

b147 447 76

U.O.V.S. BIBLIOTHEEK

HIERDIE EKSEMPLAAR MAG ONDER
GEEN OMSTANDIGHEDEN UIT DIE
BIBLIOTHEEK VERWYDER WORD NIE

University Free State



34300002084204

Universiteit Vrystaat

**A FUNCTIONALIST TRANSLATION OF
THE MORALITY PLAY**

EVERYMAN

INTO SOUTHERN SOTHO

by

TSHOKOLO JOHANNES MAKUTOANE

submitted in accordance with the requirements
for the degree of

MASTER OF ARTS

in the subject

GENERAL LINGUISTICS (TRANSLATION STUDIES)

Department of Near Eastern Studies

at the

UNIVERSITY OF THE FREE STATE

SUPERVISOR: PROF J.A. NAUDE

EXTERNAL EXAMINER : PROF J.G. GILDENHUYS

DATE : 06 JANUARY 2003

Universiteit van die
Oranje-Vrystaat
BLOEMFONTEIN

18 FEB 2004

UOVS SASOL BIBLIOTEEK

DECLARATION

Student number: 1996433890

I declare that this minithesis, entitled

A FUNCTIONALIST TRANSLATION OF THE MORALITY PLAY
EVERYMAN INTO SOUTHERN SOTHO

is my own work and all the sources that I have utilised or
quoted have been indicated and acknowledged by means of
complete references.

.....

06.01.2003

T.J. MAKUTOANE

DATE

FINANCIAL ACKNOWLEDGMENT

Financial contributions by the National Research Foundation are acknowledged. Opinions expressed and conclusions made are that of the author and should not in anyway be attributed to the National Research Foundation.

ACKNOWLEDGEMENTS

To my wife Disebo, my only daughter Mosa, and my parents:

- for unfailing love and support.

To my supervisor, Prof. J.A. Naude:

- for teaching me Nord's functionalist approach to translation.

To Prof P.J. Nel:

- for teaching me different literary genres including drama, its systemic features and language functions.

To Prof J.G. Gildenhuys:

- for guiding me in the translation of Everyman.

To my colleagues, Reverends D.T. Keta, M.J. Kofa and L.F.T Semanamana

- for special friendship.

To Mrs N. Lotter

- for language editing.

To Rev J.J. Botha and Dr. A.M Hoffman

- for helping me with the printing.

To Prof N. Luwes

- for inspiring me to translate Everyman into Southern Sotho.

TABLE OF CONTENTS

	Page
CHAPTER 1: INTRODUCTION	1
1.1 THE NECESSITY OF THE STUDY	1
1.2 RESEARCH PROBLEM AND HYPOTHESIS	2
1.2.1 Research problem	2
1.2.2 The hypothesis	2
1.3 THE PURPOSE AND THE DEMARCATION OF THE STUDY	3
1.3.1 The purpose of the study	3
1.3.2 The demarcation of the study	3
1.4 RESEARCH FRAMEWORK	3
1.5 ORGANISATION OF THE STUDY	4
 CHAPTER 2: THE FUNCTIONALIST APPROACH AS TRANSLATION FRAMEWORK	 6
2.1 INTRODUCTION AND OBJECTIVES	6
2.2 DEFINITION OF THE FUNCTIONALIST APPROACH	6
2.3 THE HISTORICAL BACKGROUND OF THE APPROACH	7
2.3.1 Katharina Reiss	8
2.3.2 Hans J. Vermeer	9
2.3.3 Justa Holz-Mänttari and theory of action	10
2.4 THE THEORETICAL ASSUMPTIONS WITHIN NORD'S MODEL	11
2.4.1 Translational interaction	11
2.4.2 Translation as intentional interaction	13
2.4.3 Translation as interpersonal interaction	13
(a) Role of initiator and commissioner	13
(b) Role of translator	14
(c) Role of source text producer	14
(d) Role of target text recipient	15
(e) Role of target text user	15
2.4.4 Translation as communicative action	15

2.4.5	Translation as intentional action	16
2.4.6	Translating as a text-processing action	17
2.5	NORD AND THE SKOPOSTHEORIE	18
2.5.1	Translation brief	19
2.5.2	Coherence	19
	(i) Intratextual coherence	20
	(ii) Intertextual coherence	20
	(iii) Adequacy and equivalence	20
2.5.3	Text analysis and classification	21
	(a) Informative text	22
	(b) Expressive text	22
	(c) Operative text	22
2.5.4	Convention and loyalty	23
	(1) Convention	23
	(2) Loyalty	24
2.5.5	Translation brief	25
	(i) Translation brief analysis	26
2.5.6	Source text analysis	28
2.5.7	Decision making (adaptation/preserve the source text)	30
2.6	CONCLUSION	31
 CHAPTER 3: THE NATURE AND SYSTEMIC FEATURES OF DRAMA		 32
3.1	INTRODUCTION AND OBJECTIVES	32
3.2	THE HISTORY OF DRAMA	32
3.2.1	Egypt	33
3.2.2	Greece	33
	(a) Greek tragedy	34
	(i) Aeshylus	34
	(ii) Sophocles	35
	(iii) Euripides	36
	(b) Greek comedy	36
	(i) Old Comedy (5th century BCE)	37
	(ii) Middle Comedy (408-334 BCE)	37
	(iii) New Comedy	37

3.2.3	Italy	38
	(a) The dark and the middle Ages	38
	(b) Modern Era (between 17th and 18th centuries)	40
	(c) During the later 18th and 19th centuries	40
3.2.4	Africa	42
	(i) East Africa	43
	(ii) West Africa	44
	(iii) South Africa	46
	(a) During Apartheid Era (1948-1990)	47
	(i) Workers theatre	48
	(ii) Theatre for development	48
	(iii) Theatre-in-Education	49
3.3	THE NATURE OF DRAMA	50
3.4	TECHNIQUES OF DRAMA	51
3.4.1	The soliloquy	52
	(a) Convention versus Motivation	52
	(i) Convention	52
	(ii) Motivation	53
	(b) Premeditated form versus Spontaneous improvisation	53
	(c) Soliloquy of action and reflection	53
	(i) Soliloquy of action	53
	(ii) Soliloquy of reflection	54
3.4.2	The aside	54
	(a) The monological aside	54
	(b) The aside ad spectators	55
	(c) Dialogical aside	55
3.5	THE ELEMENTS OF DRAMA	56
	(a) Characters	56
	(i) Realistic character	57
	(ii) Non-realistic character	57
	(iii) Stereotype character	57
	(iv) Protagonist and Antagonist	58
	(b) Persona	58
	(c) Dialogue	59

(d)	Plot	60
	(i) Exposition	61
	(ii) Rising action	61
	(iii) Turning point	61
	(iv) Falling action	61
	(v) Denouncement	61
	(vi) Other categories	62
	(1) Double and subplots	62
	(2) Unified and linear plots	62
(e)	Time	63
(f)	Space	63
(g)	Dramatic irony	64
(h)	Thought and diction	64
	(i) Proof of refutation	64
	(ii) An excitement of feelings	65
	(iii) The opposite of importance	65
(i)	Spectacle	65
	(A) The picture stage	65
	(B) Footlights	66
	(C) Stage machinery	66
	(D) An orchestra pit	66
	(E) Arena	66
	(F) Scenery, set and props	66
	(G) Revolving stage	66
	(H) Costume	67
	(I) Make-up	67
	(J) Lighting	67
	(K) Dance	67
	(L) Music and sound	68
3.6	DIFFERENT FORMS OF DRAMA	68
	(a) Ritual drama	69
	(b) Historical drama	69
	(c) Tragic drama	70
	(d) The comedy	70
	(i) Romantic comedies	71
	(ii) Social comedies	71

(iii) Satiric comedy	71
(iv) Tragicomedy	72
(v) High and Low	72
(1) High comedy	72
(2) Low comedy	72
(vi) Slapstick comedy	72
(e) Realistic drama	72
(f) Expressionist drama	73
(g) Naturalism and absurdist drama	73
3.7 THE SYSTEMIC FEATURES OF DRAMA	74
(i) Immediacy	74
(ii) Dramatic contrast	74
(iii) Confrontation and argumentation	75
3.8 THE LANGUAGE SITUATION AND FUNCTION	75
3.8.1 The language situation	75
3.8.2 The language function of drama	76
(a) Referential function	76
(b) Expressive function	77
(c) Appellative function	77
(d) Phatic function	77
(e) Metalingual function	77
(f) Poetic function	78
CONCLUSION	78
 CHAPTER 4: <i>EVERYMAN</i>: A MEDIEVAL DRAMA	 80
4.1 INTRODUCTION AND OBJECTIVES	80
4.2 MIRACLE PLAY (CYCLE PLAYS)	80
4.2.1 Definition	80
4.2.2 History of miracle plays	81
4.2.3 The nature of miracle play	83
4.2.4 The performance of miracle plays	85
4.2.5 The purpose of miracle plays	88
4.2.6 Modern views and fading out of miracle plays	89
(a) Modern views on miracle plays	89
(b) The fading out of miracle plays	89

4.2.7	Modern production of medieval plays	90
	(i) Style and behaviour	91
	(ii) Staging	93
	(a) On a revived pageant cart	93
	(b) On the open stage	93
	(c) In the church	94
	(d) In the hall or theatre	94
	(iii) Acting	95
	(iv) Music	95
	(a) The carols of the period	96
	(b) The plainsong (liturgical music of the church)	96
4.3	THE MORALITY PLAY: <i>EVERYMAN</i>	97
4.3.1	The history of morality plays	97
4.3.2	The performance of a morality play	97
4.3.3	The nature of a morality play	99
	(i) The post-conversion state	101
	(ii) Consistency of characters	101
	(iii) The theology of conversion	102
4.3.4	A morality play: <i>Everyman</i>	102
	(a) Background of <i>Everyman</i>	102
	(b) An analysis of the play	104
	(i) Alienation	104
	(ii) Conversion proper	105
	(A) Dramatic contrast in <i>Everyman</i>	105
	(B) Other systemic features	110
	(1) Dramatic argumentation	110
	(2) Immediacy	111
	(C) The technique of soliloquy	111
	(D) Moments of tragedy or comedy	112
	(a) Tragedy	113
	(b) Comedy	113
4.4	CONCLUSION	113

**CHAPTER 5: TRANSLATION STRATEGIES AND THE TRANSLATION OF
EVERYMAN**

5.1	INTRODUCTION AND OBJECTIVES	115
5.2	TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC TERMS	115
5.2.1	Translation strategies on macrotextual level	116
	(a) Word-for-word translation	117
	(b) Literal translation	118
	(c) Faithful translation	118
	(d) Communicative translation	118
	(e) Idiomatic translation	118
	(f) Semantic translation	118
	(g) Adaptation	119
5.2.2	Translation strategies on microtextual level	119
	(i) Transference	119
	(ii) Indigenisation/domestication	119
	(iii) Cultural substitution	120
	(iv) Generalisation	120
	(v) Specification	120
	(vi) Mutation (addition/deletion)	120
	(vii) Transposition	120
	(viii) Translation couplet	120
5.3	THE TRANSLATION OF <i>EVERYMAN</i>	120
5.4	TRANSLATION PROBLEMS IN <i>EVERYMAN</i> AND STRATEGIES TO SOLVE THEM	156
5.4.1	Translation strategies at the word level	156
	(1) Non-equivalence at the word level	156
	(a) Culture-specific	156
	(b) Differences in expressive meaning	158
	(c) Southern Sotho lacks a specific term or hyponym	160
	(2) Translation of proper names	161
	(a) Names of persons	161
	(b) The names of objects	162
	(c) Geographic names	163

5.4.2	Translation strategies at the phrase level	163
(A)	Collocations	163
(1)	Collocational problems in the translation of <i>Everyman</i>	164
(a)	The engrossing effect of the source text patterning	164
(b)	Tension between accuracy and naturalness	165
(c)	Marked collocation in <i>Everyman</i>	166
(B)	Fixed expressions	167
(a)	Problems in translating fixed expressions in <i>Everyman</i>	167
(i)	Fixed expressions not having an equivalent in Southern Sotho	168
(ii)	A fixed expression may have equivalent in Southern Sotho, but the context of use differs	168
(C)	Translation of metaphors	168
(a)	Dead metaphors	169
(b)	Standard metaphors	169
(c)	Original metaphors	170
5.4.3	Translation strategies at the sentence level	171
(i)	Grammatical categories versus lexical categories	171
(ii)	Word order	172
5.4.4	Translation strategies at the textual level	174
(1)	Cohesion	174
(a)	Substitution	174
(b)	Omission	174
(c)	Conjunction	175
(i)	Additive in the translation of <i>Everyman</i>	175

(ii)	Adversative or contrastive in the translation of <i>Everyman</i>	179
(iii)	Causal in the translation of <i>Everyman</i>	181
(2)	Coherence	182
5.4	CONCLUSION	182
CHAPTER 6: CONCLUSION		184
6.1	Translation strategies utilised	184
6.2	Future perspectives	193
BIBLIOGRAPHY		194
ABSTRACT		199
ABSTRACT INTO SOUTHERN SOTHO		200

CHAPTER 1

1. INTRODUCTION

1.1 The necessity of the study

This research is rendered necessary by the following considerations:

1.1.1 For so many years, Southern Sotho speaking Africans have had the opportunity of listening to the Gospel proclaimed to them. Presently the various modes of communicating the Gospel to them, for instance preaching and Bible study, seem to be monotonous in the African liturgy which lays great emphasis on the emotional part of worshipping rather than on comprehending the message the text is trying to get across. This impacts on their lives to a certain extent because they still lack the moral aspect and many are still illiterates. This is a stagnant period for the church. Therefore the introduction of this study into the church will play an enormous role in bringing about a new mode of communicating the Gospel through the inclusion of drama. The performance of a religious drama of this nature (i.e a moral one) will consolidate the ministry of the Word both within (i.e pastorally) and outside (i.e missiologically) the church. This will also play an important role in both the moral and spiritual rejuvenating of Southern Sotho speaking society.

1.1.2 There is much that has been written as far as Southern Sotho literature is concerned. Apparently the main thrust of these literary materials (like poems, novels, drama and fictions) have focused only on issues such as the origin of the Basotho as a nation, culture and clearly other sociological aspects. The religious aspect was lacking. Translated religious materials such as the Bible, elementary

commentaries and lectionaries, books of religious stories for children and catechism, are not sufficient for strengthening the faith and rejuvenating the moral aspect within the religious community. This means that there is still a dearth of religious literature such as drama in Southern Sotho which could offer opportunities for sharing some of the most important moments of what it means to be human being. That is why it is felt that through drama, the lives of people could be touched and changed. This study will be great of assistance in adding to the already existing body of religious literature.

1.2 Research problem and hypothesis

1.2.1. Research problem

The drama of *Everyman* was written for the people of the 14th century who had their own culture and beliefs. Due to its religious importance for the 21st century Southern Sotho speaking audience, despite its primitive nature, this drama must be translated in such a way that it is relevant to the prospective audience. It must be concluded, however, that the distance in time and culture between these two audiences poses a real problem.

1.2.2 The hypothesis

Nord (2000:3) maintains that culture is an ongoing process. This means that a wide cultural gap exists between the 14th century audience of *Everyman* and its 21st century audience. The question is how to deal with this problem, and it is hypothesised that this cultural gap be bridged by a translation which is adaptive and functional.

1.3 The purpose and the demarcation of the study

1.3.1 Purpose of the study

(a) This study seeks to reproduce the knowledge contained in this drama of the 14th century and to make it understandable and acceptable to the 21st century Southern Sotho speaking audience.

(b) This study also desires to reveal the usefulness and positive impact that this primitive drama could have on the lives of members of the prospective audience.

1.3.2 Demarcation of the study

The demarcation of this study comprises a medieval drama *Everyman*, translated into Southern Sotho with an emphasis on the elements of time and culture.

1.4 Research Methodology

Methodologically the present study is placed within the domain of Nord's (1997:39) functionalist framework.

Prior to World War II attempts to formulate translation theories were based on philological comparisons of texts. This means that traditional guidelines for translation were based on a philological point of view. It was only after World War II that a great shift took place: an introduction and the development of the linguistic-oriented models. It was during that time that the notion of *equivalence* gained ground. Prominent proponents such as Eugene Nida in the USA, John Catford in England and Wolfram Wilss in Germany, influenced by the Structuralists, strove for the promotion of equivalence, i.e. similarity between the source and the target texts as a means of bringing about which would result

in translations that were faithful to the source text. However, these scholars soon realised that the notion of equivalence was too limited when taking into account both the linguistic and cultural differences between languages. The tendency to move away from equivalence theories within the translation studies became noticeable from the early 80s onwards. Therefore a great pendulum swing was realised from equivalence to either prescriptive or functionalist way of translation. This *volte-face* was made possible by Katherina Reiss and Hans Vermeer as an alternative to equivalence. Katharina Reiss introduced a functional category into the translation model and Hans Vermeer formulated his Skopos theory in which the function or aim of the translation are key concepts. Therefore as a rule it must be the intended function of the target text which determines the translation method and strategies and not the function of the source text (Naude 2000:11).

1.5 Organisation of the study

The remainder of this study is structured as follows:

Chapter 2 elaborates on the analytical framework of the study, i.e Nord's functionalist view of the translation process. The different concepts of the framework like Skopos, the translation brief, etc are elucidated in this Chapter.

Chapter 3 provides an overview of the literature on the nature and the systemic features of drama in general. Aspects such as the definition of drama, its history, the systemic features of drama, the different types of drama and the text function of drama will be dealt with.

Chapter 4 investigates medieval drama as one type of drama. The focus is on two types of 14th century drama, namely the

Cycle/Mystery/Miracle Play and the Morality Play. Although an exposition on the medieval drama is given, the main pivotal aspect around which this study revolves, is the Morality Play, *Everyman*. A comprehensive analysis of this play is also presented in this Chapter.

Chapter 5 concerns the translation strategies and problems in the translation of *Everyman*. A translation of *Everyman* is provided, an appropriate translation strategy is also identified. The translation strategies on the micro levels are implemented to overcome certain translation problems encountered during the translation process.

Chapter 6 briefly assesses the findings of the study as a whole.

The next chapter focuses on the framework within which the minithesis is conducted.

CHAPTER 2

THE FUNCTIONALIST APPROACH AS TRANSLATION FRAMEWORK

2.1 INTRODUCTION

According to the functionalist approach to translation, a translation is viewed adequate if the translated text is appropriate for the communicative purpose defined in the translation brief for the translated text (Naude 2000:15).

Chapter 2 provides a broader explanation of the framework within which this minithesis is based. As stated in Chapter 1 the framework to be dealt with is Nord's functionalist model of translation. According to this model aspects such as definition, history, theoretical assumptions, translation brief, analysis of source text and the decision making process will be discussed.

2.2 DEFINITION OF THE FUNCTIONALIST APPROACH

According to Nord (1991:39, 2001:93), in adapting both Reiss and Vermeer's functionalist hypothesis on translation theory the overall frame of reference for translators should not be the source text and its function but the intended function of the target text within the milieu of the target culture. This contemplated target function is primarily determined by the addressee of the translation as indicated by the initiators in the translation brief. In other words the functionalist approach in translation theory is based on the hypothesis that the translator's decisions in the process of translation are primarily guided by the communicative function for which the target text is intended. The functionalist approach is based on the principles in (1).

(1)

(a) The purpose of translation is defined by the translation brief, which (implicitly or explicitly) describes the situation for which the target text is needed.

(b) The translation purpose determines the choice of translation method and strategy (functionality principle).

(c) The function or hierarchy of functions expected to be achieved by the target text are regarded as the most important factor in the target situation.

(d) It is the recipient who decides whether and how a text *functions* (for him or her, in a particular situation-in-culture). This means that the function or functionality is not a quality of a text in itself but one that is attributed to the text by the recipient at the moment of reception.

(e) A text producer (and the translator as a text producer) aims at producing a text in such a way that the recipient recognises the function for which it is intended, accepting it as functional precisely for this purpose. So in order to accomplish this objective, authors use linguistic and extralinguistic *function markers*.

(f) The function (hierarchy of functions) intended or achieved by the target text may differ from that intended, or achieved by the source text.

2.3 THE HISTORICAL BACKGROUND

Concerning the historical background of this approach, attention will be paid to notable exponents namely Katharina Reiss, Hans J. Vermeer and Justa Holz-Mänttäri.

2.3.1 Katharina Reiss

Reiss's work culminates in the work written together with Hans J. Vermeer in 1984. They based their argument on the notion that translation should be governed by one functional aspect which predominates, or in terms of the terminology which is new, by the original *skopos* (Nord 1997:6). Katharina Reiss took the concept of equivalence as the basis for her argumentation and developed a model of translation criticism based on the functional relationship between source and target text (Nord 1997:9). Due to her vast experience in the field of translation, Reiss knew that real life presents situations where equivalence is not possible and in some cases is not even desired.

Her approach accounts for certain exceptions from the equivalence requirement. One of these exceptions is where a target text is intended to achieve a purpose or function other than that of the original, e.g. providing a word-for-word translation of a Southern Sotho poem intended to serve as a basis for free rendering by an English poet who does not know the source language. Another exception is when the target text addresses the audience whereby the relationship between the author of the source text and the target audience differs from that of the source text author and the original audience. Therefore the translation critic can no longer rely on features derived from source text analysis but has to judge whether the target text is functional in terms of translation contexts.

To summarise, Reiss based her argument on three main dimensions, namely, functional category, equivalence and exception.

2.3.2 Hans J. Vermeer: Skopos theory and beyond

Hans Vermeer has done much in trying to bridge the gap between theory and practice by considering translation (including interpreting) to be a type of transfer where communicative verbal and non-verbal signs are transferred from one language into another, for instance, the transfer from pictures to music or from a blue print to a building. This type of translation is a type of human action (Nord 1997:11). Vermeer went on to define human action as an intentional, purposeful behaviour which takes place in a given situation. This means that it forms part of the situation, and it also modifies the situation. Since situations are embedded in cultures, any evaluation of a particular situation depends on the status it has in a particular cultural system. From this, the aspects in (2) may be deduced.

(2)

(a) Translation cannot be considered a one-to-one transfer between languages.

(b) Within the framework of such a comprehensive theory of human communication, a translation theory cannot draw on a linguistic theory alone.

(c) What is needed is a theory of culture to explain the positiveness of communicative situations and the relationship between verbalised and non-verbalised elements.

In his approach, Vermeer also argues that translation is a form of translational action based on a source text which may consist of both verbal and non-verbal elements, such as plans and illustration for instance. Other forms of translational action may involve actual action, for

instance, where a nursing sister is giving information about HIV/AIDS. Form of translational action may therefore be seen as an action and any action has a purpose. This is the reason why Vermeer calls his theory *skopostheorie*, i.e. a theory of purposeful action (Nord 1997:12).

Within the framework of this theory, one of the most important factors determining the purpose of translation is the addressee who is the intended recipient or audience of the target text with his/her culture-specific world knowledge, his/her expectations and his/her communicative need. Hence, every translation is directed at an intended audience. To translate means to produce a text in a target setting for a target addressee in target circumstances.

While Reiss declares that the source is the measure of everything in translation, Vermeer regards it as an offer of information that is partly or wholly turned into an *offer of information for the target audience*.

2.3.3 Justa Holz-Mänttäri and the theory of translation action

Justa Holz-Mänttäri is a Finland-based German professional translator. She went one step further than Vermeer, and her theory and methodology of translational action more emphasis is based upon principles of action theory.

Aligning herself with Vermeer, Holz-Mänttäri defines the process of translation as a complex action designed to achieve a particular aim or purpose. The generic term assigned to this phenomenon is *translational action* due to the fact that it transfers a message across culture and language barriers by means of message transmitters. She also places special emphasis on the actional aspects of the translation process, analysing the roles of the participants

(initiator, translator, user, message recipient and the situational conditions (place, time, medium) in which their activities take place (Nord 1997:13)).

2.4 The theoretical assumptions within Nord's functionalist model

Nord's functionalist model is based on (i) theory of action and (ii) skopos theory (Nord 1997:16-63). The former concerns forms of communication across language and cultural barriers, at the time when the intercultural communication takes place. The theory of action has six main dimensions.

2.4.1 Translational interaction (translation as a form of translational interaction)

Communicative situations are settings in which people interact. Human interaction may be described as an intentional change or state of affairs affecting two or more people or agents. An interaction is referred to as *communicative* when it is sent out through signs produced by the *sender* and directed towards the *addressee* or *recipient*.

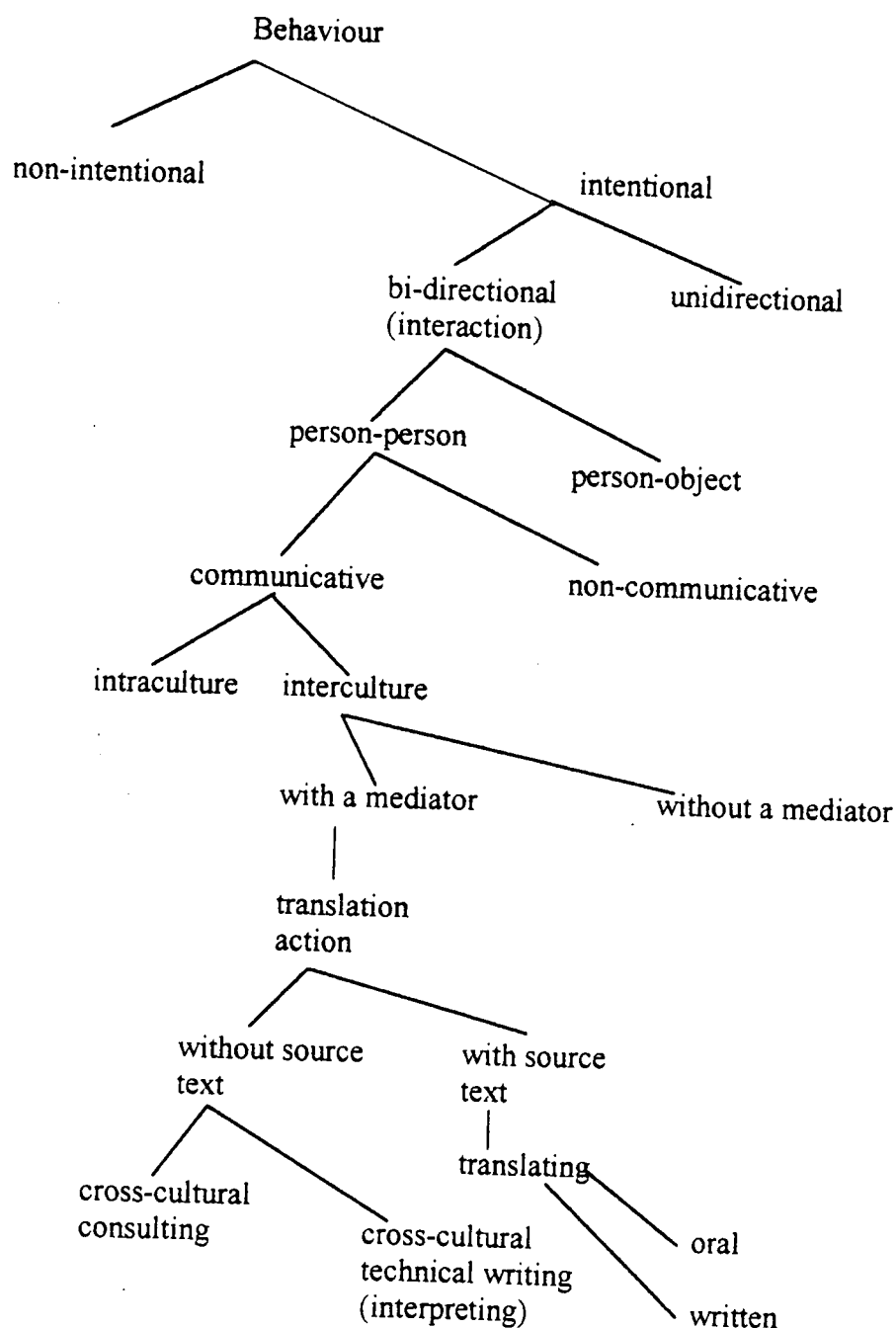
Within a particular cultural community the situation of sender and receiver differs i.e. when sender and receiver belong to different cultures. For instance, the English speaker (sender) and the Xhosa or South Sotho (recipient). The situations may be so different that they need an intermediary (translator) to enable them to communicate across time and space.

In this regard two concepts may be distinguished. These are *translator* and *translational action*. The latter concerns what translators do when rendering texts which means it involves the use of some kind of source text translated into

a particular target text. The former is the intermediary who knows both English and South Sotho.

Translational interaction may be represented schematically as in (3).

(3)



2.4.2 Translation as intentional interaction

This concept means that there must be an intention to change an existing state of affairs, i.e the ability of certain people to communicate with each other. Translational intention may or may not be similar to the intention guiding the original sender or text producer in the production of the source text.

2.4.3 Translation as interpersonal interaction

People involved in the interaction have certain functions or roles interconnected through a complex network of mutual relations. These roles include the following:

(a) Role of initiator and commissioner

The initiator is the person or group or institution who starts the process of intercultural communication via the target text (Nord 1991:8). This means that the initiator wants the translation for a certain purpose, for example a particular minister provides a translation of *Everyman* from English for his Southern Sotho-speaking congregation. He is an initiator because he is in need of a target text namely a Southern Sotho translation of *Everyman*, for his audience. A commissioner is the person who asks the translator to produce a target text for a particular purpose and addressee. He/she may influence the production of the target text, perhaps by demanding a particular text format or particular terminology. The role of the initiator may be taken on by any one of the agents in the translational interaction. The source-text author, the prospective target-text receiver or the commissioner may all want to have the source-text translation for different reasons and for different purposes.

(b) Role of translator

In the process of translating, the translator acts as a receiver of both the commissioner's instructions and the source text. After agreeing with the commissioner on the conditions involved, the translator produces a target text that is regarded as functional in the sense that it meets the demands of the commissioner's instructions.

The translator's role is determined by the communicative needs of the initiator or the target text recipient, Vermeer (in Nord 1997:21), elucidates the tasks (roles) to be played by a translator in the translation process. He mentions the aspects in (4).

(4)

(a) He/she must analyse the acceptability and viability of the commissioner's instructions in legal and economic terms.

(b) He/she should check whether the translation is really needed.

(c) He/she must specify the activities required for carrying out the brief.

(d) He/she must perform a translational action, which may result in a target text.

(c) Role of the source text producer

Concerning this aspect, Nord (1991:42) differentiates between the sender and the text producer. The sender is the person or group or institution that uses the text to convey a certain message to somebody else. A text producer is the person responsible for any linguistic choices to be made in the text to express the sender's communicative intentions.

In a more sophisticated definition, a text producer is the writer who writes a text according to the instructions of a sender, and who complies with the rules and norms of text production valid in the respective languages and cultures.

Although both roles are often carried out by one person (as in literary works, textbooks or newspaper commentaries), the distinction may be relevant in cases where the sender's intention is not expressed adequately in the text. Therefore a translator can be compared with a target culture text producer expressing a source culture sender's communicative intentions.

(d) Role of target text recipient

Nord (1997:22) argues that the intended target text recipient is the addressee of the translation. To explain this with greater clarity, she differentiates between an addressee and a recipient.

The addressee is the prospective recipient as perceived by the text producer. The recipient is a person, a group or an institution that reads or listens to the text after it has been produced, e.g. the congregation watching a translated drama, *Everyman* (cf. section 4.3.1).

(e) Role of a target text user

The target text user is the person who finally puts the text into use, either as training material, or as a means of information.

2.4.4 Translation as a communicative action

Communication is accomplished by signs which have either verbal or non-verbal behaviour associated with the concept

or meaning conveyed by the producer. They should be meaningful to the recipient. Therefore in the translation process, the translator produces signs for the target audience. So for anybody to understand these signs, he/she has to know their meaning.

2.4.5 Translation as an intercultural action

Language is an intrinsic part of a culture especially if culture is defined as a *totality of knowledge, proficiency and perception*. In other words language is the key element of culture (Bassis et al 1991:31). Harber (1979:257) defines culture as distinctive practices and beliefs of a society. Branford (1994:220) denotes culture as customs, achievements and so on, of a particular civilization or group. Bassis et al (1991:30) stress the point that this concept (culture) refers to an overall plan for coping with the environment which is based on tradition and learning. When defining culture, Ward H. Goodenough, in Nord (1997:28), says that culture is that which people have to learn as distinct from their biological heritage, and consists of the end product of learning knowledge. From the above definitions the notions in (5) could be deduced.

(5)

(a) Culture does not consist of things, people, behaviour or emotions, it is rather an organisation of all of these things.

(b) It is the form of things that people have in their minds, their models for perceiving, relating and interpreting them (Nord 1997:24).

Culture could also be divided into three dimensions as in (6).

(6)

(a) Paraculture: this includes the norms, rules and conventions valid for the entire society. For instance, one cannot walk naked on the streets of Mangaung, in town or in the suburbs. One's body should be covered with clothes. The covering of our bodies with clothes is valid for the entire society.

(b) Diaculture: this includes norms, rules and conventions valid for a particular group within the society such as learning institutions, religious or health institutions. For instance, the slaughtering of a cow or sheep for the ancestors is a cultural practice for many Africans, although this ritual is vehemently opposed by some Christians, whether whites or blacks.

(c) Idioculture: culture of an individual person as opposed to other individuals e.g. drinking a beer for breakfast.

In order to emphasise the interdependence of language and culture Nord (1997:25) refers to *language culture*. She argues that a cultural boundary is marked by so-called *rich points* where culture conflicts between two communities may be caused. As a result this means that a translator has to be very conscious of the *rich points* (i.e. things from the lexical items through speech acts up to fundamental notions of how the world works) relevant to a particular translation task between groups or sub-groups on either side of the language culture barrier.

2.4.6 Translating as a text-processing action

The following must be taken into cognisances concerning the text-processing notions.

Translating is a translational action based on some kind of

text. The expression *some kind of text* indicates a broader concept combining verbal and non-verbal elements and situational clues. This means that the proportion of verbalized to non-verbalized text elements in a particular type of situation is culture-specific. Southern Sotho speaking men when greet by the saying *Dumela/Kgotso* (morning, afternoon, hello) and *Fonane* during the evening. Other cultures may prefer to use a gesture-waving of the hand or nodding etc.

The dethronement of the source text implies that the source text is no longer the first criterion for the translators decision but one of the various sources of information used by the translator. Therefore the translation is a new offer of information in the target culture about some information offered in the source culture and language. In translation, the chosen informational items are then transferred to the target culture using the presentation the translator believes appropriate for the given purpose.

2.5 Nord and the skopostheorie

Hans J. Vermeer and Katharina Reiss are seen as the forerunners of this theory (cf. section 2.3). *Skopos* is a Greek word for goal (Perschabacher 1990:372) or purpose. This theory posits that the basic principle determining any translation process is the purpose of the overall translational action. Vermeer in Nord (1997:29), explains that according to the skopos rule, that each text is produced for a given purpose and it should serve that purpose.

Consequently, the skopos rule could be summarised as in (7).

(7)

Translate/interpret/speak/write in a way that enables a

text/translation to function in the situation in which it is used and with the people who want to use it in the way they want it to function (Nord 1997:29).

Apart from the term *skopos*, Vermeer in Nord (1997:28) uses related words such as *aim*, *purpose*, *intention* and *function*. **Aim** is defined as the final result an agent intends to achieve by means of an action e.g. Tshokolo's main aim in attending training sessions is to lose weight. **Purpose** is defined as a provisional stage in the process of attaining an aim e.g one goes to university to study in order to earn money. **Function** refers to what a text means or is intended to mean from the receiver's point of view, whereas the *aim* is the purpose for which it is needed. **Intention** is an aim-orientated plan of action on the part of both the sender and the receiver.

Besides the *skopos rule*, *skopostheorie* implies other embedded aspects. These include concepts such as the translation brief, coherence, adequacy and equivalence, convention and loyalty and target text synthesis, amongst others.

2.5.1 Translation brief

This concept specifies what kind of translation is needed. A thorough discussion on this concept will follow later in this chapter.

2.5.2 Coherence

The term *coherence* means *sticking together*, or *logically connected* (Harber & Payton 1979:201). The concept of

coherence has two main dimensions, namely the intratextual and intertextual coherence (Nord 1997:32).

(i) Intratextual coherence

In terms of the *skopostheorie*, the target text should be acceptable and meaningful in the sense that it is coherent within the situation in which it is received. In simpler terms *being coherent with* is synonymous with *being part of the recipient's situation and culture*.

(ii) Intertextual coherence

This concept concerns the relationship between the source text and the target text within the framework of a skopos-oriented translation. The important point is that intertextual coherence should exist between the source and the target texts, while the form it takes depends both on the translator's interpretation of the source text and on the translation skopos (purpose).

In short, intertextual coherence is considered subordinate to intratextual coherence, and both are subordinate to the *skopos* rule i.e. if the *Skopostheorie* requires a change of function, the standard will no longer be intertextual coherence with the source text, but adequacy or appropriateness with regard to the skopos.

(iii) Adequacy and Equivalence

An adequate translation is a translation which realises in the target language the textual relationship of a source text with no breach of its own basic linguistic system (Nord 1997:35).

Within the framework of the *Skopostheorie* adequacy refers

to the qualities of a target text with regard to the translation brief, i.e. the translation should be *adequate* to the requirements of the translation brief which defines the communicative purpose for which the translation is needed. *Equivalence* however is a relationship of equal communicative value or function between the source and the target text, or on lower levels between words, phrases, sentences, and syntactic structures of a source and target language. So in terms of the *Skopostheorie*, *equivalence* may be one possible aim when translating and it requires that the target text should serve the same communication function as the source text, thereby preserving similarity of function between source and target text. This means that the concept of *equivalence* is reduced to functional equivalence on the text level of what Reiss refers to as communicative translation. Consider the examples in (8)

(8)

(a) Source text: I am tired

(b) Southern Sotho translation: ke kgathetse (I am tired)

(c) Tswana translation: Ke lapile (I am tired).

In (8) both the Southern Sotho and Tswana translations can be considered functional equivalents of the English source text because they fulfil the same communicative function in their respective culture communities. However, the lexical items differ.

2.5.3 Text analysis and classification

Text typologies assist the translator to specify the appropriate hierarchy of equivalence levels needed for a particular translation purpose.

Reiss in Nord (1997:38), distinguishes between two forms of text classification, on the one hand those that are classified according to the dominant communicative function (basically informative, expressive and operative), and on the other hand genres or varieties that are classified according to linguistic characteristics or conventions e.g. books, or adverts.

(a) Informative text

This type of text is meant to inform the reader about objects and phenomena in the real world. Since the typology is assumed to be universal, this applies to both the source and the target cultures, e.g. an article on human behaviour.

(b) Expressive text

The informative aspect is complemented or even overruled by an aesthetic component, for instance where the stylistic choices made by the author contribute to the meaning of the text, producing an aesthetic effect on the reader. This happens by the usage of verbal or non-verbal communicative signs to manifest a person's feelings or attitude towards the object or the phenomena of the world, such as in a poem. The stylistic choices in this regard are naturally guided by those made in the source text.

(c) Operative text

This type of text in both form and content is subordinate to the extralinguistic effects that the text is designed to achieve. The translation of operative text should be guided by the overall aim of bringing about the same reaction in the audience, although this might involve changing the content and the stylistic features of the original text, for instance in a drama.

2.5.4 Convention and loyalty

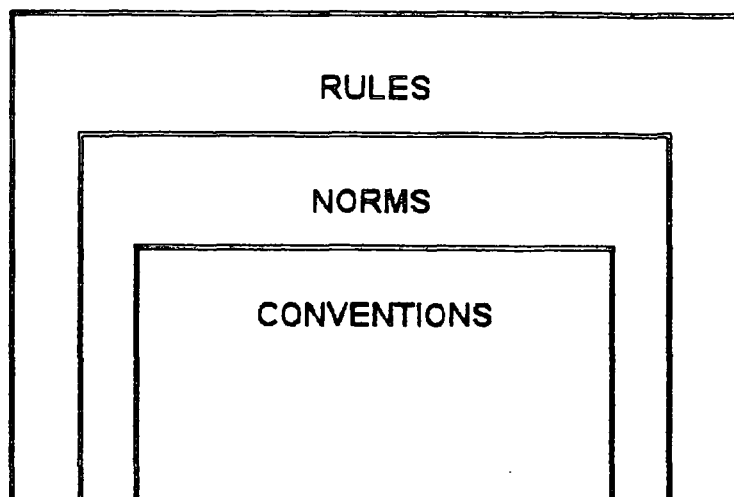
(1) Convention

A convention is a generally accepted practice especially in social behaviour (Harber & Payton 1979:231). It is a convention, for example, to use certain words and phrases to express gratitude or to address friends and unknown persons in different ways. This concept implies the implicit or tacit, on-binding regulations of behaviour based on common knowledge and on the expectations of what others expect one to do in a certain situation. To understand the notion of conventions more clearly, a distinction has to be made between conventions, rules and norms. **Rules** (e.g traffic rules) are set up by the government and those who do not abide them are subject to punishment. **Norms** are fixed by the members of certain groups within the framework of existing rules (i.e they are values or ideas shared by a certain community). They translate beliefs and values into specific rules for behaviour (Bassis et al 1991:31). The violation of norms is not penalised by law, but usually has consequences for the social evaluation of the individual by the other members of the group. Conventions are specific realisation of norms.

The above argument could lead to the assumption that a certain hierarchy of regulating principles, establishing rules and norms on a higher rank than convention as presented in (9).

(9)

(9)



Nord, 2001 : 97

This means that conventions may be raised to the rank of norms or even rules. They are not forced by sanctions, but they make social cooperation easier and more foreseeable or reliable. Furthermore, conventions are subjected to more or less gradual change and they can be replaced by new ones. This means that the new and old conventions will sometimes coexist until the new ones are commonly known and accepted.

(2) Loyalty

Any translation *skopos* can be formulated for a particular source text. This means that there is no limit on how far the translator can move away from the source text. However, Nord (1997:63) adapts general *skopos* theory by adding the concepts of loyalty and convention to it. Nord (2001:92) defines loyalty as *a moral dimension which enables the integration of culture-specific conventions into the functionalist model of translation*. In simpler terms loyalty in the field of translation means the translator's main responsibility. Being loyal implies that translators

have to take the conventions of a particular translation situation into account (Naude 2000:14). The translator can focus on particular aspects of the source text and disregard others, if this is what is required by the translation brief. Loyalty towards both the author and the readers of the translation is to specify which aspects of the source text have been taken into account and which aspects have been adapted (Nord 1992:40), otherwise the communicative act cannot be regarded as *functional* in this case because it is based on false assumption.

This is the main reason why Nord has introduced the principle of loyalty (as the moral principle indispensable in the relations between human beings who are partners in a communication process) into the framework of the *skopos* model.

2.5.5 Translation brief

The German word *Übersetzungsauftrag* may be translated as either translation commission, translation assignment or translation instructions. This is the concept used to define the conditions under which the target text should carry out its particular function. This implies that the translation brief specifies what kind of translation is needed. For instance *Everyman*, a medieval drama which was published at the same time as the mystery cycles (cf. Chapter 4) during the 14th century with an aim of teaching those who were illiterate, is to be translated into Southern Sotho for the literates and illiterates of the 21st century believers of the Mangaung Squatter Camps with the purpose of enriching their spirituality and restoring their moral fibre. That is why the initiator (i.e. in this case a minister in the Dutch Reformed Church in Africa who started the process of translation for a certain purpose) actually decides on the translation purpose/aim.

The translation brief does not tell the translator how to go about the translation tasks, what translation strategy to use, or what translation type to choose. These decisions depend entirely on the translator's responsibility and competence. If the client (the one who gives the source text to the translator for translation) and the translator disagree as to what kind of target text would serve the intended purpose, the translator may either refuse the assignment or refuse any responsibility for the function of the target text and simply do what the client asks for. Therefore, an ideal translation brief provides explicit or implicit information about the intended target text functions, the target text addressees, the prospective place and time and if necessary, the motive of production or reception of the text. These aspects will be elaborated in more detail in what follows.

(i) Translation brief analysis

According to the definition of the translation brief in the previous section, it is clear enough that the ideal brief should provide either explicit or implicit information. This information should feature the elements in (10).

(10)

- (a) The intended target text function
 - (b) The target text addressees
 - (c) The medium in which it will be transmitted
 - (d) The prospective time and place
 - (e) Motive of production or reception of the text
- (Nord 1997:60).

The sample text (in this case *Everyman*) will serve to elucidate the above mentioned elements of the translation brief.

The above situation may be formalised as in (10).

(10)

(a) **Intended text function:** Expressive/appellative
(meant to teach).

(b) **Addressees :** Any literate and illiterate members of the 21st century Southern Sotho speaking congregation of the Mangaung squatter camps (elderly members, youth, both sexes and all ages).

(c) **The medium :** Southern Sotho.

(d) **Time :** Easter.

(e) **Space :** At the Dutch Reformed Church of Africa: Rehauhetswe and other congregations and denominations in and around Phase Four and Mangaung.

(f) **Motive for text production:** the wish to restore the moral fibre of the community and to teach them about their salvation.

The question may be asked why this information is so important to the translators. This information allows the translator to infer requirements as in (11).

(11)

(a) To achieve the intended functions the text should conform to text type for instance in this case the expressive text (cf section 2.5.3).

(b) To take into account the prospective culture-specific features of a Southern Sotho audience namely education, age,

and gender.

(c) To consider the place (at which the play is going to be performed) namely the Dutch Reformed Church in Africa and other churches in and around Mangaung squatter camps, and the time element Easter.

The information about the play and its contents will have priority over the other data.

2.5.6 Source text analysis

If the type of translation is determined by the purpose of the translation and not by the source text the question may be asked what role the source text analysis plays in this context.

Making the target text purpose a priority does not mean that the source text analysis is irrelevant. The source text should fulfil the an important role of providing the offer of information that forms the starting point for the offer of information formulated in the target text (Nord 1997:62). The analysis of the source text therefore has a major role to play because it guides the translation process in such a way that it provides the basis for decision-making as stated in (12).

(12)

- (a) The feasibility of the translation.
- (b) The source text units relevant to a functional translation.
- (c) The translation strategies (cf. Chapter 5)
will lead to a target text meeting the requirements of

the translation brief (Nord 1997:62).

A variety of text-linguistic models may be used to analyse the source text. In Chapters 3 and 4 the nature and the systemic aspects of a drama in general and *Everyman*, particular will be investigated. At the end of Chapter 4 the questions in (13) will be answered in respect to *Everyman*.

(13)

Questions to be asked	What they tell us
Extratextual factors	
Who transmits	Information about sender
To whom	the addressee [readership]
What for	sender's intention
By which medium	e.g. written, spoken
Where	origin of communication
	e.g. place of origin
When	time
Why	motive for communication
A text with what function	e.g. to inform, persuade, etc.
Intratextual factors	
On what subject matter	e.g. commerce
What does it say	Text content
What not	knowledge presupposition made by sender
In what order	construction of text
Using which non-verbal elements	non-linguistic features e.g. layouts, graphics, stage directions, etc.
In which words	lexical characteristics, register
In what kind of sentences	syntactic structures
In which tone	persuasive, sarcastic, etc.
To what effect	summary of all previous questions

Naude 2000:12-13

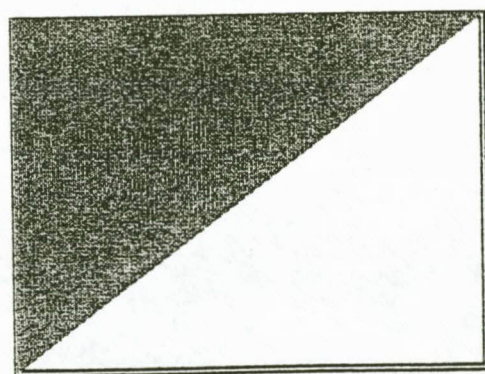
The former category of factors (extratextual) is analysed before reading the text, simply by observing the situation in which the recipient builds up a certain expectation. The latter category (intratextual) is analysed by enquiring about the subject matter with which the text deals, for example the information or content presented in the text. The last question *to what effect?* refers to the global concept which comprises the interdependence or interplay of both extratextual and intratextual factors.

2.5.7 Decision-making (adapt/preserve the source text)

During the text analysis it is necessary to "look back" continually to the translation *skopos* (cf. section 2.5) which acts as a guideline in determining which source text elements can be preserved and which elements will have to be adapted. For instance, a translator has to focus on particular source text aspects (e.g. syntactic structures in a word-for-word translation) and must disregard others, if this is required by the target text *skopos* (Nord 1991:29). To illustrate these aspects of adaptation (cf Chapter 5) and the preservation of the source text, Nord (1991:29) makes use of a diagram as in (14).

(14)

Preservation



Adaptation

(transcription)



Word-for-word Translation
(literal translation)

Free translation



Text production

She argued that depending on the percentage of preserved

source text elements, different forms or grades of translation can be arranged on a scale extending from extreme fidelity at one end to extreme liberty at the other.

2.6. In conclusion

To summarise, the translation process according to a functionalist approach will be as in (15).

(15)

Initiator(= client) - translator - brief : analysis of brief

 > Source text analysis with the brief in mind
-translation done with brief + source text features in mind
 (some aspects of the Source text are kept and others disregarded) > Target text (may be the same or may differ completely from the Source text) > Ideal results: satisfied customer.

In general terms what is indicated in (15) means that translation does not take place in a vacuum (Naude 2000:14). There is always a reason why translation should take place, and the reasons for the translation are usually independent of the reasons for the creation of a source text. Unlike the source text author, who is usually self-motivated, the translator is usually stimulated to begin translating by someone else, i.e. the initiator (or client). Once the source text is in the hands of the translator, the translator has to consider the translation brief (cf sections 2.5.1 & 2.5.5) containing the certain functions or *skopos* and its analysis. The translation is done with the brief and the source text features in mind. The ultimate results must be a translation that is functional and acceptable to the target reader.

The next Chapter focuses on the nature and the systemic features of drama in general.

CHAPTER 3

THE NATURE AND SYSTEMIC FEATURES OF DRAMA

3.1 INTRODUCTION

The word *drama* comes from a Greek *to dramatos*, meaning a deed, act, acting, duty, an action represented on the stage. Drama creates an experience which is both audible and visible (Scholes et al 1986:771). Harber & Payton (1979:325) defines drama as a play or other literary composition especially one in which there is conflict or tragedy. Clarke (1965:5) asserts that drama refers to a group of people performing in front of spectators as a mode of fiction designed for stage representation and constructed according to a particular dramatic conventions (Elam in Kruger 2000:20). In aligning herself with Elam, Kruger (2000:20) says that drama is a type of textual matter composed for the theatre, that is, this text is written before performance, it is not written or rewritten during or after rehearsals but is written specifically to be performed in real life before the audience. While the other definition should not be underrated, the latter definition is the most appropriate and is accepted for the purpose of this study.

Chapter 3 provides a broader perspective on drama. Aspects like the history, the nature, the techniques, the elements, the forms, the systemic features and the language situation and function of drama will be dealt with.

3.2 THE HISTORY OF DRAMA

According to Clarke (1965:10-11) it is impossible to say in which country drama originated or who the first dramatist was. Drama, like every form of human expression, developed gradually from primitive beginnings until at last people

written and talked about, and given a specific name.

There are different forms of expression which led to the birth of drama. These are music, dancing, magic and ceremony. They were antecedents to drama and drama emanated from them.

Another fascinating notion concerning the origin of drama is that drama began as a form of religious expression. The controversial question which remains unanswered is whether gods were being worshipped or the spirits of the deceased honoured? Evidence has been found which indicates clearly that primitive people who worshipped their gods by means of the drama considered it a guarantee for the renewal of life in the form of the growth of crops that led to harvest each year.

Drama was performed annually in several parts of the world. This section will focus on the origins and the developments of drama in Egypt, Greece, Italy, Britain, USA, Asia, and Africa within certain periods i.e. the Dark Ages, the Middle Ages, and Modern Times.

3.2.1 Egypt

The earliest reference to a performance dates from 3000 to 2000 BEC. The main function of drama in this region was to honour the memory of the departed heroes, kings and ancestors. Many times it takes the form of a god being torn to pieces and then brought back to life. This was largely a ritual or a ceremony, and hardly deserves to be called drama.

3.2.2 Greece

Drama (both the tragedy and the comedy) in Greece began with

festivals, days of great public rejoicing, at which groups of people danced and sang songs of praise to the gods in front of the whole nation who rallied together to rejoice over a good harvest, or a victory over the enemies. An excellent example of the gods for whom these songs were sung is Dionysus. That is why these festivals were also known as *Dionysus cult* (Gassner & Quinn 1969:372). This deity (Dionysus) seemed to have had a profound influence on many aspects of Greek life. Songs of praise known as *dithyrambs* were sung to him by a choir of fifty under the baton of their own leader. At a given moment the leader emerged from the rest of the choir and addressed them. So the hymn became a dialogue between the leader and his choir (Clarke 1965:11-14).

The place for the choir and the dancers was in a hollow between hills or at the foot of a hillside curved round the performing area so that as many people as possible could sit above the players and watch the ceremony and festivals which often lasted for several hours. The dramatic festivals were supervised by the Athenian government. When a dramatist had completed a work he/she submitted it to an appropriate official for approval (Gassner & Quinn 1969:372). Once approved, a play would find support from the city, that also paid the actors.

The success of the Greek drama rests upon the great contributions made by prominent playwrights like Aeschylus, Sophocles, Euripides and Aristophanes. The works of these playwrights in this study are categorised according to what each has contributed in either tragedy or comedy.

(a) Greek Tragedy

(i) Aeschylus

Under Aeschylus tragedy emerged as a distinct form of art form. Originally a play consisted of only one actor. Aeschylus added the second actor, making a dialogue of a more dramatic action. Besides adding a second actor, he brought to Greek tragedy a broad scope of action - *concision* of a plot, the high lyricism of poetry (especially in the choral odes) and an exuberance of imagery and metaphors (Hochman 1984:386). The gods portrayed in his works were not regarded as divine rulers of the world, but as having the weakness of men arguing and quarrelling among themselves (Clarke 1965:19). His work is not based on religion or ethics, but simply on the inexplicable source of human catastrophe and sadness (Morse 1959:2855). Aeschylus won the dramatic prize thirteen times and was greatly honoured during his life (Gassner & Quinn 1969:376). He produced plays not only in Athens but also at the court of Hieron of Syracuse. He died at Gela where his tomb became an international shrine.

(ii) Sophocles

He was the son of Sophilus. He was born 30 years after Aeschylus. He is generally regarded as the poet who brought tragedy to perfection (Gassner 1969:376). Clarke (1965:18) maintains that Sophocles represents the climax of the Greek tragedy. He added the third actor to the Greek drama. According to Morse (1959:2855) his work emphasised ethical problems. He was more interested in the individual's relationships with the gods. Besides writing plays, he even took an active part in government and held high administrative posts. He was a man greatly loved by many people and he lived a long and very active life. He died at the age of ninety. Many people consider that apart from Shakespeare, Sophocles was the greatest dramatist the world has ever known.

(iii) Euripides

Euripides showed another step in the progress of Greek drama. After Sophocles there was a decline from the heights reached by him, which was to continue until the time of Roman Empire i.e. 400 years later after the time of Christ. Euripides represented a step further in the progress of the Greek drama. Sophocles had introduced the third actor to take part with the chorus in each play, and Euripides did not add any further. However, by using different masks on their faces, the actors could play a large number of different parts. Euripides changed the task of the chorus from that of people actually taking part in the play to that of the commentator making comments on the play for the benefit of the audience. Consequently the importance of the chorus in the play gradually decreased. He also added what is called a prologue (words spoken to the audience in the beginning of a play). This had a strong influence on later drama in Europe.

In conclusion, Euripides did not make a change in the shape of the plays, but rather in their meaning. With him Greek tragedy became a means of portraying human dilemmas and conflicts without reference to religious or ethical interpretation (Morse 1959:2855).

(b) Greek Comedy

The development of Greek Comedy was parallel to that of the tragedy. The history of Greek Comedy was centered in Athens and is divided into three periods as stated in (1).

(1)

- (i) Old Comedy
- (ii) Middle Comedy
- (iii) New Comedy

(i) Old Comedy (5th century BCE)

Old Comedy blended the verbal and visual elements such as songs, dancing, sexual gestures and so on. It also contained lyrical passages which dealt with both social and political issues affecting the nation. Well-known playwrights of this first period were Crates, Eupolis (445-410 BCE), Cratinus (484-419 BCE) and Aristophanes (445-385 BCE). Amongst those playwrights Aristophanes seemed to have been the most prominent figure. He lived a little later than Euripides (Clarke 1965:20). Aristophanes emphasised the seriousness of his comedy when he called himself *Komodedaskalos* or instructing comic poet (Hochman 1984:389). His plays include *The Birds* and *Peace*. Aristophanes wrote about the social problems of his time. His comedies were organised in a manner similar to that of the tragedy and had a chorus of 24. They made use of a choral ode known as *parabasis* in which the audience was directly addressed.

(ii) Middle Comedy (408-334 BCE)

In Middle Comedy speech was more restrained than in the Old Comedy. The satire was still political. It aimed at addressing a class rather than individuals. The chorus disappeared from the Greek drama during this period.

(iii) New Comedy

The fore-runners of this period were Menander and Philemon. They focused not only on political issues but also on the complications of life in a society that had lost its simplicity and much of its virtue.

3.2.3 Italy

The Romans largely imitated the Greek plays. After the Romans there was a long period known as the Dark Ages which means when not only drama, but also European civilization hibernated. Drama only re-appeared with the general revival of learning several centuries later. There were practically no new developments in drama from the fall of Rome to the dawn of the Middle Ages, round 1000-500 AD.

(a) The Dark and the Middle Ages

After the fall of the Roman Empire the Catholic church tried to suppress drama because actors were regarded as sinful - they pretended to be what they were not (Rohrberger et al 1968:609). Ironically, however, the church, which condemned actors, helped foster drama, firstly by employing theatrical elements of drama to make its teachings more comprehensible, and secondly because of the various Biblical stories which were produced in the church with elaborate theatrical elements. During the Easter service, for instance, the arrival of the three Marys at Jesus'tomb was enacted.

What had prompted the church to accept drama within its parameters? Clarke's (1965:22-23) answer to this rests upon two pillars. The first of these pillars was the fact that Christianity completely dominated the life of the people to the extent that its influence permeated every aspect of culture. The second was that Christian sacraments and ritual contained much dramatic material - consequently it was only a short step to a piece of actual conversation within the religious ceremony.

As a result, at around the 9th century a small piece of dialogue was introduced into the Easter Mass, and drama was born. This paved the way for other developments, such as

the presentation of the passion of Christ with the Resurrection and other events which followed. Thereafter, the Christmas story or Nativity found its way into the church, then the play of Adam and Eve into Hell, and so on. The main purpose of these was to provide the people with a clear understanding of the Gospel story, and also to help them to satisfy a natural urge for dramatic expression. Hence these plays were based on events in the Old and New Testaments (Rohrberger et al 1968:610).

Progress was made when drama ceased to be an ecclesiastical monopoly. This was necessitated by the fact that Latin was used in church. As the popularity of drama increased, the churches could no longer accommodate the audiences attracted by this noble form of art. Therefore the play had to be enacted on a platform outside. The language of the play changed from the Latin to the vernacular understood by all, and drama came under secular as opposed to religious control.

During the 14th century the emergence of more complex forms of drama like the *Morality Play* and the *Interlude* made a great impact. The former type of play was based on Christian teachings although not on Biblical stories. One *Morality Play* which survived to this present day is *Everyman* (cf Chapter 4). The other form of play (*Interlude* means literally a "between-play") was performed during the time between scenes of the main performance. According to Clarke (1965:28), *Interludes* unlike the *Morality Plays*, dealt with non-religious matters or simply provided humorous entertainment. The *Interlude* developed throughout Western Europe with particularly interesting offshoots in Italy.

The way in which these plays were presented to audiences should be considered. This was done by itinerant actors travelling from town to town, acting in squares or market

places and making up their words as they went along, though always conforming to a set of patterns. Unfortunately no written records were kept, and nothing further is known about these plays. However, it is known that the actors wore masks to represent certain characters such as in *Fierce Old Man*.

The Medieval morality tradition persisted in some comedies, where people were shown to have some particular quality such as pride or anger as a dominant feature in their characters (cf Chapter 4). Some playwrights of both comedy and tragedy began to rely largely on sex interests in their plays, and the acting profession in general was considered to lead a life of dubious morality.

(b) The Modern Era (between the 17th and 18th centuries)

During the 17th and 18th centuries drama activities were once more restored in Britain (Clarke 1965:39). Theatres were reopened, and an increasing number of plays were written in Britain and the rest of Europe. Modern theatres, some of them still standing today were built during this period. One may say that most of the developments with regard to drama and the theatre during this period in history contributed magnificently to the laying of a sound basis for the inception of modern western theatre.

(c) During the later 18th and the 19th centuries

There was a notable decline in play-writing during the 18th and the 19th centuries, although a high standard of acting was maintained. Towards the end of the 19th century, it became evident that a further change was imminent in western civilization. Drama once again became an energetic and powerful force in human lives rather than a polite entertainment for the rich. Important exponents like Bison,

George Bernard Shaw, the Elizabethans and John Galsworthy amongst others, made enormous contributions towards the establishment of the modern drama especially in the 20th century.

Another important development, according to Clarke (1965:47) has been the amateur drama. Professionalism had been growing steadily since Shakespear's time, and for many years plays had only been performed by professional actors, while the ordinary people simply watched. Professionalism was also centered in London, with only an occasional theatre in large towns. Thus in this century the process which had been developing since the Middle Ages was checked. This led to drama being deprofessionalised and decentralized so that ordinary people once again participated in drama in their spare time. This has gave birth to the situation where every town and village in Britain had its own amateur drama society producing popular plays which were previously viewed as sacrosanct and to be performed by professionals only. However, professional drama, and professional theatre was still maintained and it provided popular entertainment in many theatres.

In the early days of drama in the United States of America, most of the drama was directly imported and copied from Europe by the Americans (Clarke 1965:49). The slave trade from West Africa led to a large Negro community in America who, despite the cruelty and suppression that came their way, retained their natural love for singing, dancing and telling stories. Negro parts began to appear in plays written by white Americans, and initially they were played by white actors who darkened their faces. During the 19th century, Negro actors began to appear on the stage - although throughout that century there was a dearth of entire Negro casts and Negro playwrights. In the 20th century, however, Negro theatre became a greater force in

American drama and a national theatre was formed in 1935 to assist in the establishment of Negro theatre. Consequently there is little doubt that the efforts of the Negro people contributed greatly towards the development of drama in America.

These developments from Europe were certainly not confined to countries such as America or Ireland; they even went as far as Asia. Different forms of drama include the opera (a play in which all or most of the words are sung to the accompaniment of music), the ballet (involving dancing and music with no spoken or sung words), Marionnetta theatre, in which puppets controlled on wires by operators who may also speak words for them, and even mime which is acting without speaking.

3.2.4 Africa

Drama on the African continent may be regarded as a process of individual plays. An idea becomes a performance in front of an audience committed to watching it, and a particular problem becomes dramatised (Etherton 1982:23).

This process (drama) landed many of the playwrights in hot water because they insisted on dramatising concrete issues (such as foreign domination, hunger, poverty, oppression and so on) which confront Africa as a whole. As a result even established playwrights were discredited by their respective governments. Their work was no longer accepted as relevant even in the context in which it was written. Many of them were harassed or sometimes even imprisoned. Therefore the growth of drama was not always an normal process, but a revolutionary one (Amuta 1998:156).

Despite the hardships which many of the African playwrights had to endure, the theatre prospered. Killam and Rowe (2000

:81-88) provide a broader overview of the origins and further vicissitudes of theatre in different regions of the African continent such as East, West and South Africa.

(i) East Africa

Michezo ya Kuigiza or theatre and drama in East Africa relate to rituals, ceremonies, storytelling, drumming and dance. Prior to the arrival of Europeans in East Africa, the contemporary expression in drama works of people like Robert Serumaga, Byron Kawada, Nuwa Sentongo and others who perpetuated the pro-royalist theatre in this region was found.

Drama in East Africa benefited both the church and Christian schools because it promoted the great tradition of English culture, which was reinforced by the establishment of a department of English Studies at the Makerere University College in Kampala. The intriguing aspect of the East African theatre is that it rests upon two main traditions: the classical theatre in English and the popular theatre in indigenous languages which uses songs and dance to reach its audience more effectively.

Apart from these traditions, there were also groups of different personalities around which the East African theatre evolved: the legendary figures (like Lwanda Magere, Gor Mahia and others), the freedom fighters (like Waiyaki, Kinjeketile and Elijah Masinde) and the political figures (like Kenneth Watene, Mugo and James Irungu). The works of Ngugi wa Thiong'o liberated Kenyan theatre from imperialist traditions of the West which regarded the African ways of performance as barbaric and uncivilised. This liberation

revealed that East African theatre indigenised drama and theatre as well as literature. Important conferences on African writing, drama and theatre in Europe and Africa from the 1950s to the 1980s provided a basis for a theory of indigenous literature and drama, and also offered a strong plea for the development and its indigenisation of theatre in Africa.

(ii) **West Africa**

West African drama was presented more often than not to a paying audience in a theatre building, or on a tour with simplified facilities. Drama in this region flourished in the immediate post-colonial period and was stimulated by independence movements and by the cultural shifts of the first decades of independence.

One of the best known West African plays is Ghanaian Kobina Sekyi's satirical comedy *The Blikards* (1915). During that time Kobina re-immersed himself in his Akan-Fanti culture, which favours a return to the best traditional values rather than colonial issues.

The history of West African drama might be seen from the perspective of a series of generational responses to history and culture on the part of playwrights or dramatists who use the English language and ally themselves to European influence to a greater or lesser extent. Important however in this regard is the way in which they draw on their African inheritance and change the shape of the European play while retaining English as a medium of expression.

In this region (West Africa), earlier literary works were dominated by the metaphysical or the supernatural and a great transition to more secular political concerns especially since the late 1960s was achieved (Amuta

1989:154). The first generation of dramatists did remarkably well by producing an European play prevalent in their days but employing it as a vehicle to protest against the impact of colonialism on their culture. Drama either as literature or as theatre, was compelled to display a commitment.

Amuta (1989:155) identifies two broad patterns of alignment and social preoccupation in committed African drama. He distinguishes between works of Ama Ata Aidoo (*The Dilemma of a Ghost*) and Soyinka (*Kongi's Harvest*) which deal with the political, social and cultural problems of the elite, and on the other hand the works of both Hussein and Ngugi, which shun the elite and deal with the experience of the peasants, workers, the urban and rural masses and their leaders.

Soyinka's theorising about theatre and culture have contributed to the debate concerning form and political significance in West African drama. His use of tragedy, as well as the cultural significance of this term in Soyinka's complex and intricate view, is discussed by Ketu Katrak in *Wole Soyinka and Modern Tragedy*, 1986. Critical perspectives on this work became useful introductions to the world of African Drama. Besides Soyinka and Sekyi, one may mention the works of other excellent figures who contributed remarkably towards the establishment of the West African drama and theatre. Amongst these proponents the following especially deserve mention: J.P. Clark Bekerderema, Ola Rotimi, Wale Ogunyemi, Osofisan Kole Omotoso, and Zulu Sofola. (Beier 1967:281-288).

The influence of West African drama cannot be underestimated. The long-established theatrical traditions of the region remain crucially important in establishing a sense of enjoyment and critical awareness of performances of all kinds in West African communities both urban or rural.

What makes the field of West African drama particularly interesting to the researcher of the world of drama is the rich continuum of creative experimentation and use of non-verbal theatricality drawn from African traditions, such as forms of dancing, drumming, singing and ritual or symbolic gestures, which further the dramatist's purpose in the specific context of a local audience's communal memory and sense of identity.

(iii) South Africa

South African performances of drama were initially Shakespearean with Stephen Black (1908-1917 and 1928-1929) as the first recognised South African dramatist. He was both an actor and a manager who wrote and produced several satirical comedies to develop a uniquely South African style. Not all of his work survived, mainly because he failed to take the initiative to publish them. His best known plays include: *Love and Hyphen* (1908), *Helena's Hope* (1910) and *the Flappers* (1911) and so on.

Another prominent figure as far as South African theatre is concerned is H.I.E. Dhlomo, the founder of the Bantu Dramatic Society, whose aim was to encourage indigenous drama in African themes. His work sought to view rural tribal history in the light of contemporary urban black experience. His plays include amongst others: *The girl who killed to save: Nongquase the Liberator* (which was the first published play by a black South African), *Cetshwaijo* (1936) *Dingane* (1937) and *Cetshwaijo* (1936) tragedies based on the Zulu struggle against the British, and *Moshoeshoe* (1937) which is a romance recalling memories of a pre-colonial state of freedom through the depiction of the communal life of the Basotho. Plays such as *The Living Dead*, *The Pass* (*Arrested and discharged*) and *The Workers and Malaria* (1939-

1941) address urgent concrete and contemporary social issues with increasing bitterness.

(a) During the Apartheid era (1948-1990)

The fate of theatres was largely determined by the state, which imposed certain controlling measures on all South African theatres. Certain companies were favoured by the government and received lavish sponsorships, like the four state-funded performing arts councils established in 1963 as successors of the National Theatre Organisation (1947-1961). These four councils were CAPAB in the Cape, NAPAC in the Natal, PACOFS in the Free State and PACT in the Transvaal.

Other councils opposed to government policies were not in good standing, resulting in their works not being sponsored. The numerous initiatives towards an alternative non-racial theatre undertaken between the late 1950s and mid 1970s should be seen against this backdrop. Amongst these initiatives was the foundation of the *Union of Artist* together with the *African Music and Drama Association* at the Rehearsal Room in Dorkay House in Johannesburg, where English-speaking urban African performers including Athol Fugard, Gibson Kente and Barney Simon could work together. The workshops of both Robert McLaren and Barney Simon made a great impact not because of their quality of being workshop productions, but because they opened up the theatre to the people's languages, suggested ways of writing plays and running companies, and eventually arriving at the embodiment, in aesthetics, and practice, of the ideal of a non-racial, democratic South Africa. Such experiences thus played a formative role in preparing a theatre for post-apartheid society. Simon also collaborated with Percy Mtwa and Mbongeni Ngema on *Woza Albert* (1980). Mtwa went on to write *Bopha* (1986) and Mbongeni Ngema embarked on an international career with *Sarafina* (1987) and *Asinamali*

(1985).

In the late seventies a new generation of writers began to emerge from the townships. A new genre incorporating township music was inaugurated by *King Kong* (1959), with all-black casts. Later this genre was taken up by Gibson Kente whose shows including the following: *How long?* (1971), *Too Late* (1973) and *Sikalo* (1976), which enjoyed great success with the black township audiences. Some of these writers were Africanists, whose work remained ideologically oriented towards the Black Consciousness Movement. Amongst them were Matsemela, Manaka, Maishe Maponye and Zakes Mda.

The abovementioned figures made an enormous contribution towards the establishment of theatre in South Africa. This became a reality in the three types of alternative theatre which materialised during the later years of apartheid. The alternative forms are mentioned in (2).

(2)

- (i) Workers theatre
- (ii) Theatre for development
- (iii) Theatre-in-Education

(i) Workers theatre

Workers theatre emerged in the difficult years of successive states of emergency (1983-1987), largely in Natal, and was aimed at trade unions based in Durban.

(ii) Theatre for development

Theatre for development was associated with the works of Zake Mda and Marothodi. Travelling theatres in Lesotho about which Marothodi published an important study, *When people play people* (1993) found adherents in South Africa. Matsemela Manaka produced a literary play, *Koma* (1986) and Doreen Mazibuko produced *Moments*, which was a practical exposition of the workings of democracy in the run-up to the 1994 elections. Maishe Maponya embarked on his Winterveld

project with unemployment squatter camp youth.

(iii) Theatre-in-Education

Theatre-in-Education ranges in variety from the Handspring Puppet theatre's involvement in science education to Matsemela Manaka performing *Julius Ceasar* in Setswana and English in rural areas, and the Market Theatre Laboratory taking *Romeo and Juliet* to the riot-torn township of Sebokeng.

By the end of the apartheid era, a curious transposition had taken place: the alternative theatres had become the mainstream, and the state theatres had suffered by reason of the fact that they now found themselves marginalised. Both theatres (the state and the alternative) confronted a problem of redefinition. Alternative theatre found it necessary to revise its artistic and political aims due to the fact that its major theme, apartheid, no longer existed. The state theatres on the other hand, needed to transform themselves into non-racial institutions if they were to remain politically acceptable. This situation led to the revising of priorities, the reallocation of resources and much institutional change. Past achievements were reassessed and new creative principles formulated. The performing arts were recognized, new opportunities presented themselves for black writers, performers and managers and as a result the cultural interests of the majority were to be addressed. Indigenous art forms found support and the issue of Eurocentrism in the arts was seriously questioned.

In general it may be said that theatre in African context followed two trends; religious and the political. Political trends, however seemed to be more prominent due to the European domination which need to alter what Africans had at

their disposal.

3.3 THE NATURE OF DRAMA

Perrine and Arp (1988:825) maintain that drama, like prose fiction, utilises plot and characters, develops a theme, arouses emotions or appeals to humour and draws upon all resources of language. Despite these qualities, there is one main quality which makes drama a unique genre - it is written mainly to be performed and not read.

Drama normally represents its actions through actors on the stage and before an audience or spectators. Rohrberger et al (1965:613) are correct when saying that although the drama may be read, enjoyed and analysed, it is intended for the viewer who sees the enactment of the events. Even in instances where the playwright makes use of a narrator, his or her role is to tell the viewer that while these enacted events occurred in the past, he or she sees them occurring now, which means that the past is placed before him or her in the present. To elucidate this argument further, it may be accepted that in drama, history (events) is not told but performed before the audience. Due to the fact that a play presents its action through actors, its impact is direct, immediate and heightened by the actors' skills. Spectators do not respond to words on a printed page, but they see what is done and hear what is said. In other words what they experience about the play impacts directly upon their senses.

The uniqueness of drama gives it a dual nature. It is both a literary art and a representational art. It is literary art because, as expounded by Scholes et al (1986:771), it refers to a play which is fictional but consists of words. This play, although a work of fiction, is a special kind of

fiction because of the fact that it is acted out rather than narrated. In a short story or a novel, characters and events may be described and commented upon by the words of a narrator who stands between the reader and the characters. In a play characters appear and events happen without any explanation or immediate comment: in other words the fictional narration is lacking. This is the reason for a classical drama being initiated by a choir (cf section 3.2.2). Representational art concerns the direct presentation or its imaginative reality and for that reason drama is meant to be witnessed as explained above.

Scholes et al (1986:771) goes on to say that drama begins in make-believe: when an actor appears on the stage, he or she pretends to be someone other than him/herself. In this respect Scholes is in accordance with Hodgson (1988:102) who states that drama requires space and a person or a character to be someone other than him/herself. The following question may arise, however: "Does the character speak for the author or only for him/herself?" In other words, is it permissible for the dramatist to comment directly on the action or the characters during the performance in front of the audience by means of entering metaphorically into the minds of his characters and telling the audience what is going there? The answer is that dramatist can only make an entry into the character's mind through the dramatic techniques.

3.4 TECHNIQUES OF DRAMA

There are quite a number of these techniques. Only the *Soliloquy* and the *Aside* are discussed in this study.

Perrine and Arp (1988:826) define *soliloquy* as a concept wherein a character is presented as talking to him/herself. It is a dramatic monologue in which spectators seem to overhear the character's feelings and thoughts expressed in an audible way.

UO.V.S. BIBLIOTHEK

The *aside* takes place when a character turns away from the person with whom he/she is talking, to address the spectators directly in order to inform them about what he/she is actually thinking or feeling as opposed to what he/she pretends to be thinking or feeling.

The abovementioned concepts (soliloquy and aside) are devices used very effectively in the theatre, although they are prone to certain shortcomings. Firstly, they interrupt the action in the course of a play, and secondly, they are inappropriate should the dramatist be working in a strictly realistic mode.

Pfeister (1988:131-40), delves deeper into these concepts by elaborating further on their dimensions.

3.4.1 The soliloquy

The following forms in (3) constitute the soliloquy.

(3)

- (a) Convention versus Motivation
- (b) Premeditated form versus Spontaneous improvisation
- (c) Soliloquy of action and reflection

(a) Convention versus Motivation

(i) Convention

The soliloquy is based primarily on a convention, a tacit agreement between the author and the recipient allowing a dramatic figure to think aloud and talk to him/herself. Therefore, as a dramatic convention, the soliloquy goes way beyond reality. It is possible to regard the soliloquy as a convention employed to compensate for the absence of the narrator, thereby mediating communication in drama. Consequently, the soliloquy is frequently used as a vehicle for transmitting information on previous or future events in a concentrated form.

(ii) Motivation

This is also designed to reveal the characters consciousness and enables the audience to participate in his/her silent thought processes. In drama, which is restricted to the characters as speaking subjects, these aspects are revealed to the audience through the convention of thinking aloud in a soliloquy. Finally, in addition to these mediating functions, the soliloquy serves several functions of a structural and formal kind: it can form a bridge between the two separate scenes thereby preventing the break in the action caused by an empty stage; as an entrance or exit the soliloquy may predict or summarise the future development in the plot, and in all positions it may be used to slow down the action and create an element of reflective distance.

(b) Premeditated form versus spontaneous improvisation

The premeditated form gives the impression of dispassionate rationality and a premeditated closure of content and form. The second spontaneous form concerns the conveyance of the impassioned simultaneity and movement of feelings, thought and speech.

(c) Soliloquy of action and reflection

(i) Soliloquy of action

This type of soliloquy constitutes in itself an act that changes the situation. The speaker generally feels that he/she is faced with a number of different possibilities for action and then selects one of them. In this type of soliloquy, even the revolution of a decision constitutes action.

(ii) Soliloquy of reflection

This type of soliloquy is dualistic: it is both informative and commentative. These subtypes may be distinguished from each other by the various ways in which they relate to the action. In the informative soliloquy the audience should first be informed about particular events and situations which are constituted in a particular play. In the communicative type, however, an event or situation with which the audience is already familiar is interpreted subjectively from that figure's perspective.

The abovementioned subtypes should be understood as ideal abstractions, extreme types in which one particular function predominates in isolation. In most soliloquies, actional informative and commentative elements combine with each other in varying proportions, which means that soliloquies may often be divided into sections in each of which a different element predominates.

3.4.2 The aside

Asides are not always soliloquies. They do not always engage the form of monological speech, although they resemble soliloquy in a number of important respects. Various categories of asides are mentioned in (4).

(4)

- (a) The monological aside
- (b) The aside *ad Spectators*
- (c) The dialogical aside

(a) The monological aside

This type of aside is common, and differs in several

respects from the soliloquy. The aside shares with the soliloquy the characteristic that it is not addressed to any particular person. It differs from the soliloquy in that the speaker is not alone on the stage, neither does he imagine himself to be alone, nor has he forgotten that he is in the presence of the others. As a result, the monological

aside appears to be a convention that contravenes the circumstances of real life even more than the conventionalised soliloquy.

The monological aside is viewed as conventionalised on the grounds of its structural and communicative affinity with the conventional soliloquy. Like the conventionalised soliloquy, it enables the author to present the character's thoughts directly, to give a frank commentary on particular situation, free from any strategic considerations. It may emphasise the comic or tragic and may strive to convey information on the intentions of a character or the background to a particular situation in an economical way.

(b) The aside *ad Spectators*

Should the aside be imbued with certain dialogical elements as in the soliloquy, that aside is termed *ad spectators*. This type of aside plays a momentous role in breaking through the internal communication system by addressing the audience directly. It is also assigned a definite epic mediatory function.

Besides the above mentioned function, this kind of aside also informs the audience about the background of the dramatic situation and about the speaker's plans. It thereby creates a level of suspense for what is to follow and ensures an informational advantage for the spectators. Furthermore this aside also serves to build up the comic distance and to strengthen the atmosphere of pleasure by encouraging the "complicity" of the audience, or the phatic communication between the audience and the scheming characters.

(c) The dialogical aside

This final form of aside is not entirely relevant to a discussion of the soliloquy or monological speech. Rather, it represents a special form of dialogue. Like the

monological aside and the aside ad spectators, the dialogical aside also rests upon the convention that although a speech is heard by the audience, it is not "heard" by certain characters on the stage. The acoustic and the physical implausibility of such a convention can be reduced or fairly eliminated by grouping the characters participating in the dialogical aside together at the front of the stage and away from other characters.

3.5 THE ELEMENTS OF DRAMA

The elements mentioned in (5) are regarded as indispensable facets of drama.

- (5)
- (a) Characters
- (b) Persona
- (c) Dialogue
- (d) Plot
- (e) Time
- (f) Space
- (g) Dramatic irony
- (h) Thought and diction
- (i) Spectacle

(a) Characters

A character is an imagined person created by the playwright in dialogue, and in stage directions made by the director (Hall 1981:738). It is part of a play - that is a number of lines ascribed to a particular name or function or quality which an actor has to assign (Hodgson 1988:55). A character in a drama text is the acting and talking actor. Characters of a play resemble those of a fiction but differ in one important aspect: in a play a reader depends entirely on dialogue and conduct from which to infer the personality of a character (Hefferman et al 1987:968).

Hall (1981:738) asserts that characters may be of three kinds as in (6).

(6)

- (i) A realistic character
- (ii) A non-realistic character
- (iii) The stereotype character
- (iv) Protagonists and Antagonists

(i) A realistic character

A realistic character is a human being presented with a background or history which discloses motivation for his actions and feelings. The audience has empathy with this type of character. By using their imaginations they associate themselves with this character.

(ii) A non-realistic character

A non-realistic character may be nonhuman, for example a talking fish, or Death, as is the case in some of the medieval plays. A dominating element in this type of character is that of allegory.

(iii) The stereotype character

A stereotype character is a familiar type of character. A character is designated as stereotype because in earlier time, many playwrights wrote parts for character type which their audience expected to see. For example, in the Roman comedy audiences used to laugh at the bragging, vainglorious military man. These were features which pleased the playwright's audience, and therefore a character envincing these features could be regarded as stereotypical.

Although the characters in a play are real people in some respects, they are by no means identical to people in real life because they exist in an imaginative world shaped by the theatrical contexts and imitative purpose of the drama. This notion does not imply that they are not human beings. however. They qualify to be human beings because they are

endowed with human capacities - they talk and interact with one another, they believe, and they act according to their beliefs (Scholes et al 1986:798).

(iv) Protagonists and Antagonists

Characters may be either Protagonists or Antagonists. The term *protagonists* literally means the "first actors" (the main characters). The entire story hinges on this type of character. The term *antagonists* refers to actors whose conduct is opposed to that of the protagonists. A drama is constructed around strong pairs of opposing figures, tyrants and rebels, kings and usurpers, husbands and wives and so on, and it seems to be a general characteristic of drama that oppositions and tensions are presented among the characters (Hodgson 1988:20).

Sometimes playwrights use paired characters who resemble each other in some respects, but differ significantly in others. Such characters are called foils.

(b) Persona

Chris Baldick (1977:491) defines this as a mask or false face of clay or bark worn by actors. In literary jargon the term denotes a person who speaks in a poem or novel or other form of literature, for instance a narrator in Chaucer's *Canterbury Tales*.

In a modern play, the dramatist may identify a character by providing stage directions - lines describing the character or scene action. On the stage, actors could make a gesture or conduct himself in a certain way while remaining silent. This is called *stage business*. These expressions are not specified in the script, but they form part and parcel of the director's play. A director is a person who oversees the play performance, controlling interpretation, movements, pacing, lighting, and all the ingredients of drama.

(c) Dialogue (language)

Hodgson (1988:93) defines dialogue as a verbal exchange between two or more characters on the stage. It concerns the fact that words are spoken by one character to another (Kennedy 1987:969).

It occurs when characters speak on a common subject, when they are under the erroneous impression that they are speaking of the same subject, when they do not desire to listen to the other's thoughts (simultaneous monologue) and sometimes when the character communicates with himself or herself (internal dialogue or soliloquy).

Good dialogue is usually highly individualised and must immediately be comprehensible because there is little time in a performance for an audience to stop and ponder the meaning. That is why a dialogue has to have both a limited vocabulary and fewer polysyllabic words than narrative and other modes of expression. So from the actor's point of view Hodgson (1988:93) argues that a dialogue should avoid awkward phrasing and repetition. This is obviously also important for the translator.

In drama actors are allowed to present themselves directly in their role as speakers. According to Pfeister (1988:6), they are the *figures of speech* in this respect. Scholes et al (1986:974) maintain that a dialogue is a specialised form of conversation by reason of the fact that it has been designed to serve the needs created by the various contexts and modes of drama. A dialogue cannot possibly resemble our ordinary patterns of speech. It should continue very clearly at every point to create a full understanding of the characters and the plot before audience. Drama should fulfil the needs of not only the audience but also of the director, the set designer and the actors. This means that the dialogue has to serve as a script for all the elements of production and performance.

It is through dialogue that a playwright expects the audience to see with an inner eye the important nature of a character (Hefferman et al 1987:964). In drama the dialogue imitates real life. It creates the illusion of presence and establishes immediacy. It is the dialogue text more than anything else that confronts the audience in a drama. Therefore it creates an asymmetrical structure where the audience should take a stand, or a particular view and relinquish the neutral stance.

(d) Plot (Events)

The main difference between drama and narrative is that in a play, the plot is acted out and not told. The plot refers to conduct or events which are not narrated, but actions that happen (enacted history). Hodgson (1988:287) defines it as a causal sequence of events which forms the basis of a play. In other words a plot is a deployment of the story elements (such as incidents, characters and environment in an order intended to enhance dramatic effectiveness (Brownstein and Daubert 1981:321). Hall (1981:735) defines plot as a sequence of events in narration, the structure of action and incident by which the playwright tells a story. Scholes et al (1987:967) state that a plot is a specialised form of experience.

A plot is divided into acts which are the main divisions of a play. Acts are often subdivided into scenes which are separated episodes of dialogue among groups of characters.

Hefferman et al (1987:967) pointed out that dramatic plots are often divided into five main categories as in (7).

(7)

- (i) Exposition
- (ii) Rising action
- (iii) Turning point
- (iv) Falling point
- (v) Denouncement

(i) Exposition

The exposition is the background information necessary to understand the drama. It usually consists of information presented at the beginning of the play.

(ii) Rising action

Rising action means the forces of conflict which drive the action towards conclusion. These forces are dormant at the beginning of a play, but as the action continues incidents spur the conflict, driving it into the open. For example, at the beginning of action there might be moments of sorrow and disappointment, but as it continues to rise it might bring the promise of improved conditions and success, or vice versa. It can also start with equilibrium and deteriorate into chaos.

(iii) Turning point

This is a reversal discovery which marks victory or defeat for the main character. It often occurs near the middle of a play but by no means marking the end of the action. It only provides the direction the action is taking and anticipates the outcome thereof.

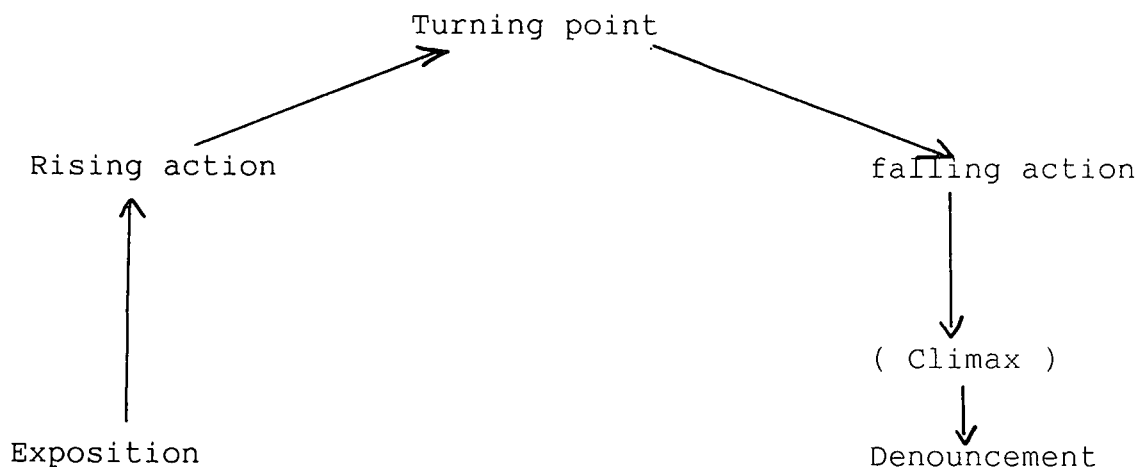
(iv) Falling action

This completes the defeat or reversal indicated by the turning point.

(v) Denouement

Denouement is the core that explains actions. It is a point of congruence of meaning. Etherton (1982:11) suggests that this concept concerns the resolution of action in a play so that the truth is finally revealed. It usually follows the climax. The abovementioned categories could be presented schematically as in (8).

(8)



Hefferman et al (1987:967)

(vi) Other categories of a plot

(1) Double and subplots

In addition to the abovementioned categories, Hodgson (1988:102) argues that plots can either be double or subplots. Double plots are plots in which two stories run congruently without one of them being dominant over the other, meaning that they are functionally equal as Pfeister (1988:212) maintains. A subplot is a type of plot which is common or shared without being a double plot. Subplots form a kind of hierarchical pattern, as there may be a tendency for one plot to prove more interesting or more popular than the other (Hodgson 1988:102). The difference between the two (double and subplot) depends upon the length of presentation (Pfeister 1988:213). For example when equal time is devoted to a less popular plot, the audience may become impatient and the material seem unbalanced. At the same time, it is not always easy to differentiate between the two types of plot.

(2) Unified and linear plots

In the case of unified plots the audience finds enough

satisfaction in the arousal and resolution of suspense and expectation. This means that if an issue is raised or a problem is stated early in a play, it may be accepted that the plot will revert back to this issue or problem. Linear (episodic) plots place an emphasis on the time and sequence of events. They proceed chronologically irrespective to symmetrics or balances.

(e) Time

In the drama text the simultaneity of action and time are of paramount importance. It is therefore the time continuum of the plot that determines the progress of the text within the individual scenes, and consequently, chronological coherence is created by reference to dates of the past and future (Pfeister 1988:280). Retrospections or projections are accommodated in the dialogue without the narrative instance coming to the fore in its own right. Therefore the temporal immediacy of dramatic presentation is one of the priorities for its physical enactment on the stage (Pfeister 1988:5).

(f) Space

Scenic representation is unavoidable, but it is not necessarily so static as to prevent the producer from giving it new content. The space of the drama refers not only to the physical space but also to the psychological atmosphere created. Spatial contexts suggest expectations, feelings and tensions, and the spatial dimensions are visually presented on the stage. When the play is staged, the physical space (stage space) plays an important role and it contributes substantially to the interpretation of the drama text.

It is stated that together with time, space can also play a momentous role in determining the progress of the text within the individual scenic units. Consequently an immediate interaction between space, time, character and dialogue takes place.

According to Hefferman et al (1987:1047) the concepts of space and time are also regarded as constraints in the sense that plays are meant to be acted on a stage of restricted size and shape, and the number of characters are limited so that the action can be seen by an audience. Plots and characters develop and change in time but a playwright is usually limited to less than three hours to present the action. The time of the play's action may coincide with "real" time, otherwise the passage of time can be suggested by changes of scenery, changes of costumes or by what the characters say. In any event, time governs the playwright in a different way than it does the writer of fiction and cannot be interrupted as in the case of a narrative fiction.

(g) Dramatic irony

This concerns information about certain characteristics or events in a play which the audience have, but which the characters lack (Etherton 1982:12).

(h) Thought and diction

It is through diction that thought, or theme, i.e. the main idea or purpose is revealed to a reader (Hefferman et al 1987:969). Thought is the core of drama. Thought is that which remains in the mind when the play is over or when the book is closed. Hall (1981:741-42) suggests three dimensions of thought and their uses in drama as in (9).

(9)

(i) Proof of refutation

If a play offers a "proof of refutation," then such a play is argumentative and its design is didactic i.e it is meant to teach.

(ii) An excitement of feelings

An excitement of feelings concerns a response to a script observed by an audience.

(iii) The opposite of importance

This applies to thought ascribing value or lack of value to a drama's action. The opposite of importance may also be engendered by the inadequate treatment of a serious subject in a play.

(i) Spectacle

Spectacle is defined as that which the audience sees, the play as it exists to the eye or the visual theatre. Hall (1981:743-46) maintains that spectacle rests upon the main elements as which is the physical stage. The constituents of the stage, or physical stage, are described in (10).

(10)

- (A) The picture stage
- (B) Footlights
- (C) Stage machinery
- (D) An orchestra plot
- (E) Arena
- (F) Scenery, set and props
- (G) Revolving stage
- (H) Costume
- (I) Make - up
- (J) Lighting
- (K) Dance
- (L) Music and sound

(A) The picture stage

The picture stage is a stage in front of an auditorium, rectangular in shape, across which stage curtains may be drawn. This space is the box within which the actors act.

(B) Footlights

Footlights are found at the bottom of the stage front.

(C) Stage machinery

This is machinery on which painted scenes on pulleys can be raised or lowered or can slide on rails from the wings.

(D) An orchestra pit

An orchestra pit is a sunken area below the level of the audience between the picture stage and the first row of productions of musical plays and opera.

(E) Arena

Arena is a stage or theatre in a round constructed space with the audience seated on all sides.

(F) Scenery, set and props

The set the scenery and furniture that the audience sees, while the props are furniture or portable pieces of scenery not attached to the walls or the screens. These may include sofas and chairs or objects that may be carried by characters.

(G) Revolving stage

A revolving stage is a circular platform cut into the stage floor, moved by hand or by machinery. This stage is divided into segments which can be rotated to face the audience with each different set.

(H) Costume

Prior to the middle of the 19th century actors tended to strut onto the stage decked out in their finest apparel, contributing to the theatrical spectacle. Towards the middle of the 19th century, however, as theatre moved further towards the illusion of reality, actors began to wear clothes that have been considered in keeping with the historical time of the script.

It is the function of the director of the play, in collaboration with costume designer, to decide on appropriate attire to suit the particular play.

(I) Make up

On the Greek stage the actor wore a masks (Latin - persona) instead of make-up to make their face look larger and more powerful from the distant perspective of the Greek auditorium. On the modern realistic stage make-up, as a part of the spectacle, is used to fulfil the same purpose, (i.e. to make eyes and faces look larger).

(J) Lighting

The ancient stage, from the Greek to the Elizabethan, used no light apart from the sun. Gradually as technological innovations improved, stage lighting in theatres moved from the sun and oil lamps to electric lights late in the 19th century. Modern day directors planning productions write light cues into their texts and work with lighting engineers to achieve the desired results (Hall 1981:745).

(K) Dance

This is the last element of the spectacle, and if dance forms part of musical play, the services of a choreographer or dance director are required to achieve its fullest potential. Dance or dance-like movement is very important

to plot, character and thought.

(L) Music and sound

Music is incorporated in the list of drama's elements to give a flashback on what actually happened in ancient theatres where speech was probably sung or chanted. In modern day theatre sound is regarded as part of the total effect - primarily as spoken dialogue, but also as a nonverbal utterance by the actors e.g laughs, grunts and cries of pain. Sound also features noises made by props like chairs which may grate on the floor, or a train that whistles.

The abovementioned elements of drama are not independent of one another, but are interdependent. This interdependency rests upon the condition that in a good production, plot is not sacrificed to spectacle sound or character, but all of these contribute towards one single production. Stated in simpler terms, these elements assemble to produce coherence in a script.

3.6 Different forms of drama

Traditionally, four forms of drama are distinguishable which are not necessarily mutually exclusive of each other. They are normally mixed forms as indicated in (11).

(11)

- (a) Ritual drama
- (b) Historical drama
- (c) Tragic drama
- (d) The comedy
- (e) Realistic drama
- (f) Expressionist drama
- (g) Naturalism and absurdist drama

to plot, character and thought.

(L) Music and sound

Music is incorporated in the list of drama's elements to give a flashback on what actually happened in ancient theatres where speech was probably sung or chanted. In modern day theatre sound is regarded as part of the total effect - primarily as spoken dialogue, but also as a nonverbal utterance by the actors e.g laughs, grunts and cries of pain. Sound also features noises made by props like chairs which may grate on the floor, or a train that whistles.

The abovementioned elements of drama are not independent of one another, but are interdependent. This interdependency rests upon the condition that in a good production, plot is not sacrificed to spectacle sound or character, but all of these contribute towards one single production. Stated in simpler terms, these elements assemble to produce coherence in a script.

3.6 Different forms of drama

Traditionally, four forms of drama are distinguishable which are not necessarily mutually exclusive of each other. They are normally mixed forms as indicated in (11).

(11)

- (a) Ritual drama
- (b) Historical drama
- (c) Tragic drama
- (d) The comedy
- (e) Realistic drama
- (f) Expressionist drama
- (g) Naturalism and absurdist drama

to plot, character and thought.

(L) Music and sound

Music is incorporated in the list of drama's elements to give a flashback on what actually happened in ancient theatres where speech was probably sung or chanted. In modern day theatre sound is regarded as part of the total effect - primarily as spoken dialogue, but also as a nonverbal utterance by the actors e.g laughs, grunts and cries of pain. Sound also features noises made by props like chairs which may grate on the floor, or a train that whistles.

The abovementioned elements of drama are not independent of one another, but are interdependent. This interdependency rests upon the condition that in a good production, plot is not sacrificed to spectacle sound or character, but all of these contribute towards one single production. Stated in simpler terms, these elements assemble to produce coherence in a script.

3.6 Different forms of drama

Traditionally, four forms of drama are distinguishable which are not necessarily mutually exclusive of each other. They are normally mixed forms as indicated in (11).

(11)

- (a) Ritual drama
- (b) Historical drama
- (c) Tragic drama
- (d) The comedy
- (e) Realistic drama
- (f) Expressionist drama
- (g) Naturalism and absurdist drama

Christ.

(c) Tragic drama (tragedy)

Tragedy is a play which ends unhappily with the death or suffering of the main character (Hefferman et al 1987:970). The main character or hero suffers because of what the Greeks called *hamartia* (a transgression, a mistake or a character trait that causes the character to fall or fail). By watching the hero suffering or falling, the audience undergoes what is called *katharsis* (a purging of fear and pity) and an element of empathy for the hero as a stricken or suffering fellow human is felt by the audience.

Perrine and Arp (1988:1016) cite the central features of a tragedy in (12).

(12)

- (i) The tragic hero is a noble man - there is a greatness about him or her.
- (ii) Though the tragic hero is pre-eminently great, he is not perfect - combined with his strength, there is a measure of vulnerability.
- (iii) His downfall is partially his own fault.
- (iv) Though tragedy evokes negative emotions (pity and fear), it does not leave its audience in a state of depression.

(d) The comedy

The word comedy is derived from the Greek word *komos* which means to revel (to celebrate merrily and noisily). Comedy is thought to have originated in festivities to celebrate spring and ritual performances in praise of Dionysus, the god of fertility and wine (cf. section 3.2.2). In drama, comedy may be broadly defined as whatever makes us laugh (Kennedy 1987:989). The emphasis in comedy is more on the situation than on the character as in the tragedy. The unexpected and even the laughable situations in actual

every day life may feature as part of a comedy.

Due to the fact that comedy exposes human folly its function is to provide us with a spectacle of human absurdity which one should preferably shun. The audience attend theatres primarily for enjoyment, not to receive lessons in personality or character development as in tragedy (Perrine and Arp 1988:1018).

Hefferman et al (1987:971) list various forms of comedy in (13).

(13)

- (i) Romantic comedy
- (ii) Social comedy
- (iii) Satiric comedy
- (iv) Tragicomedy
- (v) High and Low comedies
- (vi) Slapstick comedy

(i) Romantic comedies

This form of comedy presents a world replete with improbabilities such as disguises, lovers separated, lovers united and so on.

(ii) Social comedies

These apply to the correction and improvement of society in general. Due to social fashions and humour, these forms comedy should be placed in their historical context if they are to be understood correctly.

(iii) Satiric comedy

This form of comedy is about human weakness or folly being ridiculed from a vantage point of supposedly enlightened superiority. Satiric comedy may focus on morality, society, politics or some other dimensions of human nature and

culture.

(iv) Tragicomedy

This form of comedy, which is a mixture of both tragedy and comedy, has been common since the middle of the 19th century. It could be said that tragicomedies are potential comedies which end happily, though they have dark undertones that is why they are often called *dark comedies*.

(v) High and Low comedies

(1) High comedy

High comedy relies on wit and verbal humour rather than on physical action.

(2) Low comedy

Low comedy places greater emphasis on physical action and verbal jokes which do not require much intellect to appreciate. Low comedies include several distinct types, namely the *burlesque* (a broadly humorous parody of another play or kind of play) and the *farce* (a broadly humorous play the plot of which is usually improbable).

(vi) The slapstick comedy

This is a kind of farce featuring violent physical action. The audience is amused by the physical movement rather than by the situation - for instance when an actor slips and falls down, or bangs his or her head on a closed door, or hits another actor over the head with some or other object.

(e) Realistic drama

Realistic drama according to Hefferman et al (1987:971-72) seeks to create a reproduction of life on the stage through sets, costumes, props, characters and action. Realistic

drama seeks to give the audience a realistic cross section of life creating the impression that it was taken from real life situation. Therefore this type of drama has an objective and realistic subject matter and device.

(f) Expressionist drama

This is the very opposite of the above-mentioned drama on account of the fact that it has both subjective and mental subject matter and devices. It includes fantasies, dreams, memories, psychological states and so forth which places it in the realm of the surrealistic. Hence it is very important when reading a play to determine in what mode it is written, as it would be inappropriate to apply realistic standards to an expressionist play.

(g) Naturalism and absurdist drama

Naturalistic drama emanates from the 19th century movement in art, drama and literature, which placed an enormous emphasis on the careful study of natural causes (Hodgson 1988:241). It may be said that the term *naturalistic* in drama denotes a very detailed portrayal of real life on the stage especially in speech, set and costume, to reflect a convincing picture of individual people living at a particular time in a particular place.

Absurdist drama is replete with mysterious, even ridiculous circumstances which lead its audience to wonder whether there is any ultimate source of meaning at all in the world of these plays, or for that matter whether there is any rational source of explanation at all for the experience of the characters (Scholes et al 1978:792). The absurdity in this type of drama is evident not only in the plot but in its dialogue as well. For instance, the conversation of absurdity play makes little or no sense at all - their language has no clear point of reference to anything in their world.

The abovementioned forms of drama are not the only ones. There are also the closed and open forms of drama, the morality drama and so on. The morality drama will be dealt with in more detail in chapter 4.

3.7 The systematic features of drama

There are quite a number of these features as elucidated in (14).

(14)

- (i) Immediacy
- (ii) Dramatic contrast
- (iii) Confrontation and argumentation

(i) Immediacy

In the space of drama the action happens (is presented) immediately and physically in front of the recipient. The action is not told to the spectators by the narrator (as in a short story), and the playwright relies entirely on the speeches and the visible actions of the characters to convey information to us with an immediate effect (Hefferman 1987:1048).

(ii) Dramatic contrast

In the narrative text, temporal sequence is associated with temporal (historical) causality whilst in drama, the contrasts of the dialogue appeal more strongly to the understanding and logical ability of the recipient to follow the thread of the play. Nel (2000:29) maintains that while temporal (historical) causality dominates in the narrative, logical causality dominates in the drama text.

(iii) Confrontation and argumentation

In accordance with the function of confrontation or forcing a decision, the drama text always compels the recipient to make a decision as far as divergent meaningful moments are concerned. As far as decision-making is concerned, the drama text will definitely incorporate the concept of argumentation. By using the principles of this concept, the drama compels the recipient to decide – and that decision is not always reflected in the dialogue because the dialogue might remain neutral. Nel (2000:30) points out that drama does not develop in a straight line. It increases tension by using the technique of "what will happen next" on the one hand, and by stages of complexity and intricacy on the other hand. Its conclusion does not depend on the story world as in the narrative, but on a reaction by the listener. In this regard drama remains open, it continues, it is an orchestration of a process as Andre' Brink (1985) in Nel (2000:30) argues.

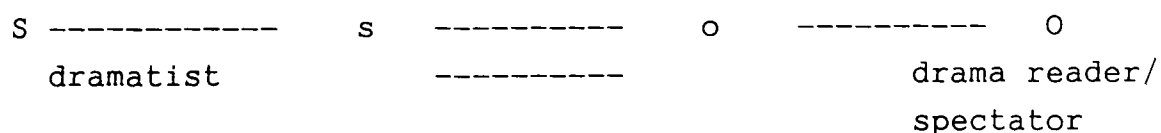
3.8 The language situation and function

3.8.1 The language situation

Mieke Bal (1982) in Nel (2000:32) provides an excellent illustration to demonstrate the language situation of drama.

By means of a diagram, her argument is as in (15).

(15)



Exposition:

S and O are regarded as primary sender and recipient, whilst s and o are secondary sender and recipient. They are regarded as actual sender or spectator, the role of the

primary recipient (O) is complicated by the fact that the recipient who reads the text makes his own interpretation thereof. The actual reader/spectator in this case is regarded as the second interpreter because the text has already been interpreted by the producer who stages it.

3.8.2 The language function of drama

Nel (2000:29) states that the drama text gives preference to dialogue and that dialogue text is an actual text on its own. The main function of the dialogue still has to be decided. The main function of a narrative is the telling of a history. In drama text the primary objective of a dialogue is not merely the relating of history, but the dramatisation thereof. This is not merely meant to inform the recipient but to confront him. Therefore confrontation is absolutely the basic function of a drama text. The recipient is involved in the dialogue and is challenged to make a decision about what he/she sees, deciding between right/wrong, honest/false, rebellion/suppression and so forth. This means that the involvement of a receiver in the dialogue that confronts him/her is not avoidable because the history that happens in his/her presence demands a decision. Pfeister (1988:106-117) differentiates between the general functions of a dramatic language as in (16).

(16)

- (a) Referential function
- (b) Expressive function
- (c) Appellative function
- (d) Phatic function
- (e) Metalingual function
- (f) Poetic function

(a) Referential function

This dominates in the conventional forms of a dramatic report such as the expository narrative, or the messenger's report.

(b) Expressive (an utterance function)

This relates back to the speaker of a speech and is always of great importance especially within the external communication system. This happens when a speaker's primary intention is to describe a state of affairs, or to persuade the dialogue partner to do something or to establish the communication contact.

(c) Appellative function

This function is predominant in instances of one speaker trying to change the mind of the dialogue partner. The more he/she reacts to the latter's reservations and objections, the stronger this function becomes. Of all the language functions of a drama, it is the appellative function that depends entirely on the dialogue.

(d) Phatic function

Unlike the appellative function, the phatic function associated with the channel between the speaker and the listener, is designed to create and maintain contact between the two i.e. the speaker and the listener. Pfiester (1988:113) refers not only to the physical link which enables the dramatist to convey information from the sender to the recipient but also to the psychological willingness of both parties to communicate.

(e) Metalingual function

This function plays an important role in the endeavour to draw the audience's attention to the verbal code and may often stem from a disruption in the communication process - that is when communication no longer functions due to excessive discrepancies between the codes, or more precisely

the subcodes, of individual dialogue partners. These discrepancies are often conditioned sociologically, for instance when partner A, inhibited by the awareness of the discrepancies between his/her own and partner B's linguistic register, between his/her own "restricted" and his/her partner's elaborate code, obviously searches for a word, for example:

A: I couldn't drive at night...

B: What's wrong with your seeing?

A: Do you mean my eyesight?

B: I am sorry, yes your eyesight.

(f) Poetic function

This type of function only applies to the external communication system and not to the communication process taking place between various actors. This results when a number of central actors are indulging in some sort of poetic speeches, thereby giving the impressions that they are portraying poetry rather than dramatic actions. This type of speech is usually started by the protagonists (literally the "first actor" in ancient Greek drama. Nowadays this term is applied to any major character).

3.9 Conclusion

Many people think that drama is only about characters and the conversation (the dialogue between them) which are meant only to entertain. They fail to recognise a wide range of ingredients that constitute this literary genre. From what is said above, it is clear that to have a better understanding of drama and the message it conveys, one has to be aware of the different facets of drama. These include history, nature, elements, forms, systemic features and the language function of drama.

The next chapter provides a broader scope on the medieval drama where two main categories (miracle and morality plays)

will be discussed. A great emphasis will be placed upon the morality play, *Everyman*.

CHAPTER 4

EVERYMAN: A MEDIEVAL DRAMA

4.1 INTRODUCTION

From the 10th to the 16th century in Europe, various forms of both the religious and the secular drama came into being. The two forms reached a high level of perfection and performance. Stone & Purkis (1977:5) identify two forms of these drama. These were the miracle (cycle play) and the morality play.

Chapter 4 provides a broader perspective on these forms of drama. Aspects such as definition, history, nature, performance, purpose, modern views and production of each form will be dealt with. An extensive analysis of a morality play, *Everyman*, will also be provided.

4.2 THE MIRACLE PLAY (CYCLE PLAY)

4.2.1 Definition

Miracle plays are not about miracles only. They were medieval plays of stories from the Bible (Old and New Testaments). They are also known as mystery plays (from the Latin *ministerium*, which means service) because they originated as part of the church service (Franklin 1963:11). The cycle plays were cosmic plays - they embraced the religious history of man from Creation to the Last Day of Judgement. According to Richardson & Johnston (1991:13), these plays became the dominant type of formal theatre in England during the 14th and the 15th centuries. They comprised many short plays all of which were presented in major religious festivals known as *Corpus Christi* (cf section 4.2.2). For this reason they were also known as the

Corpus Christi Plays.

4.2.2 The history of the miracle plays

According to Franklin (1963:11), very little is known about the beginnings of European drama. The first three hundred years up to the 12th century were regarded as vague and confused. However, during this period, simple church ceremonies developed into plays. In some churches a small cross was concealed with Good Friday in mind. On Easter Day a priest would go and look for it, only to find that it was no longer there. Even those people who realised that the priests themselves had removed it, had the idea of the burial and the resurrection of Christ brought home to them. The cross was used to symbolise the body of Christ. During the ceremony short Latin dialogues were sung to represent the three Marys coming to the sepulchre (a tomb or a burial vault) and learning from an angel that Christ had risen. The clergy were in fact acting. Such performances became more and more popular and most of them were introduced during the church festivals other than Easter. The monks and the priests adopted acting as a means of teaching the Bible to illiterate people.

The mystery plays were initially written in the common tongue. They employed a few lines of Latin to communicate a sense of the majesty of the subject and its connections with the church liturgy. The drama, however, was portrayed in the language of the people who were to see it (Browne 1964:11).

As early as the 12th century, performances outside the church began to be held. The reason behind this might have been the fact that plays had grown too big for the church to accommodate them. In these instances the performances took place within the churchyards, although later on stages were

set up on greens, in squares or in the streets. Actors were priests, monks, and church officials. Over the course of time drama fell out of favour with the church. The main reason was that people attended the plays, not so much to learn, but to be entertained. To make matters worse, clergy men contributed towards frustrating the purpose of the church. For example, some of them would use this opportunity as actors to discover their talents as comedians. As a result, many monks and priests found themselves in an embarrassing position. So they gave up acting and the guilds took over the plays. Franklin (1963:13) defines guilds as local associations or societies made up of men who practice the same craft. These guilds offered some protection to their members. To a certain extent they resembled our trade unions. They protected all the employees, for instance the bakers'guild protected all bakers of a town, from the master bakers down to the youngest apprentices. Many guilds grew rich and could even afford to present plays, and some even owned halls and chapels. It is probable that the staging of plays by these societies of men was taking place even before the church's uneasiness began to restrict the clergy. This led to competition between the church and the lay actors. What finally established the guilds as the major actors of the Middle Ages was the declaration in 1311 that the Thursday after the first Sunday after Pentecost (Deist 1984:265) should be celebrated as the feast of *Corpus Christi*. Richardson & Johnston (1991:14) define this feast as a religious holiday to celebrate the doctrine of transubstantiation (the symbolism in the Mass of the Host which is taken in the communion as the body of Christ). Browne (1964:7) defines the *Corpus Christi* as an institution to honour Jesus Christ in the sacrament of the Last supper. That is why everybody in the city had to go to the Mass in order to be part of the true church, consisting of all real believers in Christ. During this feast, processions, as

well as other religious plays, were included in these ceremonies. In some places, guilds appear to have taken this as their cue. They organised grand midsummer festivals of drama by gathering together all the plays that had been staged locally at different times of the year. Richardson & Johnson (1991:14) state that this was the period of the year that was strongly associated with folk celebration and festivals culminating in the pagan midsummer festivals on the 23rd and 24th of June. The church took the advantage of this positive holiday mood of the season by applying it to a religious celebration, thus expressing the exuberant joyous possibility of salvation after the somber mood of the Easter celebration. Furthermore, guilds did not only participate in the staging of these plays but also in the processions. They used them as parades to display the character of their play and to advertise their performances (cf Section 4.2.4).

4.2.3 The nature of a miracle play

The value of the earliest miracle plays cannot be assessed satisfactorily due to the fact that no manuscripts have survived. Most of the plays were not written down, but were passed from generation to generation by word of mouth (Richardson & Johnson 1991:24). In any case, few of the guild men could read, so a script was of little importance. Many of these plays were recorded for the guilds by monks and priests. These were undoubtedly popular. In small places where there were few or no guilds, the parish undertook their presentation. Plays associated with York, Wakefield, Coventry and Chester, the four great venues of miracle plays, (Pollard 1927:xxix), formed what is now termed a cycle or principal episodes from both the Old and New Testaments. Richardson & Johnson (1991:16) assert that these episodes constituted a variety of main themes from the Bible like creation of the world, prefiguring Christ to the Birth, Ministry and Passion of Christ, the Resurrection,

Harrowing of Hell and the day of Judgement, the life of the Virgin and so on. These localities were divided amongst the guilds (Franklin 1963:14). For instance at York there were 48 plays; at Wakefield 32 or more; at Chester 24. At Coventry men of different crafts formed huge companies and at least ten plays based on the New Testament were performed. This means that themes for these plays were provided from episodes connected with the initial motivation of the feast and the procession, the sacrifice of Christ (Richardson & Johnson 1991:15). Other episodes from the Old Testament were included in these plays according to the principle of typology, which was the predominant mode of Biblical interpretation in the medieval period. In other words characters or incidents in the Old Testament were seen as prefigurations of Christ or the crucifixion of Christ as the way of portraying the inevitability of Christ's birth and sacrifice. For example, Noah could be considered as a "type" of Christ because he saved the (good) world from destruction by the flood; Abraham and Isaac likewise prefigured Christ because Abraham was a father prepared to sacrifice his son just like God.

If a particular year was not very prosperous, two guilds might combine their talents, and their funds and share their play. If a new guild came in, it might take over a part of another guild's play, but the main objective was still to present the story of man's redemption. Thus, a large cycle usually began with the Creation and the Fall and went through to the Last Judgement. The characters of these plays can be deduced from the reading and acting. Although many of them are adapted from the original medieval dialects, the essential features remain.

4.2.4 The performance of miracle plays

"If we are to approach the drama of the Middle Ages intelligently, we must first dismiss all our own contemporary notions of what theatres should be and how a play should be written..." (Stone & Purkis 1977:5).

According to Franklin (1963:15) guilds of certain towns and cities staged their plays on wagons called *pageants*. This led the plays themselves to be called *pageants* (Richardson & Johnston 1991:17). Pageant wagons or movable scaffolds, according to Pollard (1927:xxv), were wooden flat-topped carts, usually with four wheels, which were pushed and pulled from station to station i.e. agreed points where the performances were taking place (Franklin 1963:15) by men rather than horses (Richardson & Johnston 1991:18). These wagons were curtained to provide space in which characters could change their costumes. Furthermore, the playing area consisted of the floor of the wagon and the ground in front of it. The upper storey was used to represent Heaven and to provide a space where God could be represented. All the spectators had to do was to wait at one station and the play would be brought to them. The individual plays or pageants were relatively short with a running time of between 15 and 30 minutes. In other cases a considerable amount of stamina was required to watch a play. For instance, at Chester, one play took three days; at York, one day was sufficient, but it began at 4:30 a.m (Franklin 1963:16 and Richardson & Johnston 1991:17).

In order to make provision for a large number of spectators, each play was repeated several times in different parts of the town. In this way, the final play - *The Day of Judgement* - performed at York by the wealthy and influential guilds, was performed in darkness at the final station. The

main objective of doing so was to provide a spectacular and impressive close to the cycle, especially appropriate to the didactic messages of the play, which urged the spectators to repent and lead blameless lives lest they be condemned to eternal agony in Hell vividly portrayed and described in the play.

It was not necessary that all the plays of the cycles had to be performed every year. Not all guilds were wealthy enough to bear the expenses of producing their play every year. During times of economic hardship, the guild may have preferred to pay a fine to the city council for not staging their play rather than incurring the expenses of production. Sometimes two plays were combined as two guilds collaborated to produce them, and there is some evidence to suggest that two plays may have been performed simultaneously at the stations and this too would have reduced the potential lengthy playing time of the cycle.

The scenery (i.e. the structures and other movable furnitures used to decorate a stage during a play) was minimal and space was representational (Richardson & Johnston 1991:18). Characters refer to the space as a stable or a throne room to identify it rather than relying on the scenery and props to produce a real image of such a place. For instance the cross on which Christ is stretched and bound in the crucifixion plays, would have been an actual wooden structure. In the Norwich records of the *Adam and Eve* play mention is made of purchases of fruits to hang on the tree of knowledge from which the serpent persuades Eve to pick an apple. In all cases characters could act on the ground as well as on the stage (Franklin 1963:16).

Costumes were fairly elaborate and guild records reveal that money was frequently spent to replace or repair them. As in all medieval art there would have been no attempt to

costume in the Biblical fashion for they did not know what it was. Contemporary costumes with and distinctions of rank, class or profession were worn with details of dress or uniform appropriate to the local culture. For instance, the Pharisees and the Scribes were costumed like Bishops. Some actors required highly specialised costumes. Adam and Eve could not be naked; they were dressed in white leather in Cornwall, and in some places only their heads and shoulders were visible. A cloth, hung across the pageant (wagon or movable stage) concealed most of their bodies.

Sometimes during these plays, tricks had to be seen rather than heard. For example, God appears in the clouds; Noah's dove flies off and returns with an olive branch; the erection of the cross in a crucifixion play required skilful planning, and an expert manipulation of ropes and windlasses was required. A further portrayal of these tricks was made when the wagon itself was used to represent an ark in the *Towneley-Wakefield Noah* play. While Noah, his family and the animals are safe on the wagon ark, the flood rises over the ground around the wagon where Noah's wife is gossiping on the audience level with the wicked folk who are to be drowned in the flood as God's vengeance.

The actors in these plays were members of the guild. They were men and boys. Women did not appear on stage until the 17th century, but they were admitted to the guilds. Although they were not allowed to perform, they had certain contributions to make. They washed costumes and provided food for actors, for example. Women's parts in the plays were taken by men or youths. Skilful actors were hired to perform in one or more plays. According to the 1476 law, no one was allowed to do that on *Corpus Christi* Day. If an actor would be found doing that, he would be required to pay a heavy fine. The actors were paid for their performances. Those with lengthier roles received more money than those

with brief parts to play. In the mid-15th century the Chester Shepherds were paid 12 pennies and 18 pennies for fairly long parts. Some scholars wondered whether the payments to the actors indicated that they were professional entertainers who wandered throughout Europe in the Middle Ages. To answer this, Franklin (1963:18) maintains that they were only singers, dancers and acrobats, and it is quite doubtful whether they could have done any better than local men when it come to acting in plays.

4.2.5 The purpose of miracle plays

Richardson & Johnston (1991:21-24) mention four functions of these plays as in (1).

(1)

(i) The purpose of these plays is to affect the lives and the behaviour of the audience.

(ii) To instruct members of the audience in the tenets of Christian faith and to lead them through example so that they could live in a way which would ensure them eternal life rather than damnation. In other words, they were didactic types of drama. They intended to express a moral message as well as to save the souls of the audience and the actors.

(iii) They functioned well for the rich, powerful and educated people. In other words they addressed all levels of society not only for tuition, but also for entertainment.

(iv) These plays formed an important expression of social unity and bonding, reinforcing the social units of crafts and city.

4.2.6 Modern views and the fading out of miracle plays

(a) Modern views on miracle plays

By the standards of present-day expectations, these plays were not realistic. They were full of anachronisms, they were chronologically out of order, and they had a disturbing mixture of styles. The emphasis of these plays on the contemporary and their presentation of Biblical material were in terms of their universal significance and their relevance to the medieval audience. In these plays, the past was seen as the present. Their realism was directed towards the identification of the spectators with the characters portrayed in order to illustrate their complicity in the evil state of the world and to urge their repentance to share in the salvation that God offers through Christ.

(b) The fading out of these plays

The tradition of miracle plays lasted for 250 years or more (Franklin 1963:18). These plays had an enormous impact in their day. They brought people into towns from surrounding villages, including the nobility, and sometimes even royalty. By the middle of the 16th century, however, the miracle plays were on their way out and slowly they faded into virtual oblivion (Richardson & Johnston 1991:26). They came to no abrupt conclusion: one year one guild would find that it could not stage the play; the next year it would be another. Furthermore, the copies of 100 plays had been destroyed or were lost. As redundant material all over the place by that time, the costumes must have been moth-eaten, and fell apart, while properties were rotten, broken or stolen. A few revivals of single plays took place, but they could only have been pathetic spectacles belonging to the days of the past. The fact that they were medieval could be regarded as the prime reason for the fading out of these plays.

To summarise, there is at present a considerable interest in discovering all the details of the staging methods and performance of these plays. From guild records and civic papers throughout Britain, it is clear that the plays were not only performed as academic exercises by students and scholars, but also as festivals for the commercial theatre. The mysteries brought the cycle plays to the attention of a much wider general public and offered stimulating modern dramatic equivalents for many of the medieval performance modes. The medieval plays also offered individual mystery plays as well as moralities (cf. section 4.3), interludes, farces and other types of medieval-inspired dramatic entertainment as commercial theatre.

The context in which the mystery cycles came into being and flourished can never be recreated since society, religion, labour and individuals have evolved greatly since medieval times. However, attempts to reproduce authentic staging conditions and to explore medieval modes of dramatic expression can lead to interesting discoveries about the nature of drama and the possibilities of performance, while searches for modern equivalents to the medieval methods and referents can recreate the effects of the mystery cycles in our own time.

4.2.7 The modern production of medieval plays

The medieval plays have been revived with great success in recent years in both Britain and America, where they have been the subject enormous interest over the past four decades. This was proven at the Festival of Britain in 1951 when an abridged version of the whole York Cycle was staged. These plays were repeated in 1954 and 1957 respectively. Correspondingly in Chester, productions of the Chester Cycle were staged in 1951 and 1957, and in Coventry the two

remaining plays of the genuine Coventry Cycle were staged in 1951. With a large number of productions in churches, in open air, in halls by small groups, the plays are now once more becoming part of current English dramatic literature. There is no reason why these plays should not be valid for a modern audience. The fact that their language and their approach to their subject is medieval does not invalidate the strength of their faith nor their artistic power.

Those who produce them think in terms of the original creation and not of a modernisation to suit their own ideas. Above all producers are urged not to think of such plays as quaint. They are simple, direct and strong. The director should not exploit the differences in common belief which underlies civilisation but must give plays the opportunity to convey their message in a powerful manner as was done before.

Browne (1964:306-314) expands on the contemporary production of the medieval plays. His discussion rests upon four main pillars as in (2).

(2)

- (i) Style and Behaviour
- (ii) Staging
- (iii) Acting

(i) Style and Behaviour

The action of the mystery play is imaginative and it appeals directly to the people taking part in it. The idea of what is called *period* is entirely absent.

The notion of trying to divorce oneself from the modern concept of drama and reverting to the medieval mind involves the complete omission from the production of everything associated with Palestine or with Rome or Judaism. It also involves seeing everything in terms of medieval English life. For example, the instances of the high priests being

transformed into bishops and Pilate into a great lord. This was completely natural for the medieval author and his actors. However, it does not require any conscious medievalism from modern actors, but rather an attempt to behave naturally in terms of the life of the time. This type of life was lived in an integrated society, although for modern actors it seems difficult because modern society is not integrated at all. For example, the gangling walk in which limbs seem to be detached from the body (typical of many modern young actors) expresses a relationship to society which is completely absent from medieval life - due to the fact that the medieval man or actor grew up thinking of his body as a single society serving those who were over him and doing the work that he was called upon to do. If medieval drama (plays) are to be produced in modern times, costumes will of course have to be those belonging to the period ranging between 1350 and 1450. The clothes of the minor characters will be simple, rough, sometimes skimpy, based on the hood and the stockings. The clothes will be earthy in colour and a variety of shades may be introduced into such a scheme. Painting the entire stage too brightly in a medieval production is seen as a mistake. The minor characters should form the background (which consists of the colours of the earth worn by men of the earth, and the colours of steel worn by soldiers in chain armour which should not be polished). The major characters must shine forth from the center of the scene like brilliantly coloured jewels. The bright colours of the major characters must be augmented by much a greater amount of clothing. In scenes like those of *the three kings and Pilate*, Jesus himself was always clothed in white, and Adam and Eve traditionally wore white leather. In modern productions, this may not be easy to achieve, but a convention must be found for them and for Jesus during the crucifixion scenes, which will satisfy both decorum and artists' taste. God is always represented as a great King with a high triple-pointed crown and a great canopy highly decorated with gold and jewels. The angels in medieval production paintings had wings, but their garments

were derived from the ecclesiastical alb, which is a full-length white robe worn by Christian priests during the celebration of the Eucharist (Harber & Payton 1979:24). They can be clothed in these without wings if desired. In a production in which much movement takes place, wings create problems.

(ii) Staging

For modern production the plays can be staged in a variety of ways as in (3).

(3)

- (a) On a revived pageant cart
- (b) On the open stage
- (c) In the church
- (d) In the hall or theatre

(a) On a revived pageant cart

The pageant cart which has been described earlier (cf section 4.2.4) can be revived, but only in special circumstances. For instance, in York in 1954, the play of *Noah's flood* was performed in a pageant at two places (stations), followed in 1957 by the play of the *Red Sea*. On the cart an ark was built in the first case, and in the second case a chariot for Pharaoh. This experiment was successful as a means of restoring the quality of the original popular show, but unfortunately failed to provide scope for large audiences to enjoy the mystery plays as a whole or for the actors to display their full talents. To do justice to the mystery plays an auditorium with seats and enough space is necessary to display the scenes of plays in sequence.

(b) On the open stage

In York the main production took place in the ruins of the

built across the corner - allowing beneath it the sepulchre of Christ. On this platform scenes such as the creation and fall of man, Gethsemane, the Crucifixion and so on were staged. Heaven was in the series of clere-storey windows twenty feet from the ground, and in the central one of the five was the throne of God while on the either side of him the windows were used for the angels and for Christ at the Last Judgement. On the green sward below at the far end of the stage stood the mouth of Hell. The conflict between good and evil were presided over by God in the center and stretched from the Way to Heaven on one side to the mouth of Hell on the other. A similar production to the Chester plays was given at Bryanston School in 1955.

(c) In the church:

The mystery plays are admirably suited to production in the church, and have been used in this way very widely in recent times. The fact that they were not written for a scenic stage makes them all the more suitable. The production of the plays in the church consists of a procession in which characters move up and down the aisles from place to place. Although they return to more or less the same area, that is the area which the audience is facing, their movements have registered the change of place. In some churches it is possible to use more than one stage. Very interesting and beautiful effects can be gained by placing small stages at two or three different places in the church. This again may lead to the so-called processional production. In churches no screening is used for the stage. The decor of the church building in itself is sufficient, the story is completely at home.

(d) In the hall or theatre

If the production of these plays is to take place in a hall

If the production of these plays is to take place in a hall or theatre a full set of scenery is to be avoided. Rather an attempt should be made to simplify the staging of the production, making use of the decor and effects which were very dear to the medieval heart, rather than elaborate scenery, which was unknown in the Middle Ages.

(iii) Acting

As previously mentioned, all parts in these plays were originally acted by men and boys. Today this would only be desirable in a boys' school or college for it is necessary to give both sexes an opportunity to take part in a production of this kind. It must be brought home to all, whether male or female, that their acting should have the strength and directness which belongs in the plays. It would be a great advantage if, in the early stages of rehearsal, they could become accustomed to the movement which is characteristic of medieval people. They would be required to wear cumbersome heavy material and they should get used to wearing their costumes as a means of making themselves walk in the proper way. A free regular walk with shoulders held straight and the head well poised is essential to acting these parts.

The delivery of the lines will present problems to actors unaccustomed to conducting their dialogue in verse, especially as the language will often be unfamiliar. In this kind of situation (unfamiliar language) it is good for an actor to look for a key word in each sentence and to make sure that the key word has its desired impact (the audience should understand it in its context). The actors should feel themselves a part of the festival - in other words the enjoyment that they themselves receive should be even more important than entertainment of the audience.

(iv) Music

The music should be contemporary with the plays, although

there is no large body of 14th and 15th century music available for ordinary use, nor are many people trained to sing. As shown in (4) there are two sources from which music for this kind of play can easily be drawn.

(4)

(a) The carols of the period

(b) The plainsong (the liturgical music of the church)

(a) The carols of the period

These are taken from the best collection of the Oxford Carol book. It is of paramount importance to select from this compendium those songs which are genuinely old, which are preferably in English. The works of composers such as Ralph Vaughan-Williams, Martin Shaw and others have caught the spirit of the medieval carols particularly well, and their original work can be used without too much incongruity. The carols of the 17th, 18th and 19th centuries should be avoided.

(b) The plainsong (the liturgical music of the church)

This is indicated for use at a number of occasions in the plays and could be suitable in a good many more. For example Vexilla Regis's *On the way to the Cross* and Dies Irae's *At the Last Judgement* are particularly suitable. It is important to get an expert who understands the performance of plainsong and can provide the right music. Most Roman Catholic Churches can suggest such a music scholar, but he or she should have experience in the use of the original sources rather than the modernised versions which are all too common in church services today. The music should be played joyfully, gaily with a friskiness in the rhythm. This applies to the carols particularly, which all match the performance of the play. It is necessary to remember that the carols are of the same genre as folk

dance, and therefore their performance should have something of the movement of the dance about it.

4.3 THE MORALITY PLAY

4.3.1. History of the morality plays

Morality plays were first produced in England during the latter half of the 15th century (Rohrberger et al (1965:652). The authors of this type of drama may have been monks or clerics. Their fictional frameworks, however, clothe moral truths which are in accordance with Catholic doctrine, for their authors aimed at teaching audiences lessons in Christian living and salvation. This kind of drama defies comprehension by the 20th century scholar. The actors do not portray actual people but rather personified qualities such as Greed, Humility and Death (Clarke 1965:27). This implies that the characters who are personifications of good or evil are locked in a struggle with the soul of man as the prize of victory or the forfeit of defeat. As a result morality plays are viewed as unrealistic, but can be used to expound moral argument on the stage. Unlike the 20th century plays, this kind of play contains no direction for settings or costumes.

4.3.2 The performance of a morality play

When morality plays were produced, they were performed on a rustic platform set up in the village square or in the great dining hall of a castle. On the platform a couple of small set-like structures known as mansions, i.e literally dwelling localities, were set up to represent the two specific locations where action takes place namely, Heaven, from which God speaks (in the case of *Everyman*) at the opening of the play, and the house of salvation in the center of the play for confession and penance. As the

action shifts from one mansion to the other, the stage is understood to be an extension of one locality to another. The medieval method of staging, according to Scholes et al (1978:885,) was fundamentally symbolic in its use of space and professional in its movement from one mansion or location to another. Sometimes, the location of action in this type of play was neither specified nor implied, as in the scene where *Everyman* encounters *Death*, *Fellowship* or *Kindred* and her *Cousins*. Therefore in those instances, Scholes et al (1978:885) maintain that the stage should be understood to represent a street or some other open area. At the end of the play, when *Everyman* is in extremis, he would be moved to the front stage so that after his final speech he could step down from stage to indicate his entry into the grave.

The medieval method of staging also brought actors and spectators closer to one another than ever before - they were not separated from each other by distance or by the architecture of a theatre. Spectators witnessed the play from only a few feet away and on occasion an actor literally moved into the area of the audience. Although that movement into the audience may strike us today as being a violation of theatrical conventions it would have had a vastly different impact on a medieval audience. That is why Clarke (1965:27) asserts that the people of the Middle Ages thoroughly enjoyed this kind of play because it suited their way of thinking. They preferred to see problems thoroughly outlined; and for a long time to come, this train of thought had a profound effect on drama and literature.

In conclusion, it may be argued that morality drama (as in the case of *Everyman*) reveals those vicissitudes of life which might have a bearing on the existence of the human being. Consequently, what was relevant to the audiences of the Middle Ages make the play equally relevant to a modern

audience.

4.3.3 The nature of a morality play

A morality play demands patience and effort. It is a unique type of a play taking into account that it is the only area of literary history in which a literary form can be traced from its origin to the complex manifestation thereof on the basis of something more than conjecture (Hardison 1965:ix).

As in the case of other kinds of religious drama, morality plays use the non-realistic elements of style; for instance, *Everyman* uses frank allegory, whilst *The Servant in the House* combines some allegory with rich, multilevel symbolism. This symbolism serves to accent the parabolic nature thereof. The characters in this type of play represent abstractions or different facets of the personality. The allegorical names of characters in these plays serve to draw attention to the agents' symbolic nature.

Years of scholarly classification of drama has produced a generic model for the medieval moral play. This model has been applicable to both the 16th century English drama and European texts as well. It is fair to say that this model provides an overall picture of the nature of the moral play. It includes the notions in (4).

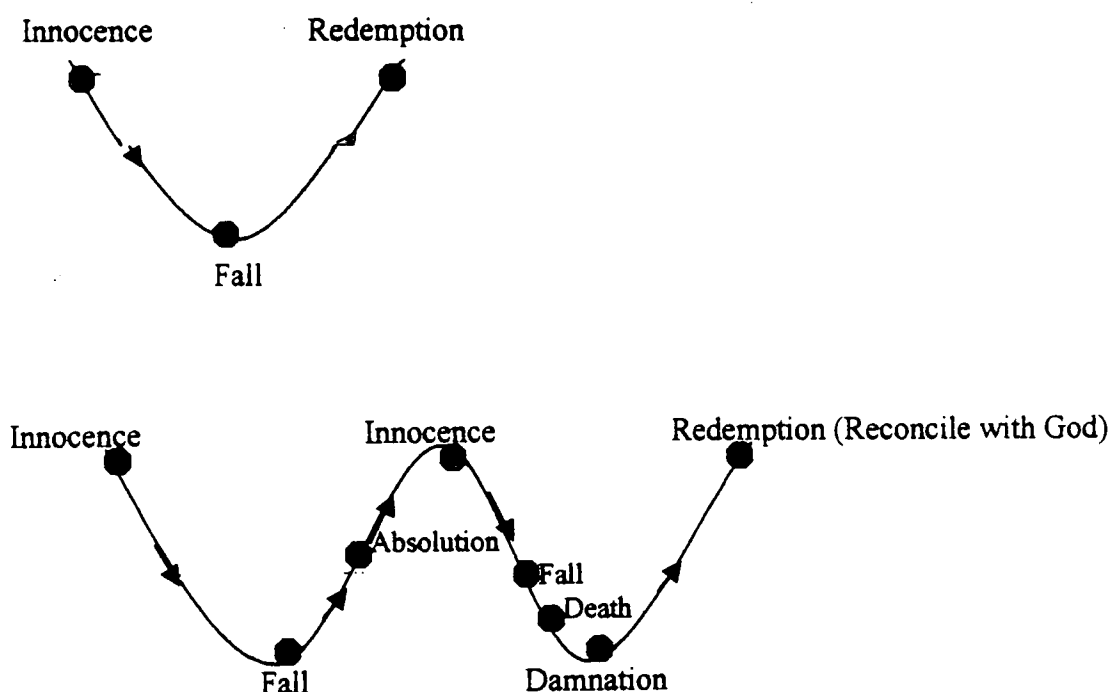
(4)

(i) The personae other than God and Satan represent abstractions of humankind in general and should be characterised by personification or typification.

(ii) Narrative incidents should also permit generalisation to humanity at large and be arranged in a structural pattern of innocence, fall (corruption) and redemption. But sometimes this structure may follow an alternative generic

pattern of narrative i.e innocence, fall (corruption),
absolution, innocence, fall (corruption), absolution,
innocence, fall, death, damnation, and merciful redemption
(reconciliation with God).

This sequence of events may be represented schematically as
in (5).



This means that a moral play may repeat or abridge its generic structure, but its narrative close should portray the efficacy of penance (a punishment accepted by somebody as an expression of repentance especially one given by a priest). Hence, moral plays of the 15th and 16th century England are termed *salvation plays* (Gilman 1989:8) or *plays of conversion* (Bert 1975:182)

Bert (1975:184) argues that these conversion plays include aspects of all other kinds of Christian play. They are, therefore, architypal in nature in that they begin by

depicting the central character's pre-conversion state and they share characteristics with tragedies of alienation. Elizabeth Barrett Browning's verse play, *Exile* (1844), for example, shows Adam and Eve, after the fall, proceeding from alienation to peace with God, man and nature.

Due to the fact that conversion affects the social behaviour of the central character, this type of play has traits in common with religious plays of social ethics. They utilise structures important not only to other Christian plays but also to Western drama in general. Despite their popularity, plays of conversion present their own unique problems for playwrights. Bert (1975:185-186) considers the nature of religious experience problematic enough to render conversion almost impossible to dramatise. He states that the concept of conversion presents a *frontier of drama*.

He identifies quite a number of problems as stated in (6).

(6)

- (i) The post-conversion state
- (ii) Consistency of characters
- (iii) The theology of conversion

(i) The post-conversion state

The climax of religious experience is beatitude, which is freedom from internal conflict and unconcern over external conflict. The implication is that beatitude eliminates conflict. He maintains that it concomitantly eliminates the possibility of drama.

(ii) Consistency of characters

Although a character in a play frequently develops, this development seldom equals the radical representation of the characteristic of religious conversion. Plays of conversion

pose the problem of characters who should remain consistent while at the same time undergoing a complete personal turnabout.

(iii) The theology of conversion

Christian doctrine holds that without God's help, man is singularly lacking in the capacity for conversion. Furthermore, without man's willing cooperation, God does not bring about his conversion. For the playwright, this theological paradox presents the problem of clearly depicting the force which guides the main crisis of the play to resolution. These unique problems related to conversion plays maintain character integrity and clarify the climatic moment.

To elaborate further regarding the abovementioned characteristics of morality plays, a broader perspective on *Everyman* as a sample play will be given, during the course of which an extensive analysis will be made.

4.3.4 A morality play: *Everyman*

(a) Background of *Everyman*

This play belongs to a class of medieval plays known as moralities and it is a moral allegory in dramatic form (Perrine & Arp 1988:856).

Everyman was written before the end of the 15th century by an unknown author, and has been preserved only in four printed copies which date from the period between 1508 and 1537 (Cawley 1965:205). Of the surviving examples of moral plays, *Everyman* is said to be the most widely known, which is ironic because it lacks the very element which made the morality play popular in its day: personified vices and reliable crowd pleasers such as the *Seven Deadly Sins* and vulgar humour in *Mankind*. Instead, *Everyman* apparently survives on the strength of its central theme, namely the

recognition of one's morality which forces reconsideration of personal values and the search for salvation. Bert (1975:186) argues that this play provides a virtual guide book to medieval concepts of conversion and it also poses a question: what should a man do to be saved? It goes on step by step not only to answer that question, but also to point out those dead ends which do not lead to salvation.

In the medieval *Everyman*, God dispatches *Death* to command *Everyman* to embark on a journey from which he will not return, and to be prepared to account for all his deeds, good as well as bad. This dual command establishes the allegory (which is one of its systemic features) and the remainder of the action is a preparation for the journey and the explanation. *Everyman* decides to seek companionship for the journey he is ordered to undertake. In successive scenes, he asks *Kindred* and *Cousin* (who operate as a pair), *Fellowship* and *Goods* to accompany him and finds that none of these personified values, which have been so important to him in life, are willing to do so. The consequences are disillusionment and the state of near despair. When *Everyman* despairs of finding anyone to accompany him, *Good Deeds* (the first female character of the play) declares her willingness to go, *Strength* permitting. *Knowledge* then makes an appearance and offers to be thy guide in strengthening *Good Deeds* who ultimately proves to be the only hope for *Everyman* (Bert 1975:188). Thereafter *Everyman* calls on the sacraments of the church to amend his bad life. *Knowledge* leads him to *Confession*, after which *Everyman* does his penance, and *Good Deeds* summons enough strength to lift him from the ground. In this way he acquires a female co-traveller for his journey to the grave. Then, on the advice of *Knowledge* and *Good Deeds*, he calls together *Strength*, *Discretion*, *Beauty*, and *Five Wits* to assist him in visiting the church where he receives *Extreme Unction* - the sacramental appointment of a person who is facing an extremely dangerous situation in which he or she might lose life (Deist 1984:91). *Everyman's* fear of death is a

universal emotion, but his spiritual victory over death is a triumphant expression of Christian faith and Catholic doctrine (Cawley 1965:205).

Everyman is played with poignancy as *Beauty*, *Strength*, *Discretion* and *Five Wits* successively leave him with only *Knowledge* to stand by his grave and *Good Deeds* to accompany him. However no sooner have *Everyman* and his female partner descended into the grave, than an angel is heard welcoming him into Heaven. Generally speaking the events in *Everyman* proceed simply and directly (Bert 1975:187).

(b) An analysis of the play

Bert (1975:191-98) mentions different dimensions that constitute the plot structure of this play as in (7).

(7)

- (i) Alienation
- (ii) Conversion proper

(i) Alienation

The first 521 lines portray *Everyman's* state of alienation prior to conversion. God's speech clarifies the relational basis of *Everyman's* problem. *Everyman's* state of alienation puts him in the cold grip of *Death* and he is faced with ineluctable torture and condemnation. Now he pursues the love of *Fellowship*, *Kindred* and *Goods* due to the fact that he had alienated himself from God and was misled by his own whims. Rather than being of any assistance, these three values (*Fellowship*, *Kindred* and *Goods*) deepen his sinfulness by their presence and then leave him in the lurch - with his *Good Deeds* as his only hope.

The word *blindness* occurs no less than five times in this section. It characterises both *Everyman* and his wanderings, and also provides the key image for *Everyman's* lost condition. His failure to save himself increases his suffering enormously.

(ii) Conversion proper

(A) Dramatic contrast in *Everyman*

The next division i.e lines 522-656 show the conversion reaching its climax (cf also Chapter 3 Section 3.7.2). The conversion of *Everyman* starts when *Good Deeds* introduces him to *Knowledge* (lines 517-21). Because of this introduction, *Everyman* immediately exchanges his despair for contrite gratitude and perseveres in this attitude throughout the remainder of the play. *Everyman* practises obedience and he is purposeful (lines 524-526). His introduction to *Knowledge* (which means the acknowledge- ment or recognition of sins) however does not complete his conversion.

He progresses towards the climax by going to *Confession* by way of a prayer of repentance (lines 545-553 and lines 581-605) and by employing the scourge of penance (line 596):
Yet let my name be written in Moses' table. This refers to the notion of medieval theologians who regarded the two tables given on Sinai as symbols of baptism and penance respectively. Therefore, *Everyman's* petitions must be enrolled amongst those who have escaped damnation by doing penance for their sins (Cawley 1965:224).

However, Thomas F. van Laan (Bert 1975:192) argues that this thoughtful prayer contrasts sharply with *Everyman's* frantic, ejaculatory prayers in the earlier section of the play. *Everyman's* conversion reaches its intended climax when *Good Deeds* rises from the ground to accompany him on his way to judgement (line 619). This brings about a complete change in *Everyman's* life. His hopeless situation becomes a

situation of hope, joy and certainty (lines 627-28).

In a sense, this play has been a protracted contest between forces in *Everyman's* struggle to save himself. The remaining 38 lines show the new balance achieved by *Everyman* through his conversion experience. *Good Deeds* and *Knowledge* promise to stay with him to the end. He sees his troublesome accounts put into order, and undergoes a costume change which symbolises his new condition.

The second part (i.e the last 266 lines) depicts *Everyman's* post-conversion state. Encouraged by *Good Deeds* and *Knowledge*, he gathers up his abilities, and by doing so, he becomes a complete, well-integrated person. Furthermore his conversion plays a predominant role in effecting his reconciliation with God and removing his internal conflicts. By distributing alms he finds a legitimate use for his property (line 699). His wealth, which formerly corrupted him, now frees him from the Devil. He acknowledges the church, participates in the sacraments (line 728), and eventually he proceeds to complete celestial beatitude.

Bert (1975:193) maintains that the concept of conversion makes possible the contrasting portrayal of both the pre- and post-conversion states. In this play, the balance and contrast of these conditions (i.e pre- and post-conversion) provide the rhythm of the play. This contrast becomes more vivid in *Everyman's* knowledge about death and his attitude towards it. Prior to his conversion, *Everyman* is completely ignorant about death. He has to inquire who death really is (line 114), whether death is bribable (lines 120-123), whether having died he will be able to return (lines 146-149) and whether he can postpone death (lines 173-175). After his conversion though *Everyman* knows enough to teach *Beauty* about death (794-799) and to instruct the audience on how to deal with dying (867-899). Before his conversion he

regards death with trepidation as that heavy journey (line 464), but after conversion he is quite eager to set off on his pilgrimage to the grave (lines 776-779).

Rather than representing a mere shift in *Everyman's* viewpoint, the contrasting concepts of death form part of the fabric of the play. In the first half, *Death* is taking the shape of a menacing male character. After the climax, the play represents *Death* as a grave, a neutral place, a female symbol, and the way to Heaven. *Everyman* recognises it is a place of repose (line 793). At the beginning of the play, *Death* presents *Everyman* with a summons, and in the end *Everyman* experiences death as a welcoming visible friend.

In other words it may argued that both the states of pre- and post-conversion call for parallellism and contrast in the secondary character of the play (Bert 1975:194). This contrast can be depicted by means of the following diagram as indicated in (8).

(8)

BEFORE CONVERSION	DURING CONVERSION	AFTER CONVERSION
Messenger		Doctor
God (menacing)		Angel (welcoming)
Death (summons)		Grave (offering rest)
Four Vices (Detrimental)		Four Abilities (Helpful)
	Good Deeds	
	Knowledge	
	Confession	

The intriguing part about the author of this play, is the fact that had he wished, he might have had the *Messenger*, *God* or *Death* reappearing after the climax. In choosing to

substitute other characters, he emphasises the contrast between **alienation** and **reconciliation**. Despite the fact that both vices (*Fellowship*, *Kindred*, *Cousin* and *Goods*) and faculties (*Beauty*, *Strength*, *Discretion*, and *Five Wits*) promised to help *Everyman* only to desert him later, their dissimilarities outweigh their similarities. Rather than assisting him to prepare for judgement, *Fellowship* states his willingness to support *Everyman* in pursuing gluttony (line 272), lechery (line 273), sloth (line 276), and murder (lines 281-282). *Kindred* offers to act as a producer for *Everyman* (lines 360-364). *Goods* freely and repeatedly admits his treachery (line 442: *my condition is man's soul to kill*). By contrast, the faculties are neutral entities which provide temporal help; for instance *Good Deeds* and *Knowledge*, introduce *Everyman* to the faculties, and one of them, namely *Five Wits*, prevails upon him to take the sacraments. On the other hand, *Goods*, being the worst of the vices, receives *Everyman's* curse: *O false Good, cursed may thou be* (line 451), but the faculties obtain the blessing: *Blessed be all they that counselled me to take it*.

Other critics have noted the contrast between the first and the last part of *Everyman*. Proponents like Thomas Van Laan, Wallace H. Johnson and others, have pointed out the following points of contrast in this play. Thomas Van Laan (in Bert 1975:195) argues that the first half of the play (lines 1-515) follows the **a descending action** whilst the second half of the play (lines 516-921) presents **an ascending action**. These actions can be depicted as in (9).

(9)



These actions are clearly seen in the imagery as the house of Goods (line 394) versus the house of salvation (lines 539-540), and being drowned in sin (as in line 26) versus being purified by Confession, that cleansing river (line 536). Thomas also holds that the absence of soliloquies in the second part dramatises *Everyman's* relief from the utter loneliness (alienation) of the earlier scenes.

Wallace H. Johnson's argument concerns what he called the double desertion of *Everyman*, and he proposes that the writer drew on different sources for the two parts of the play. Wallace (in Bert 1975:196) traces the desertion by external possessions to the 8th century book called *Barlaam and Josaphat* and the desertion by *Everyman's* internal powers to the fragmentary morality play *The Pryde of Lyfe*.

Despite the criticism of Van Laan (who strains the text to fit his descent-ascent pattern) and Johnson (who propagates the fact that a search for a source does not explain the writer's use of two series of desertion). Their clarification of the considerable contrast between the two patterns of *Everyman* signifies a major contribution to the being of this play. The contrast reflects the concept of conversion as a punctual climax which effects a change from alienation to reconciliation.

The morality play structures of *Everyman* enabled its author to present a brief summary of the teachings of the Middle Ages. These teachings deal mainly with conversion. The structure also plays an enormous role in ensuring that problems inherent in dramatising conversion are solved properly. The use of allegorical characters and the contrast persisting between the two parts of the play enabled the author of the play to depict the situation after *Everyman* was converted - despite the decrease in the

conflict after the climax. The author very sagaciously arranged for the maintenance of consistency of characters and plot unity as well as the and the portrayal of conversion as a process. Bert (1975:196) suggests that the author of this play actually managed to dramatise conversion obscuring neither doctrine nor the subjacent orthodox teachings: *Man gains salvation not by his own efforts, but by Christ's work and man's faith in that work*. Salvation is in the church. After the profession of faith, the convert has to cooperate with grace by performing good works. In *Everyman* the doctrinal and the dramatic orders have been developed to coincide perfectly.

Besides the contrast of both the divisions (structure) and the characters (as indicated in (9)) of the play, another contrast is evident in the use of different dramatic spaces, for instance in lines 393-460: *Goods* speaks from a corner, whilst *Good Deeds* speaks from the ground (lines 486-515), and *Everyman* comes from the grave (line 788). The contrast in the appearance of different characters from time to time brings about a clearer comprehension of the unfolding story to enhance logical causality and dramatic cohesion

B) Other systemic features

Apart from the abovementioned feature of contrast, other systemic features are evident in this play. Amongst others those in (10) may be mentioned.

(10)

- (1) Dramatic argumentation /confrontation
- (2) Immediacy

(1) Dramatic argumentation /confrontation

This results in a dialogue between *Death* and *Everyman* (lines 113-183): *Death* confronts and commands *Everyman* to undertake

a journey from which he will never return and to be prepared to account for his deeds, both good and bad. An argument arises between *Everyman* and *Fellowship* which initially is not very heated (line 248), but gradually gathers momentum (lines 280-300). It may be presented as in (11).

(11)

Promise —————>Doubtfulness —————>Breach of the promise
(raising the argument) (argument at its peak)

Lines 345-377 form an argument between *Cousin*, *Kindred* and *Everyman* in which the first two, *Kindred* and *Cousin*, insist on accompanying *Everyman* on his journey. Another argument takes place between *Everyman* and *Goods* in lines 393-460, where *Goods* fails to accompany *Everyman*. In lines 498-515, the argumentation is not as hectic as it is in the previous subplots (lines 113-183; 248-300; 345-377). It even ends in high hopes for *Everyman* when he is assured of a companion on his travels (cf also Chapter 3 Section 3.7.3).

(2) Immediacy

This means that the play happens immediately and physically before the audience (cf. also Chapter 3 Section 3.7.1). In our sample play, this concept is clearly seen in the introductory phrase of the first paragraph: *Here beginneth a treatise...* . This phrase indicates that in the space of this play, action will take place before the audience. This concept also features in the last phrase of the play: *Thus endeth this moral play of Everyman.*

(C) The technique of soliloquy

The dramatic text makes use of certain techniques which established it as a unique type of literary text. *Everyman*

is by no means an exception, and there are instances in this case where one or two of these techniques can be identified. In the sample play, the most prominent technique is that of the **soliloquy** (cf also Chapter 3 Section 3.1).

This technique features prominently in the first half of the play as in (12).

(12)

- (i) In lines 21-62: God speaks to himself before sending *Death* to summon *Everyman*.
- (ii) Lines 184-204: before meeting *Fellowship*, *Everyman* is concerned about the message he has received from *Death*.
- (iii) Lines 303-318: after the abandonment of *Everyman* by his friend *Fellowship*.
- (iv) Lines 378-392: after the desertion of *Everyman* by both *Kindred* and *Cousin*.
- (v) Lines 463-485: after the departure of *Goods*

In lines 730-749 and lines 772-780 there is a question as to whether those subplots should be regarded as soliloquies or just prayers. They should, however, be regarded as soliloquies albeit in the form of prayers.

(D) Moments of tragedy or comedy

One may justifiably ask whether there are any moments of tragedy or comedy in this play. This may be answered in the affirmative. To justify this point of view, specific instances will be indicated.

(a) Tragedy

The tragic aspect is prominent especially in the first half of the play (lines 1-515), where *Everyman* finds himself in a precarious situation, uncertain as to whether or not he should fulfill God's commandment to take a journey to come and account for his life at his divine tribunal (lines 113 - 183) (cf also Chapter 3 Section 3.6.3).

Another tragic moment is found in *Everyman's* struggle to find a fellow traveller on his journey. He was disappointed several times where possible companions failed to keep their promises and finally he suffered abandonment (lines 248-260). Lines 498-515 stand in stark contrast to the previous section where *Everyman's* sorrow is turned into happiness on his receipt of a true promise. This section may be seen as the main turning point of the entire play, where tragedy is transformed into comedy.

(b) Comedy

This type of drama is clearly seen in the second half of the play especially in lines 573-605 and 670. At this stage *Everyman* is given a companion to accompany him on his journey and his self-confidence is restored (cf also Chapter 3 Section 3.6.4).

4.4 Conclusion

It could be asserted that the theological importance and the dramatic potential of conversion plays like *Everyman*, show their central characters falling from innocence into corruption and then rising to salvation through conversion. Consequently *Everyman* portrays the conversion of a character representing all mankind - a corporate character. *Knowledge* and the other virtues point the way to salvation, but *Everyman*, whip in hand, must work for his own salvation. Admittedly he could not save himself without their support,

but neither could they act on his behalf in a manner allowing him to achieve his purpose. It was only through faith that he could be saved. *Everyman*, with its prologue, epilogue and other didactic structures, seeks to move its audience to conversion. The message is equally relevant for the 21st century Southern Sotho-speaking believer. That is why a translation of *Everyman* is felt to be relevant and is rendered as part of this minithesis. The translation of this drama is made possible by a religious minister of the Dutch Reformed Church in Africa, for all Southern Sotho-speaking congregations whose members are of all ages, sex, literates and illiterates, in and around all the squatter camps of Mangaung. The main intention is to bring a shift in the liturgical activities by developing a modern way of communicating the Gospel in the most effective and comprehensible manner (cf Chapter 1 Sections 1.1.1-1.1.2). A Southern Sotho translation of *Everyman* will enable Southern Sotho-speaking believers to comprehend the concepts of conversion (through the confession of sins) and salvation not through earthly things and good deeds. This will also teach the 21st century believer how he/she could restore the moral fibre of society at large. For the Southern Sotho-speaking believer to understand *Everyman* in a clearer way, he/she has to experience the play, and the intention is to perform *Everyman* during Easter.

Despite its complex nature and structure, the next chapter will provide a functional translation (cf chapter 2) of *Everyman*. Different translation strategies at both the macro (overall strategies within which the translation of *Everyman* is made possible) and the micro levels (strategies used to overcome certain translation problems during the translation process) will also be discussed.

CHAPTER 5

TRANSLATION STRATEGIES AND THE TRANSLATION OF *EVERYMAN*

5.1 INTRODUCTION

The framework within which this minithesis is based is Nord's functionalist approach (cf Chapter 1 section 1.4), which implies that the overall frame of reference for translators should not be the source text or its function but the function of the target text within the milieu of the target culture i.e. the production of *Everyman* in Southern Sotho for a Southern Sotho speaking audience (cf Chapter 2).

Chapter 5 provides an extensive overview of translation strategies which are mainly used to describe and to identify the transfer of culture-specific terms, as well as translation strategies at both at macro and micro levels. The translation of *Everyman* will be provided in this chapter, together with a discussion of translation problems and the strategies which were followed.

5.2 Translation strategies for culture-specific terms

Instead of striving towards equivalence (i.e. the sameness between the source text and the target text), specific translation strategies are used (Naude 2000:18). The translator therefore has to resort to certain translation techniques for the purpose of the readability for the target audience. Before delving into a thorough discussion of these strategies, a brief overview of Toury's perspective concerning translation norms is imperative.

Toury (1980:53-56) distinguishes three kinds of translation norms. These are preliminary, operational and initial norms.

Preliminary norms involve factors determining the selection of the texts for translation and the overall translation strategies. For example, one of the factors leading to the selection of *Everyman* for translation is its capacity to be performed to regenerate the moral fibre of the Southern Sotho speaking audience. The overall translation strategy employed to attain the appropriate translation in this case is adaptation. This strategy will be explained later in this chapter.

Operational norms deal with actual decisions made in the translation process. These decisions concern aspects like additions, omissions and textual norms revealing linguistic and stylistic preferences. For example, due to the alien nature of *Everyman*, certain alterations including additions, omissions and deletions had to be made in order to promote a better understanding of the text.

Initial norms govern the basic choice a translator makes between adherence to the source text structure and the source culture's norms, to meet the linguistic, literary and cultural norms of the prospective new readership in the target culture.

5.2.1 Translation strategies on macrotextual level

Heylen (1993:23-24) identifies at least three kinds of translation as in (1).

(1)

(a) Translations which make no attempt to acculturate the original work in that the translator retains as many of the foreign cultural codes as possible. Translation in this category would be source-oriented texts and are most likely to stay on the periphery of the receiving culture.

(b) Translations which negotiate and introduce a cultural compromise by selecting those characteristics common to both source and receiving cultures. Here the translator will effect changes to the codes of the receiving culture, whilst at the same time recognising existing changes. Such translations may occupy a canonised position in the receiving culture.

(c) Translations which completely acculturate the original work with the translator adhering to the codes of the receiving culture. Translations in this category may occupy a canonised position or stay on the periphery of the receiving culture.

In a given translation, therefore, (Newmark 1988:45) suggests that there has to be one main overall strategy that will make the readability of the strange text within the context of the new audience possible. In practice, however, a translation is generally a compromise between two extremes which will either be primarily source-orientated or primary target-orientated. This is presented as in (2).

(2)

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

(a) Word-for-word translation

This is defined as interlinear translation, with the target language components translated singly by their most common meanings, out of context. In this type of translation cultural words are translated literally. The main usage of

this kind of translation is either to understand the mechanics of the source language or to portray a difficult text in a pre-translation process.

(b) Literal translation

The grammatical construction of the source language is converted to its nearest target language equivalent whereas the lexical items are translated singly, out of context.

(c) Faithful translation

This type of translation seeks to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structure. It *transfers* cultural words and preserves the degree of grammatical and lexical abnormality in the translation.

(d) Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way as to ensure that both the content and language are readily acceptable and understood by the readership.

(e) Idiomatic translation

This type of translation reproduces the *message* of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

(f) Semantic translation

Semantic translation differs from faithful translation only insofar as it has to put greater emphasis on the aesthetic value of the source text, compromising on meaning where

appropriate. This type of translation is more flexible and allows for the translator's intuitive empathy with the original.

(g) Adaptation

This is the *freest* form of translation. It is used mainly for plays and poetry; the themes, characters and plots are usually preserved, the source language culture is converted to the target language culture and the text is rewritten. This is the overall strategy chosen for the provision of the functional translation of *Everyman* into Southern Sotho. This translation intends at teaching any literate and illiterate members of the 21st century Southern Sotho speaking congregation of Mangaung squatter camps about both the restoration of their moral fibre and to know more about their salvation.

5.2.2 Translation strategies on microtextual level

Due to the fact that these categories of translation norms are very broad, authors such as Delabastita (1993), Newmark (1988) Williams (1990) and Baker (1992, 1993) have pioneered the process of categorising strategies that may be used to describe the transfer of culture-specific terms. Naude (2000:18) identifies the microtextual strategies as in (3).
(3)

- (i) *Transference*: The process of transferring a source language item to a target language text unchanged; the source language item then becomes a loan item in the target language.
- (ii) *Indigenisation/domestication*: This strategy is very similar to transference but is used when an item is adopted from the source language with a slight modification to remove some of the foreignness.
- (iii) *Cultural substitution*: This strategy involves replacing a culture-specific item (or expression)

with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader.

- (iv) *Generalisation*: The use of a culturally neutral term, a less expressive item to define the source language culture specific term.
- (v) *Specification (intensification/explication)*: The use of a culturally more specific term, a more expressive item or even a more specific item to define the source language culture specific term.
- (vi) *Mutation: Deletion*: Using deletion as a translation strategy means that the source language item is not rendered in the target text at all.
Addition: The target text turns out to contain linguistic, cultural or textual items which did not occur in the source text.
- (vii) *Transposition*: A translation strategy involving a change in the grammar from source language to target language.
- (viii) *Translation couplet*: In this category two of the above strategies can be combined.

The next section concerns the translation of *Everyman* into Southern Sotho. The translation strategies in (3) will be utilised to solve translation problems encountered in the translation of *Everyman* into Southern Sotho. A detailed analysis of these translation problems and the strategies to solve them will be provided after the translation.

5.3 The translation of *Everyman* into Southern Sotho

MOTHOFEELA

MONA KE QALEHO YA TLHAKISETSO E MABAPI LE KA MOO NTATE
YA HODIMO MAHODIMONG A ILENG A ROMELA LEFU HO BITSETSA
SEBOPUWA KA SENG NYEWENG HO TLA IKARABELLA KA HO PHELA
HA SONA LEFATSHENG LENA, MME TLHAKISETSO ENA E

SEBOPEHONG SA PAPADI YA KALANENG MME KE YA BOITSHWARO.

- Legosa.* Ke le kopa hore kaofela ha lona le adimane ka
ditsebe tsa lona,
mme le mamele taba ena e sebopehong sa papadi ya
ya kalaneng ya boitshwaro ka hlomphe,
mme yona e bitswa:
Ho *bitsetswa nyeweng ha Mothofeela* mmoho le rona,
5 Ho tla bontsha ka moo re phetseng ka teng ho fihla
getellong.
Sena ke taba e babatsehang haholo,
mme sepheo sa yona ke se kgahlehang haholo,
sa ho behella monate ka thoko.
10 Pale ena e re: Tshimolohong, motho o ne a
shebahala hantle, a ena le kutlwisiso e kgolo ho
fihlela pheletsong,
Empa wena ha wa ka wa eba jwalo!
O ne o nahana hore sebe ha e sa le ho tloha qalehong
e le ntho e monate,
mme getellong monate ona o ile wa tlisetsa moya dillo
15 Mohla mmele o epelwang.
Mme mona ke moo o tlang ho bona ka moo Kopano le
Thabiso,
Mmoho le Senatla, Monate le Botle,
Ba tlang ho tlhotlhoreha ho wena jwalo ka dipalesa
mariha;
Hobane o tla be o utlwile ka moo Morena wa rona ya
Mahodimong
20 A bitsetsang Mothofeela kahlolong ya tsohle:
Bulang ditsebe, le mamele seo a tla se bua.

(*Legosa le a tswa*

Modimo o a bua) :

- Modimo.* Ka botlotlehi ba ka, mona ke lemoha ka moo dibopuwa,
Tsohle di hlokileng teboho ho nna ka teng,
Ba iphelela ntle le tshabo katlehong ya bolefatshe:
25 Athe ponong ya bona ya semoya batho ke difofu,

- Ba teteбетse sebeng, ha ba ntsebe ke le Modimo wa bona;
 Ba tsepamisetse menahano ya bona yohle maruong a
 lefatshe,
 Ha ba tshabe ho loka ha ka, e leng lere le ntjhotjho.
 Molao wa ka oo ke ba bontshitseng wona, ha ke ne ke ba
 shwela,
- 30 Le madi a ka a tsholohileng, tseo tsohle ke tseo ba di
 lebetseng ka hohlehohle;
 Ke leketlile pakeng tsa batho ba babedi, e leng nnete e
 ke keng ya hanyetswa;
 Mme hore ke ba fumanele bophelo ke itelletse lefu;
 Ke ba fodisetse maoto, mme hlooho ya ka ya hlabjwa ke
 meutlwa.
 Ka nnete; nka se hlole ke etsa ho hong ho fetang hoo
 ke seng ke ho entse,
- 35 Mme jwale ke ntse ke lemoha ka moo batho ba ntseng ba
 mphuralla ka teng ba sa tsotelle:
 Ba ntse ba le dibeng tse supileng tse manyala,
 Tse kang boikgohomoso, meharo, kgalefo, le ditakatso
 tsa nama ka tsela e tshwenyang maikutlo haholo
 Mme jwale ke ka bona bobе bona boo ba fumantshwang
 thoriso e kgolo ke lefatshe;
 Mme ka tsela eo ba ikarohantse le mangeloi a lehodimo.
- 40 Motho ka mong o phela ho latela ditakatso tsa hae,
 mme le ha ho le jwalo maphelo a bona ha a bolokeha
 ho hang:
 Ke lemoha hore ha ke ntse ke ba mamella ho tseo ba
 ntseng ba se etsa ba tla se etsa le ho feta nako le
 nako.
 Bohle ba phelang ba tla timetswa ka ho panya ha leihlo;
- 45 Mme, ka pelepele,
 ke tla isa motho ka mong kahlolong;
 Hobane, ha nka ba tlohella feela
 Bophelong boo ba bona le meyeng eo ya bolotsana,
 Ruri ba tla feta le tsona dibatana ka bokgopo;
- 50 Hobane jwale ba tla jana ka ho honohelana;
 Mme kgauhelo e tla ba ntho eo bohle ba tlang ho e

lebala.

- Ke ne ke ena le tshepo eo ya hore motho mang kapa mang
O tla iphumanela bodulo kganyeng ya ka,
Ke ka baka leo ke ileng ka ikgethela bona kaofela;
55 Empa ke hona ke lemohang, hore ba itshwanela feela le
balotsana ba kwenehelang tumelo bona,
Ha ba ntebohe ka molemo oo ke ba entseng wona,
Esita le bophelo boo ke ba adimeng bona.
Ke utlwetse batho bohloko haholo,
Empa ke ba mmalwa feela ba ananetseng sena e le ka
nnete.
60 Ba tla ba tsietsing ka lebaka la maruo a lefatshe
Mme hoo ho tla nqosa hore ke etse toka,
Ho e mong le e mong ya phelang ntle le letswalo.
Lefu, o ho kae, wena legosa le matla?

(Ha kena Lefu)

- Lefu. Modimo ya matla ohle, ke mona,
65 Ke tlo phethisa thato ya hao.
Modimo. Eya ho Mothofeela,
Ka lebitso la ka, o mo hlalositse,
Ka leeto leo a tshwanetseng ho le nka,
Leo a ke keng a le qoba,
70 Mme a tle le boikarabelo bohle bo tsepameng
Ntle le ho senya nako. (Modimo o a tswa)
Lefu. Morena, ke tla pota lefatsehng lohle,
Ke tla fuputsa ka pelo e mpe ho baholo le ho bana;
Ke hlasele mang kapa mang ya phelang ka bophoofolo
75 Kgahlanong le melato ya hao,
Mme eo ya ratang maruo ke tla mo hlaba ka lerumo
la ka.
Mme o tla fofala, o tla lelekwa lehodimong -
Ntle le ha e ka ba ho etsa dithuso ha hae ya eba
motswalle wa hae wa bohlokwa
Ho seng jwalo o tla phela diheleng, e leng lefatshe le
se nang pheletso.

80 Be, ke bonela Mothofeela motsheo mane.
Ha a nahane ka ho tla ha ka;
Maikutlo a hae ohle a ditakatsong tsa nama le
matlotlong a hae,
A mmakelang maswabi a maholo
Pela Morena, Kgosi ya Lehodimo.

(Ha kena Mothofeela)

85 Mothofeela, ema bo! O ya kae na?
O thabile ke eng? Ana o lebetse Mmopi wa hao na?
Mothofeela. Hobaneng ha o mpotsa potso eo?

Hona o tsebile jwang?

Lefu. Ee, mohlomphehi; ke tla o hlaloesetsa:

90 Modimo ka boyena ba wona

O nthometse ho wena ka potlako.

Mothofeela. O reng, o rometswe ho nna?

Lefu. Ee, ruri ho jwalo.

Le ha o se o mo lebetse,

95 Wona o ntse o o hopola o le mahodimong,
Jwale, pele ke tsamaya, o tla tseba haholwanyane
ka sena.

Mothofeela. Ke eng seo Modimo o se batlang ho nna?

Lefu. Seo ke tla o hlaloesetsa sona:

Kahlolo ya wona e tla o tlela

100 Ntle le tshenyo ya nako.

Mothofeela. Hore ke tle ke fane ka tlhalosetso ke hloka
nako e teletsana; empa taba ena e lerotho e tshira
kelello ya ka.

Lefu. Wena o tshwanetse ho nka leeto le lelelele;

Mme o hle o nke buka ya hao ya boikarabelo,

105 Hobane o ke ke wa kgutla hape.

O lekodise tlhaloso ya hao hantle mme o be le bonnete
ba yona,

Hobane o tla araba pela Modimo, o mmolella

diketso tse ngata tse mpe tseo o di entseng, le tse

- ntle tseo o di entseng le ha di se kae;
 Le hore o phetse bophelo ba hao jwang, ka bohlae
 bo jwang,
- 110 Pela Morena e moholo wa paradeising.
 Itokise re kene leetong,
 Hobane, seo o tshwanetseng ho se tseba hantle ke hore
 ha ho ya tla o buella.
- Mothofeela.* Ho hang ha ke a itlhophisa hantle hore ke
 ikarabele kahlolong.
 Empa wena ha ke o tsebe le hanyenyane feela. O
 morumuwa mang?
- 115 *Lefu.* Ke nna Lefu, ya sa tshabeng mang kapa mang,
 Hobane ha ke tshwara batho bohle ha ho ya phonyohang;
 Hoo ke taelo ya Modimo
 hore bohle ba ikokobeletse nna.
- Mothofeela.* Oho Lefu, ke hore o ka ntlela ka
 tshohanyetso e kale
- 120 Polokeho ya ka e matleng a hao;
 Mme ke tla o fa tseo ke nang le tsona, ha feela o ka
 nkgauhela -
 Diponto tse sekete e tla ba tsa hao -
 Ha o ka tjhetjhisetsa taba ena letsatsing le leng.
- Lefu.* *Mothofeela,* seo se ka se etsahale ho hang, ebile
 ha ho letho leo ke le amohelang bakeng sa sena.
- 125 E ka ba kgauta, silifera, kapa matlotlo,
 Le ha e ka ba bomopapa, bobusisi, bokgosi, bookamedi,
 kapa bona bokgosana;
 Kapa, wona matlotlo a lefatshe a maholo,
 Empa mokgwa wa ka o kgahlanong ka hohle le wa hao.
- 130 Ha ke sa o fa nako ya hore o nne o diehe. Tloo mona.
Mothofeela. Ao, e le hore ha ke sa ba le nako ya ho
 inahana na?
 Nka nna ka re Lefu ha o a ntsebisa pele!
 Ha ke nahana ka wena, pelo ya ka e utlwa bohloko
 haholo,
 Hobane buka ya ka ya pehelo ha e so loke.

- 135 Ha ke ne nka phela hape dilemo tse leshome le metso
e mmedi ke ne ke tla kgona,
Ho hlahlobisisa buka ya ho phela ha ka, ke ne ke sa
tlo ba le tshabo ha nako eo e fihla.
Oho hle, Lefu, ke ya o rapela hle, mohaung wa Modiamo,
Mpoloke hle, ho fihlella ke fumantshwa phecolo.
- 140 Lefu. Ha ho sa hlokahala hore o nne o lle, o
keleketlise meokgo marameng a hao, esita le hona ho
rapela;
Empa seo o tshwanetseng ho se etsa ha jwale ke ho nka
leeto leo ka pelepele,
E le ho netefaletsa metswalle ya hao ka bokgoni ba
hao,
Hobane o tseba hantle, hore nako ha e a o emela,
Mme dibopuwa tsohle tse phelang lefatsheng di tla shwa
lefu la hloleho
- 145 Ka lebaka la sebe sa Adama.
Mothofeela. Lefu, ha nka phetha leeto lee,
Ebe ke fana ka mabaka a ka a ho phela e le ka nnete,
Ntiisetse,
Hore ana ke tla boela ke kgutlele hape mona
lefatsheng ka pele?
- 150 Lefu. Tjhe Mothofeela, ha o se o ile moo,
O ke ke wa boela wa kgutlela mona hape,
Ruri o ntshepe hle.
Mothofeela. Oho Modimo wa mehauhelo wena o dutseng
mahodimong a halalelang,
Nkgauhele ka lereko la hao nakong ena e mahlonoko!
- 155 Na ebe ha ho sa na motho le ya mong ho tswa
lefatsheng
Ya tsebang, ya ka mpontshang hore tsela eo e
lebisa ho kae na?
- Lefu. E, ha e ba ho na le motho ya sebetse
Ya reng a ka tsamaya mmoho le wena le teng ho lokile.
Hei, monna etsa ka pele o tsamaye o ye ho Modimo,
- 160 O ilo ho fana ka bopaki pela sefahleho sa wona.

- Na o hopola hore bophelo boo ke ba hao mmoho le maruo
ohle a lefatshe?
- Mothofeela.* Ruri ke ne ke hopola jwalo.
- Lefu.* Tjhee, tjhee; tsohle o ne o di adimilwe;
- 165 Hobane hang feela ha o se o tsamaile e mong o tla ba
le tsona nakwana feela, e be o di amohuwa jwalo ka
wena.
- Mothofeela, ehlile ha o nke hantle! Ke re le ha o ka
ba le tsebo ya dintho tsohle
- E ke ke ya fetola bophelo ba hao mona lefatsheng;
- 170 Hobane ke a tla ka pele.
- Mothofeela.* Oho ka nnete ke motho ya soto ha kakang, ke
tla balehela kae,
- Hore ke phonyohe tlokotsi ena e sa feleng?
- Jwale he wena Lefu ya ratehang, mpoloke ho fihlella
hosane,
- Hore ke itokise
- 175 Ke tle ke fetohe.
- Lefu.* Tjhee, hoo nke ke ka ho dumela,
- Ebile ha ho sa na motho eo ke tla hlolang ke mo
ekelletsa nako;
- Ke tla utlwisa pelo ya motho bohloko ntle le qenehelo
- 180 Ebe jwale ke mo siya a le jwalo;
- Ke se ke tla o bona haufinyana ha o ntse o itokisetsa
ho nka leeto lena,
- Hobane o se o tla re lena ke letsatsi leo motho a
phelang a ke keng a le phonyoha. (*Lefu o a tswa*)
- Mothofeela.* Oho, ruri ke lla sa mmokotsane!
- 185 Ha ke hopola hore ha ke sa na mohaeso
- Ya ka nthusang leetong lena, ya ka ntshireletsang;
- Ke re le bopaki ba ka boo ke lo fanang ka bona pela
- Modimo ha ke so qete ho bo hlophisa.
- Ebe jwale ke tla itshireletsa jwang?
- Ke tla itlhahisa ho Modimo jwalo ka ha e ka ha ke so
tswalwe!
- 190 Mme sena se ne se tla tswela moya wa ka molemo o

- moholo;
- Empa feela ke tshaba ho utlwiswa bohloko bo boholo.
Nako e se e fetile. Morena, nkgauhele, diketsong tsa
ka tse mpe!
- Tseo ereng le ha ke re ke a lla ke inyatsetsa tsona
ebe ba ha ho nthuse letho.
- Nako e se le fetile, e se e ile,
- 195 Ha ke tsebe hantle seo ke tlang ho se etsa.
Ebe ke tla llela ho mang?
Hona ha nka ka bua le Kopano ka sena,
Ke mo hlalose tsa ka maemo ana a tshohanyetso?
Hobane tshepo ya ka yohle ke e beile ho yena;
- 200 Re entse tse ngata bophelong le yena jwalo ka ha re
bile metswalle ya nnete dipapading le boithabisong.
Be ruri, ke yena yane eo ke mo bonang mane.
Ke tshepa hore o tla ema le nna;
Ke tla mmolella se ntshwenyang maikutlo hore a tle a
inkimolle.
- 205 Be, ka kopana le wena hantle bo, Kopano, dumela bo,
monna!
- Kopano.* Dumela, Mothofeela, le letsatsing lena!
Be mohlomphehi, ke eng ha o shebahala eka o
kgathatsehile tjee?
Ha e ba ho na le ntho e o kgathatsang, mpoelle yona,
Hore ke tle ke o imolle.
- 210 Ee bo, motswalle wa ka Kopano, ho jwalo; ke tsietsing
e kgolo.
- Kopano.* Motswalle wa ka wa sebele, mpoelle se o
tshwenyang;
Nka se o furalle le ka mohla o le mong,
Motswalle wa ka.
- 215 *Mothofeela.* O bua hantle, ka mokgwa o babatsehang.
Kopano. Mohlomphehi, ke tshwanetse ho tseba se o
tshwenyang;
Ke ya o genehela ha ke o bona o saretswe ha kalo.
Ha ho na le ya o entseng hampe, ke tla o phethetsa ho

- yena,
 Le ha nka shwa bakeng sa hao -
- 220 Ke tla be ke tsebile pele hore ke ntse ke tlamehile
 ho shwa.
- Mothofeela.* O mohau e le ka nnete, monna, Kopano.
Kopano. Kgele! nna ha ke itheke morwalo.
 Mpoelle tsietsi ya hao, ebe ho fedile.
- Mothofeela.* Ha ke tshwanela hore ke o bulele pelo ya
 ka,
- 225 Ebe ba o a mphuralla,
 O sa ntshedise,
 Ke tla swaba haholo ka makgetlo a leshome.
- Kopano.* Mohlomphehi, feela jwalo ka ha ke buile ke tla
 phethisa jwalo.
- Mothofeela.* Jwale he, eba motswalle wa sebelebele:
- 230 Jwalo ka ha e sa le ke o tseba.
- Kopano.* O tla phela ka hosafeleng;
 Hobane, ka tumelo ke a o tiisetse, le ha o ka ya
 diheleng,
 Nke ke ka o furalla le hanyane.
- Mothofeela.* O bua jwalo ka motswalle wa nnete; ke
 dumellana le wena ka hohlehohle.
- 235 Ke amohela taba ya hao, mme ke tla o lefa ke tla
 o leboha.
- Kopano.* Ha ke bone ka ho lebohuwa ka eng kapa eng,
 tsatsing lena!
 Hobane ya tla buang feela, a sa etse letho,
 Ha a lokela ho ba molekane wa motho;
 Jwale mpoelle se o utlwisitseng bohloko,
- 240 Jwalo ka ha ke le motswalle wa hao ya molemo.
- Mothofeela.* Ke tla o bontsha ka moo ho leng ka teng:
 Jwalo ka ha ke laetswe ke nka leeto,
 Le lelelele, le boima ebile le le kotsi,
 Ke ilo fana ka bopaki ba nnete, ke sa diehe,
- 245 Ho Moahlodi e moholo, Adonai.

- Ka lebaka leo, ke ya o kopa, ntsamaise tsela,
Jwalo ka ha o ile wa ntshepisa, ka leeto lena.
- Kopano.* Ke eo taba . Tshepiso ke boitlamo;
Empa, ha ke tshwanetse ho nka leeto le jwalo,
250 Ke tseba hantle, hore seo e tla ba se tlang ho
nkutlwisa bohloko;
Mme ka nnete, hona ho a ntshosa.
Empa ha re leke ho eletsana ka moo re ka kgonang
ka teng,
Hobane ruri mantswe ana a ka tshosa le senatla.
- Mothofeela.* Hobaneng, jwale ha o se o bua jwalo empa
o itse
255 O ke ke wa mphuralla, ho pheleng le ho shweng,
Le ha e ka ba ho ya diheleng, o itse ruri o ke ke wa
ntlohella.
- Kopano.* Ee, ka nnete ke itse jwalo,
Empa nnete e jwalo e ke e behellwe ka thoko ho se ho
kae, o ke o ntlhalosetse hantle;
Hore, ha re nka leeto la mofuta oo,
260 Re tla boela re kgutla neng?
- Mothofeela.* Tjhee, re ka se hlole re kgutlile hape, ho
fihlella letsatsi la timelo.
- Kopano.* Ke a o tiisetse ha se moo nna nka yang teng!
Hona ke mang ya o tlišeditseng ditaba tsee?
- Mothofeela.* Ke Lefu, o ne a le teng ho nna mona.
- 265 *Kopano.* Jwale, ke ikana ka Modimo o pholositseng
tsohle,
Hore ha Lefu e ne e le morumuwa,
Ho ka bo ho se motho ya phelang tsatsing lena
Nke ke ka tsamaya leeto le jwalo -
Ke ikana ka ntate ya ntswetseng!
- 270 *Mothofeela.* O feela o ntshepesitse jwalo, wa ba
ikana ka Modimo.
- Kopano.* Ke tseba hantle ke itse jwalo, ke nnete;
Empa ha e le hore o tla ja, o nwa, o etsa hantle,
Kapa o hlolohelwa ho ba hara basadi,

- Nke ke ka o tlohella ha letsatsi le ntse le tjhabile,
 275 Ntshepe ka nnete.
- Mothofeela.* E, hona ho bolela hore o ikemiseditse!
 Ho ya monyakeng, boithabisong, le dipapading,
 Mme kelello ya hao e tla tlwaela hoo,
 Ho na le ho ntsamaisa leetong lena la ka le lelelele.
- 280 *Kopano.* Ke dumela hantle seo, ke ne nka se se etse.
 Empa ha o ne o re bolaya, kapa ho fedisa bophelo
 ba e mong le e mong,
 Seo ke ne nka se thabela haholo.
- Mothofeela.* Oho, ka nnete eo ke keletso e fokolang
 haholo.
 Molekana ka e motle, nthuse tsietsing ena!
- 285 Re ratane ka nako e telele, mme seo ke se hlohang
 ho wena
 Ha jwale, wena Kopano ya motle, nkgopole hle.
- Kopano.* Hore na o nthatile kapa ha o a nthata,
 Ke ikana ka Johanne Mohalaledi, ha ke na ho tsamaya
 le wena nna.
- Mothofeela.* Oho hle ke a o rapela, ikitlaetse o nthuse,
 o nketse hantle,
- 290 Ka ho nketella pele, ka mohau wa bahalaledi,
 Mme o ntshedise ho fihlella ke tswile motseng ona.
- Kopano.* Tjhee, le ha o ka mpha seaparo se selelele
 se setjha,
 Ha ho mohato oo nka o tsamayang le wena;
 Empa o diehile, nka be ke sa o tlohella tjena.
- 295 Mme jwale tselatshweu leetong la hao,
 Hobane ke se ke tla tloha ho wena ka pelepele.
- Mothofeela.* O ya ho kae jwale, Kopano?
 Na o feela o mphuralla?
- Kopano.* E, nna ka sebele! Ke o laeletsa ho Modimo.
- Mothofeela.* Sala hantle, Kopano ya ratehang; o
 nkutlwisitse pelo bohloko.
- 300 Ikele ka kgotso ka ho sa feleng! Ha re sa tla bonana
 le ka mohla.

Kopano. Ka nnete, Mothofeela, sala hantle, hona ke
getelo;
Hobane ha e le wena ke tla o hopola ka karohano ena e
mahlonoko.

(Kopano o a tswa)

Mothofeela. Banna wee! na ka nnete e se e le yona
karohano ee -
Oho, mofumahadi thusa hle na ha ho sa le genehelo
na?
305 Bona, hona jwale Kopano o ntlohella nakong eo ke
hlokang thuso ya hae ka yona.
Hobane thuso ke tla e fumana ho kae lefatsheng lee?
Pejana ho mona nna le Kopano re ne re na le thabo,
Empa jwale ha ho le mahlomola ao a tlosang ho nna.
Ha se feela ho itsweng "monateng metswalle e
mengata,
310 Empa mahlomoleng ha ho mohau wa letho."
Jwale ke tla kopa thuso ho mang, ha e le mona
Kopano a ntlohetse?
Ruri ke tla ya ho banabeso, ke tla ba rapela hore
ba nthuse tsietsing ena eo ke leng ho yona;
315 Ke dumela ba tla etsa jwalo, hobane molemo o ka
tloha
wa kgasetsa moo ho se tshwanelang.
Ke tla ya hobane ke ba bonela hole mane.
Ke re le ho kae jwale, lona metswalle ya ka le
banabeso?

(Ho kena Mosa le Motswala)

Mosa. Re tlile mona ka taelo ya hao.
320 *Motswala,* ke ya o kopa hle re bolelle sepheo sa hao
sohle, o se ke wa re patela letho.
Motswala. Ee, Mothofeela re tsebise ha e ba ho sa na le
moo o habileng teng

- Hobane o tseba hantle, hore rona le wena re tla phela ebile re tla shwa mmoho.
- 325 *Mosa.* Monateng le dillong re tla ba le wena,
Etswe motho o tshwanetse ho ba sebete sa ho tshehetsa wa habo.
- Mothofeela.* Bakeng sa molemo wa lona, mohau wa Modimo o be le lona metswalle le banabeso.
Jwale ke tla le hlaloesetsa ka se nkutlwisitseng bohloko: Ke laetswe ke legosa,
- 330 Ke hore mohlanka ya ka sehlohong wa morena ya phahameng;
O ntaetse ho nka leeto, ke sa rate
Ke tseba hantle hore nka se hlole ke kgutlile hape,
Ka baka leo ke lalletswe ke sera se seholo,
- 335 Se ikemeseditse ho ntshitisa.
- Mosa.* Ke tlhakisetsa efe eo o tshwanetseng ho ya fana ka yona?
Ke rata ho e tseba.
- Mothofeela.* Ke e mabapi le mesebetsi ya ka yohle -
Ke tshwanetse ho ya hlalosa hore ke ne ke ntse ke phela jwang,
Le hore na matsatsi a ho phela ha ka a bile jwang.
- 340 Esita le tse mpe tseo ke di entseng nakong ya ho phela ha ka bophelong boo ke neng ke bo adimilwe;
Le menyetla yohle eo ke e hanneng.
Ka baka leo, ke ya o rapela, tsamaya le nna hle,
Ho ya nthusa bopaking ba ka ka baka la molemo wa hao.
- 345 *Motswala.* O reng, re ye ho kae? Ana ke yona taba ya hao eo o re bitseditse yona?
Tjhee, Mothofeela, nka mpa ka itima bohobe le metsi
Dilemo tse hlano le ho feta.
- Mothofeela.* Jo! Hobaneng ke ile ka tswalwa!
Hobane ho tloha jwale ha ke sa tla ba le thabo
- 350 Ha e ba le wena o ntlohela.
- Mosa.* Ao, motho wa thabo jwalo ka wena!

Kgothala, o tlohelle ho ngongoreha.

Empa ntho e le nngwe eo nka o etsetsang, ke ikana ka Anna Mohalaledi - ha e le nna nke ke ka tsamaya le wena.

355 *Mothofeela*. Motswala, ana le wena o ke ke wa tsamaya le nna?

Motswala. Le kgale, ka Mme ya Halalelang!

Mesifa ya ka ya honyela.

O se ke wa itshepisa nna. Modimo a nthuse,

E tla ba ke ya o thetsa bothateng bona ba hao bo boholo.

Mosa. Ha ho thuse letho le ha o re hohela.

360 Ke tla mpe ke o fe ka pelo ya ka yohle lekgabunyane la ka;

O rata ho ya meketjaneng, moo ho leng monate teng, o rata motjeko,

Esita le ho tlalatlala.

Ke tla mo fa matsatsi a phomolo ho nka leeto lena mmoho le wena, ha le ka dumellana.

365 *Mothofeela*. Jwale a ko mphe maikutlo a hao:

Ana o tla tsamaya mmoho le nna, kapa o tla sala?

Mosa. Ho sala? E, ke ya rata ebile ke tshwanetse!

Jwale tsamaya hantle ho fihlella re kopana hape ka tsatsi le leng.

(*Mosa o a tswa*)

Mothofeela. Ebe nka etsa jwang hore ke dule ke thabile ke nyakalletse?

370 Hobane batho ba dula ba etsa ditshepiso tse nkgahlang Empa ha ke ba kopa thuso ba a mphetohela.

Ke thetsehile;

Mme seo ke sona se nkgopisang.

Motswala. Motswala *Mothofeela*, tsamaya ka kgotso jwale,

Ha e le nna ruri nka se tsamaye le wena.

375 Hobane le nna ke tla ya ikarabella ke sa lebella;

Ka hoo ke sa sala, Modimo o o boloke, nna ke a tsamaya.

(*Motswala o a tswa*)

Mothofeela. Ao, Morena Jesu, na ke seo ke se tletseng moo?

380 Batho ba dula ba etsa ditsehepiso, empa ka nnete ha ba di phethe ba etsa motho sethoto.

Baheso ba ntshepisetse ka ho tiisa hore ba tla ema le nna, empa ha jwale ba mpalehela:

Feela jwalo ka Kopano a ile a ntshepisa.

385 Ebe motswalle wa sebele nka mo fumana jwang?

Ke senya nako e ngata ka ho ema mona halelele.

Ho teng ntho e renang mohopolong wa ka:

Bophelong ba ka bohle ke ratile maruo;

Empa ha Dintle eo wa ka ha a ne a ka nthusa,

390 A ka be a ntliseditse lesedi le leholo pelong ya ka.

Ke tla bua le yena,

Nakong ena e mahlonoko -

Le ho kae lona Dintle tsa ka le maruo a ka?

(*Dintle o bua ho tswa potelleng*)

Dintle. Ke mang ya mpitsang?

Mothofeela, Ke eng?

Ke eng ha o potlakile ha kale?

Nna ke paqame mona potelleng,

395 ke tlanngwe ebile ke

hatelletswe haholo, le ho petetswa, ke tlanngwe ka hara mekotla.

Wa mpona le wena ka a hao mahlo ha ke kgone le ho sisinyeha; ka lebaka la dintho tse ngatangata tse nkgatelletseng fatshe.

O ka nthusa ka eng?

Mpolelle ka pele hle.

Mothofeela. Tloho kwano mona, Dintle, ka potlako yohle ya hao.

400 Hobane jwale ke hloka keletso ya hao.

Dintle. Mohlomphehi, wena lefatsheng mona o phela ka kutlobohloko le bomadimabe.

Ke na le seo nka o thusang ka sona ho fedisa sena ka nako le motsotso.

Mothofeela. Boo ke bona bothata bo nkutlwisang bohloko; Empa ke o bolella hore ha se bothata ba lefatshe lena.

405 Ke ronngwe hore, ke nke tsela e nngwe, ke ilo fana ka tlhaloso ya tsohle pela Jupiter ya phahametseng bohle; Hore bophelong ba ka bohle ke ipheletse ka ho rata ha ka,

Ka baka leo, ke ya kopa, tsamaya le nna hle;

410 Hobane, ka mohlomong, ho hlaha ha hao pela Modimo ho tla thusa bopaki ba ka hore bo hlweke bo be botle.

Hobane ka mehla ho thwe:

Ka tjhelete o ka lokisa tsohle tse senyehileng.

Dintle. Tjhee, Mothofeela, ke se ke fetotse monahano wa ka.

415 Ha ke tsamaye le batho ba nkang maeto a mofuta o jwalo,

Hobane ha nka tsamaya le wena, hoo ho ka tloha ho ntlhahisetsa tse bohloko.

Hobane o ile wa beha maikutlo a hao hodima ka,

Jwale bopaki boo ba hao nka bo thunthetsa le ho bo silafatsa,

420 Mme bopaki boo bo hloke nnete, ebe hoo ho o hlahisetsa tahlehelo ka baka la ho nthata.

Mothofeela. Ke utlwa bohloko bo boholo ha ke tla tshwanela ho fana ka karabo eo e tshosang.

Tloho, ema re tsamaye mmoho.

425 *Dintle.* Tjhee, e seng jwalo! Ke fokola haholo, Mme nka tloha ka hloka mamello.

Ke sitwa ho tsamaya le motho le ha e le mohato o le mong, ke ya o tiisetsa.

Mothofeela. Ao, ke o ratile ha kale ebile matsatsi ohle a ho phela ha ka ke a phetse ka monono le letlotlo.

Dintle. Eo ruri e bile tshenyeho ya hao,

- 430 Hobane lerato la ka ke le fapaneng le sa feleng;
 Empa ha o ne o nthatile ka mokgwa o lekaneng feela
 ka nako ya ho phela ha hao,
 Hoo ho neng o ka nkabela bafutsana,
 O ka be o se maswabing ana le ha e le tebetebeng ena
 ya bohloko le mahlomola.
- 435 *Mothofeela*. Pele ke ne ke ikemiseditse,
 Empa bona ha jwale ke thetsehile.
 Mme sena sohle e bile mokgwa oo ke phetseng ka wona.
Dintle. Jwale, ke eng se o etsang hore o nahane hore
 ke wa hao?
Mothofeela. Ke inahanetse feela jwalo.
Dintle. Tjhee, *Mothofeela*, ke re tjhee.
- 440 Ka ha o ne o nkadimilwe nakonyana feela;
 Monyetla oo o bileng le wona o nkatlehisitse.
 Ke hloletswe ho bolaya batho;
 Ha ke pholositse a le mong, ba sekete ke ya ba
 timetsa.
 Jwale o nahana hore nka o sala morao?
- 445 Tjhee, ruri e seng ho tswa lefatsheng lena.
Mothofeela. Banna, ke hlile ka lahleha.
Dintle. Jwale he, ho wena *Dintle* boshodu ke ntho e
 ntle;
 Hobane ha o shwa, ke mosebetsi wa ka-
 Ho tsietsa ka yona tsela ena e bohlale
- 450 Feela jwalo ka ha ke o entse, mme wa swabisa moya wa
 hae ka tsohle.
Mothofeela. O moikaketsi *Dintle*, o rohakilwe,
 Motsietsi towe ya tsieditseng Modimo, ya ntsieditseng
 Wa ba wa ntshwasa ka leraba la hao!
Dintle. Efela o entse hantle,
- 455 E leng seo ke se thabetseng;
 Jwale ke loketse ho tsheha, ke sitwa ho hlonama.
Mothofeela. Aha, *Dintle*, o ile wa nkutlwela bohloko ka
 nako e telele ha kale;
 Ke o file seo o tshwanetseng ho se fa Morena ya hodimo

mahodimong.

Ana ruri o ntse o hana ho tsamaya le nna?

460 Ke o rapela ka nnete ha ke realo.

Dintle. Nke ke, Modimo o nketse hantle!

Jwale tsamaya hantle, eba le letsatsi le monate.

(Dintle o a tswa)

Mothofeela. Jo, ekaba ke tla llela ho mang

Ya ka ntsamaisang leeto lena le boima?

465 Pele e bile Kopano ya ileng a re o tla tsamaya le
nna;

Mantswe a hae a ne a le monate ebile a thabisa,

Empa ha morao o ile a ntshiya ke le mong.

Yaba ke bua le banabeso, empa hoo hohle e bile
lefeela.

Le bona ba bua ha monatenyana feela;

470 Ba hloka nnete dipuong tsa bona,

Empa qetellong ba ile ba mphuralla kaofela ha bona.

Yaba ke ya ho Dintle tsa ka, tseo e neng e le
thatohatsi ya ka e kgolo,

Ke ne ke tshepile hore ke tla tshediseha, empa ha ho
a eba jwalo;

Hobane Dintle tsa ka o mpolletse ka ho ntoba hore

475 O isitse ba bangata timelong.

Ka baka leo ke itshwabetse,

Mme ke tshwanetse ho bewa molato;

Ebile ka mohlomong nka inyatsa.

Ebe jwale ke tla fumana kae keletso?

480 Ke nahana hore ha ke sa tla itatisa

Ke se ke tla ikela ho Diketso tsa ka tse ntle.

Ao, empa le tsona di a fokola

Ha di kgone ho tsamaya le ho bua;

Le ha ho le jwalo ke tla di leka.

485 Diketso tsa ka tse ntle, o ho kae na?

(Diketso tse ntle o bua a le tlase)

Diketso tse ntle. Ke nna enwa ke robetse, fatshe moo
 ho batang;
 Dibe tsa hao di ntlamme ha bohloko,
 Ebile ha ke kgone le ho sisinyeha.
Mothofeela. Jo, *Diketso tse ntle*, ke eme ka tshabo!
 490 Ke tshwanetse ho o kopa keletso,
 Hobane jwale ho batleha thuso ya nnete.
Diketso tse ntle. *Mothofeela*, ke utlwisisa hore o
 bitsitswe hore o ilo fana ka tlhaloso
 Pela Mesiah, Morena wa Jerusalema;
 495 Ha o ka etsa ka moo ke o laelang ka teng, re tla nka
 leeto leo mmoho.
Mothofeela. Ke ka baka leo ke tlileng ho wena,
 Ho tla o llela;
 Ke ya o rapela hore o tsamaye le nna.
Diketso tse ntle. Ke ne nka rata ka hohlehohle, empa
 ruri nka se kgone.
Mothofeela. Hobaneng, na ho na le se o tshwenyang?
 500 *Diketso tse ntle.* E, mohlomphehi, ke ne nka leboha ka
 tsohle;
 Ha o ne o nkgothaleditse haholo,
 Le buka ya hao ya tlhaloso e ka be e se e
 hlophisitswe hantle.
 Bona, ke tsena dibuka tsa mesebetsi le diketso tsa
 hao!
 Bona, ka moo di hataketsweng ka teng,
 505 E le ho o tetebetsang maikutlo.
Mothofeela. Jesu Morena wa rona nthuse!
 Hobane ha ho tlhaku le e le nngwe eo nka e bonang.
Diketso tse ntle. Nakong ya tsietsi kelello ya hao e ya
 fifala.
Mothofeela. *Diketso tse ntle*, ke ya o rapela hle nthuse
 tsietsing ena,
 510 Ho seng jwalo ke timelletse ruri;
 Ka baka leo nthuse ke ilo fana ka tlhaloso pela

Mopholosi wa tsohle,
 Eo e leng Morena ya teng, ya neng a le teng, ya tla
 nne a be teng.
Diketso tse ntle. Mothofeela, ke maswabi ka tebetebe
 ena ya hao,
 515 Ke ne ke tla hle ke o thuse, ha ke ne ke kgona.
Mothofeela. Diketso tse Ntle, ke ya o rapela
 mphe keletso.
Diketso tse Ntle. Seo ruri ke tla se etsa;
 Le ha ke se na ho ya nna,
 Ke na le kgaitsemi ya tla etsang jwalo,
 520 Yena o bitswa Tsebo, ke yena ya tla
 bang le wena,
 Ho o thusa ho fana ka tlhalosetso eo e tshabehang.

(*Ho kena Tsebo*)

Tsebo. Mothofeela, ke tla ya le wena, ke tla ba
 mosupatsela wa hao,
 Nakong ena eo o hloka thuso ka yona ke tla ba
 lehlakoreng la hao.
Mothofeela. Monahano wa ka o maemong a matle ha
 jwale ke ikemiseditse ho ntho efe kapa efe,
 525 Mme ebile ke kgotsofetse haholo ke seo ke se utlwang,
 A ho bokwe Modimo o mpopileng.
Diketso tse Ntle. Ha o o fihlilitse sebakeng seo
 Moo o tlang ho fola teng,
 Nka jwale tlhaloso mmoho le mesebetsi ya hao e metle
 e be o tsamaya le tsona,
 530 Hobane di tla o tlisetsa thabo pelong
 Pela Boraro bo kgethehileng.
Mothofeela. Mesebetsi e Metle, mohau o be le wena!
 Ke kgotsofetse, e le ka nnete,
 Ke mantswe a hao a monate.
 535 *Tsebo.* Jwale ha re tsamaye mmoho ka lerato
 Re ye ho Boipolelo, e leng noka e hlwekising.

Mothofeela. Ke llliswa ke ho thaba; eka re ka be re se
re le moo!

Empa ke ya o kopa, ntsebise hore na mohalaledi enwa,
Boipolelo o dula kae?

540 *Tsebo.* Ntlong ya pholoso:

Re tla mo fumana sebakeng seo,
Moo re tlang ho tshediseha, mohaung wa Modimo.

(Tsebo o isa Mothofeela ho Boipolelo)

Hela, ke enwa Boipolelo. Kgumama o kope mohau,
Hobane o hlomphuwa haholo ke Modimo o Matla ohle.

545 *Mothofeela.* Oho molatswana o kganyang, o hlwekising
tsohle tse sa hlwekang,

Ntlhatswe dikodi tsohle tsa bobbe,
Ho se bonahale sebe le ha se le seng ho nna.

Ke tlile le Tsebo a tle a mpholose,
Mpholose hle ke realo ka pelo e ikohlayang;

550 Hobane ke laetswe ho nka leeto,
Leo ke ilo fanang ka tlhaloso e kgolo ka pela
Modimo.

Jwale ke a o rapela, Boipolelo, wena motswadi wa
pholoso,

Thusa Diketso tse Ntle tsa ka ho arabela pobodi ya ka
ya genehelo.

Boipolelo. Ke tseba kutlobohloko ya hao hantle,
Mothofeela.

555 Hobane o tlile ho nna mmoho le Tsebo,
Ke tla o tshedisa ka mokgwa oo nka kgonang,
Mme ke tla o fa lehakwe le letlehadi,
Le bitswang boinyatso, e leng mohlodi wa mathata;
Mme o tla o sotla mmeleng,

560 Ka kgaello le tiisetso mosebetsing wa Modimo.
Mona he o tla fumana thupa ya ka e leng ho
mamella boipolelo halelele,
E le ho hopola ka moo Mopholosi wa hao a ileng a
sotlwa ka teng bakeng sa hao

- Ka ho shatjwa ka thupa tse bohloko, a ntse a
mamelletse;
- 565 Ka mokgwa o jwalo le wena o tshwanetse ho feta
ho tse jwalo, pele o ka tswa leetong lena le boima.
Tsebo, eba molebedi wa hae leetong lena,
Mme Diketso tse Ntle o tla ba le wena.
Empa eba le bonnete ba hore o tla fumantshwa mohau,
Hobane nako ya hao e feta ka pele; ha o batla ho
boloheha,
- 570 Kopa mohau ho Modimo, ruri o tla o fa wona.
Ha motho a itlama ho amohela molato wa hae ka
boinyatso,
O tla fumantshwa kamohelo e kgolo ya tshwarelo.
Mothofeela. A ho bokwe Modimo ka baka la ketso ya hae
ya mohau!
Hobane jwale ke tla qala ho inyatsa;
- 575 E leng sona sena se ntliseditseng thabo le ho kganya
pelong ya ka,
Le ha ho na le mafito a bohloko a thatafallang mmele
wa ka.
Tsebo. Mothofeela, bona ka moo o phethisitseng
boinyatso ba hao ka teng,
Ke bohloko ba eng boo o tla hlolang o ba le bona;
Tsebo o tla o eletsa ha a rata
- 580 Hore o etse tlhaloso ya hao ka mokgwa o hlakileng.
Mothofeela. Oho Modimo ya sa feleng, wena senatla sa
mahodimo,
Wena tsela ya toka, wena tshenolo ya bohle,
Ya tlileng lefatsheng ka tswalo e hlwekileng
Ho tla pholosa mang le mang ya dumelang,
- 585 E leng monyetla o lahlehetseng Adama ka ho se utlwe
ha hae;
Wena Modimo o phahameng, o kgethehileng o halalelang
o phahameng,
Ntshwarele bokgopohadi ba ka;
Nakong ena ke llelang kgauhelo ya hao.

- Wena letlotlo le sa feleng, wena marekolli le
mopholosi,
- 590 Wa tshepo yohle ya lefatshe mmoho le puso ya lona,
Wena seipone sa thabo, le mohlodi wa mohau,
Tseo o kgantshetsang lefatshe le lehodimo ka tsona,
Sekehela tsebe sello sa ka se meketsang, le ha nako e
se e fetile;
- Amohela dithapelo tsa ka, ka lereko la hao;
- 595 Le ha ke le moetsadibe ya kgesehang,
Lebitso la ka le ke le ngolwe letlapeng la Moshe.
Oho Maria, rapela Mmopi wa tsohle,
Hore a nthuse ho feleng ha ka;
A mpholose matleng a sera sa ka,
- 600 Hobane lefu le nnanarela ka matla.
Mme, Mofumahadi, ka thapelo ya hao e boelanyang
Ke kopa ho ba le kabelo kgalalelong ya mora wa hao,
Ka mora hore a hlokofofatswe, e leng seo ke se
labalabelang.
Ke o kopa e le ka nnete hore o thuse moya wa ka hore
o bolokehe.
- 605 Tsebo, ntjhape ka boinyatso;
Ho fihlella nama ya ka e tlwaela:
Mme jwale ke tla qala botjha, ha Modimo o ka
nkgauhela.
- Tsebo. Mothofeela, Modimo o ke o o fe nako le monyetla!
Ha jwale ke o tlohella matsohong a Mopholosi wa rona;
- 610 Jwale o hle o etse boikarabelo ba hao hantle.
Mothofeela. Ka lebitso la Boraro bo Halalelang,
Mmele wa ka o tla sotlwa ha bohloko:
Amohela sena, mmele, hobane ke sona sebe sa nama!

(O a itlhokofatsa)

- Le ha o ka thabela ho tsamaya o kgabile,
- 615 O ntlisitse tseleng ya timelo,
Ka baka leo amohela jwale dithupa tsa kotlo.

Jwale nna bakeng sa ho inyatsa ke tla ikina hara
metsi,
Hore ke tle ke ipoloke mollong o bohale wa
pekatori.

(*Diketso tse Ntle o a ema*)

- Diketso tse Ntle.* Ke leboha Modimo, jwale nka ema ka
tsamaya,
620 Ke pholohile ho kuleng le mahlomoleng a ka.
Ka baka leo ke tla tsamaya le Mothofeela, ntle le ho
senya nako;
Ke tla mo thusa ka ho pepesa ketso tsa hae tse ntle.
Tsebo. Jwale, Mothofeela, thaba o nyakalle!
Hobane Diketso tse Ntle wa hao o a tla jwale; mme ha
ho sa hlokahala hore o hlona.
625 Jwale Diketso tse Ntle wa hao o phetse hantle,
O tsepame fatshe.
Mothofeela. Pelo ya ka e kgatholohile, mme e tla ba
jwalo ka mehla;
Jwale ke tla potlaka ho feta pele.
Diketso tse Ntle. Mothofeela, kena leetong, motswalle
wa ka ya kgethehileng,
630 O hlohonolofale ho isa mehleng e se nang bofelo;
Hobane o itukiseditse kgalalelo e sa feleng.
O mphedisitse ka hohlehohle,
Ka baka leo ke tla ema le wena molekong ofe kapa
ofe oo o tla bang ho wona.
Mothofeela. O amohelehile, wena Diketso tsa ka tse
Ntle; jwale ke utlwa lentswe la hao,
635 Ke lliswa ke monatehadi wa lerato.
Tsebo. Se hlole o hlona, empa ithabele ka mehla
yohle;
Modimo o bone bophelo ba hao o le teroneng e hodimo.
Apara seaparo sena mmeleng wa hao,
Se metsi ke meokgo ya hao,

- 640 Ho seng jwalo o tla lahlehelwa ke sena pela sefahleho
sa Modimo,
Ha o tla fihla qetellong ya leeto la hao.
Mothofeela. Tsebo ya mosa, o e bitsa eng ee ntho?
Tsebo. Ke seaparo sa mahlomola:
Se tla o ntsha bohlokong;
645 Mme hona ke bona boikwahlayo,
Bo tlisang tshwarelo;
E leng ho thabisang Modimo le ho feta.
Diketso tse Ntle. *Mothofeela,* ana o tla se apara hore
o tle o pholohe?
Mothofeela. A ho bokwe, Jesu, Mora wa Maria,
650 Hobane ha jwale ke inyatsa e le ka nnete.
Jwale ha re tsamayeng ntle le ho senya nako;
Diketso tse Ntle, ana e be tlhaloso ya rona e se e
lokile?
Diketso tse Ntle. Ee, ka nnete, ke yena.
Mothofeela. Ke tshepa hore ha a tlameha ho tshaba;
655 Jwale, metswalle, a re se keng ra ikarola ka
dihlotshwana tsa bobedi.
Tsebo. Tjhee, *Mothofeela,* hoo ho ke ke ha etsahala,
ho hang.
Diketso tse Ntle. O tshwanetse ho etella pele
Batho ba bararo ba dinatla.
Mothofeela. E tla ba bomang?
660 *Diketso tse Ntle.* Ke ba bitswang Kelello le Senatla,
Mme Botle wa hao a se ke a siiwa ka ntle.
Tsebo. o hopole Tsebohlano wa hao e leng e mong wa
baelets'i ba hao.
Diketso tse Ntle. O dule o ba lokisetse ka dinako
tsohle.
665 *Mothofeela.* Ke tla ba tlisa jwang moo?
Tsebo. O tshwanetse ho ba bitsa ha mmoho,
Mme ba tla o utlwa ka pele.
Mothofeela. Metswalle ya ka, tloong kwano ho ba le nna,
Lona Kelello, Senatla, Tsebohlano, mmoho le Botle.

(Ho kena Botle, Senatla, Kelello, le Tsebohlano)

670 Botle. Ka taelo ya hao ke rona bana re se re lokile.

Ke eng seo o lakaditseng hore re se etse?

Diketso tse Ntle. Ke ho tsamaya mmoho le

Mothofeela, le ho mo thusa leetong la hae.

Inahaneng, hore na le tla nka leeto lena mmoho le yena kapa tjhee?

675 Senatla. Re tla mo isa sebakeng seo,

Re tla mo thusa esita le ho mo tshedisa, o ka ntshepa.

Kelello. Ho bolelang hore re tla tsamaya le yena rona kaofela.

Mothofeela. Modimo o Matla ohle o ko roriswe!

Ke o rorisa hoba ke kgonne ho tlisa

680 Senatla, Kelello, Botle, le Tsebohlano sebakeng sena.

Ha ke a haellwa ke letho.

Mme ka Diketso wa ka e Motle, a na le Tsebo ka ho otloloha,

Kaofela ha bona ba na le nna mona ka kopo ya ka;

Ha ke lakatse letho bakeng sa tshwanelo ya ka.

Senatla. Nna, Senatla, ke tla ema le wena mahlomoleng a hao,

685 Le ha o ka lwana ntwana o le fatshe.

Tsebohlano. Le ha e ne e le lefatshe lohle le o lwantshang,

Re ne re ke ke ra o lesa monateng le dipabong.

Botle. Ha ke sa tla emela hora ya lefu,

Le ha e le eng kapa eng e ka hlahang.

690 Kelello. Mothofeela, itekole pele;

O ntano tsamaya o eleditswe hantle o na le maikemisetso.

Rona kaofela re a o hlapanyetsa hore dintho tsohle di tla loka.

Mothofeela. Metswalle ya ka, mamelang seo ke tla le bolella sona:

- 695 Ke rapela Modimo a le putse a le lehodimong la wona.
 Jwale mamelang, lona bohle ba mona,
 Hobane ke tlo etsa selekane
 Hona mona pela lona bohle:
 Ke tla neelana ka korolo ya leruo la ka atla tsa ka
 tse pedi
- 700 Ka mokgwa wa kgauho, ka maikemisetso a matle,
 Mme karolo e nngwe e tla sala
 Ke tla e abela ba neng ba tshwanetse ho e fumana.
 Sena ke se etsa ke sa tshabe dihele,
 Hore ke tle ke tswe botshabehong ba tsona
- 705 Ho tloha kajeno le ka mehla yohle ka mora mona.
Tsebo. Mothofeela, mamela seo ke se buang:
 Tsamaya o ye ho moruti, ke ya o eletsa,
 A tla o fe ka tsela efe kapa efe
 Sakaramente e halalelang mmoho le tlotso.
- 710 O etse hore o kgutlele mona ho rona;
 Rona re tla o emela hona mona.
Tsebohlano. Bona, Mothofeela, phakisa o itokise.
 Ha ho kgosi, morena, kgosana, le ha e le mookamedi
 Ya laetsweng ke Modimo
- 715 Ho feta moprista lefatsheng la ba utlwang;
 Hore a hlohonolofatse disakaramente hantle le ka
 tshwanelo
 O tshwere dinotlolo, mme ka baka leo o na le tokelo
 Ya ho pholosa motho - ho dutse ho le jwalo -
 E leng seo Modimo
- 720 O re neileng sona ka pelo ya wona yohle ka mahlomola a
 maholo hore e be moriana wa meya ya rona.
 Jwale bophelong bona bo felang, bakeng sa hao le nna,
 Ho na le disakaramente tse supileng tse halalelang:
 Tsona ke kolobetso, tiiseletso, boprista bo bottle,
 Mmoho le sakaramente ya Modimo ya nama le madi a
 matle,
- 725 Lenyalo, tlotso e phahameng e halalelang, le
 maipolelelo;

Mme tsena tse supileng ho molemo ho di hopola,
E le disakramente tsa mohau tse nang le bomodimo
bo boholo.

Mothofeela. Nka thabela ho amohela mmele ona o
halalelang,

Mme ka boikokobetso ke tla ya ho ntate moyeng.

730 *Tsebohlano.* Mothofeela, ho ka ba molemo ha o ka etsa
jwalo.

Modimo o tla o tlišetsa pholoso,

Hobane boprīsta bo feta ntho tsohle:

Ba re ruta lentswe,

Mme ba sokolla motho sebeng hore a finyelle
lehodimong;

735 Modimo o ba file matla a phahametseng

Lengeloi lefe kapa lefe lehodimong.

Ka ho bua mantswe a mahlano feela,

A ka hlohonolofatsa hore nama le madi di fetohēle
mmeleng wa Modimo,

Hobane ke yena ya tshwereng Mmopi ka diatleng tsa hae.

740 Moprīsta a ka tlama le ho tlamolla ditlamo tsohle,
Lefatsheng le lehodimong.

Baruti bao ke bona ba abang disakramente tsohle tse
supileng;

Mme ka ho aka maoto a hae, hoo ho re fa tokelo;

Mme pheko ya hae e fedisa sebe se bolang:

745 Ha ho pheko e nngwe e tswang ho Modimo ha e se feela
ka boprīsta.

Mothofeela, Modimo o nehile baprīsta seriti seo,

Mme o ba beile sebakeng sa wona bakeng sa rona;

Ka baka leo ba phahametse mangeloi ka maemo.

*(Mothofeela o ya ho moprīsta ho ya amohela
sakramente ya bofelo)*

750 *Tsebo.* Efela baprīsta ba lokile, ho fela ho le jwalo.

Empa ha Jeso a ne a leketlile sefapanong mahlomoleng a

- maholo,
 Ka pelo ya hae e hlohonolofetseng
 O ile a fana ka sakramente eo a le mahlokong a maholo:
 Ha a ka re rekisetsa tsona, Morena eo ya ka hohle.
 755 Ke ka baka leo Mohalaledi Peterose moapostola a reng
 thohako ya Jeso e ho bohle
 Bao ba rekang le ho rekisa tsa Modimo Mopholosi wa
 bona,
 Esita le bao ba nkang le ho bua eng kapa eng ka
 tjhelete.
 Baprista ba silafetseng ba fana ka mohlala o mobe ho
 baetsadibe.
 760 Ke utlwile hore; bana ba bona ba itshunya ditabeng tsa
 batho,
 Ba kgukgunela basadi ba phelang hampe ka ditakatso tse
 manyala:
 Bao ba fougaditswe ke sebe.
Tsebohlano. Ke tshepile hore ho Modimo ha re no fumana
 ba jwalo;
 765 Jwale a re hlompheng baprista,
 Mme re latele seo ba se rutang hore meya ya rona e
 thusehe.
 Re tla ba mohlape wa bona, mme bona e be badisa ba
 rona
 Bao ba tla re baballa ka ho tiya.
 Kgutsa, ke bona Mothofeela mane a tla kwano,
 770 O phethile tshwanelo ya hae ka hohle.
Diketso tse Ntle. Ke nahana hore ke yena ka sebele.

(Ho kena Mothofeela hape)

- Mothofeela.* Jwale Jeso e be mothusi wa lona hohle!
 Ke amohetse sakramente ya topollo ya ka,
 Ebile ke tlotsitswe ka ole:
 775 Ho lehlohonolo lona bohle ba ileng ba nkeletsa hore
 ke amohele!
 Mme jwale, metswalle, a re yeng ntle le ho senya nako;

Ke leboha Modimo ha le ile la nkemela nako e telele
ha kana.

Jwale e mong le e mong wa lona a behe letsoho la hae
hodima sefapano sena,

Ebe hang le ntshala morao:

780 Ke tla le etella pele ho fihla moo ke tla fihlang
teng; Modimo e be motsamaisi wa rona!

Senatla. Mothofeela, re ke ke ra kgaohana le wena
ho fihlella o phetha leeto lena le lelelele.

Kelello. Le nna Kelello, ke tla ema le wena.

Tsebo. Le ha leeto lena le sa be boima,

785 Nke ke ka kgaohana le wena.

Matla. Mothofeela, ke tla ema le wena jwalo ka mehla
Ke o hlapanyetsa ka Judas Maccabee.

(Mothofeela o fihla lebitleng la hae)

Mothofeela. Ao, ke ikutlwa ke kgathetse haholo hoo ke
sitwang ho ema;

Mesifa ya ka e ya finahana.

790 Metswalle, a re se hloleng re kgutlela hape
lefatsheng lena,

Le ha re ka tshepiswa kgauta ya lefatshe lohle;

Hobane ke tshwanetse ho kgasetsa ka lehaheng lena

Ke kgutlele mobung ke lo ithoballa teng.

Botle. Eng, ka hara lebitla lee? Ao!

795 *Mothofeela.* Ee, le tla fella moo, jwang kapa jwang.

Botle. O reng, ke tlo bipetsana moo nna?

Mothofeela. Ee, ke a dumela, hore ha o sa tla hlola o
ba teng.

Ha re sa tla phela lefatsheng lena,

Empa re tla phela lehodimong pela Morena ya
phahametseng tsohle.

800 *Botle.* Ke ikana ka Mohalaledi Johanne, ke nyahlatsa
tsohle tsena, salang hantle!

Ke sunya hlooho ya ka mangweleng, ke ikele.

Mothofeela. Hao, Botle, ha o ya kae?

Botle. Kgutsa, nna ke setholo ha ke sa mametse letho;
ebile ha ke sa hetla ka morao,

Le ha o ka mpha kgauta yohle e polokelong ya hao.

(*Botle o a tswa*)

805 *Mothofeela.* Ao, ebe ke sa tla tshepa mang?

Ha e le mona Botle a kgaohana le nna ka pele ha kana;
Empa o ntshepeditse hore o tla phela a be shwe le nna.

Senatla. Mothofeela, le nna ke tla kgaohana le wena ke
o furalle;

Hobane taba tsa hao ha di nkgahle ho hang.

810 *Mothofeela.* Hobaneng jwale, ha le tlameha ho ntlohella
kaofela ha lona?

Senatla e Motle, a ko dule le nna ho se ho kae.

Senatla. Tjhee, monghadi, ke ikana ka sefapano sa
mohau!

Ke tla kgaohana le wena ka ho panya ha leihlo,

Le ha o ka lla ho fihlella o pshatleha pelo.

815 *Mothofeela.* O itse, o ke ke wa ntlohella.

Senatla. Ee, ke o tsheheditse ho lekane.

Ke lemoha hore, o hodile ho lekaneng,

Mme o ka kena leetong la hao le haufi;

Ke ikwahlaya ha ke ile ka tla mona.

820 *Mothofeela.* Senatla, ke nna ya tlamehang ho bewa
molato wa ho o hlokisa thabo;

Hobane tshepiso ke molato, sena o se tseba hantle.

Senatla. Ka nnete, nna ha ke kgathalle letho.

O iketsa sethoto ka ho nna o tletleba;

O bua haholo ebile o itshenya kelello.

825 Tloha o itabanye fatshe! (*Senatla o a tswa*)

Mothofeela. Ke ile ka ikgothaletsa ho ba le wena.

Ya tshepang matla a hae

O tla thetseha halelele ke wona.

Senatla le Botle ba ntahlile;

830 Le ha ba ne ba ntshepeditse ka bonolo le ho rata.

- Kelello.* Mothofeela, ke tla sala Senatla morao;
Ha e le nna ke tla o siya o le mong.
- Mothofeela.* Hobaneng, Kelello, ha o ntlohella?
- Kelello.* Ee, ruri, ke tla tloha ho wena,
- 835 *Hobane* ha Senatla a tsamaya ka pele
Le nna ka tla mo sala morao ho ya ho ile.
- Mothofeela.* Empa, ke ya o kopa leratong la Modimo,
A ko shebe hape ka qenehelo ka lebitleng lena la ka.
- Kelello.* Moo nke ke ka atamela;
- 840 *Salang,* hantle lona kaofela! (*Kelello o a tswa*)
- Mothofeela.* O, dintho tsohle di a fela, ka ntle ho
Modimo feela -
Bottle, Senatla, mmoho le Kelello; hobane ha lefu le
budula, bohle ba mpaleha ka lebelo le leholo.
- 845 *Tsebohlano.* Mothofeela, le nna jwale ke kgaohana le
wena;
Ke tla sala ba bang morao, mme wena ke o siya hona
mona.
- Mothofeela.* Jo, jwale ke tla dula ke ngongoreha ke lla,
Hobane ke ne ke o nkile jwalo ka motswalle wa sebele.
- Tsebohlano.* Ha ke sa tla o tshwarella;
- 850 *Jwale* sala hantle, ho fedile ka dikamano tsa rona.
(*Tsebohlano o a tswa*)
- Mothofeela.* O Morena, nthuse! Bohle ba ntahlile.
- Ketso tse Ntle.* Tjhee, Mothofeela, ke tla ba le wena.
Ruri nke ke ka o tlohella; ke tla dula ke le motswalle
wa hao wa sebele nakong eo o ntlhokang ka yona.
- 855 *Mothofeela.* Mohau, o be le wena Ketso tse Ntle! Jwale
ke hona ke lemohang metswalle ya sebele.
Bohle ba ntahlile, ke re ba ntlohetse;
Ke ne ke ba rata le ho feta wena Diketso tsa ka tse
Ntle.
Tsebo, ana le wena o tla ntahla?
- Tsebo.* Ee, Mothofeela, ha o tla ya ho lefu;
- 860 *Empa* e seng ha jwale, hobane ha ho eso bonahale
kotsi.

Mothofeela. Tsebo, ka pelo ya ka yohle, mohau o be
le wena.

Tsebo. Tjhee, nka se o tlohelle ha jwale
Ho fihla ke bona moo o tla fella teng.

Mothofeela. Jo, ke lemoha hore ke tshwanetse ke
tsamaye

865 Ke ilo fana ka tlhaloso le ho ya lefa melato ya ka,
Hobane ke bona ka moo nako ya ka e seng e le
kgutshwanyane ka teng.

Inkeleng mohlala, lona bohle ba utlwang le ba bonang
hona ka moo bao ke ba ratileng haholo ba ntahlileng ka
teng,

Ka ntle le Ketso tsa ka tse Ntle eo ruri a ntseng a le
ho nna.

870 Ketso tse Ntle. Dintho tsohle tsa lefatshe ke lefeela
la mafeela:

Botle, Senatla, mmoho le Kelello ba ye ba tlohelle
motho,

Dithoto tsa metswalle, le bana ba heso, ba buang ha
monatjana

Bohle ba baleha ha e se feela Ketso tse Ntle, ya
ntseng a le ho nna.

Mothofeela. Nkgauhele, Modimo o matla ohle;

875 Eba le nna, mmoho le mmao e leng morwetsana, ya
Halalelang Maria.

Ketso tse Ntle. Se tshabe; ke tla o buella.

Mothofeela. Ke nna enwa ke ya lla wena Modimo o mohau.

Ketso tse Ntle. Kgutsufatsa bofelo ba rona, mme o
fokotse bohloko ba rona;

Re tlohelle re ye re se hlole re kgutla hape.

880 Mothofeela. Diatleng tsa hao, Morena, ke neela moya
wa ka;

O amohele, Morena, hore o se ke wa timela.

feela jwalo ka ha o nthebile, ka mokgwa o jwalo
o ntwanele,

O mpholose ho dira tse ikgohomosang,

Mme ke tle ke hlahe le makgotla a lehlohonolo
885 A tla beng a pholositswe mohla letsatsi la
tshenyeho.
Diatleng tsa hao, wena ya matla ohle ke neela moya
wa ka ho wena ka ho sa feleng.

(Yaba o tetebela ka lebitleng la hae)

Tsebo. Ka ha a utlwisitswe mahloko ohle ao a neng a
tla re wela;
Ruri Ketso tse Ntle o tla re sebeletsa tsena.
890 Jwale o tlisitse bofelo;
Eka ke utlwa mangeloi a bina,
A nyakalletse haholo ka ditlatse
Moo moya wa Mothofeela o tlang ho amohelwa teng.
Lengeloi. Tloho kwano, wena molekane ya kgethehileng,
tloho ho Jeso!
895 O tlo dula hodimo mona
Ka lebaka la bokgabane ba hao bo le bong.
Jwale moya o ntshuwa nameng,
Hobane tlhaloso ya hao e hlakile haholo.
Mme jwale o tla nyolosetswa lehodimong,
900 E leng moo lona bohle le tlang ho ya teng
hore ba entseng tse molemo ha ba sa phela pele
ho letsatsi la bofelo.

(Ho kena Ngaka)

Ngaka. Boitshwaro bona ke boo batho ba ka bo
labalabelang.
Lona ba mametseng, elang hona hloko, ke bua le lona
batho ba baholo mmoho le bana,
Le kgaohane le Boikgohomoso, hobane qetellong bo a le
thetsa;
905 Mme le hopole hore Botle, Tsebohlano, Senatla, mmoho
le Kelello,

- Ba ye ba furalle motho,
 Ka ntle le Diketso tse Ntle wa hae ya tsamayang le
 yena.
 Empa hlokomelang, ha e ba di fokola pela Modimo, ha di
 thuse motho ka letho;
 910 Mme ebile ha ho letho leo mang kapa mang a ka
 itshwarellang ka lona.
 Jo, e be jwale o tla etsa eng?
 Hobane ka mora lefu ha ho letho leo motho a ka
 hlolang a le lokisa,
 Hobane ka nako eo mohau le kutlwelobohloko di tla
 be di mo tlohetse.
 Ha tlhaloso ya hae e sa utlwahale hantle mohlang a
 fihlang,
 915 Modimo o tla re: "Tlohang ho nna, le yeng mollong o sa
 feleng."
 Mme ha e le eo tlhaloso ya hae e felletse hantle,
 O tla rweswa moqaka lehodimong le hodimo;
 E leng sebaka seo Modimo a tla re isang ho sona
 bohle,
 Hore re tle re phele ka mmele le moya di kopane.
 920 Modimo re thuse ho fihla moo!
 Ereng Amen, ho mohalaledi ya mohau.

E FELLA MONA PAPADI YA MOTHOFEELE YA BOITSHWARO

The next section of this chapter is about translation strategies used to solve translation problems encountered in the translation of *Everyman*.

5.4 Translation problems of *Everyman* and strategies to solve them

5.4.1 Translation problems at word level

1. Non-equivalence at word level and the strategies to solve it

The concept *non-equivalence* implies that the target language does not always have an equivalent word that may replace a word in the source language. The following problems are encountered with non-equivalence at word level.

(a) Culture-specific items

The source language may use a word or describe a concept which is totally unknown or unfamiliar in the target culture. For example, in the introductory part of *Everyman*, the word *heaven* in a *treatise how the high father of heaven* (literally translated as *tlhakisetso e mabapi le ka moo ntate ya lehodimong*) is translated not as singular *lehodimong* but as plural *mahodimong* due to the fact that it fits more appropriately into Southern Sotho culture when describing God or identifying his place i.e the heaven of God's abode which is above all other heavens such as the heaven of clouds and the heaven of luminas (stars, moons, etc). The word *mahodimong* (heavens) also signifies the dynamic power that the heaven of God's abode has to rule and to govern other heavens. Therefore an appropriate solution to the problem of translating culture specific items is the substitution of the source text culture-specific item by a target language culture-specific item. The noun *May* in *Will fade from thee as flower in May* - (literally translated as *ba tlang ho tlhotlhoreha ho wena jwalo ka dipalesa tsa Motsheanong* (line 18) is not translated, but an explanation in the form of paraphrase of what is happening during that month is added, namely that it is cold during this month, it is cold, it is winter time, with the consequence that trees,

and flowers, get dry and they wither. In Southern Sotho culture *May* signifies the beginning of the time when flowers fade, which is winter i.e. *mariha*. Therefore, the translation of *May* will only be understood by in general terms of what happens during that month.

The word *figure* in *O eternal God, O heavenly figure* when translated literally as *setshwantsho in Oho Modimo o sa feleng, wena setshwantsho sa mahodimo* (line 581) has a meaning which is unclear and unfamiliar within Southern Sotho context especially when addressing *God Almighty* due to the fact that this word *figure* carries a more profound meaning in the particular context. Such a *heavenly figure* as God according to the source text can only be translated in Southern Sotho with the attributes of God since God cannot be given a name as if man is superior to God. Therefore *figure* is not translated as *setshwantsho* but as *senatla*, i.e. someone very great. *Senatla* implies the attribute of *Almightiness*. A more specific term is utilised as a strategy to solve the problem.

The word *creatures* in *how that all creatures be to me unkind* can be translated literally as *dibopuwa in mokgwa oo dibopuwa di hlokileng molemo ho nna ka teng* (line 23) implying all living creatures (i.e. animals, man etc) but in the Southern Sotho translation it refers to *people as living creatures*. That is the reason for translating it with the personal pronoun *ba* (are) i.e. (*batho*) *ba iphelela ntle le tshabo katlehong ya bolefatshe* - (*men*) *are living without thread in worldly prosperity* line 24 instead of *batho* translated with an impersonal pronoun *di*. The phrase *katlehong ya bolefatshe* (*worldly prosperity*) also serves as a guideline in translating creatures as human beings and not just as living things. Therefore, specification has been the solution in this case.

Another example is in line 618, whereby the word *purgatory* in *to save me from purgatory, that sharp fire*, (*hore ke tle ke ipoloke mollong o bohale wa pekatori*) is transferred as *pekatori* which is a loan word from *purgatory*.

(b) Differences in expressive meaning

A word in the target language may have the same propositional meaning as the word in the source language, but it may have a different expressive meaning. This means that one word in the source language may be more expressive than the word in the target language or vice versa (Baker 1992:24). The verb *drown* in *drowned in sin* (literally translated as *ba kganngwe ke sebe/ba nwetse sebeng*) is specifically used when referring to death caused by suffocating in water or any other liquid. But in this instance, it means *ho hlolwa ka hohlehohle* (*completely overcome*). A more specific term in this case is used. The translation could either be *ba hlotswe ke sebe* (*completely overcome by sin*).

The verb *show* in *and show him in my name* (literally translated as *o mmontshe ka lebitso la ka*) sounds unfamiliar to Southern Sotho readers due to the fact that it appears as if a pilgrimage is something that one can touch or something that is not abstract. The verb has to be translated as *ho hlalosa* (*to explain details about the journey*). A more specific term is utilised in this case.

The verb *help* in line 192 in *Lord, help, that all wrought!* (literally translated as *Morena, thusa, diketsong tsohle tse mpe*) does not really mean giving a hand or helping someone. It is translated by a more specific term *nkgauhele* (*have mercy upon me*). This idea rests upon the notion that it is only the Lord Jesus Christ who has mercy upon those who

confess their sins.

The word *chance* in and showed him of this sudden chance, line 198 (literally translated as *o mmontshe monyetla ona o potlakileng*) carries a number of possibilities, namely, an occurrence or an opportunity. To leave the ambiguity open the translation is generalised as *tshohanyetso* (unexpected nature of events) in order to render an appropriate meaning to the Southern Sotho reader.

The words *blind matter in this blind matter troubleth my wit* (literally translated as *taba ena e fofetseng e a ntshwenya*), line 102, refers to unclear matter. The context here denotes that matter is something affecting the mind as it obscures it. It cannot be personified since it is not an object, but its effect is on the mind, therefore it will generally be understood as something pointing to a dark spot on the mind. The suitable word is *lerotho* (dimlight) for *blind*. The word *blind* is poetically rendered in the source text, but in Southern Sotho it is more expressive. In this case specification has been the solution to deal with the problem of the difference of expressive meanings between both the source and translated text of *Everyman* into Southern Sotho.

Another instance is found in line 15 whereby when the word *clay in the body lieth in clay* is translated with the rest of the sentence, the translation becomes literal and inappropriate in the Southern Sotho context. The translation becomes *mohla mmele o robatswang letsopeng*. The word *clay* (*letsopa*) in the context of the source text implies a confined place where the dead where supposed to be buried, but in the Southern Sotho context the dead could be buried either in clay, sandy, or rocky places. This means that there is no specific place for the burial. To provide a more suitable translation the word *clay* has to be

substituted with a more general term *lebitleng* (the grave). The translation becomes *mohla mmele o robatswang lebitleng* (when the body lies in the grave). To make the translation more appropriate, the verb *lieth* in *when the body lieth* is translated with a more specific term *epelwang* (underground specifically in the grave).

The word *faith* in *Now, in good faith, I will not that way* in line 280 (literally translated as *ka tumelo e ntle, e seng ka tsela eo*) does not really mean a religious faith, but *agreeing with someone* or *speaking the truth*. A more specific term is utilised. A suitable translation becomes *ke dumela hantle seo, ke ne nka ke ka se etsa* (I agree with you that, that I would not do).

Also the word *faith* in *in faith, I care not* in line 822 (literally translated as *ke dumela hore ha ke kgathalle letho*) implies *certainty* or *sureness*. The Southern Sotho translation is *ka nnete, nna ha ke kgatalle letho* (certainly/truly, I do not care). In this instance, a more specific term *ka nnete/ruri* (certainly/truly) is used to render a suitable translation.

In line 834, the word *faith* in *Yea, in faith, will ye forsake me* (literally translated as *E, ke dumela ke tla o tlohella*) also means *certainty/surety*. A specific term *ka nnete/ruri* (certainly/surety) is utilised. The translation becomes *Ee, ruri, ke tla tloha ho wena* (yes, certainly, you will forsake me).

(c) Southern Sotho lacks a specific term or hyponym

Sometimes target languages tends to have general words (superordinates) but lack specific ones (hyponyms) for certain source language terms, since each language makes only those distinctions in meaning which seem relevant to

its popular environment (Baker 1993:23). For example, in lines 790-793, where the words like *land* (790), *world* (791) and *earth* (793) are variety of hyponyms in the source text, but Southern Sotho has only a general word *lefatshe*. That is why the translation of these three words is generalised as *lefatshe*.

2. The translation of proper names

Besides the abovementioned translation problems, and the prospective strategies to deal with them, the translator may also encounter the problem of translating proper names.

Proper names can be divided into three main dimensions namely, names of persons, names of objects and geographical names.

(a) The names of perosns

Normally, persons' first names and surnames are transferred to the target text for the purpose of retaining the nationality as well as the connotation related to the person, for example Judas Maccabee in line 787 and Adonai in line 245.

However, there are a number of exceptions as in (4) whereby the names of holy persons and the the Pope are translated as loan names.

(4)

Line	English	Southern Sotho
145 & 585	Adam	Adama
126	Pope	bomopapa
494	Messias	Mesiah
596	Moses	Moshe
597	Mary	Maria

755	Saint Peter	Mohalaledi Peterose
800	Saint John	Mohalaledi Johanne
	Saint Anne	Mohalaledi Anna

The abovementioned names are therefore domesticated to be readily accepted in the Southern Sotho context.

Likewise in comedies, allegories, fairy tales and other children's stories, names of characters may be substituted. The same pertains to names of personified characters in *Everyman* as in (5).

(5)

English	Southern Sotho
Everyman	Mothofeela
Messenger	Legosa
Death	Lefu
Fellowship	Kopano
Kindred	Molemo
Cousin	Motswala
Good Deeds	Diketso tse Ntle
Knowledge	Tsebo
Confession	Boipolelo
Beauty	Botle
Strength	Matla
Discretion	Kelello
Five Wits	Tsebohlano
Angel	Lengeloi
Doctor	Ngaka.

(b) The names of objects

When proper nouns referring to objects are translated, a brief explanation may be added so that the target readers will know exactly what the reference entails (Newmark 1988:200). In line 596 *table of Moses* is translated as

Letlapeng la Moshe. In this case, Everyman is asking to be numbered amongst those who have escaped damnation by doing penance for their sins. Therefore the following statement is added to the translation: *Lebitso la ka le ke le ngolwe ho a bao ba phonyohileng timelo ka ho inyatsetsa dibe tsa bona* (My name should be written amongst those who have escaped damnation by confessing their sins).

(c) Geographic names

Newmark (1988:35) states that geographical names must be checked in recent atlases for the purpose of obtaining the appropriate term. No incident of such nature has occurred when translating *Everyman*. However, the geographical name *Jerusalem*, is translated as *Jerusalema* and *paradise* becomes *paradeising* and so on. Domestication has been the solution to the problem of translating geographical names in *Everyman*.

5.4.2 Translation strategies at phrase level

Emphasis is placed on limitations that cannot be expressed in terms of rules, but may nonetheless be identified as patterns that occur regularly in a language. One such limitation is referred to as lexical patterns which may be divided into collocations, idioms and fixed expressions.

(A) Collocations

The term *collocation* refers to the tendency of certain words to co-occur regularly with other words in a given language. For example, *May* in line 18, will co-occur readily with lexical items such as coldness or winter, and the like, due to the fact that during winter, flowers and trees wither and fall, they don't have that beauty anymore. Therefore the phrase is translated as *dipalesa tsa mariha*

(*flowers which wither and fall during winter in May*).

This implies that patterns of collocation in a language are arbitrary and dependent on the meaning of words. This occurs within a specific language, as well as across languages (Baker 1992:49).

Baker (1992:52) emphasises the notion that sometimes there might be a non-compliance with the collocational patterns of a word. This means that an unusual combination of words may occur in literature to attract attention. For example in line 211, the phrase *show me your mind* when translated literally as *mpontshe kelello ya hao*, sounds nonsensical for the Southern Sotho audience due to the fact that in this case an emphasis is not upon *mind* as the faculty which thinks, reasons or remembers, but upon what is actually disturbing the mind. For the phrase to be acceptable in the Southern Sotho context, it is to be translated as *mpolelle se o tshwenyang* (*tell me what bothers you*). The phrase has been domesticated to fit more appropriately in the context of the Southern Sotho reader.

(1) Collocational problems in the translation of *Everyman*

The differences in the collocational patterns of both the source and the target texts generate various problems in translation. In the section that follows some of them are discussed.

(a) The engrossing effect of source text patterning

Baker (1992:55) suggests that it is universally acceptable when a collocation is found in the target language which conveys the same meaning as in the source language, the translator will not be confused by the difference in surface pattern. The problem of confusing both the source and the target texts in the translation process could lead to the

so-called inaccurate interpretation of collocational meaning in the source language (Baker 1992:56). Translators are discouraged from transferring collocational patterns in the source language which are not typical of the target language. The phrase *show me the very effect of your mind* (line 365), is odd in Southern Sotho when translated literally as *mpontshe bokgoni ba monahano wa hae*. A better translation of this phrase is *a ko mphe maikutlo a hao* (say what you think). Cultural substitution is utilised to render the appropriate translation.

Another example is found in line 168 *Thou hast thy wits five* (literally translated as *tsebo tse hlano*) Knowledge cannot be numbered but could be measured in the Southern Sotho context. *Five wits* in this context does not refer to character, but to the senses of *Everyman* himself. Therefore the translation refer to full comprehension or understanding. Therefore the suitable translation has to be translated as *tsebo ya ntho tsohle* (the knowledge of all things). Cultural substitution has been the strategy for the translation.

(b) Tension between accuracy and naturalness

The main objective of a translator is to generate collocations that are typical of the target language, but which, at the same time, convey the meanings of collocations in the source language. However, this ideal is not easily achieved due to the fact that sometimes there is a measure of tension in the choice between a typical or accurate translation. To overcome this problem, established collocational patterns are used. This will assist the translators in distinguishing between a translation which reads like the original and one which sounds foreign.

The phrase *take the labour* in line 289, could be translated

literally as *etsa/nka mosebetsi* (do the work), but this makes the phrase more complex, foreign and difficult to comprehend by the target audience especially in the context of next phrase *o nketse hantle* (do me well). An appropriate translation is *ikitlaetse o nthuse o nketse hantle* (help me and do me well). The phrase has been replaced with an appropriate one to fit the context of the Southern Sotho reader.

(c) Marked collocation in *Everyman*

This deals with uncommon word combinations, sometimes used in the source text to create new ideas. The idea is that such marked collocations in the source language should be translated in the form of a marked collocation in the target language (Baker 1992:61). In line 1, the phrase *le tla fana ka sohle ho babohi ba lona* (you all give your audience) could be rephrased as *le tla bontsha bokgoni ba lona pela babohi ba lona* (you all do your best before your audience). The phrase could be understood as *all characters* i.e the speaker asks all of them to give their best to the audience. But the context immediately justifies the *audience's attention* because it is closely followed by *hear* (*mamela*). The phrase has been replaced by the one which carries a more precise meaning for the Southern Sotho reader. Therefore the translation should be *le adimane ka ditsebe* (listen attentively/lend your ears).

The phrase *forget clean* in *they forget clean* (literally translated as *ba di lebetse ka ho hlweka*), line 30 and in *charity they do all clean forget* (*kgauhelo ba e lebetse ka ho hlweka*), line 51 does not make sense since the verb *clean* (*ho hlweka*) means free from dirt or impurities (Branford 1994:163). This means that the *clean* has nothing to do with the verb *forget*. By replacing *clean* with a more specific phrase *ka hohlehohle* (in totality) the translation is *tseo*

ba di lebetse ka hohlehohle (totally/completely forgotten).

The word *without* in *and comfort me till I come without the town* (*mme o ntshedise ho fihlella kantle ho motse ona*) in line 291, makes the translation foreign. To deal with this problem, a more specific phrase *ke tswile* (*out of*) is utilised due the fact that the word *without* has a completely different implication as far as the context of both the source and the translation into Southern Sotho are concerned. In other words *out of* (*ka ntle ho*) in the source text does not carry the possessive meaning but the positional one. Hence the translation becomes *mme o ntshedise ho fihlella ke tswile motseng ona* (*and comfort me till I come out of this town*).

(B) Fixed expressions

Collocations are flexible language patterns which allow for a multitude of variations in form. The meaning of such words sometimes depends on the other words which a translator has to face.

(a) Problems in translating fixed expressions in *Everyman*

When a translator notices and interprets a fixed expression, he has to make a decision about how he intends translating the item into the target language. In this the *skopos/function* of the translation will determine the nature of the translation. Baker (1992:69-70) identifies amongst others four of these main problems which are experienced in the translation of fixed expressions. In the case of translating *Everyman*, only two of these problems were experienced. They are the following:

(i) A fixed expression not having an equivalent in Southern Sotho

The way in which meaning is conveyed, varies from one language to the other. Fixed expressions may be culture-specific. The expression in line 309, *Ho itswe* (It is said when translated literally) is used prior to a particular idiomatic expression. In Southern Sotho, it is translated as *ha se feela ho itsweng* (That is why it has been said). A more expressive phrase is used.

(ii) A fixed expression may have equivalent in the Southern Sotho, but the context of use differs

The idiom or fixed expression in the target language and source language have various connotations. The expression *oil of forgiveness* (literally, *ole ya tshwarelo*), in line 572 bearing the context in mind actually implies *warm hospitality/warm welcome* and must then be translated as *kamohelo e kgolo*. A more specific phrase is also used.

(C) Translation of metaphors

A metaphor can be defined as a figurative expression which is the personification of an abstract idea. It features the application of a word or collocation in a surprising context. A metaphor may sometimes consist of only one word, as in the case of idioms, proverbs, and the like.

Newmark (1988:104) contests that metaphors are of paramount importance due to certain considerations.

Firstly, they have a referential function where they describe a spiritual process or state, a concept, person or object, quality or an action in greater detail. In line 18 *flowers of May* (literally *dipalesa tsa Motsheanong*) actually

means flowers which wither during Winter. Also in line 15 *body lieth in clay* (literally *mmele o bewa letsopeng*) which means that the body is put into the grave. Secondly, they have a pragmatic function which is applicable to the senses, which means that, the metaphor interests, explains or surprises. In line 414 *I sing another song* (literally *ke bina pina e nngwe*) means *ke se ke fetotse monahano wa ka* (*I have changed my mind*). From another point of view, the first function is more cognitive, while the second function is aesthetic. In a good metaphor, these functions are generally parallel with form and content.

The following types of metaphors are relevant for Everyman (cf Newmark 1988:107-112).

(a) Dead metaphors

Dead metaphors refer to metaphors where the reader is hardly aware of the image. They generally refer to universal terms of time and space, important parts of body, general ecological characteristics and the most important human activities. Dead metaphors are not difficult to be translated due to the fact that they are translated directly. In line 44 *All that liveth appaireth fast* is translated as *bohle ba tla timetswa ka ho panya ha leihlo* (*they will all be doomed with an immediate effect*). The metaphor is domesticated in order to be understood by the Southern Sotho reader.

(b) Standard metaphors

This type of metaphor is defined as a fixed metaphor used in an informal or spiritual situation. It is referential and pragmatic. The optimal way of translating a standard metaphor as in line 26 *drowned in sin* (literally translated as *ba nwetse sebeng*) is to reproduce the same image in the

Southern Sotho. In this instance the metaphor could be rephrased as *they are completely overcome by sin* (*ba hlotswe ke sebe*). Domestication is been the strategy used to deal with the problem of translating this metaphor.

(c) Original metaphors

Original metaphors are those quoted or created by the author of the source text. In authoritative and expressive texts, these have to be translated literally because the original metaphors contain the core of an important message which the author wishes to convey. The original metaphor does not appear to be very important. The translator may replace it with a descriptive metaphor. In line 239 *show me grief of your mind* (literally translated as *mpontshe kutlobohloko ya kelello/monahano wa hao*) is translated as *tell me what really bothers you* (*mpolelle se o tshwenyang maikutlo*). In line 365 *Now show me the very effect of your mind* (literally translated as *jwale mpontshe bokgoni ba monahano wa hao*) is translated (domesticated) as *jwale a ko mphe maikutlo a hao* (*tell me what you think*). In line 331 *to my pain* (translated literally as *kutlobohlokong ya ka*) in *he bade me go a pilgrimage, to my pain* (*o ntetse ho nka leeto kutlobohlokong ya ka*) is translated (domesticated) as *o ntaetse ho nka leeto ke sa rate* (*he commanded me to take a pilgrimage against my wish*).

In conclusion it is clear that language is not made up of a large number of words which can be used together in free variation. Words have a certain tolerance of compatibility. Like individual words, lexical patterns carry meaning and can be culture-specific. Collocations, fixed expressions and metaphors give rise to numerous pitfalls and problems in translation.

5.4.3 Translation strategies at the sentence level

The grammar of a language is a set of rules specifying the way in which words and phrases can be combined in language to convey information. In explaining the concept of translation strategies at the sentence level, Baker (1992:82-110) emphasises dimensions such as grammatical categories as opposed to lexical categories, diversity of grammatical categories across language frontiers and word order.

(i) Grammatical categories versus lexical categories:

The grammar of a language may be categorised into two main dimensions, namely morphology and syntax.

Morphology deals with the structure of words and the way in which the structure of a word changes to signify specific contrasts in the grammatical system, e.g. *heaven* (*lehodimo*) in the introductory part of *Everyman*, *how the high father of heaven sendeth death* (*ka moo ntate ya mahodimong a ileng a romela lefu*), is translated as plural *mahodimo* (*heavens*) so that the sentence is easily comprehended. A cultural specific term (cf section 5.4.1) *mahodimong* (*heavens*) has been utilised. These changes of words signify a specific contrast. This means that the morphological structure of a language determines the basic information that is conveyed in that language (Baker 1992:83).

The latter concept, the syntax, deals with the grammatical structure of phrases and sentences, that is the linear sequence of word classes such as nouns, verbs, adverbs and adjectives as well as functional elements such as subject and object. In other words under the concept of syntax the aspect of word order is highly accentuated.

(ii) Word order

The grammatical structure of a language does not change easily. Grammatical changes take place over a longer period than lexical changes. Therefore in translation, the grammar of language may sometimes force the translator to take a specific direction which is not as close to the source language as he/she may desire. The translation of *Everyman* into Southern Sotho has been rendered possible mainly through adaptation (cf. section 5.2.1). This means that it does not look exactly as the source text does. Consequently poetic techniques like speech phenomena in lines 189, 265, 279, proverbs and fixed expressions in lines 486, and 561 and figurative speech in line 605 have been applied in this translation.

The unusual sequence of word classes identified in the translation of *Everyman* in line 50 in the sentence *for now one would by envy another up eat* (literally translated as *hobane jwale motho ka ho honohela e mong a mo je*) does not make sense to the Southern Sotho reader. The unusual sequence could be shown as in (6).

(6)

For now one would by envy another up eat.					
adverb		verb		object	verb
causal	subj		adverb		

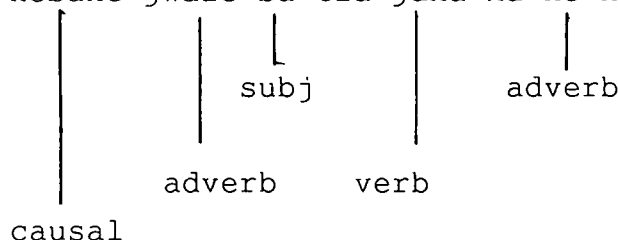
Hobane jwale motho e mong ka ho honohela e mong a mo je.					
causal	adverb	subject	adverb	object	verb

The sentence in (6) could be paraphrased as *hobane jwale ba tla jana ka ho honohelana* (for now they will envy and eat up each other).

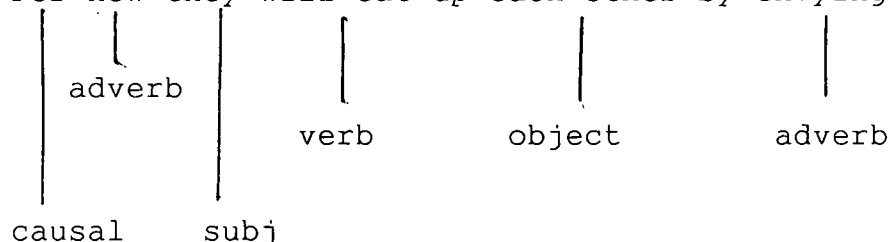
The appropriate sequence in the Southern Sotho context is indicated in (7).

(7)

Hobane jwale ba tla jana ka ho honohelana.



For now they will eat up each other by envying one another.



This is a clear proof of the diversity of grammatical rules across languages. So it is difficult to determine and identify categories that occur in all languages due to the fact that (i) languages differ with regard to the way in which they express certain aspects of experience, and (ii) communities vary with regard to the importance they assign to individual experiences.

The unusual sequence of words such as nouns, verbs, objects, adverbs, and so on in *Everyman* made the translation into Southern Sotho complex. Transposition has been used as a translation strategy to deal with the problem.

In conclusion the linear arrangement of linguistic elements plays an enormous role in organising messages at the text level. Word order is a textual strategy rather than a

grammatical feature and the ways in which it is applied controls information flow.

5.4.4 Translation strategies at textual level

Features of text organisation relevant to Everyman namely cohesion and coherence are exposed in this section.stressed.

(1) Cohesion

Cohesion refers to a network of textual, grammatical and other relationships which provide a relativity amongst various parts of a text. These relationships organise and create text so as to enable the reader to interpret the words and expression in the text. The model of cohesion proposed by Halliday and Haran distinguishes features as shown below.

(a) Substitution

This concept concerns a grammatical rather than a semantic relationship. Substitution means an item or items are replaced by other items within the discources, for example line 93 as indicated in (8).

(8)

Yea, certainly

Ee, ruri ho jwalo

Certainly in (9), replaces yea, I am sent to thee (Ee, ke rometswe ho wena in line 93.

(b) Omission

This concept involves the omission of an item, in other words, the item is not replaced by anything else. In line

30, the word *red* (*kgubedu*) in *and shedding of my blood red* (literally *mme ho tsholoha a ka madi a mafubedu*) does make the whole phrase lose meaning due to the fact that the normal colour of blood is red. Therefore *red* is omitted. The suitable translation would be *le madi a ka a tsholohileng* (*my blood which was shed*).

(c) Conjunction

This refers to the use of formal markers to establish relativity among sentences, phrases and paragraphs. Conjunctions indicate the way in which the author wants the reader to establish a relationship between what is about to be said with what has been said. The most important relationship within conjunctive cohesion are:

(i) Additive in the translation of *Everyman*

For example *mme/and* in *mme yona e bitswa...* (*and it is called...*) in line 3, has been added at the beginning of the sentence in the Southern Sotho translation to make the link between this half of the sentence and the previous one i.e *e sebopehong sa papadi ya kalaneng ya boitshwaro* (by figure of a moral play). Another purpose of the conjunction *mme* (*and*) in Southern Sotho is to enable the reader to understand more about *the matter which has to be heard with reverence* in line 2. Line 2 connects to line 3 due to *mme* (*and*) in line 3. The connection is presented as in (9).

(9)

- | | |
|---|---|
| 2 | Mme le mamele taba ena e sebopehong sa
papadi ya kalaneng ya boitshwaro ka
hlomphe, |
| | (And hear this matter with reverence) |
| 3 | Mme yona e bitswa:
(And it is called)
(called it is) |

Mme (and) is also added at the beginning of line 32 and at the second part of line 33. This connects the two lines to each other to presents the free flow of the text to the Southern Sotho reader. The relationship could be presented as in (10).

(10)

- | | |
|---|--|
| [| 32 <i>Mme</i> hore ke ba fumanele bophelo ke itelletse lefu;
(And to get them life I suffered to be dead) |
|] | 33 Ke ba fodisitse maoto, <i>mme</i> hlooho ya ka ya hlabjwa
ke meutlwa.
(I healed their feet, and my head was hurt with
thorns)
(I healed their feet, with thorns hurt was my head) |

The addition of *mme* (and) at the beginning of line 61 shows the continuity between line 60 and 61 as in (11).

(11)

- | | |
|---|--|
| [| 60 Ba tla ba tsietsing ka lebaka la maruo a
lefatshe
(They be so cumbered with worldly riches) |
|] | 61 <i>Mme</i> hoo ho tla ngosa hore ke etse toka.
(And that would require me to do justice)
(that needs another I must do justice) |

Another continuity due to the addition of *mme* (and) is seen between lines 76 and 77 as in (12).

(12)

- | | |
|---|---|
| [| 76 <i>Mme</i> ya ratang maruo ke tla mo hlaba ka lerumo
la ka.
(He that loveth riches I will strike with my
dart) |
|] | 77 <i>Mme</i> o tla fofala, o tla lelekwa lehodimong.
(And he will be blind, he will be made to
depart from heavens)
(His sight to blind, and from heaven to
depart). |

The addition of *mme* (and) the beginning of line 190, also (shows the link/continuity) between) lines 189 and 190 in (13).

(13)

- | | | |
|---|-----|---|
| [| 189 | Ke tla itlhahisa ho Modimo jwalo ka ha e ka ha ke so tswalwe! |
| | | (I would to God I had never be get) |
| [| 190 | <i>Mme</i> sena se ne se tla tswela moya wa ka molemo o moholo; |
| | | (And this would benefit my soul) |
| | | (To my soul a full greet profit it had be) |

The continuity is also seen between lines 277 and 278 as in (14), and between lines 371 and 372 as in (15).

(14)

- | | | |
|---|-----|---|
| [| 277 | Ho ya monyakeng, boithabisong, le dipapading, |
| | | (To go to mirth, solace, and play) |
| [| 278 | <i>Mme</i> kelello ya hao e tla tlwaela hoo, |
| | | (And your mind will sooner get use to it) |
| | | (Your mind will sooner apply) |

(15)

- | | | |
|---|-----|--|
| [| 371 | Empa ha ke ba kopa thuso ba a mphethohela. |
| | | (But when I have most need they forsake) |
| [| 372 | Ke thetsehile, <i>mme</i> seo ke sona se nkgopisang. |
| | | (I am decieved, and that makes me sad) |
| | | (I decieved, that maketh me sad). |

It is also to be seen between lines 419 and 420 as in (16), and between lines 425 and 426 as in (17).

(16)

- 419 Jwale bopaki boo ba hao nka bo thunthetsa le ho
bo silafatsa,
(They reckoning I have made shotted and
blind)
- 420 Mme bopaki boo bo hloke nnete,
(And that account may lack the truth)
(That thine account thou cannot make truly)

(17)

- 425 Tjhee, e seng jwalo! Ke fokola haholo,
(Nay, not so! I am too brittle)
- 426 Mme nna nka tloha ka hloka mamello.
(And I may not endure)
(I may not endure)

The *mme* (and) at the beginning of lines 559 and 567, shows the link between these lines as in (18).

- (18)
- 558 Le bitswang boinyatso, e leng mohlodi wa matha-
ta (called penance, voider of adversity)
- 559 Mme o tla o sotla mmeleng,
(And your body will be chastised)
(There with shall your body chastised)
- 560 Ka kgaello le tiisetso mosebetsing wa Modimo.
(With abstinence and perseverance in God's
service)
- 565 Ka mokgwa o jwalo le wena o tshwanetse ho feta
ho tse jwalo, pele o ka tswa leetong lena le
boima.
(So must thou, ere thou scape that painful
pilgrimage)
- 567 Mme Diketso tse Ntle o tla ba le wena.
(And by that time Good Deeds will be with
thee)

What is explained in line 558 flows into lines 560 to 567 by

mme (and) in 559; likewise, between lines 643 to 647. This is also presented as in (19).

(19)

- 643 Ke seaparo sa mahlomola:
(It is a garment of sorrow)
- 644 Se tla o ntsha bohlokong;
(From pain it will you borrow)
- 645 Mme hona ke bona boikwahlayo,
(And this is contrition)
(Contrition it is)
- 646 Bo tlisang tshwarelo;
(That geteth forgiveness)
- 647 E leng ho thabisang Modimo le ho feta.
(It pleaseth God passing well)

Line 743 and 744 are connected together by the addition of mme (and) at the beginning of each line to keep the flow between the two possible. This is presented as in (20).

(20)

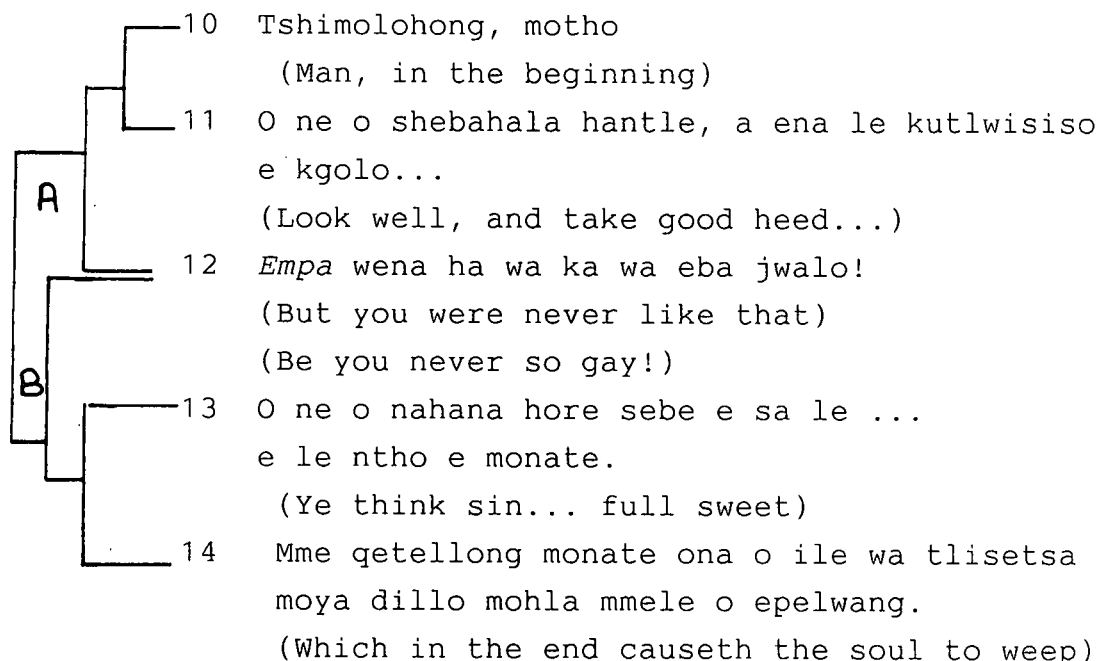
- 743 Mme ka ho aka maoto a hae, hoo ho re fa
tokelo;
(And by kissing his feet, that gives us a
priviledge)
Though we kissed thy feet, thou were
worthy)
- 744 Mme pheko ya hae e fedisa sebe se bolayang:
(And his surgeon cures the deadly sin):
(Thou are surgeon that ccurreth sin deadly)

(ii) **Adversative or contrast in the translation of Everyman**

The contrastive particle *empa* (but), is added when translating the sentence in line 12. The particle is put at

the beginning of the sentence to make the sentence have sense. This is the main turning point (contrast). Therefore part A, i.e. line 10 and 11 contrasts part B, i.e. line 13-14. The contrast between these parts is shown in (21).

(21)



In line 59, the contrastive particle *empa* (but) replaces the additive (and) one in the source text in order to provide a more comprehensible translation for the Southern Sotho reader. This might be brought about by the contrast in the previous line (i.e. line 55) - but this is not issue at present. The main issue is to identify an appropriate translation strategy which would enable the Southern Sotho reader to accept the translation. Despite the substitution, the contrast between lines 56-62 results. The contrast may be presented as in (22).

(22)

- 56 Ha ba ntebohe ka molemo oo ke ba entseng
wona,
(They thank me not for the pleasure that I
them meant).
- 57 Esita le bophelo boo ke ba adimileng bona.
(Not yet for their being that I them have
lent).
- A
- 58 Ke utlwetse batho bohloko haholo.
(I proffered the people great multitude of
mercy),
- B
- 59 Empa ke ba mmalwa feela ba ananetseng sena
ka nnete.
(But it is only few of those who have accepted
this wholeheartedly).
- 60 Ba tla ba tsietsing ka lebaka la maruo a
a lefatshe
(They be so cumbered with wordly riches)
- 61 Mme hoo ho tla ngosa hore ke etse toka,
(That needs on them i must do justice),
- 62 Ho e mong le e mong ya phelang ntle le
letswalo.
(On every man living without fear).

Another contrast is realised in line 380 where *empa* (but) replaces the *mme* (and) between the sentence to maintain the appropriate flow of the sentence, as in (23).

(23)

- 380 Batho ba dula ba etsa ditshepiso, *empa* ka
nnete ha ba di phete...
(They keep promising, but they fail to fulfill)

(iii) Causal (reasoning) in the translation of *Everyman*

In the translation of line 375, *hobane* (for/because) is added. The reason is not only to provide a suitable

translation for the Southern Sotho reader, but also to provide the cohesion between the lines prior to line 375 (i.e. line 374) and after line 376. Line 374 is the statement to be explained, so line 375 gives an account of 374. Line 376 concludes what is in line 375. This is realised by an inclusion of *hobane* (*for/because*) in that line as in (24).

(24)

- | | |
|--|--|
| <div style="display: inline-block; width: 10px; height: 10px; border-left: 1px solid black; border-top: 1px solid black; margin-bottom: 10px;"></div> <div style="display: inline-block; width: 10px; height: 10px; border-left: 1px solid black; border-top: 1px solid black;"></div> | <p>374 Ha e le nna ruri nka se tsamaye le wena
(For verily I will not go with you)</p> <p>375 <i>Hobane</i> le nna ke tla ya ikarabella ke sa
lebella
(<i>Becauase</i> my reckoning is also unready)</p> <p>376 Ka hoo ke sa sala...
(... therefore I make tarrying)</p> |
|--|--|

Line 624, *hobane* (*for/because*) is added. *Hobane* (*for/because*) gives the account why *Everyman* has to be merry and glad.

(2) Coherence

This refers to a network of conceptual relationships which inform the surface manifestation of a text. In simpler terms coherence of a text is the result of an interaction between the information in the text and the readers' own knowledge and experience of the world (Baker 1992:219). Therefore, a text is never coherent or incoherent because the coherence of a text depends on the ability of the reader to make sense of the text by establishing links between the text and what she/he already knows. So the translator must take into consideration the knowledge and expectation of the target readers.

5.4.5 CONCLUSION

In dealing with the concept of coherence, the most important thing is to determine how the text with a unusual language structure and form can be made to fit within the respective target culture. This is not a easy task, but in this respect the translation of *Everyman* into Southern Sotho has been made possible through the translation strategies of mutation (adding certain clauses to make the translation to be readily acceptable into the Southern Sotho culture) and substitution. Both the cohesion and coherence depend on the target reader.

CHAPTER 6

CONCLUSION

6.1 Translation strategies utilised

On the obvious assumption that there are both cultural and time differences between the 14th century audience for which *Everyman* was written and the audience for which it is translated i.e the 21st century audience, the main purpose of the study is to make available the old, 14th century knowledge and old cultural background and make it relevant for the prospective audience through the bridging the cultural gap by means of a functional translation.

It is contested that one problem of the cultural gap between the 14th and the 21st century audiences of *Everyman* is bridged. A functional translation (i.e. a translation which is clearly understood and acceptable and which has specific *purpose/skopos* within the Southern Sotho context) has been the main instrument in bridging the gap. The main pivot around which the translation revolves is Nord's functionalist approach to translation (Chapter 1). This approach rests mainly upon the *skopos* theory (cf Chapter 2 Section 2.5) and the concept of the translation brief (cf Chapter 2 Section 2.5.5).

The translation of *Everyman* into Southern Sotho for the 21 century has not been an easy task. Its dramatic nature made the translation more complex. Before the translation was attempted, a broader perspective of what drama is, was investigated (cf Chapter 3). Important aspects in this regard, such as the nature (cf Chapter 3 Section 3.4) and the systemic features of drama (cf Chapter 3 Section 3.7) were dealt with. Concerning the nature of drama it was found that drama has a dual nature: it is both a literary

art and a representational art i.e it could be read or it could be performed before an audience. For the purpose of this study, the latter nature of drama was emphasised (Kruger 2000:20). Drama was meant to be performed rather than to be read; drama which is simply read does not have the strong impact of the performed drama. The systemic features of drama are regarded as that which makes drama a unique genre. Several features including contrast, immediacy and argumentation were investigated. It was found that these features form a *chain* as far as the understanding of drama is concerned. These systemic features were also identified in the analysis of *Everyman* (cf Chapter 4 Section 3.4.2). Other fascinating aspects as far as the nature of drama is concerned, are the indispensable elements of drama (cf Chapter 3 Section 3.5). These include dialogue, characters, persona, plot, space, time, dramatic irony, thought and diction, and picture stage. Different forms of drama (Chapter 3 Section 3.6) including the medieval drama (i.e both the miracle and the morality plays) were also mentioned. A thorough discussion of these forms (miracle and morality drams) drama were provided in Chapter 4. Various aspects such as the history, nature, and the performance of these form of drama were treated. The most important finding about these forms of drama is that despite their primitive nature and form, the information and knowledge embedded in them is still relevant for the 21 century Southern Sotho speaking believers. Non-believers could also be converted and brought to Christ by experiencing such a drama as *Everyman*.

Taking into account the culture, language and time, the translation of *Everyman*, was confusing, but there were *tools* which were available to be used in order to render a functional translation. These *tools* are the translation strategies (Chapter 5). The strategies are categorised into those at the macro level or the overall translation

strategies (cf Chapter 5 Section 5.2.2). These include word-for-word, literal, faithful and semantic translation, where greater emphasis is placed on the source text, and adaptation, free, idiomatic and communicative strategy. Strategies where emphasis will be on the target text due to the fact that a functional translation i.e a translation which fulfils the needs of the *skopos* and the translation brief, is of paramount importance. The important thing about these strategies is that only one strategy has to be chosen or identified before the translator can commence with the actual translation. In other words the translator has to decide whether his/her translation is, for instance, a communicative or an adaptive type of translation. In the case of this minithesis, adaptation was chosen as the strategy upon which the translation of *Everyman* into Southern Sotho is based.

Other translation strategies hold at the micro textual level are those used to describe the transfer of culture-specific terms (Chapter 5 Section 5.2.2). These include transference, domestication/indigenisation, cultural substitution, generalisation, specification (intensification/explication), mutation (deletion/addition), transposition and the translation couplet. These strategies could be applied at will in different instances to deal with different translation problems at different levels.

One way of opening up a foreign culture is by interlingual translation. (Naude 2000:22). In fact, translation is defined as the reproduction of culture in that the act of translation involves transferring aspects of the culture belonging to one group (i.e the 14th century people) to another group (i.e the 21st century Southern Sotho speaking people) through certain translation strategies. In this way the functional translation of *Everyman* into Southern Sotho has been achieved.

(1)

The summary of the translation problems encountered in the translation of Everyman into Southern Sotho and strategies used to solve them is presented in tables (1) to (6)

TRANSLATION PROBLEMS AT DIFFERENT LEVELS	TRANSLATION STRATEGIES TO DEAL WITH THESE PROBLEMS						
PROBLEMS AT WORD LEVEL	SPECIFICATION	GENERALISATION	TRANSFERENCE	SUBSTITUTION	DOMESTICA- TION	TRANSPOSITIO N	MUTATION
A. Non-Equivalence							
1. Culture-specific Item – <i>Lehodimong</i> (heaven) is translated as <i>mahodimong</i> (heavens) p.156				✓			
-May is translated as a general term of what happens during winter. (p.156)		✓					
-The word figure is translated as <i>senatla</i> (p.157), someone very great.	✓						
-Creatures as people (<i>batho</i>) not as all living creatures (p.157)	✓						
-Purgatory translated as <i>pekitori</i> (p.158)			✓				
2. Difference in Expressive Meaning							
- drown/ <i>nwetse</i> (p.158) translated as completely overcome <i>Ba hlotswe ke sebe</i>	✓						
-show/ <i>mmontshe</i> (p.158) is translated as <i>hlalosa</i> (explain in detail)	✓						
-help/ <i>thuso</i> (p158) is translated as <i>nkgauhele</i> (have mercy upon me)	✓						
-chance/ <i>monyella</i> (p159) is translated as <i>tshohanyetso</i> /unexpected nature of events				✓			

PROBLEMS AT WORD LEVEL	SPECIFICATION	GENERALISATION	TRANSFERENCE	SUBSTITUTION	DOMESTICATION	TRANSPPOSITION	MUTATION
-clay/ <i>letsopa</i> (p159) is replaced with <i>lebitla</i> /grave							
-lieth/ <i>robatswa</i> is translated as <i>epelwa</i> /underground (p160)	✓	✓		✓			
-faith/ <i>tumelo</i> (p160) is translated as <i>nnete</i> /(truth/certainty)	✓						
B. Proper Names							
a) Names of persons Judas Maccabee (p161)			✓				
<i>Adama</i> /Adam, <i>bomopapal</i> pope; <i>messiah</i> /messias; <i>Moshe</i> /moses; <i>Maria</i> /Mary; <i>mohalaledi Peterosi</i> / Saint Peter; <i>mohalaledi Johannel</i> St John; <i>mohlaledi Annal</i> Saint Anne and all personified characters in Everyman (pp 162)					✓		
b) Names of objects -table of Moses/ <i>tafole ya Moshe</i> is translated by adding the statement – <i>Lebitso la ka le ke le ngolwe ho a bao ba phonyohileng timelo</i> (my name should be written amongst those who have escaped damnation by confessing their sins) (p 162)							✓
c) Geographic names Jerusalem is translated as <i>Jerusalema</i> and paradise as <i>paradeisi</i> . (163)					✓		

	SPECIFICATION	GENERALISATION	TRANSFERENCE	SUBSTITUTION	DOMESTICATION	TRANSPPOSITION	MUTATION
Problems at Phrase Level							
1. Collocations							
i) Engrossing effect of source text patterning							
- show me the very effect of your mind / <i>mpontshe bokgoni ba monahano wa hae</i> (say what you think)				✓			
- (p 164)							
- Thou hast wits five / <i>tsebo tse hlano</i> is translated as <i>tseho ya ntho tsohle</i> (knowledge of all things)				✓			
- (p165)							
(ii) Tension between accuracy and naturalness							
- Take the labour/ <i>etsa</i> or <i>nka mosebetsi</i> is translated as <i>ikatlache o nketwe hantle</i>					✓		
- (p 165)							
(iii) Marked collations							
- you all give your audience <i>lle tla fana ka sohle ho babuhi ba lona</i> or <i>le tla ntsha bokgoni ba bohle pela babuhi ba lona</i> is translated as <i>le adimane ka ditsebe tse lona</i> (listen attentively) (p 166)				✓			
- forget clean / <i>lehetse ka ho hlweka</i> is translated as <i>lebetse ka hohle</i> (totally /completely forgotten) (pp 167)	✓						
- without / <i>kantle ho</i> is translated as <i>ke tswile</i> (gone out of) (p167)	✓						

	SPECIFICATION	GENERALISATION	TRANSFERENCE	SUBSTITUTION	DOMESTICATION	TRANSPPOSITION	MUTATION
2. Fixed expressions							
i) A fixed expression not having equivalent in Southern Sotho: - It is said (<i>ho itswe</i>) is translated as <i>ha se feela ho itsweng</i> (that is why it has been said (p167))	✓						
ii) Fixed expressions having equivalent in Southern Sotho, but context of use differs - The expression oil of forgiveness <i>ole ya tshwarelo</i> (p168) is translated as <i>kamohelo e kgolo/mofuthu</i> (warm hospitality /warm welcome)	✓						
3. Metaphors							
i) Dead metaphors - All that liveth appaireth fast / <i>bohle ba phelang ba hlaha/ fela</i> (p169) is translated as <i>ba phelang ba tla timetswa ka ho panya ha leihlo</i>					✓		
ii) Standard metaphors - Drowned in sin / <i>nwetse se beng</i> (p169) is translated as <i>hlotswe ke sebe</i> (completely overcome by sin)					✓		
iii) Original metaphor - Show me grief of your mind / <i>mpontshe kutlobohlolo ya kelello</i> (p170) is translated as <i>mpolelle seo tshwenyang maikutlo</i>					✓		

(5)

	SPECIFICATION	GENERALISATION	TRANSFERENCE	SUBSTITUTION	DOMESTICATION	TRANSPPOSITION	MUTATION
Translation problems at sentence level							
a) Morphology - heaven <i>lehodimo</i> (p171) becomes <i>mahodimo</i> (heavens)	✓						
b) Syntax Word Order For now one would by envy another up eat (p172). The word order has been corrected and the appropriate sequence is <i>hobane jwale motho e mong ka ho honolela</i> (For now they will eat up each other by envying one another).						✓	
Translation problems at textual level							
a) Cohesion i) Additive <i>nne</i> (and) Translating sentences in lines 3, 33, 61, 77, 190, 278, 372, 425, 559, 645, 743, 744 by adding an additive particle <i>nne</i> (and) renders continuity and free flow between these links. The interconnectedness between lines 2 and 3, 32 and 33, 60 and 61, 76 and 77, 189 and 190, 277 and 278, 371 and 372, 419 and 420, 425 and 426, 559 to 567, 643 to 647, 743 and 744 are also presented in examples (9) to (20) (pages 173 to 179 in the text).							✓

	SPECIFICATION	GENERALISATION	TRANSFERENCE	SUBSTITUTION	DOMESTICATION	TRANSPPOSITION	MUTATION
ii) Contrastive <i>empa</i> (but) By an addition of a contrastive particle <i>empa</i> (but) at the beginning of lines 12, 59, and at the beginning of part (b) of line 380 provides a suitable translation and interconnectedness between these lines. The free flow is also presented in examples (21) and (23).							✓
In line 59 where an additive particle <i>mme</i> (and) was replaced by a contrastive particle due to the fact that it did not fit the context, example (22) (p 180-181).				✓			✓
iii) Causal (reasoning) <i>Hobane</i> (for/because) is added in the beginning of lines 375 and 624 to provide cohesion. The link between lines 374 and 376 which has resulted from the adding of <i>hobane</i> (for/because) in line 375 is shown in example (24) p 181-182.							✓

6.2 Future perspectives

The future perspective of this study is based on the following consideration:

(i) This study will assist translation students to have a deep or insight into what drama translation is all about.

(ii) The study will also benefit the church greatly to the fact that it will encourage both believers and non-believers as well as ministers to have more love and passion for drama as a suitable mode of communicating the Gospel in a more effective way.

(iii) The research will also encourage most of the Southern Sotho speaking believers and non-believers literate and non-literate) to want to have more drama of a primitive nature such as *Everyman* been translated for them.

(iv) Through this study, a major breakthrough in laying a proper foundation for how to go about translating a drama of any type, including the medieval drama, has been achieved.

(v) The study will provide a necessary background for drama students of what are constituents are of a medieval drama, of what makes a contemporary drama different from the medieval drama, and of how to perform the medieval drama in the milieu of the 21st century audience.

BIBLIOGRAPHY

AMUTA C

1989. *The theory of African literature: Implications from practical criticisms.* London: Zed Books with the Institute for African Literature.

BAKER M

1992. *In other words: A course book on translation.* London and New York: Routledge.

1993. Corpus linguistics and translation studies: implications and applications. In Baker M, G Francis & E Tognini-Bonelli: *Text and technology: in honour of John Sinclair.* Amsterdam: John Benjamins: 233-250.

BALDICK C

1977. *The Concise Oxford Dictionary of Literary Terms.* Oxford: Oxford University Press.

BASSIS M S, GELLES R J, LEVINE A & CALHOUN C

1991. *Study guide to accompany sociology: An Introduction.* New York: R.R Donnelley & Sons Co. Publishers.

BERT N A

1975. *The drama of Christian Relationships: A structural analysis of Representative Religious plays.* Doctoral thesis, Ann Arbor Mich: Indiana University Press.

BEIER U

1967. *Introduction to African Literature: An anthropology critical writing* (New edition). London: Longman.

BRANFORD W (ed)

1994. *The South African Pocket Oxford Dictionary: Dictionary of Current English.* Cape Town: Oxford University Press.

BROWNE E M

1964. *Religious Drama 2: Mystery and Moral plays.* New York: Meridian Publishers.

BROWNSTEIN O L & DAUBERT D M

1981. *The analytical source book of concepts in dramatic theory.* Westport: Greenwood Press.

CAWLEY A C (ed)

1965. *Everyman and Medieval Miracle Plays.* London: Aldine Press.

CLARKE R F

1965. *The growth and the nature of Drama*.
Cambridge: Cambridge University Press.

DEIST F

1984. *A concise dictionary of theological and Related terms with an English-Afrikaans and Afrikaans-English list*. Pretoria: Van Schaik Publishers.

DELABASTITA D

1993. *There's a double tongue: an investigation into the translation of Shakespear's wordplay, with special reference to "Hamlet"*. Amsterdam: Rodopi.

ETHERTON M

1982. *The development of African drama*.
New York: African Publishing Co.

FRANKLIN A

1963. *Seven Miracle Plays: Paperback Edition*.
London: Oxford University Press.

GASSNER J & QUINN E

1969. *The Readers' Encyclopedia of World drama*.
London: Methuen.

GILMAN D (ed)

1989. *Everyman and Company: Essays on themes and structure of the European Moral Play*. New York: AMS Press.

GRAIG H

1955. *English Religious drama of the Middle Ages*. Oxford: Oxford University Press.

HALL D

1981. *To read literature: Fiction, poetry drama*. New York: Holt, Rinehart and Winston.

HARBER K & PAYTON G (editors)

1979. *Heinemann English Dictionary*.
Oxford: Oxford Press.

HARDISON O B

1965. *Christian Rite and Christian drama in the Middle Ages*. Westport: Greenwood Press.

HEFFERMAN W A, JOHNSTON M & HODGINS F

1987. *Literature art and artifact*: San Diego:
Harcourt Brace.

HEYLEN R

1993. *Introduction. Translation, poetics, and the stage: six French Hamlets*. London: Routledge, 23-24.

HOCHMAN S (ed)

1984. *McGraw-Hill Encyclopedia of World Drama*. New York: McGraw-Hill.

HODGSON T

1988. *The Batsford Dictionary of drama*. London: Bilings Ltd.

KENNEDY X J

1987. *Literature: An introduction to fiction, poetry and drama* (4th edition). USA: Brown and Company.

KILLAM D & ROWE R

2000. *The Companion to African Literature*. Oxford: J. Currey.

KRUGER A

2000. *Lexical Cohesion and Register variation in translation: "The Merchant of Venice" in Afrikaans*. Doctoral Thesis. Pretoria: University of South Africa.

MORSE J L (ed)

1959. *Funk & Wagnalls: Standard Reference Encyclopedia*. New York: New York Publishing company.

NAUDE J A

2000. *Translation studies and Bible translation*. *Acta Theologica* 20 (1): 11-22.

NEL P

2000. *Text theory*. Course material for NOS 702. Bloemfontein: University of the Free State.

NEWMARK P

1988. *A textbook of translation*. London: Pergaman Press.

NORD C

1991. *The text analysis in translation: Theory, methodology, and didactic application of model for translation-oriented text analysis*. Amsterdam: Rodopi.

1992. *Text analysis in translator training*. In Dollerup C & A Loddegaard: *Teaching translation and interpreting: training, talent and experience*. Amsterdam: John Benjamins.

1997. *Translation as a purposeful activity: functionalist approaches explained*. Manchester, UK: St. Jerome Publishers.

2000. *Bridging the cultural gap in the Bible translation.*
Canada & South Africa: 1-3.

PERRINE L & ARP T R
1988. *Literature, Structure, Sound and Sense.* (5th Edition). San Diego: Harcourt Brace.

PERSCHABACHER W J (ed)
1990. *The New analytical Greek Lexicon.*
Peabody, Massachusetts: Hendrickson Publishers.

PFEISTER M
1988. *European Studies in English Literature: The theory and the analysis of drama.*
Cambridge Press, Graet Britain.

POLLARD A W
1927. *English Miracle Plays, Morlities and Interludes. Specimens of the Pre-Elizabethan Drama* edited with an introduction, Notes and Glossary.
Oxford: Oxford Press.

POTTER R
1975. *The English Morality Plays: Origins: History and Influence of a dramatic Tradition.* S.A: Routledge & Kegan Publishers.

REISS K & HJ VERMEER
1984. *Grundlegung einer Allgemeinen Translationtheorie.*
Tubingen: Niemeyer.

RICHARDSON C & JOHNSTON J
1991. *Medieval drama.*
Hong Kong, London: Macmillan

ROHRBERGER M, WOODS S H & DUKORE B F
1968. *An introduction to literature.* New york: Random House.

SCHOLES R, COMLEY N, KLAUS C H & SILVERMAN M
1978. *Elements of literature: Essay, Fiction, Poetry, Drama, Film.*
(3rd Edition), Oxford University Press, USA.

STONE B & PURKIS J
1977. *Medieval English Drama: Four Cycle Plays and the Castle of Perseverance.*
UK: Open University Press.

TOURY G

1980. *In search of a theory of translation*
Tel Aviv: The Porter Institute for poetics
and Semiotics. Tel Aviv University.

WILLIAMS J

1990. The translation of culture-specific terms.
Lebende Sprachen 35 (2): 55-58.

ABSTRACT

On the obvious assumption that a cultural gap exists between the audience of *the drama Everyman* in the 14th and 21st centuries, a suitable translation of *Everyman* was is necessary in order to make this play accessible to the 21st century Southern Sotho speaking people. This mini-thesis provides the suitable translation of *Everyman* in the Southern Sotho context. The main framework within which the study is conducted is Nord's functionalist approach to translation which implies that greater emphasis is placed on the target text rather than on the source text. The translation is rendered possible by certain instruments, namely the translation strategies. These translation strategies are applied at both the macro and micro textual levels. Translation strategies at the macro level imply the overall translation strategies for the translation. These strategies include the word-for-word translation, faithful translation, literal translation, semantic translation, idiomatic translation, free translation and adaptation. The overall translation strategy chosen in the case of *Everyman* is adaptation. Translation strategies at the microlevel deal with the transference of culture-specific items at different levels of a text i.e word, phrase, sentence and textual levels. These strategies include transference, cultural substitution, domestication, mutation, specification, and transposition. Through these instruments, the functional translation of *Everyman* into Southern Sotho has been achieved (210 words).

KHUTSUFATSO

Kutlwisisong ya hore sekgeo se teng sa moetlo mahareng a bamamedi ba *Mothofeela* ba lekgolo la leshome le metso e mene le la mashome a mabedi a motso o mong e leng Basotho le ba dipuo tsa bophirima, mme ka hoo pale ya *Mothofeela* e hlokahala ha holo ho fedisa sekgeo seo. Sengolwa sena se fana ka phetolelo e nepahetseng ya *Mothofeela* ka puo ya Sesotho. Moralo o moholo oo sengolwa sena se theilweng hodima ona, ke ho ya ka Nord wa tshebetso phetolelong e leng wa hore tsepamiso e kgolo e be hodima sengolwa se habilweng ho feta hodima sengolwa sa sethato. Phetolelo ena e phethahatswa ka disebediswa tse fapaneng, e leng ditsela tsa phetolelo. Ditsela tsena di sebediswa ha mmoho boemong bo phahameng le bo ngotlehileng ba sengolwa. Boemong bo phahameng, ditsela tsa phetolelo di akaretisa phetolelo yohle. Karolo e kgolo ya phetolelo ya *Mothofeela* ke mokgwa wa boikamanyo. Boemo bo ngotlehileng bo sebedisetswa phitisetso ya moetlo ka tsela ya sengolwa e leng mehatong ya mantswe, dipolelwaneng, dipolelong le sengolweng ka kakaretso. Ka disebediswa tsena tse boletsweng tsa phetolelo ho fihletswe phetolelo ya *Mothofeela* puong ya Sesotho (nantswe 192).

U.O.V.S. BIBLIOTHEEK