nie. My taak is vergemaklik deurdat

Bloem se gedig 'n vrye vers is, wat nie gevra het om die inagneming van allerlei rym- en metrumpatrone nie.

Die eerste uitdaging was om 'n goeie ekwivalent vir 'vrij zijn' te vind. Ek het die omslagtige 'om vry te wees' uitgeskakel, maar moes toe besluit of 'vry wees' een of twee woorde gaan wees. Die meer korrekte spelling is waarskynlik twee woorde (vgl. 'bly wees' en 'verras wees'), maar die AWS gee wel 'kindwees' as een woord aan. Na my oordeel impliseer 'vry wees' dat 'n mens soms vry kan wees en dan weer nie, terwyl 'vrywees' 'n meer durende toestand voorstel.

'n Tweede kwessie was die frase 'anders zijn en doen en anders/ laten' in strofe 2. 'Ander wees en doen' sou kon werk, maar wat doen jy dan met 'en anders laten'? Want in Afrikaans klink 'anders wees en doen en anders late' (of dan 'doen en anders laat') nie heeltemal reg nie. 'Doen en late(n)' is in sowel Afrikaans as Nederlands 'n vaste uitdrukking, met 'lewenswyse' as sinonieme betekenis in beide tale. Die Nederlandse frase in sy geheel werk met 'n woordspeling op 'doen en laten', met 'laten' wat as infinitief ook nog kan beteken 'dit wat jy nalaat om te doen'; dit wil sê 'laten' ook as werkwoord, 'n funksie wat 'late' in Afrikaans nie kan vervul nie.

Die Nederlandse frase dui op drie vorme van andersheid, naamlik 'anders zijn', 'anders doen' en 'anders laten', laasgenoemde in die sin van 'nie doen nie'. Die 'jy' is dus nogal ekstreem anders; vandaar 'andersheid' (as abstrakte s.nw.) in die Afrikaanse vertaling. Die 'anderster' doen en late is 'n poging om iets van die speelse toon weer te gee, in aansluiting by die kontrasterende patrone van paradoks en ironie wat deurgaans in die gedig voorkom.

Paradoks en ironie is in hierdie gedig nie so maklik te onderskei nie. Ek dink dit het te make met al die verskillende vorme wat 'vrywees' en 'vryheid' aanneem, met daarby nog die verskille tussen die 'ek' en 'jy' se ervarings. Ek sou die 'vrywees agter tralies' (strofe 2) as 'n voorbeeld van paradoks dui, terwyl die 'vrij bekijken' van byvoorbeeld die TV-skerm teenoor die deure wat teen gevare van buite gesluit moet word (strofe 4) eerder ironies is.

Hierdie soort interpretasies vir die vertaling van die gedig is uiters belangrik, want sonder 'n aanvoeling vir dié toonwisseling kan 'n mens nie die gedig in sy geheel behoorlik verstaan nie. 'n Bepaalde begrip of interpretasie van die betekenis(-se) van woorde binne die *geheelkonteks* van die gedig maak

dit vir jou moontlik om te onderskei tussen funksionele vertaalmoontlikhede en moontlikhede wat ná deeglike oorweging tog maar nie werk nie. Veral as dit kom by die vertaling van poësie is woordeboek-ekwivalente nie altyd werkbaar nie, omdat soveel ander moontlike betekenisassosiasies – soos opgeroep deur woordspeling, paradoks, ironie en beeldspraak (wo. metafore en simbole) – verreken moet word.

Nog 'n interessante idiomatiese uitdrukking is die frase 'door de dag vandaag' in strofe 3. Dit is 'n goeie voorbeeld hoe die begrip van 'n hele strofe in sekere sin bepalend is vir die vertaling van so 'n 'buitengewone' frase. 'n Letterlike vertaling van die strofe sou kon lui: 'As vrywees is die dag van môre/ strak te bepaal deur die dag vandag/ iets minder dag te laat wees'. 'n Parafrase was myns insiens nodig om veral van die 'vreemde' uitdrukking 'de dag vandaag' sin te maak; iets soos 'As vrywees is om die dag van môre strak te laat bepaal deur vandag minder dag te laat wees'. Ek bring dus danksy die parafrase 'om ... te bepaal' (my kursivering) in ter wille van groter duidelikheid.

Maar is die verlies van die woordspeling by 'deur die dag vandag' regtig nodig? Toe ek in 'n Nederlandse woordeboek die lemma 'vandaag' naslaan, is my vermoede dat ons hier met 'n vaste idiomatiese uitdrukking te doen het bevestig. 'Vandaag (aan) de dag' is inderdaad 'n uitdrukking wat beteken 'teenswoordig' of 'juis op hierdie dag'. My voorname om die ritmiese herhaling van 'dag' asook die beklemtoning van die huidige dag, in teenstelling tot 'die dag van môre', te behou, het 'vandag se dag' tot gevolg gehad.

Die term 'beeldscherm' in reël 2 van strofe 4 ('op het beeldscherm vrij bekijken') wou ek aanvanklik met 'TV-skerm' vertaal, maar besef toe dat daar ook ander soorte skerms bestaan (bv. van die rekenaar en die selfoon). Ek het 'vrij' met 'vryelik' vertaal, omdat 'vry bekyk' of 'vry kyk na' nie een vir my na 'n aanvaarbare moontlikheid geklink het nie. Ek het naamlik aangevoel dat 'n mens in Afrikaans met iets beters as die letterlike vertaling uit Nederlands vorendag sou kon kom.

'Kyk na' is vir my beter as 'bekijken', want volgens my 'bekyk' jy nie TV- of rekenaar-skerms in Afrikaans nie; jy sal eerder 'n huis of 'n mens bekyk, in die sin van 'krities bekyk'. 'Kyk na' is meer neutraal en daarom meer toepaslik vir 'n TV-kykery of rekenaar-speletjies. Die ironiese kontras word sterker beklemtoon wanneer 'vryelik kyk na' – dit wil sê vir ontspanning of vermaak – gestel word teenoor gevare wat uit die onmiddellike omgewing geweer moet word. Hoewel rit-

*“Hierdie soort interpretasies vir die vertaling van die gedig is uiters belangrik, want sonder 'n aanvoeling vir dié toonwisseling kan 'n mens nie die gedig in sy geheel behoorlik verstaan nie.”*

miese oorwegings by 'n vrye vers soos 'Vrijheid' nie 'n prioriteit is nie, is die 'e' in 'vryelik' my poging om te vergoed vir die verlies van die Nederlandse herhaling van die 'e'-klank in 'vrij be-kij-ken' (my kursivering).

In die geval van 'de anderen' en 'de kranten' (onderskeidelik in strofes 5 en 6) het ek in beide gevalle die 'de' ter wille van ritmiese oorwegings weggelaat ten einde die hoof-

klem op 'tóng' en 'koe-rán -te' in die Afrikaans te behou. Op grond van die twee voorbeelde wil dit voorkom of die Nederlandse 'de anderen' en 'de kranten' 'n meer algemene betekenisassosiasie het as die Afrikaanse ekwivalente van 'die ander' en 'die koerante'; die 'die' in Afrikaans is dus meer spesifiek as die 'de' in Nederlands en kan daarom by die vertaling weggelaat word wanneer daar 'n algemene aanduiding van

*As vryheid vir  
my vandag so  
Vanself-  
sprekend lyk,  
en jy nie  
weet wat dít  
beteken nie*

*Dan is vryheid  
munt vir my  
en kopaf vir jou  
Dan is vryheid  
lug en  
willekeurig*

### Vrijheid

Als vrij zijn is: hou jij je mond  
want ik heb iets te zeggen

Als vrij zijn is: jij achter tralies, want  
dan hoeven wij niet bang te zijn  
voor al jouw anders zijn en doen en anders  
laten

Als vrij zijn is: de dag van morgen  
strak bepalen door de dag vandaag  
iets minder dag te laten zijn

Als vrij zijn is: de deuren sluiten  
en op het beeldscherm vrij bekijken  
wat veilig uit de buurt moet zijn

Als vrij zijn is: steeds rustig slapen  
omdat de anderen hun tong moedwillig  
is ontnomen

Als vrij zijn is: eten wat en wanneer je wilt  
maar de schillen laten vallen in de kranten  
waar de honger wordt verzwegen

Als vrij zijn is: niet hoeven weten wat mij  
heeft vrijgemaakt, mij vrij houdt, mij  
in vrijheid elke dag gevangen neemt

Als vrijheid is: wachten tot de ander  
mij bevrijdt van angsten waar ik  
heilig op vertrouw

Als vrijheid mijn gedachten pleistert  
Als vrijheid om mij heen overall rondom  
en in mij waait,  
maar voor jou niet is te vangen

Als vrijheid mij beschermt  
tegen jouw ideeën die voor mij te  
anders zijn

Als vrijheid voor mij vandaag zo  
vanzelfsprekend lijkt, en jij niet  
weet wat dat betekent

Dan is vrijheid munt voor mij  
en kop eraf voor jou  
Dan is vrijheid lucht en willekeurig

Maar staat het mij misschien wel vrij  
om iets van mijn riante vrijheid – met  
wederzijds goedgevonden natuurlijk –  
tijdelijk of voor langere duur  
af te staan om jou  
van mijn verstikkende vrijheid  
te bevrijden

### Vryheid

As vrywees is: hou jy jou mond  
want ek het iets te sê

As vrywees is: jy agter tralies, want  
dan hoef ons nie bang te wees  
vir al jou andersheid en anderster doen en  
late nie

As vrywees is: om die dag van môre  
strak te bepaal deur vandag se dag  
iets minder dag te laat wees

As vrywees is: die deure sluit  
en op die beeldskerm vryelik kyk na  
wat veilig uit die buurt moet wees

As vrywees is: steeds rustig slaap  
omdat ander se tong hul kwaadwillig  
ontneem is

As vrywees is: eet wat en wanneer jy wil  
maar die skille laat val in koerante  
waar die honger verswyg word

As vrywees is: nie hoef te weet wat my  
vrygemaak het, my vry hou, my  
in vryheid elke dag gevange neem nie

As vryheid is: wag tot die ander  
my bevry van angste waarop ek  
heilig vertrou

As vryheid my gedagtes pleister  
As vryheid om my heen oral rondom  
en in my waai,  
maar deur jou nie gevang kan word nie

As vryheid my beskerm  
teen jou idees wat vir my te  
anders is

As vryheid vir my vandag so  
vanselfsprekend lyk, en jy nie  
weet wat dít beteken nie

Dan is vryheid munt vir my  
en kopaf vir jou  
Dan is vryheid lug en willekeurig

Maar staan dit my miskien wel vry  
om iets van my pragtige vryheid – met  
wedersydse instemming natuurlik –  
tydelik of op langer duur  
af te staan om jou  
van my verstikkende vryheid  
te bevry

‘baie ander mense’ of ‘baie koerante’ is. In strofe 8 het ek die ‘de’ behou, omdat dit – soos in die beginstrofes – meer spesifiek gaan oor die verhouding tussen die ‘ek’ en die ‘ander’, en dan beide as individue (let op die enkelvoudsvorm ‘bevrijdt’ na ‘de ander’).

Wat betref die ‘moedwillig’ in strofe 5 (reël 2) wat met ‘kwaadwillig’ vervang is, is ‘moedwillig’ (Afr. ‘moedswillig’) en ‘kwaadwillig’ in albei tale direkte sinonieme. Wanneer dit kom by vertaling is dit algemeen bekend dat daar nie eintlik iets soos ’n ‘volledige sinoniem’ bestaan nie. In hierdie verband speel betekenisassosiasies binne of buite die konteks van die gedig ’n belangrike rol. Vir my aanvoeling is ‘moed(s)willig’ iets minder formeel as ‘kwaadwillig’, in die sin van ‘Moet dan nou nie so moedswillig wees nie, jong!’ (vgl. die HAT). Omdat dit hier gaan om die ernstige saak van die vryheid van spraak wat sekere mense ontnem is, het ek ‘kwaadwillig’ gekies, omdat dit die idee van die kwade bedoelings sterker na vore bring.

Die volgende frase wat spesiale aandag geniet het, is ‘maar voor jou niet is vangen’ in strofe 9. Binne die konteks van die gedig kan dit op twee maniere verstaan word, naamlik ‘mag deur jou nie gevang word nie’ en ‘kan deur jou nie gevang word nie’. ‘Gevang’ verwys na die vryheid wat metafores soos ’n wind oral om en in die spreker waai. Ter uitbreiding van die metafoor het ek ‘gevang’ as ‘begryp’ of ‘vasgevat’ verstaan en dan werk die ‘kan’-opsie beter as die ‘mag’-interpretasie. Vandaar die ‘deur jou nie gevang kan word nie’ in die Afrikaanse vertaling. Maar ek twyfel steeds of dit nie beter sou wees om te volstaan met die meer letterlike vertaling van ‘vir jou nie te vang is nie’ en daarmee die dubbelbetekenis te behou nie.

In strofe 11 is dit belangrik dat die ‘dat’ van die laaste reël vertaal word as ‘dít’, naamlik met ’n aksentteken: ‘en jy nie/weet wat *dít* beteken nie’. Die ‘dit’ sonder die aksentteken sou in Nederlands lui: ‘en jij niet/ weet wat *het* betekent’ (my kursivering). Die aksentteken dui dus op ’n subtiele verskil wat maklik misgelees kan word.

Die treffende woordspel met die uitdrukking ‘kruis of munt’ in strofe 12 – ‘Dan is vryheid munt voor mij/ en kop eraf voor jou’ – kan danksy die Afrikaanse woord ‘kopaf’, gemaklik volgehou word, wat letterlik ‘sonder kop’ beteken. ’n Meer letterlike weergawe van die Nederlands sou seker iets wees soos ‘kop daar af’ of ‘af daar met die kop’; maar die ‘er-’ konstruksie (‘er’ as ‘daar’) kan in Afrikaans dikwels wegval (vgl. ‘Wat is er gebeur?’ teenoor ‘Wat het gebeur?’).

Die vreemde samevoeging van ‘riante vryheid’ verteenwoordig ’n soort metaforiese werking (soos met vryheid wat ‘waai’ in strofe 9), omdat dit twee woorde is wat nie gewoonlik met mekaar in verband gebring word nie. ‘Riant’ word verklaar as ‘bijzonder aantrekkelijk en ruim’, met ‘een riante uitzicht’ en ‘een riante villa’ as voorbeelde (Van Dale). ’n Vriend het destyds met ons aankoms in Nederland verduidelik dat baie Suid-Afrikaanse huise, wat vrystaande is met ruim tuine op groot erwe, in Nederland eerder ’n ‘villa’ as ’n ‘huis’ genoem word. Die metaforiese implikasies word verder gekompliceer deurdat daar nie ’n woord soos ‘riant’ in Afrikaans bestaan nie. Afrikaanse ekwivalente is ‘lieflike’ of ‘pragtige’; en laasgenoemde skakel klankmatig beter by die res van die vers in.

Die laaste frase waaraan ek definitiewe aandag gegee het, naamlik ‘voor langere duur’, is, sover ek kon vasstel, nie Nederlandse omgangstaal nie. Die uitdrukking ‘op den duur’ word gebruik vir wanneer iets lank duur. Die ‘voor langere duur’ is dus poëtiese taal. Om die vervreemdende effek van die Nederlandse ongewone uitdrukking in Afrikaans te behou, het ek die Afrikaanse uitdrukking ‘op die lange duur’ effens omvorm tot ‘op langer duur’, wat ook meer direk aansluit by die ‘langere’ duur soos dit in die Nederlandse gedig voorkom.

Die laaste drie reëls van die gedig kon, soos strofes 7 en 10, woord vir woord onproblematies vanuit die Nederlands na Afrikaans vertaal word. Dit het vir my ’n bevredigende afsluiting van die Afrikaanse weergawe gebied, omdat vertaling-as-interpretasie in die slotverse dus tot die minimum beperk kon word.

### Ten slotte

Terwyl al hierdie oorwegings in die loop van die vertaalproses hulle aan my opgedring het, het ek nie die ANNA tot my beskikking gehad nie. Ek sou eers die prys moes wen! Noudat sy wel in haar volle omvang en glorie op my rak staan, sal vertaling in die toekoms vanuit Nederlands en Afrikaans – en omgekeerd – makliker kan geskied. ’n Mens kan in dié verband ’n uitspraak van John Steinbeck in sy boek *A life in letters* – naamlik ‘I guess there are never enough books’ – effens aanpas deur te beweer: Vir die vertaler, of wie ook al in taal belangstel, kan daar nooit genoeg woordeboeke wees nie.

Maar die ANNA sal hopelik nie net ’n voordelige impak op vertaalprosesse tot gevolg hê nie. Marlene van Niekerk het op ’n

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*“En wanneer ons in gedagte hou dat Afrikaans ook definitiewe invloed vanuit Nederlands-Indië ondergaan het, bring dit ons by nóg ’n leksikografiese uitdaging: ’n woordeboek of woordeboeke wat die oorspronge, ooreenkomste en verskille tussen Afrikaans en verwante tale uit Asië en Afrika noukeurig ondersoek en omskryf.”*

keer die versugting uitgespreek dat Afrikaans opnuut weer deur Nederlandse woorde en terme verryk sal word, in plaas van die anglisistiese oornames wat deesdae so gewild is. Nederlands het immers ’n groter aktiewe woordeskat as Afrikaans.

Ek sluit af met ’n persoonlike wens of ideaal: Ek sou baie graag sommige van die Nederlands-Indiese verhale van Maria Dermoût (1888-1962) in Afrikaans wou vertaal en so aan ’n breër publiek bekend stel. Dermoût het langer as 20 jaar in Indonesië gewoon en sy was veral bekend vir die outentisiteit waarmee sy die Indiese mites en Indonesiese folklore in haar verhale verwerk het. Sommige van hierdie simboliese motiewe toon merkwaardige ooreenkomste met die mitiese simboliek wat ook in Afrikaanse volksverhale neerslag gevind het (bv. Dermoût se wonderlange met juwele wat ’n rooi gloed afgee en die Waterslang van die Groot Gariep).

Maar daarvoor is waarskynlik nóg ’n geamalgameerde woordeboek nodig: een waarin die verwantskappe en verskille tussen ‘Europese’ Nederlands en die Nederlands van Nederlands-Indië noukeurig versamel en beskryf word. En wanneer ons in gedagte hou dat Afrikaans ook definitiewe invloed vanuit Nederlands-Indië ondergaan het, bring dit ons by nóg ’n leksikografiese uitdaging: ’n woordeboek of woordeboeke wat die oorspronge, ooreenkomste en verskille tussen Afrikaans en verwante tale uit Asië en Afrika noukeurig ondersoek en omskryf.

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Marion Bloem’s poem has been translated into over 130 languages. See more at <http://www.facebook.com/freedombymarionbloem/info?ref=ts>. Some of the languages and translators that have worked on this poem already:

Ajádi in Sarnami by Jit Narain Baldewsingh  
 Fii in Saramakanian by Dorus Vrede  
 Freedom in English by Angela E. Roe  
 Freiheit in German by Jaap Bleeker  
 Freiheit in German by Kristian Goldmund Aumann  
 Fri in Sranantongo by Stanley `Sombra’ Slijngaard  
 Frihed in Danish by Tanja Rasmussen  
 Frihet in Norwegian by Kaj Sperrås & Nynke Meijer  
 Frihet in Swedish by Ola Saltin  
 Frijheid in Frysk by Jan Muizelaar & Gerben de Jong  
 Kabebasan in Sundanese by Hisyam Luthfiana  
 Kamardhikan in Javanese by Ika Retnaningtyas

Kebebasan in Indonesian by Calvin de Wilde  
 Kebebasan in Indonesian by Damayanti Soekarjo  
 Kebebasan in Indonesian by Stella Noviani  
 Liberdade in Portugese Brazilian by Hari Diogo Etlis  
 Liberdade in Portugese by Ron Jaspers  
 Libereco in Esperanto by Gerrit Berveling  
 Libertà in Italian by Dorian Roveri  
 Libertad in Spanish by Eduardo Villaquirán Sterling  
 Libertate in Rumanian by Teodor Ajder  
 Liberté in French by Bernard de Coen  
 Liberté in French by Rafaël Plasman  
 Liberté in French by Yann Charbonnier  
 Özgürlük in Turkish by Tugba Cavusoglu  
 Saxena in Hindi by Bhawna Saxena  
 Swatantrata in Hindi - Roman by Bhawna Szabadság in Hungarian by Erika Ligthart-Kordás  
 Vapaus in Finnish by Hanna Kivistö  
 Wolność in Polish by Ilona Boska  
 Arabic by Abdel Ouali  
 Arabic by Karima Idrissi  
 Farsi by Nasim Khaksar  
 Greek by Georgia Grigoriadou  
 Korean by Eunyoung Lee

## Call to play translators

Dear Translators of Plays

I have recently become a member of SATI. I was interested in what you are doing and wondered if Fugard in Afrikaans does not fit into your field. He calls me his ‘official translator’ and I have translated eight of his plays into Afrikaans. Five of these were published by MML Pearson and a number of people have commented that some of his plays have made a greater impact in Afrikaans than in the original English.

I live in Nieu Bethesda and six of Fugard’s plays have this village as the background and the people as the characters. Most of the residents of Nieu Bethesda are Afrikaans speaking.

Regards

Idil Sheard

[isheard@lantic.net](mailto:isheard@lantic.net)

# Translation competition 2012

This year again sees the Institute awarding its Prizes for Outstanding Translation and Dictionaries. Judging is already well under way and the winners will be announced at a function at the University of Johannesburg on 29 September.

The following nominations were received:

## Literary translation

- Daniel Hugo for the Afrikaans version of Adriaan van Dis' Dutch novel *Tikkop*
- Linda Rode for *Bitter Heuning*, the Afrikaans translation of Hermione Suttner's *Bitter Honey*
- Mari Weeks for *Just Dessert, Dear*, the English translation of Marita van der Vyver's *Dis koue kos, skat*

## Non-fiction

François Smith for the Afrikaans version of *David Kramer: A Biography* by Dawid de Villiers & Mathilda Slabbert

## Children's books

- Elsa Silke for *In the Never-Ever Wood*, the translation of Linda Rode's *In die Nimmer-Immer-Bos*
- Elsa Silke for *My name is Vaselinetjie*, the translation of Anoeschka von Meck's *Vaselinetjie*
- Elsa Silke for *Shorn*, the translation of Toko by Leon de Villiers
- Jaco Jacobs for *Ek soek 'n tier*, the translation of *I want a mini tiger* by Joyce Dunbar
- Kobus Geldenhuys for *Sandra se seepresente*, the translation of Marion Drew's *Nici's Pocket Presents*
- Kobus Geldenhuys for *Woestyn-gevangene*, the translation of *Desert Prisoner* by Andrea Abbott
- Linda Rode for *Is jy hartseer, Beertjie?*, the translation of Rachel Rivett's *Are you sad, little bear?*
- Lydia du Plessis for *Ek en Bella: Lekker verjaar!*, the translation of Jenny Valentine's *Iggy and me and the happy birthday*
- Philip de Vos for *In 'n huis, In 'n huis*, the translation of Wendy Hartmann's *In a House, In a House*
- Philip de Vos for *My bed is my bed*, the translation of Mij Kelly's *A Bed of My Own*
- Philip de Vos for *Net Sisi*, the translation of Wendy Hartmann's *Just Sisi*

## Service translation

There was just one entry in this category: Johan Zerwick for the translation into Tswana

as 'Tiragatso for Ya Itlhagiso Ya Setlhare Se Se Okeditsweng Ka Kgetsi Mo Bothateng Jwa Popo Ya Metato Ya Dipeipi Tsa Oli' of a scientific journal article by LT Baitshenyetsi, JM Hattingh and HA Kruger entitled 'Applying an extended tree knapsack approach to an oil pipeline design problem'

## Dictionaries

- Business Dictionary / Sakewoordeboek
- Longman-HAT English-Afrikaans / Afrikaans-Engels School Dictionary/Skoolwoordeboek
- Longman-HAT English-Afrikaans / Afrikaans-Engels Basic Dictionary/Basiswoordeboek
- Oxford Bilingual School Dictionary: isiZulu and English
- Pharos English Dictionary for South Africa
- Pharos Groot Woordeboek Afrikaans en Nederlands
- Pharos Sakewoordeboek / Pharos Pocket Dictionary
- Pharos Woordeboek vir die Gesondheidswetenskappe / Pharos Dictionary for the Health Sciences
- *Veeltalige vertaalterminologie / Multilingual translation terminology* by Anne-Marie Beukes and Marné Pienaar

## Judges

The judges in each category are:

### Literary translation

Alet Kruger (convenor)  
Leon de Kock  
Annette Combrink

### Non-fiction

Ilze Brüggemann (convenor)  
Annette Combrink  
Gretha Aalbers

### Children's books

Thomas van der Walt (convenor)  
Franci Greyling  
François Bloemhof

### Service translation

Manzo Khulu (convenor)  
Peter Mekgwe  
Simon Kemisho  
Magadi Mohasoa

### Dictionaries

Mariëtta Alberts  
Prof. Piet Swanepoel  
Manzo Khulu

*This year again sees the Institute awarding its Prizes for Outstanding Translation and Dictionaries.*

*The winners will be announced at a function at the University of Johannesburg on 29 September.*

# Translating figurative expressions

Figurative language is employed to indicate the speaker's deep perception of or emotive identification with the idea being expressed. The translator's goal must be to provide his reader with the same pleasure as reading the work in the original language.



Article by **Sibulelo Msomi**. Sibulelo is a SATI member from KwaZulu-Natal who works in the education sector.

*A beautiful fig is usually full of worms*  
=  
*All that glitters is not gold*

Most figurative expressions in Zulu are deeply embedded in the culture. Since there is a huge cultural gap between English and Zulu, cultural expressions cannot balance in any way other than through the use of equivalents in the target language.

When translating figurative expressions, it is important to match them with their equivalents in the target language than to translate them literally. Literally translated expressions often lead to distorted messages and falsehood. According to Munday (2008:20), 'following the form of the source text so closely produces an absurd translation, cloaking the sense of the original'. Since modern thinking on translation favours fidelity to the source text, the translator is required to

maintain – rather than improve, reduce or otherwise alter – the figurative texture of the source text in the target text. Thus, any form of alteration is a literary disservice to the source text, the source culture and the target audience. The translator should therefore do his utmost to retain the figurative level of the source text language in the target text. Table 1 gives some examples of figurative equivalents.

If the above figurative expressions in the source text were to be translated verbatim, the result in the target language would be funny and would not make sense – as in Table 2.

If the text is translated word-for-word, in a manner that is less likely to make sense in the target culture, Vermeer's concepts of inter-textual and intratextual coherence cannot be achieved.

*Never laugh at the man's wound*  
=  
*What goes around comes around*

## Reference

Munday, Jeremy. *Introducing Translation Studies. Theories and Applications*. New York/London: Routledge, 2008.

Table 1: Examples of figurative equivalents

| Source Language Expression (Zulu) | Target Language Expression (English) |
|-----------------------------------|--------------------------------------|
| Ikhotha eyikhothayo               | One good turn deserves another       |
| Ikhiwane elihle ligcwala izibungu | All that glitters is not gold        |
| Iqaqa alizizwa ukunuka            | The pot is calling the kettle black  |
| Amathe nolimi                     | Hand in glove                        |
| Ukubona kanye wukubona kabili     | Once bitten, twice shy               |
| Inxeba lendoda kalihlekwa         | What goes around comes around        |

Table 2: Examples of literal translation equivalents

| Source Language Expression (Zulu) | Target Language Expression (English)     |
|-----------------------------------|------------------------------------------|
| Ikhotha eyikhothayo               | It licks the one that licks it           |
| Ikhiwane elihle ligcwala izibungu | A beautiful fig is usually full of worms |
| Iqaqa alizizwa ukunuka            | The polecat cannot smell its smell       |
| Amathe nolimi                     | Saliva and tongue                        |
| Ukubona kanye wukubona kabili     | Seeing once is seeing twice              |
| Inxeba lendoda kalihlekwa         | Never laugh at the man's wound           |

# The spotlight on ... legal translation

As a result of globalisation, the demand for well-trained and competent legal translators will increase in future (Obenaus 1995; Šarčević 1997, 2000; Asensio 2003; Llopis 2007). Šarčević (1997:1) points out: 'In our era of multilingualism, translation plays a major role as a medium of communication in municipal, supranational, and international law.'

According to Alcaraz and Hughes (2002:2) job opportunities for translators are driven by market trends: 'International organisations and institutions, government departments and agencies, multinational corporations, import-export firms, the media, the film and tourist industries, information technology and the vast web of activities of every kind spun by the Internet all provide opportunities for translators.'

Towards the end of 2009, the Department of Justice and Constitutional Development (DoJ&CD) advertised ten positions for 'legislative language practitioners', one for each of the official languages, excluding English. The primary task of such a legislative language practitioner is to 'translate legislation from English into other official languages in accordance with instructions issued by State departments and guidelines issued by Parliament and the Cabinet (DoJ&CD, 2009).

Legal translation is a highly specialised form of translation that has received very little, if any, attention in translation theory discourses and at tertiary institutions in South Africa. Courses and modules in legal translation at institutions of higher learning are extremely limited and mostly do not adequately address the demand referred to above. Universities in general and departments of linguistics in particular must redesign their qualifications and modules to meet this market demand. We need suitably trained and competent legal translators in all the official languages of South Africa.

The High Court ruling of 16 March 2010 (*Lourens v President van die Republiek van Suid-Afrika en Andere* (49807/09 [2010])), forcing the Department of Arts and Culture to comply with its obligation to regulate and monitor the use of all official South African

*Does legal translation require special training? Is it possible to translate legal texts like legislation into the indigenous languages? Eleanor Cornelius considers the matter.*

languages, further underscores the increasing demand for legal translators in all the official languages. Special mention was made in the judgement of the obligation to translate national legislation into all 11 official languages, subject to the provisions of section 6(4) of the Constitution.

For the purposes of this article, I propose the following definition of legal translation:

Legal translation is the rendering of parallel texts, which are equal in legal effect, from the source language into the target language, taking into consideration the authority, function and legal status of the translated text, as well as the legal system and the cultural setting within which the translated text will be read and/or used.

Against this background, this article explores the core competencies and skills a legal translator must have. In addition, the role and status of the legal translator in other parts of the world and in South Africa are considered. Lastly, legal translation in South Africa is investigated, focusing specifically on the position of the indigenous languages.

## The profile of the legal translator

It is evident that legal translation is a complex activity that requires specialised knowledge and approaches that differ in no small measure from general translation, especially in relation to the importance of legal considerations that generally do not feature in general translation. A search of South African literature yielded hardly any information on the topic, indicating that legal translation has not received sufficient attention in South African scholarly work in general and in translation theory in particular.

## Legal competence versus translation competence

A survey of the literature reveals some disagreement as to the amount, the nature and



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Eleanor is a lecturer in the Department of Linguistics at the University of Johannesburg. Her fields of interest include the language of the law, plain language and legal translation. Eleanor is an accredited simultaneous interpreter and a member of SATI's Accreditation Committee, and recently became a member of the SATI Council.

*“As in all other fields of knowledge, the translation of a legal and administrative text depends on the translator’s full understanding and comprehension of the subject matter in question.”*

the extent of specialised knowledge required on the subject matter in question. There are those scholars who emphasise the importance of a solid foundation and training in law (e.g. Schwarz 1977; Schroth 1986; Beaupré 1987; Rayar 1990; Gémar 1995; Rotman 1995-1996; Kennedy 2000). In this regard, Schwarz (1977:21) is unequivocal when he remarks: ‘As in all other fields of knowledge, the translation of a legal and administrative text depends on the translator’s full understanding and comprehension of the subject matter in question.’ Kennedy (2000:428) points out that even lawyers and judges sometimes have difficulty with the complexity and technicality of legal language and find it difficult to understand legal texts written in their own languages. Translated legal texts are often even more difficult to understand; the difficulty is often caused by the interventions of non-lawyer translators. Šarcevic (1997:113) points out that ‘all LSP [Language(s) for Special Purposes] translation is interdisciplinary in nature’, which means the legal translator must be able to make both legal and linguistic decisions. This view presupposes competence in law and in translation. With regard to specialised terminology, Rotman (1995-1996:195) asserts that a thorough knowledge of both the source and target legal systems is required, and that legal translation ‘requires not only knowledge of the law in general, but also solid acquaintance with the specialised field, its doctrines, and particular models’. Schroth (1986:55-56) moves beyond word and sentence level when he refers to the notion of legal effect, namely that ‘... the legal translator must know how to achieve the same legal effect in the target language’.

Other scholars believe that the legal translator must fully *understand* the legal source text, but that she/he is not required to *interpret* such texts in the way a lawyer would – that is, in the legal sense (Šarcevic 2000:5; emphasis – EC). Understanding of the source text is a requirement for producing a satisfactory translation. In this regard, the distinction between understanding and interpretation becomes relevant. Šarcevic (1997:91) is at pains to warn: ‘While it is essential for legal translators to be familiar with the methods of interpretation used by judges [...] they themselves should refrain from interpreting the text in the legal sense.’

With regard to legal interpretation and instances of ambiguous terms, Rek-Harrop (2010:38) agrees and asserts that the legal translator should not attempt to interpret legal uncertainty, but rather leave this task to the legal professionals.

The issue of the nature and extent of the legal competence of the translator is multifaceted and complex, and not simple to resolve. It may well be wholly impossible to find such an ideal translator (Šarcevic 1997:114). Schroth (1986: 65) agrees with Šarcevic: ‘Legal translation in practice usually involves the additional difficulty that neither the lawyers nor the professional translators combine the necessary qualifications in one person. When all of those qualifications are found somewhere in a team, satisfactory results are often possible given a clear understanding of the problem.’

The team idea will feature again later in this article. Cao (2007:38) maintains that ‘successful legal translators are found around the world, performing important legal translation tasks that are often vital to the functioning of law’; the required competence can be learned and developed, and is thus attainable. If legal translation competence can be learned and developed, as claimed by Cao (2007), the training of legal translators becomes a pertinent issue, coupled with the need to identify effective instructional methods and strategies. Notwithstanding the distinction referred to above between the understanding of a text and the interpretation of it – the former referring to an act of cognition without any reflection on the part of the receiver and the latter referring to the personal involvement of the receiver – the legal translator has a duty to ‘express what is said in the source text’ (Šarcevic 1997:92). Hjort-Pedersen and Faber (2005) investigate different teaching methodologies for LSP translation training, and they conclude that trainees should be supported in their learning process by a legal knowledge structure, which will assist them to access the ‘communicators’ communal ground’ and ‘rule knowledge’. They conclude that this legal knowledge structure will be invaluable to the legal translator trainee in making the right pragmatic inferences (Hjort-Pedersen & Faber 2005: 52).

### **The role and status of the legal translator**

In recent decades – since the 1970s – legal translation has changed in many countries around the world, most notably in Canada and Switzerland. The translator is no longer regarded as a passive mediator who acts merely as a go-between and she/he no longer occupies a highly restricted position. The legal translator is now an active participant in the legislative process, and is regarded as a text producer in his/her own right.

However, in many countries the legal trans-



lator is not involved in drafting processes (Šarcevic 1997:96). In these countries translation activities are carried out, more or less in isolation, by a translation unit or division located in some government department. In such instances, the legal translator has limited decision-making authority and decisions by legal translators pertain mostly to linguistic issues.

As mentioned above, in some parts of the world far-reaching developments in legal translation have taken place. This is the case particularly in bilingual and multilingual countries where the driving force has been the demand to elevate the status and use of minority languages or those languages that are not frequently employed for higher functions; this is also done in an effort to reduce the predominance of a particular language. Šarcevic (1997) describes the case of Switzerland, where German has become the exclusive official language at the expense of French and Italian. A process called 'alternate drafting' was introduced in the 1970s: a combination of drafting and translation. The final product thus consists of both original and translated sections.

More recently another process, known as 'co-drafting' was initiated. This process entails the formation of a co-drafting team consisting of linguists, lawyers and subject experts to oversee all phases of the preliminary procedure. During the subsequent parliamentary phase, all language versions are presented, discussed and checked by a parliamentary drafting committee. Three sub-committees, one for each of the languages, compare and verify the relevant texts against the other versions, after which the final drafts are prepared. The final texts are then presented individually to be adopted and promulgated. Similar developments have taken place in Canada, where the translator also plays an active role in legislative drafting at federal level. Co-drafting techniques in Canada 'coordinate the time and place of the production of parallel texts to varying degrees, and this makes it increasingly difficult to distinguish between the source and target texts' (Šarcevic 1997:100). In Canadian co-drafting, English and French translators are involved in all the stages of the drafting process, which means the translator becomes a co-drafter in the full sense of the word. As a result, the status of the legal translator becomes elevated. The translator as co-drafter must therefore be suitably qualified to make linguistic and legal decisions. This new role and position of the legal translator highlights the need for training in law, in general, and in legislative drafting, in

particular. Other configurations of bilingual drafting methods are also possible (cf. Šarcevic 1997).

An important consequence of these joint or co-drafting methods in which translators and subject specialists work together is the idea that they should work in close proximity: '... the decision to have the translators under the same roof instead of using national translation staff encourages direct consultation among them, thus making the translation process more expedient' (Šarcevic 1997: 111).

This again strengthens the idea of a translation team as envisaged by Schroth (1986), combining different qualifications and with all team members participating in a single communication process. The practice of involving translators in the legislative drafting process right from the start merits close investigation in the South African context. As pointed out, it is highly improbable that the required competencies and qualifications will be combined in a single person. The idea of a multidisciplinary team consisting of linguist-translators, lawyers and subject experts may provide a solution for this problem. This does not imply that all official languages need to be represented in the legislative team in all instances.

In South Africa a Bill must be tabled in Parliament in two official languages, one of which must be English, as will be explained in the following section. Once the other language in which a bill will be presented has been identified and legislative drafting commences, a linguist-translator representing that particular language may be actively involved in the drafting process from the outset. At this stage it is not clear what criteria are used to determine the other language in which the Bill is prepared. If languages were to be used on a rotation basis, the development of African languages could be fostered and a tremendous contribution could be made to the development of legal terminology in these languages as well. A rotation system would afford all official languages an opportunity to be used as drafting languages and therefore as source languages, from which translations into other official languages are done, thereby elevating the status of the African languages. In this way, African languages would be employed for higher functions, which would in turn increase their visibility. Translation into the remaining languages follows after one of the two versions of the Bill is assented to and signed by the President. According to Judge du Plessis, in the High Court judgement referred to earlier in this

*"In many countries the legal translator is not involved in drafting processes. In these countries translation activities are carried out, more or less in isolation, by a translation unit or division located in some government department. In such instances, the legal translator has limited decision-making authority and decisions by legal translators pertain mostly to linguistic issues."*





*“A starting point may be to train novice legal translators to conduct a thorough analysis of the source text in question. An inexperienced legal translator may experience difficulties in carrying out a source text analysis of a complex legal document, such as an Act, especially if such a translator is not trained in law.”*

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article, the duty to translate the Bill, now an Act of Parliament, rests with the Department of Arts and Culture (*Lourens v President van die Republiek van Suid Afrika en Andere* (49807/09) [2010]).

The changing role of the legal translator seems to coincide with shifts that have taken place in translation theory, which has seen the introduction of functional approaches to translation in which the purpose or function of the translated text as a communicative tool is foregrounded. Such functional approaches are quite distinct from the traditional linguistic theories of translation.

### **Legal translation and language practice in South Africa**

In the previous dispensation, before 1994, two languages were awarded official status, namely English and Afrikaans. In line with this bilingual language policy, legislation was published in these languages exclusively.

With the arrival of the new democracy in South Africa, 11 languages gained official status. In the judgement referred to above (*Lourens v President van die Republiek van Suid Afrika en Andere* (49807/09) [2010], Judge du Plessis indicates that Bills are tabled in Parliament in two languages, one of which must be English, as required by the Parliamentary Rules. Although a Bill is prepared in two official languages, only one Bill, and not multiple translations, is assented to and signed by the President. This concludes the legislative process.

As indicated in the introduction, there is renewed pressure on government to make legislation available in the other official languages as well. The creation of posts for legislative language practitioners may be regarded as an effort on the part of government to rectify this situation, and ‘to make our legislation more accessible to broader (sic) South African population’ (DoJ&CD 2009). However, in the field of legal translation, many years of lost ground have to be made up with regard to the African languages. One of the duties of a legislative language practitioner is indeed to ‘assist the office to develop legal terminology in other languages for use in legislation’ (DoJ&CD 2009). Lack of terminology in the African languages may create serious problems for the legal translator. The development of legal terminology by legislative language practitioners will unquestionably contribute to the promotion and development of the African languages, and will assist in elevating the status of these languages. If legislation were to be available

in African languages, conditions would be created for the use of the indigenous languages in courts, in the public service and in other public domains. However, since the African languages have not received equal attention in the legal domain in South Africa, and since legal translation into or from the African languages has been extremely limited to date, it can be assumed that a tremendous amount of time and effort will have to be spent on the training and development of legislative language practitioners working in these languages.

As indicated earlier, it is extremely unlikely that incumbents will have both legal knowledge and linguistic/translation knowledge combined in a single person. A starting point may be to train novice legal translators to conduct a thorough analysis of the source text in question. An inexperienced legal translator may experience difficulties in carrying out a source text analysis of a complex legal document, such as an Act, especially if such a translator is not trained in law. A discourse analytical method for source text analysis is proposed, as this could potentially be a powerful tool in the training of legal translators.

### **Concluding remarks**

In meeting all the demands of the legal translation task, it is proposed that the ideal legal translator, apart from a firm grounding in language and translation theory, must develop a legal knowledge structure. Such a knowledge structure is imperative to enable the translator to achieve the same legal effect in the target language. Trainee translators should therefore be given support in acquiring legal knowledge structures during training.

Legal translation is a complex and highly specialised activity that has received little or no attention in discourses and debates in translation theory in South Africa to date. The creation of new positions for legislative language practitioners in the Department of Justice and Constitutional Development places the practice of legal translation in the spotlight. Although this development is a welcome step that could transform the current practice of making legislation and other important government documents available in English only, and that could promote and develop the African languages, the market is not yet in a position to supply experienced legal translators with training in both language and the law.

It is imperative for all role-players and stakeholders to open the debate and to discuss and

explore all aspects pertaining to the training of legal translators. These include government departments and state organs such as the Department of Justice and Constitutional Development, the Department of Arts and Culture, National Parliament, translation associations and agencies, and tertiary institutions and other institutions of higher learning. Tertiary institutions must respond to the current inadequacies in the training of translators by redesigning current qualifications and courses to include training in both disciplines, namely language and law. The nature and extent of the legal training must be carefully investigated to identify those aspects of the law that need to be incorporated into the training of legal translators. To achieve this, the debate needs to be extended also to include law faculties, since their inputs will be invaluable and highly relevant.

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*"It is imperative for all role-players and stakeholders to open the debate and to discuss and explore all aspects pertaining to the training of legal translators."*

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# Afrikaanse tegniese taalgebruik in die spervuur?

Aangesien die agentskaphandelaar te 'besig' was om na my bakkie se remme om te sien – ek sou meer as 'n week moes wag vir 'n afspraak – het ek dit onlangs na 'n onafhanklike tegniese sentrum vir aandag geneem. Ek het my voorgeneem om die gesprek in tegniese Afrikaans te probeer voer.

By die sentrum word ek vriendelik in Afrikaans en Engels begroet. Ek dui toe vir die tegnikus aan dat ek graag in Afrikaans gehelp wil word. 'Geen probleem nie meneer – ek is ook Afrikaanssprekend – hoe kan ons jou help?'

'Ek reken my bakkie se voorste skyfrem-blokkies moet vervang word. En die handrem vat baie hoog.' (My bakkie het nog nie daardie elektroniese waarskufunksie wat aandui dat die remblokkies vervang moet word nie.)

'No prob. Ons vervang die *pads* sommer *chop-chop*. En siende dat jy na ons gekom het, kan ons jou 'n *decent discount* gee omdat ons nie *original parts* gebruik nie.'

'Maar is die sogenaamde roofoonderdele (*pirate parts*) nie minderwaardig of onveilig nie?'

'Kyk man, die goed kom gewoonlik alles van dieselfde *supplier*. Die *original equipment manufacturer* sit dit in sy boksie met sy naam daarop en *charge* jou 'n arm en 'n been. Dan verkoop hy van sy *stock* ook aan ander verspreiders en hulle sit dit weer in hulle *containers*. Die tweede ou het nie al die *overheads* nie. En daarby kom my *pads* van Duitsland af. (Ek het nie gevra dat hy hierdie stelling moet bewys nie.) Maar ek sal saamstem – jy moet wegbly van daardie *pirate parts* van die ooste.'

'Nou maar goed, dan. Dan wil ek ook hê dat jy vir my kyk of die speling van die voorste wiellaers in orde is en of daar genoeg ghries in is. Ek glo mens moet dit om veiligheidshalwe gereeld laat nasien om te verseker dat dit nog in goeie toestand is.'

'Reg, ons *check* hulle altyd as *a matter of course*. Mense gee gewoonlik nie om vir hulle *bearings* nie, en kom net na ons toe as die wiel afgeval het of die *bearings* geseize het. Ons *check* die *play*, of daar enige *scoring* is en vervang die ou ghries met skoon ghries.'

'Maar dis nie al nie. Die handrem trek baie hoog op. Dit moet verstel word, maar ek reken die agterste remskoene is dalk ook al geslyt. As dit die geval is, wil ek hê dat jy dit ook vervang asseblief.'

'Sure. Gewoonlik hou die *rear brake shoes* langer as die *fronts*. Ons haal die wiel af, verwyder die *grease cap*, trek die *retaining springs* af, haal die *splitpin* uit en verwyder die *brake shoes* en *check* dit vir *wear*. Ons vervang dit met *bonded brake shoes*.'

'Goed, gaan maar voort.'

'n Paar minute later is die agterwiele af en die tegnikus ontbied my.

'Soos jy kan sien, die *brake shoes* het hulle *permissible wear limit* bereik. Ons moet hulle ook vervang. Ek kan vir jou *reconditioned shoes* insit – my chom, ou Fanie...'

'Ek verkies nuwes. Jy sal seker ook die handrem weer moet stel?'

'Ja, *comes with the territory*. Ons stel die kabel en neem al die *slack* op. Ons maak seker dat die *brake lever* by die eerste *ratchet* styf trek.'

'n Paar minute later ontbied hy my weer. 'Kom kyk net hier. Die *lever mechanism* is verkeerd ingesit! Kan jy dit glo! (Ek kyk en bevestig: dit is inderdaad verkeerd geïnstalleer en derhalwe is die hefboomaksie minder doeltreffend.) Geen wonder jy het omtrent geen *retardation* gehad nie! Ek gaan dit nou *opfix* en al die *slack* in die kabel met 'n *adjustable shackle* opneem. Nou sal jy baie beter agterbrieke hê!'

'Baie dankie. Ek glo nie ek het genoeg kontant by my nie. Is hier 'n OTM naby of kan ek met my kredietkaart betaal?'

'Cash is goed maar ons *cater* vir al die maniere. *Cash, cheques, cards* – die lot. Maar hier is nie kontantmasjiene naby nie. Soek jy dit *straight* of op *budget*?

'Maak dit maar gewoon, of soos jy sê: *straight*.'

'Terloops, het jy jou tegniese opleiding in Afrikaans ontvang?'

'Ja, maar dit was baie lank gelede. Dis net baie makliker om alles in Engels te doen.' (Ek skat die tegnikus in ongeveer 35 jaar oud.)

Artikel deur **Deon Pienaar**. Deon is die voormalige hoof van Absa Taaldiens.

*Die verbasende van hierdie ervaring is dat ek en die tegnikus presies geweet het waaroor alles gaan – ten spyte van die mengelmoes! Dan kan mens jou ook afura hoekom die Afrikaanssprekende tegnikus al die terme van sy bedryf in Engels ken maar met die Afrikaanse weergawes sukkel of dit glad nie gebruik nie. Is dit 'n kwessie van 'makliker' om net in een taal jou terme uit te druk of is dit maar inherente 'luiheid'?*

# ANNA – nuwe hulpbron vir Afrikaans/Nederlandse vertalers

## Unieke woordeboek

In Julie 2011 verskyn daar 'n woordeboek wat beskryf word as 'een unicum in de lexicografie'. Dit is die ANNA, soos dit gou bekend geword het, 'n Afrikaans-Nederlandse, Nederlands-Afrikaanse woordeboek op die amalgamasiemodel. Dit beteken die twee tale word as 't ware in mekaar geskuif. Dit maak nie saak of jy 'n N of 'n A woord soek nie, jy gaan gewoon op die alfabet af, byvoorbeeld: *tafel* en daar staan dit, met die ooreenkomste (bv. *die tafel dek* versus **de tafel dekken**) en die verskille (bv. *die tafel afdek* versus **de tafel afruimen**) in albei tale. Die A word deurgaans in kursief aangegee, wat die lees vergemaklik. Ek hou in hierdie resensie ook daarby om A in kursief te gee, maar het tog besluit om die N in vet letters te druk sodat dit makliker onderskei kan word van die res van die teks.

Twee tale is nog nooit voorheen soos een taal so in 'n tweetalige woordeboek weergegee nie. Aangesien daar soveel ooreenkomste is tussen die twee tale, het die samestellers beslis met hierdie werkwyse ruimte bespaar. Desondanks het dit 'n dik pil geword, 2228 bladsye in die Pharos-uitgawe. (ANNA is in Nederland uitgegee deur Prisma en in Suid-Afrika deur Pharos.) Die redakteurs is Willy Martin van N kant, en Rufus Gouws en Luc Renders van die A kant.

Terwyl die lywigheid van die werk die aangename verwagting skep van baie volledige inligting, het dit die nadeel dat die werk eintlik te duur is. In Nederland kos dit EUR 70 en in Suid-Afrika R995,00. In Julie 2011 het die kongres van die Suider-Afrikaanse Vereniging vir Neerlandistiek hulle kommer hieroor

ANNA is a new type of dictionary – Afrikaans and Dutch, but not in two separate sections. Using the amalgamation model, the two languages are collapsed. It does not matter whether you are looking for an Afrikaans or a Dutch word: you simply go to the relevant alphabetical entry. For example, looking up the word *tafel* gives the similarities (e.g. *die tafel dek* in Afrikaans vs. **de tafel dekken** in Dutch) and the differences (*die tafel afdek* in Afrikaans vs. **de tafel afruimen** in Dutch).

**Pharos Groot Woordeboek Afrikaans en Nederlands.** Redakteurs: Willy Martin, Rufus Gouws en Luc Renders. 2011, Pharos Dictionaries. *Print and electronic.*

gelug. Daar is gereken dat Prisma en Pharos dit dringend moes bespreek. Daar word ook in die bekendstelling deur die uitgewer gemeld dat die prys onderhewig is aan verandering. (Volgens die inligting tans beskikbaar op Internet is die prys nog dieselfde.)

## Elektroniese weergawe

Gelukkig is dit ook op CD-ROM beskikbaar, met 'n nuttige boekie wat kompakte aanwysings gee vir die gebruiker. As dit eenmaal geïnstalleer is, kan die gebruiker boonop op 'Artikeluitleg' klik en 'n volledige verduideliking kry van die struktuur. Ek sou dit trouens as 'n belangrike voorvereiste vir die gebruik van ANNA stel dat die gebruiker behoorlik op hoogte kom hiervan. Dit is nie alles so voor die hand liggend soos in die geval van 'n 'normale' woordeboek nie, en verg dus wel aanvanklik 'n doelbewuste poging. (Dit geld vir albei weergawes van die ANNA.) Die prys wat met die aanvanklike bekendstelling opgegee is, was R449,95, maar ook dit sou onderhewig wees aan verandering. (Kyk opmerking bo.) In die sagteware-weergawe is twee verskillende kleure vir die twee tale gebruik, wat die lees van ANNA baie vergemaklik. N is deurgaans in blou Romeinse letters, A in groen kursief, albei in vet letters wanneer dit 'n trefwoord is. Terug- en vorentoe-sleutels maak toegang tot inskrywings wat reeds opgesoek is, moontlik en direkte skakels vanaf 'n kruisverwysing spaar tyd en moeite. Die produk integreer ten volle met Microsoft Word en Microsoft Outlook. Daar is ook 'n ikoon (G) op die nutsband van die e weergawe waarmee 'n mens direk tot 'n Internetsoektog kan oorgaan.

'n Baie lekker funksie van die e weergawe is die Wiptoets Word-inpropprogram. wat onder die aftrekkieslys *Venster* te vinde is. Wanneer dit aangeskakel is, verskyn regs onder op die Word-dokument 'n venstertjie met die woord wat ingetik word, of waarop die gebruiker gaan staan. Deur dan die

Afkortings gebruik in hierdie resensie:  
N: Nederlands(e)  
A: Afrikaans(e)  
e weergawe: elektroniese weergawe



Resensie deur **Dr. Marietjie Nelson.** Marietjie is 'n SAVI-geakkrediteerde vryskutvertaler tussen Afrikaans, Nederlands en Engels in Potchefstroom.



## Reviewers needed

Would you like to write a review for Muratho?

We currently have two books needing to be reviewed, both published by Pharos:

- English Dictionary for South Africa – a dictionary of English headwords and definitions with Afrikaans equivalents and an Afrikaans-English index
- A new edition of Skryf Afrikaans van A tot Z, by Dalene Müller and Sebastian Pistor

If you are interested in reviewing one of these books, please contact Marion Boers at [office@translators.org.za](mailto:office@translators.org.za).

muismarker oor hierdie woord in die venstertjie te beweeg, kry die gebruiker toegang tot die betrokke lemma. Ongelukkig word dit nie baie goed verduidelik in die boekie nie. Eers na 'n hele tyd se gesukkel het ek ontdek presies hoe dit werk!

## Twee afdelings

Die ANNA bestaan uit twee dele: Behalwe die eerste deel waarin s. nwe., b. nwe., wwe., bywe. en tussenwerpsels opgeneem is, is daar die Kompendium. Hierin is die sogenaamde funksiewoorde (voorsetsels, telwoorde, voegwoorde, voornaamwoorde en lidwoorde), geografiese name, taalname en afkortings. Volgens die inleidende deel van die kompendium staan dit met die sentrale deel van die woordeboek in verbinding deur middel van verwysings. Dit is wel waar, maar wat uiters frustrerend is, is dat wanneer daar in die e weergawe by so 'n verwysing 'n handjie verskyn, 'n mens tevergeefs klik op die handjie. Niks gebeur nie!

## Ooreenkomste en verskille

Enigeen wat in N en A werk, is bewus daarvan dat 'n mens maklik 'n stel kan aftrap juis omdat daar skynbaar soveel ooreenkomste is. Juis vir die 'skynbaar' waarsku ANNA die gebruiker met behulp van die wiskundige tekens ? (Isongelykaan) en = (Isgelykaan) wat voorbeelde voorafgaan en verder ook met die teken {!!} vir die gevreesde 'valse vriende'. Ek beskou al drie hierdie as uiters welkome, gebruikersvriendelike tekens.

By gebrek aan opleiding in leksikografie benader ek die beoordeling van ANNA gewoon as 'n woordeboekgebruiker. Hoe het ek dit self ervaar ten tyde van veelvuldige steekproewe?

## Praktiese voorbeelde

Ek gee een voorbeeld redelik breedvoerig:

kuier met A samestellings (bv. kuiergas, kuier-kuier, kuiermense, kuierplek, kuier) is baie goed uiteengesit, met die nodige waarskuwing {!!} dat die N **langskomen/ op besoek komen** is, en dat 'n A kuier van 'n dag of langer met N **logeren** weergegee moet word.

Hoewel die N intr.ww. **kuieren** in A liewer weergegee moet word met **rondrentel**, gee die nuwe (5e) uitgawe van die HAT egter wel 'n gebruik van kuier as intr. ww. aan, nl. **langsaam wandel**, bv. **deur die winkelstraat kuier**, wat ouer gebruikers van A seker nog ken.

HAT gee egter nog 'n baie meer moderne gebruik aan van kuier as intr. ww. in geselstaal wat ANNA nie ken nie, naamlik (oor)gesellig saam verkeer, fuif. (Ek het self al gehoor dat die volt dw gekuier gebruik word as 'n sinoniem vir onder die invloed van drank, – Hulle was gekuier – Dis 'n betekenis/gebruik wat ook al in Beeld raakgelees is, maar wat selfs die HAT nog nie aangee nie. Net weer 'n bewys van die vitaliteit en kreatiwiteit van A!).

Ek het die volgende A woorde opgesoek wat 'n Nederlandse leser van A literatuur nie dadelik sal begryp nie – woorde wat net in A voorkom, en noem kortliks die resultate van die soektog:

\***koelteboom** en **koeltekol**, iets wat hoewel geredelik te begrype, nie in 'n N denkraamwerk pas nie – daar soek 'n mens meesal die son – word albei aangegee met kort N omskrywings (**boom die schaduw geeft**, en **schaduwrijk plekje**).

\***padkos** (kos ingepak vir 'n lang reis) **mondvoorraad**, **proviand**. Daar word nie gemeld dat A proviand meer 'n militêre konnotasie het, of wanneer daar sprake is van lang ekspedisies nie, wel dat A ook **mondproviand** ken.

\***dronkverdriet** (**dronkenmansverdriet**)

\***kleinhuisie** (<vero.> buitetoilet) **toilet buitenshuis**

\***tjaila** (<inf.> ophou werk) **afnokken**

\***laagwaterbrug** (brug wat met vloed onder water is) **brug die bij hoge waterstand onder water komt te staan**

\***mamparra** (<inf.> stommerik) sukkel **mafkees**, **duts**, **kruk** Hierdie voorbeeld bring ons by 'n addisionele pluspunt van die ANNA, naamlik dat daar ook soms in die aangewese ekwivalente woorde uit Belgiese Nederlands gegee word.

\***kaparrang** 1(houtsandaal deur Kaapse Maleiers gedra) **houten sandaal van Kaapse Maleiers** 2 (<scherts.> enige groot, lomp skoen)

\***kattemaai** (rondloop en luidrugtig rinkink) **fuiven**

\***steekbaard** (terriër met growwe hare) **draadharige terriër**

Vervolgens het ek gedink aan 'n paar tipies A woorde/uitdrukkings wat 'n Afrikaanssprekende wat in Nederland sy pad moet vind, sou wou opsoek. Wat sê die ANNA oor dinge soos grondboontjiebotter, meelblom, koeksoda, onderhemp? Ek het die volgende gevind:

\*grondboontjiebotter A (*smeer v. gemaalde grondboontjies gemaak*) **pindakaas** ? 'n *toebroodjie met grondboontjiebotter* een boterham met pindakaas (Hierdie voorbeeld verskaf sommer ook die inligting dat 'n *toebroodjie* in N 'n **boterham** is, selfs al is daar geen ham op nie!)

\*meelblom A (*baie fyn meel*) bloem, patentmeel = 'n *pak meelblom* een pak patentbloem/patentmeel

\*koeksoda A (*natriumbikarbonaat*) dubbelkoolzure soda (Wat nie hier staan nie, ook te begrype, is dat 'n mens dit by die **drogist** moet koop!)

\**onderhemp* A (*frokkie*) **hemd**, <vero.> **interlock** = 'n *onderhemp*

En as 'n mens nou wil kommunikeer in N, wat sê jy vir:

robot  
spoedwalletjie  
droogskoonmaak  
kliniek  
verkeersirkeel  
stoflap  
vadoek?

Almal van hulle staan in die ANNA!

Wat ek nie gevind het nie, was *stootkarretjie* (maar wel *stootwaentjie*). Die ANNA gee selfs *foefieslide* aan, wat die HAT nie doen nie!

Ek het wel 'n stuk of drie drukfoute raakgesien (dis seker net menslik!). bv leksiekaal\*.

Verder het ek 'n probleem daarmee dat 'n mens nie altyd gehelp word om die korrekte voorsetsel te gebruik nie. Bv: *Jy moet die gastoestel kontroleer* **vir** lekkasie. Daar word nie by **controleeren** aangegee dat N in hierdie geval sê **controleeren op lekkage** nie. Dis in elk geval 'n probleem wat ek met meerdere woordeboeke het, o. a. met die HAT, waarskynlik omdat ek bederf is met die OALD (Oxford Advanced Learner's Dictionary) wat die voorsetsels in Engels so gerieflik aangee. (En voorsetsels is 'n slaggat in enige taal!)

### Slotsom

Natuurlik sal geen woordeboek ooit volmaak wees nie. Ten spyte van die genoemde punte van kritiek moet ek die samestellers van ANNA loof vir 'n monumentale werk wat 'n massa uiters nuttige inligting bevat. Mag dit in die jare vorentoe bydra tot steeds beter begrip tussen ons twee tale!



The South African Translators' Institute in association with the Department of Linguistics at the University of Johannesburg invites you to its inaugural

### TRIENNIAL CONFERENCE

### *The Role of Translation and Interpreting in Language Development*

Venue: **University of Johannesburg, Auckland Park Campus**

Date: Saturday **29 September 2012**

Keynote speaker: **Prof. Sihawu Ngubane**, chairperson of PanSALB

Plenary addresses: **Ms Landela Nyangintsimbi** (head of the Tshwane Metro Language Division), **Prof. Nathi Ngcobo** (Department of Linguistics, Unisa) and **Mr Brian Mossop** (renowned expert on revision)

Plenary sessions will be held in the morning and three parallel sessions in the afternoon

A preconference workshop on **Self-Revision and Other-Revision** will be presented by **Brian Mossop** on Friday 28 September. The workshop will only be open to registered conference participants.

### Registration:

[http://translators.org.za/sati\\_cms/index.php?frontend\\_action=display\\_text\\_content&content\\_id=3840](http://translators.org.za/sati_cms/index.php?frontend_action=display_text_content&content_id=3840)

### Costs:

Early bird registration (up to 31 July 2012): Members R350, non-members R425, students R150

Regular registration (1-31 August 2012): Members R425, non-members R500, students R225

Late registration (1-20 September 2012): Members R500, non-members R575, students R275

Pre-conference workshop: Members R155, non-members R225, students R155

The conference fee includes participation in the conference, teas, lunch and attendance of the cocktail function on 29 September.



# SATI bursary-holders 2012

My name is **Rae-Ann Minnaar**, I was born in a small town with the name of Graaff-Reinet in the Eastern Cape in 1987. Growing up on a farm outside town I consider myself very lucky as I was able to learn two languages simultaneously. I am the youngest of three girls and in our home my parents would communicate in both English and Afrikaans.

I spent my school career in Graaff-Reinet and attended Union Preparatory School from 1994 to 1998, moving to Union High School and matriculating from there in 2005. I took two languages during my school career, namely English and Afrikaans, and English was my First Language. I suppose I should have known then already that languages were a passion, even more so literature, but it took my undergraduate studies to clarify this for me.

After school I enrolled at the Nelson Mandela Metropolitan University in Port Elizabeth and started a BA-MCC degree in 2006. I majored in English and Public Relations. It was during my undergraduate degree that the language bug bit and I seriously started considering doing a postgraduate degree in Languages. After I completed my undergraduate degree I applied to do my honours in Applied Language Studies. It was during this degree that I was introduced to the fields of multilingualism, linguistics, language acquisition and translation. I did my honours treatise on reading and how literature may be able to assist the youth in reading comprehension.

After my honours I was not sure if I wanted to further my studies, but one of the lecturers at the university approached me and I started considering doing a Masters degree. The lecturer, Dr Marius Crous, was also the lecturer who had given the translation module I took in my honours and thus more consideration was given to perhaps doing a Masters degree in the field of translation. We started playing around with ideas and he gave me a Jeanne Goosen novel to read and I somehow knew after reading the novel I wanted to go further. I thus decided to undertake the translation of that novel and so I enrolled in a Masters degree with Dr Crous as my supervisor.

I started my Masters degree in 2011, and decided to give myself two years to complete it. I also worked at the university conducting tutorials for the media department and

*Our seven bursary recipients for 2012 introduce themselves. Their studies are being supported in part by generous donations from our members and the ATKV*

Applied Language departments, which helped me financially but also made me realise that there was a need for translation, as many students did not come from an all English background, which often made it a lot harder for them to cope as they first needed to get over the language barrier.

This year I have decided to focus full-time on the Masters degree with the hope of finishing before the end of the year. I will be using my translation knowledge in the workplace again, as I have managed to find a teaching post at a school in Port Elizabeth, where I will be teaching Afrikaans Additional Language to students who come from an English background. I believe my translation skills will assist these students.

My hopes for my career in translation are firstly to try and get my translated version of Jeanne Goosen's novel *Louoond* (1987) published and I hope to be able to focus on literary translations in the future. Translation is a very interesting and rewarding field and it is very beneficial to South Africa, as we have such a vast number of official languages to consider.

Being awarded this bursary was such a blessing, as I plan to purchase much-needed books concerning the field of translation. The money will also assist in paying for my Internet usage, as I spend a lot of time on the Internet doing research for my thesis. By having the correct and necessary books and aids at my disposal my translating will become more efficient and these books and aids can be utilised in the future as well.

My name is **Tebogo Michael Silenda**. I was born in May 1979 at Praktiseer below the hills of Leolo, near the river called Tubatse. I started my primary education at Bogwašha primary school in 1985; I then went to stay with my maternal grandmother in Kwa-Ndebele in 1988 and proceeded with my schooling at Zithuthukiseni primary school. In 1989 I went to Bronkhorstspuit and stayed



Rae-Ann Minnaar



Tebogo Silenda

with my parents and continued with my schooling at Vezulwazi primary school up to the end of Std 5 (Grade 7).

I then proceeded with my secondary schooling at Dan Kutumela high school until 1999 where I failed my matric. What surprised me was that, out of the six subjects I registered for that year, I only passed languages. My late mother encouraged me to pursue a career in languages, since she noticed that I was good at interpreting because I used to interpret for the minister at church. I then realised that I actually have a gift for languages. In 2006, after volunteering with a non-governmental organisation called Bronkhorstspuit Youth Against AIDS (BYAA) for six years, I decided to register with Vezulwazi ABET Centre to write two languages in order to be able to obtain a senior certificate, because without it there was no way I would be in a position to pursue my dream of becoming a language practitioner. In 2007, after passing my matric, I was recruited by the Department of Justice and in 2008 I obtained a learnership and studied at the University of the Free State for a Diploma in Legal Interpreting, which I obtained in 2010.

My interest in translation and interpreting is to see people being able to understand each other when I am around, to be able to fill in forms that are translated in their respective languages all over the country. This bursary will help me to do my work with confidence and accurately. Without the relevant qualification I cannot reach the stars, but since SATI has awarded me a bursary, I am going to touch the sky in language practice and to promote the use of our indigenous languages without fear. Today I can speak eight languages fluently and I am also competent to work with those languages at the highest level.

Thank you SATI for making my dream come true. May the organisation continue to promote the usage of our languages by promoting those who want to go far with this profession.

*Respectful, dedicated, confident, faithful, accountable, committed, hard-working, teachable and good example – these are the exact qualities that describe who I am.*

I am **Ntobeko Ngcobo**, 21 years of age, and living in Newlands East, Durban. I am living with my two cousins, niece and nephew. I am currently doing my 2<sup>nd</sup> year of a National Diploma in Translation and Interpreting Practice (ND: TIPI) at the Durban University of Technology (DUT), in the Department of

Media, Language and Communication. My studies are being paid for through the National Student Financial Aid Scheme (NSFAS), because my parents cannot afford to pay for them.

My subjects for this year are Translation Theory & Practice, Interpreting Theory & Practice, Sign Language, Intercultural Studies, Text Analysis and Proofreading

I grew up in a small village called Ukhumbane under Umzinyathi area in Inanda, north of Durban. I was raised by a single parent with five children (my two brothers, myself and two sisters) and was dependent on other family members for support, because on the domestic jobs she used to do she could not afford even a single child.

I started my basic education at Phinduzame creche in the village in 1995 at age five and went on to Kwa-Gence Combined Primary (Esikebheni village) the following year. My secondary education was completed at Umbheki Secondary School (Esikebheni village) and Inhlakanipho High School in KwaMashu D section in 2003-2004 and 2005-2007. I did not do anything tangible in 2008-2010 as I was trying again and again to get accepted by any possible institution relevant to what I was applying for. In 2010 DUT finally considered my application for Translation and Interpreting Practice, and so last year I commenced my career in this course.

My subjects for this year are Translation Theory & Practice, Interpreting Theory & Practice, Sign Language, Intercultural Studies, Text Analysis and Proofreading. I am determined to become a successful language practitioner with the purpose of making an impact in the field of translation. My academic performance in all my subjects of this programme has been exceptionally satisfactory.

Ek is **Marcel Spaumer**, ontvanger van die SAVI/ATKV-beurs en is trots Suid-Afrikaans. Ek is tans besig met my derde jaar in Taal- en Literatuurstudie aan die Noordwes-Universiteit se Potchefstroomkampus. Ek woon in Ratau Lebone manskoshuis, waar ek verlede jaar tot die Huiskomitee van 2011/2012 verkies is met die portefeulje Kunste. My huistaal is Afrikaans, maar ek is grootgemaak om beide Afrikaans en Engels te lees – ek het baie vakansies my ouma se Mills & Boon-boeke oor en oor geles. Ek het as eerstejaar aan die PUK Frans as vak geneem, dus het ek ook bietjie kennis oor dié taal. My wens is om dit eendag vlot te praat, maar dit verg tyd en harde werk. Ek het in matriek vir ál sewe my



Ntobeko Ngcobo



Marcel Spaumer



Adam Mathonsi

vakke onderskeidings ontvang, asook die vaktrofeë vir Musiek en Wiskundige Geletterdheid. In my eerstejaar haal ek ook die Top 10 Akademie in my koshuis met 'n sesde plek. Ek het aanvanklik nie veel van vertaling en tolkwerk geweet nie en is in my eerstejaar daaraan blootgestel deur die wél bevoegde en alomwetende Sophia Kapp. Sy het die vertaler in my wakker gemaak en die kennis wat ek die afgelope twee jaar by haar opgedoen het, is van onskatbare waarde. Omdat ek 'n skrywer is, van byvoorbeeld liedjies, dramas en stories, hou ek daarvan om iets nuuts te skep. Dit is presies wat vertaling ook vir my bied – om byvoorbeeld 'n Jodi Picoult-boek (wat nog nooit in Afrikaans gepubliseer is nie) in Afrikaans te vertaal en dit aan die Afrikaanse gemeenskap te bied. Dit maak dat ek hierdie kwalifikasie wil verwerf! Wat 'n eer en absolute seën om 'n beurstoeëknning te ontvang in die rigting waarin ek mik. Hierdie beurs is vir my weer eens 'n bewys dat ek die regte rigting kies en maak my toekoms soveel meer opwindend.

will also have access to SATI meetings and conferences that will help me grow up in this field as an official member of the organisation. I wish all the best to the dedicated SATI officials.

I am **Adam Mathonsi**, a third-year BA Language Practitioners student at the University of Johannesburg. I have been awarded a bursary by the South African Translators' Institute (SATI). In this article I will tell a bit about myself, my academic background, and the reasons why and what influenced me to choose this field of study and the significance of the bursary to my studies and career plans.

I am originally from Bushbuckridge and speak Tsonga as my first language and also speak, write and read English and Zulu. I grew up in Etwatwa, a remote township in the eastern part of Johannesburg. I received my primary education at Sazakhela Primary School and then went to Vezukhono Secondary School after passing grade 7. I matriculated in 2008 and then enrolled for a Bachelor of Arts degree in Language Practice at UJ the following year, majoring in Linguistics, English and Zulu.

What inspired me to choose this field of study is the fact that we are at the mercy of language to the extent that we are nothing and can do nothing without it. And the fact that we are living in global village where people of diverse cultures and languages meet daily to make business deals and often misunderstand each other because they don't understand one another's culture or speak one another's language, resulting in those business deals which would have saved lives or improved them being lost, is the incentive for my pursuing this discipline. I did not choose this field of study to save business deals but to acquire language knowledge in order to facilitate communication across cultures by rendering good language services such as translating, interpreting and text editing, so that the message is conveyed in the best way possible.

The bursary is just what I needed. Since it came with a free SATI student membership it will enable me to learn more about the language industry, network and offer a platform to showcase my skills. Moreover, I will be able to purchase study materials and a laptop, which will enable me to do my assignments and Internet research from the comfort of my study room. I am very grateful to have been offered this bursary and I will do all I can to make sure that the Institute does not regret giving me this opportunity.



Bonisani Mahaye

I am **Bonisani Mahaye**, a 23-year-old gentleman originally from Empangeni in the north of KwaZulu-Natal. Currently I am doing a third academic year in a National Diploma: Translation & Interpreting Practice at Durban University of Technology. I am a Zulu native speaker, the mother tongue I inherited from my parents. As a result, I can speak, write and read my home language fluently. My second language is English. Although I grew up in a disadvantaged environment where I did not have sufficient resources to learn English, as it was our medium of instruction and with the aid of school debate, presentations and dialogues I became fluent in both Zulu and English. I can also interact in other vernacular languages such as Xhosa, Southern Sotho and Swati, as well as South African Sign Language. I completed matric in 2007, then I was employed by a private security company where I served two years as a security officer. Because I had a vision to reach my higher education destiny, I decided to resign at work and enrolled for a translation and interpreting qualification to become a professional language practitioner. The reason I am studying in this particular field is simply because I have good interpersonal skills and enjoy being involved in language-related issues. Working as an interpreter, translator, proofreader and language editor could even unlock other related fields, like media houses, that have a high rate of demand for languages practitioners. The SATI bursary will assist me a lot as I hope to study at BTech level next year and NSFAS does not fund BTech students. I

My name is **Phakamani Mbatha**. This year of 2012 is my final year of study for my National Diploma in Translation and Interpreting Practice and Theory at the Durban University of Technology. I enrolled in this career course, because I like working with languages and a variety of people, and my studies offer exactly that. I have explored a lot, such as dynamic languages (IsiZulu and English) and the influence of languages on culture and vice versa.

SATI has been helping me with a bursary since my very first year (2010). SATI has improved my financial situation, as the National Student Financial Aid Scheme (NSFAS) does not cover all of my expenses. This bursary helps me with things like stationery, printing, transport, food and even clothing. Without it I would be struggling

financially. Because of the SATI bursary I can manage my financial needs and be less of a burden on my guardian. I wish SATI was able to expand their support funds, so that they could fund a larger number of students. I am sure that if a bursary has made such an impact on my life, it would do the same for many other students out there.

My plans are to get a professional job in the government sector or an independent organisation for next year, and become an accredited member of SATI. It is also in my plans to continue with my studies and reach the level of PhD. It is also in my wish to give back to the community the data I have gathered, because some people still make assumptions or confuse things when it comes to language, culture, translation and interpreting practice.



*Phakamani Mbatha*

## Language tops FET agenda

### Reading clubs

FET colleges have taken a stand in observing and embracing the importance of language in the transmission of knowledge. It has been accepted that extra activities need to be introduced to elevate students' proficiency in English, as the medium of instruction.

Reading clubs have therefore been established to improve and unleash students' language-related potential. The reading clubs encapsulate language activities such as book reviews and poetry. The main purpose behind these projects is to encourage the students to read English works of fiction in order to improve their fluency.

### Intercampus competitions

Every year, the colleges compete in the two categories: book review and poetry. The competition starts at campus level, where the most competent students in poetry and book



*English lecturers Njabulo Maduna (left) and Mr Nkosi at the provincial competition*

reviewing are selected to compete in the next stage, which is at intercampus level.

The college competition for Mnambithi FET College, in which the college's various campuses competed against one another, was held on 12 June 2012. All the speakers on this occasion emphasised the importance of reading in the academic and linguistic development of the students. One of the speakers stated: "Although this is a competition, the main purpose behind the whole project is to encourage the students to read books so that we can sow in them a seed of knowledge that will make today's readers the leaders of tomorrow."



*Nine Colleges met at Umfolozi FET College, the host college for the Provincial Book Review and Poetry Competition.*

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Article by **Sibulelo Msomi**. Sibulelo is a SATI member who works in the education sector.

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An intercampus competition at Elangeni FET College took place on 4 May 2012. The speakers here similarly voiced their sentiments regarding the significance of reading books in order to enhance students' linguistic development. The guest speaker from Mangosuthu University of Technology, Mr T Mchunu, said: "A bookshop was recently closed at Maponya Mall in Soweto. That was an unfortunate incident that should not be allowed to occur again. That means that people do not read books. Why were liquor stores not closed?"



*Esikhawini Traditional Choir provided entertainment at the competition*

### Provincial reading competition

The provincial book reading and poetry competition for the FET Colleges of KwaZulu-Natal was held at Umfolozi FET College's Esikhawini Campus on 14 June 2012. All nine of the colleges in the province (Coastal KZN, Umfolozi, Thekwini, Elangeni, Mnambithi, Esayidi, Mthashana, Majuba and Mgungundlovu) were present, each college bringing one student for poetry and one student for book review. The speakers again emphasised the role that reading plays in language development and knowledge acquisition. The KwaZulu-Natal FET Direc-

torate was represented by Dr EV Nzama and the Department of Higher Education and Training by Ms L Mokoena. Both had come to deliver messages of support for this language-focused project.

"As the FET sector, we are optimistic that these reading clubs will help enhance fluency in English for our students, while improving their vocabulary and helping them acquire new knowledge," they said.



### PRE-CONFERENCE WORKSHOP

#### ***Self-Revision and Other-Revision***

Venue: **University of Johannesburg, Auckland Park Campus**

Date: Friday **28 September 2012**

Time: **10:00 to 15:00**

Cost: **SATI and LAMP members R155; non-members R225; students R155**

*Note: The workshop is open only to participants also registering for the conference on Saturday 29 September 2012.*

When you check your own draft translation, or someone else's translation, are you aware of using any particular principles in order to decide whether corrections or improvements are needed? This workshop is designed to help you clarify your thinking about revision principles and procedures. A range of questions and aspects will be considered. There will be slideshow presentations on the various topics, interspersed with both text-based and scenario-type exercises in small groups, and opportunity for discussion.

The workshop will be presented by the well-known expert on revision Brian Mossop. Brian has been a translator, reviser and trainer in the Canadian Government translation service for the past 38 years and a part-time instructor at the York University School of Translation in Toronto. He is the author of the textbook *Revising and Editing for Translators* as well as numerous articles in the field of Translation Studies.

To register, complete the relevant section on the registration form for the SATI Triennial Conference (see page 21).

# Snapshots from the 2012 AGM

*This year's AGM was held in Cape Town in conjunction with the Book Fair, and it was a pleasure to meet our members in the South.*



*The AGM took place at the Royal Cape Yacht Club, and Cape Town put on a smiling face and blue skies*



*The AGM saw much animated discussion and fresh ideas on taking the Institute forward.*

*After the meeting there was time to chat to colleagues old and new over lunch.*



*We bade farewell to two stalwart Council members, and welcomed two new ones.*





# SATI at the Cape Town Book Fair

*SATI shone at the Cape Town Book Fair, held on 15, 16 and 17 June. We shared a stand with some of our LAMP partners and the eye-catching design and interesting quotes on the panels caused many visitors to stop and chat.*

*Our thanks go to the members who gave of their time to do duty on the stand and answer questions from the public.*

*Two books on editing were launched at the fair. Text Editing: A Handbook for Students and Practitioners, by SATI member and professor at NWU Wannie Carstens, Belgian applied linguist Kris Van de Poel and well-known editor and trainer John Linnegar, is the English adaptation of the well-received Afrikaans Teksredaksie by Wannie and Kris and will undoubtedly become a must-have for editors in South Africa.*



*Wannie, John and Kris at the book launch*



*Wannie and Kris with Elizabeth Manning Murphy and their respective books*

*Australian editing authority Elizabeth Manning Murphy's newest handbook, Working Words, had its South African debut at the Fair, and Elizabeth also led a master class on the opening morning.*

*Almost 10 000 people attended the Fair, which gave us a great opportunity to raise awareness about the language professions. Visitors were spoilt for choice, though, as over 200 events were run over the three days! These included:*

- A number of book launched
- Author interviews
- A poetry corner, hosting poetry readings and talks
- Meet-the-author sessions and book signings
- Literary workshops, presentations and discussions
- A children's zone, with story-telling and celebrity visits



*Text Editing: A handbook for students and practitioners published by UPA, Belgium, 2012. Soft cover, 624 pages. Price: R360 from McGillivray Linnegar Associates, 021 552 5240, [info@editandtrain.com](mailto:info@editandtrain.com) (R450 in bookshops).*

*Working Words published by the Canberra Society of Editors, 2011. Reprinted by the Professional Editors' Group in South Africa, 2012. Soft cover, 223 pages. Available from PEG at R260 ([ellynbarry@telkomsa.net](mailto:ellynbarry@telkomsa.net)).*

*Teksredaksie revised edition published by African Sun Media, 2012. Soft cover, 547 pages. Available at R425 from African Sun Media (021 808 3942, [asmbooks@sun.ac.za](mailto:asmbooks@sun.ac.za))*

# In conversation with Michiel Heyns

*SATI presented an event as part of the literary programme at the Book Fair, where Prof. Annette Combrink led a fascinating discussion with author and translator Michiel Heyns, which kept the audience enthralled.*

Asked how he got into translation, Michiel said that it was by invitation! Marlene van Niekerk asked him to translate some of her short stories, which he did. When she asked him to translate the novel *Agaat*, he refused ... but she kept coming back until he agreed, despite its seeming untranslatability. His advice: Don't be intimidated by what seems to be untranslatable. Sit down and make a start, and you'll find it's not impossible.

Michiel admitted that translation is much easier when one is 'riding on the back of a good novel'. He does not necessarily agree with Umberto Eco that one should never try to improve on the original. In some cases, particularly where the work is poor – with bad style or clumsy – he fears he would be driven to put it right, rather than having a translation that 'sounds bad'. Fortunately, he has not yet been faced with such a situation, though.

Talking about faithfulness in translation, Annette wondered whether one should reproduce the source text world or the target text world. Michiel said that at times it is difficult to judge where the emphasis should be, but at some point one simply has to decide which audience one is going to translate for and take it from there. Allusions in a text become particularly tricky when the audiences are very different, and one may have to translate the emotive value of the allusion rather than the actual words. Allusions are not signposted and in very rich novels one has to remain aware in order to pick them up. Then follows the challenge of finding an appropriate SL allusion. Fortunately, though, not all novels are equally rich and some are therefore easier to translate.

On the subject of translation theory, Michiel felt that the discipline of translation studies creates a space for reflection, but that the theory does not have to be imposed on every text. Having an academic qualification enables one to come up with relevant solutions, however, and knowing about translation theory is a support in that it makes one realise you are up against a common problem, that you are not the only person ever to have had to deal with a particular situation.

Asked his view of whether it is justified to spend resources on translation from lan-



*Annette and Michiel*

guages that are generally understood in a society, Michiel answered that he thought it was more a labour of love than a necessity. People like to read in their own language, even if they understand the original and if it makes no economic sense to translate. Translations also enable them to appreciate a text at a deep level rather than just doing a superficial reading. Translations furthermore add to the literary canon and contribute to discussion among writers in the target languages.

Michiel does not have a bucket list for translations he would like to undertake. He might enjoy translating Ingrid Winterbach, but to be honest he would rather spend the time on his own writing. Translating one's own work can present challenges. The author of course understands the work better than anyone else, but another translator, coming from a different angle, may offer a new perspective. With Eco insisting that every translation is an interpretation, perhaps this is why an outsider sometimes does a better job than the author.

Michiel ended the conversation with a claim that the cultural allusions are not the most difficult part of translation, but in fact vernacular language and idiomatic expressions are, a claim he backed up with a range of examples from his work.



*The audience was fascinated by Michiel's insights*



# Help for sworn translators



A manual on sworn translation is available from the SA Translators' Institute

This comprehensive manual on sworn translation arose as a result of a lack of clear guidelines on exactly how sworn translators should be going about their business. Many conventions and requirements have arisen over the years, but they were not put together in a single

source. Newcomers to the profession had difficulty finding out what they were supposed to be doing.

The manual should obviate these problems. It covers all aspects of sworn translation, from the requirements to qualify as a sworn translator to details of the various conventions, in addition to containing samples of documentation commonly used in South Africa.

## Contents

1. What are sworn translators and sworn translation?
2. Legislation relating to sworn translation
3. What this means in practice
4. Your stamp and certification
5. Guidelines and conventions relating to sworn translation
6. Charging for sworn translations
7. Duties of a commissioner of oaths
8. Getting yourself known
9. Sworn/court interpreters and interpreting
10. The SATI exam for purposes of becoming a sworn translator
11. Useful resources for sworn translators

Annexure 1: Text of the Hague Convention relating to apostilles

Annexure 2: Samples of certificates issued to sworn translators

Annexure 3: Samples of stamps used by sworn translators

Annexure 4: Samples of certification statements used by sworn translators

Annexure 5: Samples of covering sheet for multiple sworn translations

Annexure 6: Covering letter for file of translated photocopies of documents for use in a court case

Annexure 7: Copy of regulations appointing sworn translators as commissioners of oaths

Annexure 8: Pro forma documents to be submitted when being sworn in

Annexure 9: Samples of common documentation

The manual is in A4 format and soft-covered, with 100 pages. It costs R120 per copy for Institute members and R180 for non-members.

To purchase a copy of the manual, contact Marion Boers on 011 803 2681 or [publications@translators.org.za](mailto:publications@translators.org.za).

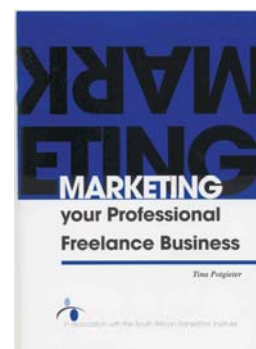
## Marketing Solutions

Based on a highly successful workshop by Tina Potgieter, this book is a self-help guide to marketing your freelance business. The book teaches users to –

- assess where their business is at currently
- define exactly what their business needs are
- determine what their clients' needs are
- devise client-driven marketing strategies
- assess their competition
- determine which marketing methods work best for their business
- network successfully
- develop a practical marketing plan
- leverage themselves and build a successful business

A5 format, soft-covered, with 38 pages of excellent tips, many practical examples and implementable ideas.

Cost: R60 per copy for SATI members and R80 for non-members. To order, contact Marion Boers on 011 803 2681 or [publications@translators.org.za](mailto:publications@translators.org.za).



## Other publications

Remember *Veeltalige Vertaalterminologie* and *Teksredaksie*, both produced by SATI members. You can order the former through [kalahari.net](http://kalahari.net) or On the Dot (direct. [sales@onthedot.co.za](mailto:sales@onthedot.co.za); 0861 668 368) and the editing book through African Sun Media (021 808 2401; [sun-e-shop.co.za](http://sun-e-shop.co.za)).

