

**Mphahlele's *Down Second Avenue* in German:  
Cultural Transfer, Norms and Translation Strategies  
in Krüger's *Pretoria Zweite Avenue*.**

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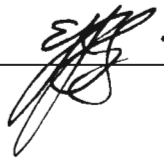
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**Awarded *cum laude***

This dissertation is submitted in partial fulfilment (50%) of the requirements for the degree of Master of Arts in English Studies, Faculty of Humanities, University of KwaZulu-Natal, Howard College campus.

I, Emily Jane Jarvis, hereby declare that this dissertation for the Master of Arts Degree submitted by me at the Department of English Studies, University of KwaZulu-Natal, has not previously been submitted for a degree or diploma at this or any University, and that it is my work. All reference materials contained herein have been duly acknowledged.

Date: 2.11.2005

Signed:  \_\_\_\_\_

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## Abstract

The aim of my study is to identify, describe and critique Es'kia Mphahlele's *Down Second Avenue* and its German translation, *Pretoria Zweite Avenue*. More specifically, the aim is to engage with the norms and constraints operative in the various translational relationships; also, to consider the impact – resulting from the shifts involved in cultural transfer – for a new readership in the 1960s in east Germany. Lambert and van Gorp's research model, "Hypothetical Scheme for Describing Translations", provides a framework for such a study that starts with an analysis of preliminary data, followed by a macro-level analysis and, finally, an analysis of micro-level data. Toury's over-arching theory of Descriptive Translation Studies (DTS), and Even-Zohar's Polysystem Theory are used extensively, especially regarding the contextualisation of both source text (ST) and target text (TT). In considering – via a detailed analysis of shifts – how elements of South African culture have been transferred in translation, I also draw on Fairclough's theories regarding social power hierarchies, and the mutually constitutive nature of discourse. Given that norms and constraints are largely determined by cultural contexts, Fillmore's 'scenes-and-frames semantics' is also invaluable to the ideological explanations necessary during the course of this project. Ideologically relevant extracts – representative of South African culture – from the ST, are compared with the corresponding German translations. This study makes extensive use of Baker's strategies for dealing with non-equivalence at various levels of the translation process. Based on all the above theoretical points of entry, ideological parallels between the imagined communities of east Germany and South Africa are drawn. My study proves the potential of translation projects, such as this one, of aiding in cultural dissemination between two countries that are culturally and geographically apart, but which share a profound understanding for the burdens of ideological over-determination.

# Chapter 1: Introduction and Methodological Framework

## INTRODUCTION

*Down Second Avenue* is the true story of apartheid. It is the autobiography of an African born and brought up in South Africa on the wrong side of the colour line... [Mphahlele's] book gives a brilliant impression of how Africans live and talk and work together – and of their relationships with Europeans.

– Cover of 1959 Faber & Faber edition of *Down Second Avenue*

Amazingly unembittered autobiography of a black man growing up in South Africa. – *Observer*

In the light of the above extracts, which refer to typically South African conditions, I wish to pose the question: what is the relevance – for an east German readership – of Es'kia Mphahlele's *Down Second Avenue*? Why would an east German, socialist publishing house wish to bring out a book with specifically South African concerns? In attempting to answer these questions, I shall embark on a comparative study of Mphahlele's book (first published by Faber & Faber in 1959) and its German translation, *Pretoria Zweite Avenue: Autobiographischer Roman aus Südafrika*, by Lore Krüger (published by the east German publisher, Aufbau-Verlag, in 1961). More precisely, I will identify, describe and analyse the norms and constraints operative during the translation process, and the inevitable linguistic and cultural shifts that will occur. It is the book's distinctly South African flavour which raises further questions as to what translation strategies Krüger used (and why) in order to render culture-specific language – e.g. South African English and code-switching – into German. Furthermore, Mphahlele's complex style of writing requires subtle adjustments in the

German target text (TT)<sup>1</sup>. Ultimately, the notion of cultural transfer forms the core of my project.

Cultural transfer between ‘source text in source culture’ and ‘target text in target culture’ is a central issue that is constantly debated and theorised in the field of recent translation studies. The two cultures – South African and German – are far removed from each other, so that cultural equivalence in the translation of *Down Second Avenue* raises some difficulties. There is a definite need – well beyond the realm of academia – for the ideological similarities between countries to be made known and acknowledged. In this way, my study aims to contribute to a dilution of the mutual cultural ignorance that occurs naturally between two regions apart, but which happened to have experienced adversities in the recent past: South Africa, now post-apartheid, and Germany, now post-communist and reunited.

This project, therefore, aims to contribute to the growing interest in the cultural aspects of literary translation. In South Africa, there is a significant gap in translation research regarding texts by South African writers informed by Black Consciousness: an ideology that foregrounds emancipatory agendas of culture and identity as informed by race. While translation research in South Africa has focused largely on local languages/ literatures (especially on Afrikaans), this study will be concerned with the cultural transfer between South Africa and the ex-German Democratic Republic – referred to for convenience as east Germany – in this way further filling a lacuna in research. My thesis is, therefore, intended to contribute to comparative research into the dissemination of South African culture and literature abroad – in the

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<sup>1</sup> From this point I will refer to ‘target text’ as TT and to ‘source text’ as ST.

current project, to an east German readership. Other dissertations – such as those by James (1993), Perabo (1994), and Schulze (1994) – have considered translation between English and Germany as a whole. Within a broader trajectory, my study finally aims to add to a growing body of research around the role played by translation in disseminating South African literatures. This larger, nation-wide project should be carried out in a systematic manner, by considering key figures and key movements such as Mphahlele and Black Consciousness.

My choice of Es'kia Mphahlele's text, *Down Second Avenue*, has several rationales. Firstly, although many of his contemporaries suffered inferior education under the apartheid regime, Mphahlele is a highly educated author, who affords the reader insight into the world of the uneducated and the oppressed. Secondly, Mphahlele is an accomplished Black South African writer. His writing style is complex, unpredictable and versatile, and it is instructive to consider the way in which a translator might deal with the apparent idiosyncrasies integral to his text. And, finally, Mphahlele's thematic concerns, particularly those of oppression and alienation, apply directly to the *Zeitgeist* of east Germany at the time in which Krüger translated *Down Second Avenue*. My study aims to consider these aspects, and to draw a link between communities that are linguistically dissimilar and geographically apart, but which share common historical paradigms. It will then consider the way in which a translator might endeavour to transfer such thematic and ideological similarities into the smaller locus of a culture completely different from that of the source culture and the ST.

Despite the linguistic and cultural dissimilarities, it is important to recognise the parallels between the recent histories of South Africa and east Germany. The

historical trajectories of the last half century, in both countries, have included over-determination by ideology – apartheid and Stalinism, respectively – and then an even more recent liberation from past ideologies. *Down Second Avenue* presents “a mind that has to give substance and thought to defining terms such as African personality, African community, and African humanity” (Chapman 2003: 244) in its fight against the human degradation and alienation experienced under apartheid. East Germans also suffered from social violence, isolation and alienation, in the arduous process of liberation from ideological tyranny. These contextual links (of the 1950s and early 1960s) will be explored in relation to the thematic concerns and their stylistic representation as manifest in *Down Second Avenue* and in Krüger’s translation of Mphahlele’s autobiography.

The analysis of social contexts offers valuable information regarding the reasons for the translation of certain texts, that is, beyond simply of ‘what will sell’. Ideological oppression and social alienation are perhaps the main thematic concerns of *Down Second Avenue*. These concerns may have offered a sounding board for east German readers in the 1950s and 1960s, for both the ST and the TT are embedded in their respective political contexts. Mphahlele’s book is an expression of the feelings of the majority in “an intellectual, artistic attempt to work through the hurts left by apartheid towards coherence and recovery” (Chapman 2003: 244). Krüger’s translation – paradoxically and despite the work’s intensely South African nature – finds a place in the east German literature of the 1960s. As the east German critic, Kane, points out, the main themes of this literature are: the indestructibility of the human spirit under adversity; the liberatory function of imagination and creativity; the “resistance of subjective insight to ideological and historical certainties, and the way in which

fiction may create its own authenticity in the troubled nexus between language and reality” (Kane 1990: x). All these thematic concerns are present in the east German literary polysystem, for example in the works of prominent east German writers, such as Anna Seghers, Jurek Becker and Christa Wolf. The same thematic concerns can also be identified in the German translation of *Down Second Avenue*. The parallels of thematic concerns alone justify an in-depth comparative analysis of *Down Second Avenue* and its translation. I shall start my investigation with an analysis of the theoretical framework within which such a study may occur.

## **METHODOLOGICAL FRAMEWORK**

Based on the ideological – rather than the purely linguistic – focus of my study, it is important that translation studies itself be understood within its broader historical, political and, indeed, ideological trajectories.

In order to understand the shift that occurred in translation studies – from ST-based strategies and theories that had been applied for centuries, to present-day methods of translation – it is necessary to understand the worldwide paradigmatic shifts that occurred in the 1950s and 1960s. These shifts were caused by important events that affected the world order: World War II, and the subsequent disintegration of colonial empires; the Vietnam War; the resistance to the Soviet occupation of eastern Europe; the rise of the civil rights movements in the United States; and the upsurge of feminism. All these shifts were informed by mass globalisation. These shifts in global politics prompted translation scholars to recognise that translations have the potential to be primary sites for the manipulation of socio-political power, and that translators are involved in the conscious construction of culture (Gentzler and Tymoczko 2002:

xii). Previously in translation studies – that is, up until the 1970s – ideological concerns involving context were subordinated to the veneration of the source text and source culture. The traditional approach involved evaluating a TT according to its perceived number of errors and inadequacies in relation to an original text; in this way, the supremacy of the ST remained unchallenged for centuries. Theories of ‘equivalence’ with, and ‘fidelity’ to, the ST were prevalent, which meant that, in comparison with the intricacies of the original, the TT could never match the ST, because its texture could never be quite the same as that of the original (Hermans 1985: 8).

Polysystem Theory, developed mainly by Even-Zohar in the 1970s, revolutionised the field, for it approached translation studies from directly the opposite perspective.

Whereas before, translation studies experts

tended to look at one-to-one relationships and functional notions of equivalence... [p]olysystem theorists presume the opposite: that the social norms and literary conventions in the receiving culture (‘target’ system) govern the aesthetic presuppositions of the translator and thus influence ensuing translation decisions. (Gentzler 2001: 108) source?

According to Polysystem Theory, literature is a system which forms part of a larger polysystem, in which all systems operate in relation to one another. In this view, translation comes to be seen as an ideologically invested process, which relies on relational activities between, and within, certain cultural systems, and is no longer a fixed phenomenon: its borders are blurred. A polysystem is defined as “a heterogeneous, hierarchised conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole” (Shuttleworth and Cowie 1997: 176). The traditional conceptualisation of translations as fixed end-products has been undermined by the potential they offer for

change. In the past, when translations were viewed as immutable, they could be evaluated as separate from their context. By contrast with this older approach, recent developments in translation studies ensure that the context in which the translation is produced is of paramount importance.

Based on this contextualising approach, Polysystem Theory is a largely non-judgemental and target-text orientated approach. While prescriptive notions – of whether a translation is ‘good’ or ‘bad’, ‘adequate’ or ‘inadequate’ – previously dominated translation studies, Polysystem Theory deviates from the view of translation as aiming for equivalence with a ST. Polysystem Theory largely informs Descriptive Translation Studies (DTS). Toury, the most important DTS theorist, also highlights the significance of the target culture by stating emphatically that “translations are facts of target cultures; on occasions facts of a special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event” (1995: 29). Toury’s DTS draws on Even-Zohar’s concept of the “polysystem”, which is

a global term covering all of the literary systems, both major and minor, existing in a given culture. The substance of Even-Zohar’s research involves his exploration of the complex interrelations among the various systems, especially those among the major systems and the minor subsystems. (1978, in Gentzler 2001: 115)

Even-Zohar’s view of systems, in combination with the accumulation of literary phenomena, means that there is a hierarchy between the different literary systems and, furthermore, between the different kinds of systems. This means that certain systems are privileged as ‘primary’, while others are subordinated to these and remain ‘secondary’.



Toury has also based his contribution to DTS on Even-Zohar's approach: he too insists on the foregrounding of a text's cultural foundation. In other words, Toury attempts to ascertain the rules that govern the polysystem in which a text is situated. It is also significant that Toury reads the systems as a whole, despite their constantly shifting nature, by analyzing "multiple texts and the complex intra- and inter-relations they enter into as they form a highly stratified but unified whole" (Gentzler 2001: 119-120).

Based on Even-Zohar's insights, Toury is able to advocate his, by now, widely-accepted proposal that translation is a norm-governed activity; being a socio-cultural act, it is subject to certain constraints (Toury 1995: 54). According to Toury, norms can be defined as

the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for, and applicable to, particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension. (1978/ 1995, in Venuti 2000: 199)

This definition stresses the importance of deciding for which community or system the translator intends to translate. The main aim of Toury's earlier field work involves discovering the translator's actual decisions when translating, with the aim of determining a system of rules governing translation in a particular polysystem (Gentzler 2001: 124). Translating according to the norms and constraints of the target system allows for a translation to deviate significantly from the original text, provided that the general aims of the ST are communicated in the new language, and within the new cultural system. This decision – as to whether the translator has mainly followed the norms of the target culture or those of the source culture – constitutes what Toury

terms the “initial norm”<sup>2</sup> (1995: 56). I shall establish the initial norm of Lore Krüger’s translation of *Down Second Avenue* by considering the translated text in its entirety, according to Lambert and van Gorp’s ‘Hypothetical Scheme for Describing Translations’, as well as Toury’s notions that a translation is

a text in a certain language, and hence [it] occup[ies] a position, or fill[s] a slot, in the appropriate culture, or in a certain section thereof [...It also] constitut[es] a representation in that language/culture of another, pre-existing text in some other language, belonging to some other culture and occupying a definite position within it. (1995: 56)

Insights gained from these critics will aid in my analysis as to whether the translator has mainly adhered to the norms of the source culture, or has largely modified the translated text according to the norms of the target culture.

Once the initial norm has been established, the texts will be further analysed according to useful aspects of Toury’s norms, in conjunction with Lambert and van Gorp’s hypothetical scheme (in Hermans 1985: 53). Lambert and van Gorp offer a useful methodology for researchers to determine the nature of the TT’s orientation. Their model has – in the last two decades – been used by graduate students as a checklist “aimed at mapping out certain aspects of a set of texts... [and its] principles and objectives spring from [a] practical research context” (Hermans 1999: 64-65). The fact that the scheme is still invaluable to researchers – despite the fact that it was first put forward twenty years ago – is confirmed by Hermans’s appreciation of it in a recent book. According to Hermans, Lambert and van Gorp’s scheme is useful, and still relevant today, because it is

comprehensive but at the same time open and flexible. It seeks to avoid reducing the analysis to a comparison between texts divorced

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<sup>2</sup> Toury’s ‘initial norm’ of a translation refers to establishing whether a translation is ‘adequate’ (source-text orientated) or ‘acceptable’ (target-text orientated). These terms are somewhat problematic owing to their evaluative connotations. As a result of this, and in order to avoid potential confusion, I will henceforth refer to ST-orientated or TT-orientated translation.

from their context. Instead, it stresses that translation analysis involves the exploration of two entire communication processes rather than two texts. (Hermans 1999: 65)

While I shall not specifically identify Toury's norms during the textual analysis, it is important that his contribution to Lambert and van Gorp's scheme be acknowledged.

Toury divides translational norms into three basic categories:

- the initial norm (that is, whether the text is ST-orientated or TT-orientated);
- preliminary norms (which concerns translation policy and the directness of translation);
- operational norms (that is, matricial and textual-linguistic norms) (Toury 1995: 58-59).

Once the initial norm has been established, researchers must then analyse the translation according to the preliminary norms, which prompts them to take into account whether

a definite *translation policy* exists. [This policy] refers to those factors that govern the choice of text types... to be imported through translation into a particular culture/language at a particular point in time ... [Preliminary norms also include] the *directness of translation* [which involves] the threshold of tolerance for translating from languages other than the ultimate source language. (Toury 1995: 58)

Establishment of both the initial and the preliminary norms helps one to clarify whether the translated text is primarily subjected to the norms of the source system or to those of the target system, as seen within the larger literary and cultural polysystem.

Another influence of Toury's thoughts on Lambert and van Gorp's scheme can be seen in the fact that both approaches examine "the exact relations between the literary systems of the target and source cultures [because] both the source (literary) system and the target (literary) system are open systems which interact with other systems" (Lambert and van Gorp, in Hermans 1985: 44). In keeping with Toury's notions of

source-orientated ('adequate') and target-orientated ('acceptable') translations, Lambert and van Gorp also start their scheme with establishing the translator's initial norm. This study will, therefore, begin by establishing the initial norm of Krüger's translation based on the **preliminary data** offered by *Pretoria Zweite Avenue* in relation to *Down Second Avenue*. These data include information regarding metatextual considerations of the TT, such as the cover of the book, title and title page; whether a translation is identified as a translation, or merely as an imitation/adaptation; the importance of such designations during a given time period; the mention or omission of the translator's name; and the general translation strategy (Lambert and van Gorp, in Hermans 1985: 51). By performing a general examination of the TT in relation to these guidelines, I will establish a broad hypothesis regarding the translator's initial norm.

From this point, Lambert and van Gorp suggest a **macro-level analysis** of the translated text, meant to consider such textual aspects as the way in which the text is divided; the chapter titles; the relations between types of narrative; internal narrative structure; and authorial comment (in Hermans 1985: 52). This type of analysis allows one to establish a general hypothesis regarding whether the micro-level aspects of the text can be assumed to be ST-orientated or TT-orientated. Toury's matricial (operational) norms are also determined – by implication – as a result of macro-level analysis. This is because operational norms engage with those decisions that direct the actual translation process, and which affect the “modes of distributing linguistic material in [a text] – as well as the textual make-up and verbal formulation as such” (Toury 1995: 58). Matricial norms are of importance to my study as they regulate – explicitly or implicitly – the relationships between the ST and the TT, by governing

what will change and what will remain constant during the process of translation (Toury 1995: 58). Toury's matricial norms also provide a framework by which a researcher may consider such aspects as TT substitutes for ST material; where one may find such phenomena in the text; and the constitution of the text in terms of its actual verbal formulations. Locating answers to Lambert and van Gorp's systematic research model – regarding a macro-level analysis of the TT – will allow me to draw provisional conclusions regarding the nature of the TT's orientation at this point in the study.

The final analytical phase that I shall undertake will continue closely following Lambert and van Gorp's **micro-structural framework**. I shall apply this framework while, although indirectly, taking cognisance of Toury's textual-linguistic (operational) norms, which “govern the selection of material to formulate the target-text in, or replace the original textual and linguistic material with” (1995: 59).

Lambert and van Gorp identify micro-level aspects of analysis as “shifts on phonic, graphic, micro-syntactic, lexico-semantic, stylistic, elocutionary and modal levels” (in Hermans 1985: 52). These refer to such aspects of text as “selection of words; dominant grammatical patterns and formal literary structures; forms of speech reproduction; narrative perspective; modality; [and] language levels” (Lambert and van Gorp, in Hermans 1985: 52).

By incorporating Toury's norms into Lambert and van Gorp's practical model/checklist for describing translations, this study will attempt to reflect on the interplay between theory and practice as promulgated by DTS practitioners. In addition to this checklist – *cum* model – for research, I shall also make use of other

practical approaches. An important theory that I shall draw on and refer to in the course of this study is the one offered by Mona Baker (*In Other Words: A Coursebook in Translation*, 1992), particularly in terms of her strategies regarding non-equivalence at, and above, word level. Baker identifies the following strategies, which I shall amply illustrate in this thesis, and the results of which will aid in establishing conclusions regarding cultural transference:

- Strategies for dealing with non-equivalence at word-level
  - translation by a superordinate;
  - translation by a more neutral/ less expressive word;
  - translation by cultural substitution;
  - translation using a loan word or loan word plus explanation;
  - translation by paraphrase using a related word;
  - and translation by paraphrase using unrelated words.
  
- Strategies for dealing with non-equivalence at idiomatic level:
  - using an idiom of similar meaning and form;
  - using an idiom of similar meaning but dissimilar form;
  - translation by paraphrase. (Baker 1992: 70-96)

Baker also offers suggestions, *inter alia*, for dealing with pragmatic equivalence. She defines the term ‘pragmatics’ as “the study of language in use [in other words, the] study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation” (Baker 1992: 217). In this way, Baker highlights the importance of context informing the translated text. The socio-cultural nature of translation is further emphasised by Baker’s inclusion of Grice’s theory of implicature; according to this theory discourse is connected, purposeful and a co-operative effort (Baker 1992: 225). Grice bases his maxims on his conceptualisation of discourse. These maxims are: quantity, quality, relevance, and manner (in Baker 1992: 225), and will be referred to insofar as Baker herself uses them. However, I have chosen to highlight Grice’s maxims in this introductory chapter as they are important to my study in terms of their potential cultural relevance; for example, the brevity and orderliness of a verbal exchange may be

important in one culture, while in another culture choosing the shortest possible way of expressing something might be interpreted as rude. Baker's use of Grice's maxims highlights the importance of cultural transfer within translation studies, and this emphasis on cultural exchange is useful for my project that foregrounds aspects of cultural transfer.

The TT reader's comprehension of the ST's meaning essentially involves cultural transfer, because in order for meaning to be conveyed across cultures, it is necessary that context – from which, and especially into which, the word/phrase is being transferred – be emphasised. Fillmore states that “the process of comprehending a discourse [involves] the process of interpreting language in context” (1977: 64). Although Fillmore is not a translation scholar, his theory is widely applied to translation studies. I shall refer to Fillmore's distinctions between “frames” and “scenes” (1997: 63) in order to highlight the fact that language is ideologically loaded, as it is based on the writer's (in my project, the translator's) choice of words to evoke certain specific meanings. The translator's linguistic choice for the reproduction of a certain ST word/ phrase's primary meaning constitutes a “frame”. A “scene” refers to the implied connotations of a ST frame/ mental image that needs to be transferred into the new culture; in other words, to what the target reader understands by a particular word/ phrase. Although the impact of the TT is always slightly altered by the translator's choice of an appropriate frame in the receiving culture, the full import of the experience/ scene described in the ST should be conveyed in the TT.

The choice of the “linguistic frames and cognitive scenes” (1977: 66) that need to be activated, highlights the translator's mediating role and his/her power of decision-

making. There are countless potential scenes that can be evoked in the target reader's mind, while scenes do not always refer to the primary ('prototypical') meaning of a particular frame/ word. Fillmore lists a number of potential scenes, for example: dynamic scenes which involve visible action; imagined scenes; scenes which involve the body in relation to its surroundings, as well as what the body is capable of doing and experiencing, and "interactional scenes... [which] involve perceptions of the social realities of the setting in which [communication] is being carried out" (1977: 72-74). The list could be extended indefinitely; however, it is important to realise that the linguistic frame evokes a certain scene, which needs to be developed in the target reader's mind. When the frame is mentally processed, it becomes linked to a broader scene, until the many connotations of any specific frame are fully evoked in the mind of the target reader. This means that the frame is a trigger, and that the

linking and filling-in activity depends, not on information that gets explicitly coded in the linguistic signal, but on what the interpreter [i.e. target reader] knows about the larger scenes that this material activates or creates. Such knowledge depends on experiences and memories that the interpreter associates with the scenes that the text has introduced into his consciousness. (Fillmore 1977: 75)

It follows, then, that the translator must attempt to match the ST frame with an appropriate TT frame, one that allows for the initial scene also to be evoked in the target reader's mind. At the same time, the translation of meaning requires that both the TT frame and TT scene are firmly entrenched in the target culture's norms. By prioritising the context of the TT in terms of the target culture, the translator ensures that society's impacts on language use is recognised.



The importance given to context in recent language/ translation studies is linked to the influence of ideology and its impact on discourse (and by implication also on translation). Fairclough, for example, defines ‘discourse’ in terms of

language use as a form of social practice, rather than a purely individual activity or a reflex of situational variables. This... implies that discourse is a mode of action, one form in which people may act upon the world and especially upon each other, as well as a mode of representation. (1992: 63)

Fairclough bases his theory on the belief that discourse is “shaped and constrained by social structure in the widest sense and at all levels” (1992: 64), while it is also “socially constitutive” (1992: 64). Thus the importance of the effect of discourse on society, as well as that of society on discourse, is emphasised. Text (one form of language use) is not simply one way of representing what is already in existence; it offers a vast potential for change. Through highlighting the way in which society’s power hierarchies are reflected in language, Fairclough shows how awareness of power structures may eventually effect a change in them. Discourse is, therefore, strongly linked with, and involved in, constituting society and the relations between its members.

Fairclough continues with a discussion of ‘ideology’, which is defined as

significations or constructions of reality (the physical world, social relations, social identities), which are built into various dimensions of the forms or meanings of discursive practices, and which contribute to the production, reproduction or transformation of relations of domination. (Fairclough 1992: 87)

The emphasis on language – in its capacity both to constitute and reproduce existing power relations within society – shows how language confirms existing power hierarchies as the norm. It is necessary to understand this dynamic before it is possible to accept that “ideological processes appertain to discourses as whole social events –

they are processes between people – not just to the texts which are moments of such events” (Fairclough 1992: 89).

Fairclough makes the link between *text*, ideology, discourse, and society obvious. I shall make use of the insights gleaned from his theory and apply these insights to aspects of my thesis. Starting by considering culturally-relevant and ideologically-charged text fragments, I intend to extract from them only those examples that make explicit reference to ideology, discourse, and the social context from which they emanate. Further to his discussion of discourse and ideology, Fairclough believes that one cannot simply rely on text to understand context, but that it is necessary to integrate the two. He states that “one can neither reconstruct the production process nor account for the interpretation process purely by reference to texts: they are respectively traces of cues to these processes” (1992: 72). Fairclough’s insights, once again, allow me to identify the importance of positioning both ST and TT as components of their larger polysystemic context.

Both the text and its translation offer the researcher a representation of society at a particular time and in a particular place, and demonstrate the power of both ST and TT either to reinforce social norms or to act upon them. It becomes necessary to consider questions of power and agency: if one is formed by discourse, how does one effect cultural change and bridge ideological gaps through the same medium? Such questions have permeated translation studies since the shift towards the focus on culture in the field in the 1970s/ 1980s, for “[t]he key topic that has provided impetus for the new directions that translation studies have taken since the cultural turn is *power*” (Gentzler and Tymoczko 2002: xvi). Despite the fact that translations can

never quite match their STs, it “is also agreed that translations do nevertheless import aspects of the Other to the receiving culture” (Gentzler and Tymoczko 2002: xvi).

Gentzler and Tymoczko’s acknowledgement of the fact that translation involves the transfer of one culture to another (completely different) culture, allows me to make links between the potential for translation research projects to contribute to a more complex cultural sensitivity. These theorists ask a number of questions based on intercultural transfer, questions which display an awareness of “the relationship between discourse and power and [which] show that, as a site where discourses meet and compete, translation negotiates power” (2002: xix).

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To apply these insights regarding cultural transfer to my thesis, I am now returning to the questions I asked at the beginning of this introductory chapter: What is the relevance of *Down Second Avenue* for an east German readership? Why would Aufbau-Verlag publish a book with specifically South African concerns in 1961? In answering these questions, I shall draw various contextual parallels between the east German and South African ideological situations in the early 1960s. Among these are the unsettled political climates in both countries, together with political and social over-determination as a result of the oppressive governmental structures in place – Stalinism in east Germany, and apartheid in South Africa. Both governments attempted to control all aspects of life in their respective countries, and both produced socially overpowering, oppressive, and ultimately unsatisfactory living conditions for the majority of the population in each country. One of the repercussions of the strict state control – under which east Germans and South Africans, respectively, were expected to live – emerges in both *Down Second Avenue* and its translation: an overwhelming sense of isolation and alienation predominates. Both works resonate

with the desperation Mphahlele feels as an educated Black South African attempting to live in the politically and socially prescriptive environment of apartheid.

It is a combination of all systems – which compose the larger polysystem within which the ST and the TT find themselves – that will provide a possible answer to the reasons as to why the ST was translated in east Germany, for “translation, like all (re)writings is never innocent. There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed” (Bassnett and Lefevere: 1990: 11). The link between context and text is once again highlighted, and – as stated at the beginning of this subsection on methodology – with the introduction of systems theory, translation studies becomes inextricably linked with cultural studies. Translation studies scholars have begun to refer to the shift towards a cultural perspective as “the cultural turn” (Snell-Hornby 1990: 81-82). Bassnett and Lefevere’s *Translation, History and Culture* (1990), for example, highlights the link between translation studies and cultural studies. Lefevere’s *Translation, Rewriting and the Manipulation of Literary Fame* further stresses the way in which the act of translating is fundamentally linked to issues of ideology and power, for

[t]ranslation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power... (Lefevere 1992: 1)

The way in which the TT represents the ST, explicitly or implicitly, involves power relations within any given society, because translation often encompasses the reproduction – and consequent reaffirmation – of dominant norms. The translator’s

choice of words/ phrases also introduces the issue of partiality in translation, for translators must actively make choices which will emphasise certain areas of a text; such decisions only allow for the partial representations of STs, stressing the link between translation and power (Gentzler and Tymoczko 2003: xviii-xix). The link with ideology ('translation and power') is also clarified by Vershueren's definition of ideology as "any constellation of beliefs or ideas, bearing on an aspect of social reality, which are experienced as fundamental or commonsensical and which can be observed to play a normative role" (in Calzada-Perez 2003: 5). This conventional view of ideology allows me to establish a link between Vershueren's definition and Fairclough's textual view of the location of ideology: Fairclough proposes that "ideologies reside in texts" (1992: 88). The idea that ideologies may be located in texts implies that meanings are produced through countless interpretations of texts which may differ in ideological import.

The insights gleaned from recent research on 'translation and power', as well as from Fairclough's theory on ideology and language, may help the translation scholar investigate the link between text and context in new and complex ways. The translation scholar will be more alert to interpreting the translator's choice of 'frames' and their link with the 'scenes' as evoked within the target culture. To apply an ideological approach to my study is to claim that by reproducing the evoked scenes/ feelings of isolation and alienation felt by South Africans during apartheid, Krüger enables east German readers to empathise with Mphahlele's emotional universe – despite the more obvious cultural and political differences between the two countries. East Germans had similar sentiments to Black South Africans in the early 1960s, although the cause of such alienated feelings was not linked to racial

discrimination (but rather to political oppression, and a dictatorial government that controlled all aspects of life). Krüger's choice of *Down Second Avenue* as a text to be translated into German ideologically aligns the imaginary communities, while the possibility of positioning the TT within an east German literary 'canon' (to be discussed in chapter 2) further substantiates claims of ideological similarities between these nations in the 1960s. The ideological congruence between east Germany and South Africa is, in fact, further proof that cultural distance between nations may be overcome through the creative 'manipulation' of discourse in a translatorial context.

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As a conclusion to this Introduction and Methodological Framework, it is important to consider the context in which texts are produced; at the same time, it is important to deal with the strategies used to overcome non-equivalence between texts.

- **Chapter 2** of this study will consider the ST as a product of late 1950s/ early 1960s South Africa. The South African context will be compared with the TT's **context** – east-Germany in the early 1960s.
- **Chapter 3** will comprise a comparative/ descriptive analysis of both the ST and the TT according to Lambert and van Gorp:
  - It will begin with an analysis of **preliminary data** after which the initial norm will be established. It will continue with the establishment of an hypothesis as to the TT's potential orientation towards either the source system's culture or the target system's culture.
  - A **macro-level analysis** will then allow for the original hypothesis either to be reinforced or challenged, again provisionally.

- Finally, chapter 3 will entail a detailed **micro-level analysis** of both texts and will enable a more informed decision as to the TT's orientation. This will comprise the most detailed section of my project: in it I shall consider language as influenced by ideology.
- **Chapter 4** will also be carried out according to Lambert and van Gorp's '**systemic context**', which concludes their 'Hypothetical Scheme'.
  - This will entail a consideration of the degree to which the TT may be considered 'acceptable' (target-culture orientated) or 'adequate' (source-culture orientated) by means of a consideration of the translated text and its original within the larger polysystem (of which they each are part).
  - The systemic context analysis suggests the examination of both intertextual and intersystemic relations, so that this study will place both the ST and the TT in their respective literary and generic/ stylistic systems.
  - Thereafter, I will consider the degree to which conclusions resulting from the descriptive, comparative study are supported by information regarding the reception of the TT in east Germany in 1961.
  - I will then venture to draw some overall cultural and ideological conclusions as a result of this research project.

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As a conclusion to this introductory chapter, I wish to reiterate that it has provided an overview of translation theories relevant for my project, as well as theories from cognate disciplines which impact on translation studies. Certain theories are not

explicitly dealt with during my project; however, I have outlined recent debates in the field of translation studies in order to draw attention to the complexities of the field. I have referred extensively to Lambert and van Gorp's "Hypothetical Scheme for Describing Translations", as this particular research model forms the structural framework for my project. The core question of my study is linked to the concept of norms and constraints that govern translators, and the strategies that are used to overcome non-equivalence. I have discussed Toury's theories on norms (initial, preliminary and operational) due to their significant influence on Lambert and van Gorp's model/ checklist. I have also delineated Baker's strategies for dealing with non-equivalence at various translation levels because I shall make considerable use of these strategies during the micro-level analysis (in chapter 3). Apart from translation theories, I have also drawn on theories from cognate disciplines. Fairclough's theories regarding the manifestation of ideologies in texts are invaluable to the discussion of cultural transfer within my project; so is Fillmore's terminology ('frames' and 'scenes') useful when discussing the impact of ideology on discourse/ language during textual analysis.



## Chapter 2

### **BACKGROUND AND CULTURAL CONTEXT: SOURCE CULTURE AND TARGET CULTURE**

Descriptive Translation Studies – previously mentioned in chapter 1 – foregrounds literature as part of a polysystem, and not as an isolated entity. According to Hermans, the polysystemic view of translation studies

means relating the individual instance to a set of other factors which all hang together and are put forward in their totality to account for a particular instance. The point about the systems idea is that it invites us to think in terms of functions, connections and interrelations. (1999: 33)

This implies that both original texts and translations must be thought of as parts of distinct systems. These systems have different influences on what is written and the manner in which it is written; and these systems, consequently, are informed by the writer's consideration of whom a text is written for. In other words, each text has a function within its cultural and/or socio-political system, while the connections and interrelations between different contextual elements will be integral to a text's fulfilment of these functions, making "[c]ontextualisation of individual phenomena... the key" (Hermans 1999: 33). As the Sapir-Whorf hypothesis has it, the social reality in which one language is spoken differs from the social reality in which another language is spoken. In other words, societies form distinctly different worlds, not simply the same worlds to which different linguistic labels are assigned. Sapir-Whorf emphasise the value of contextualisation and that no language can be understood in isolation, for in order to understand the subtleties of language, the context in which it is spoken must be foregrounded.

In this respect, chapter 2 will position both *Down Second Avenue* (the ST) and *Pretoria Zweite Avenue* (the TT) within the context in which each book was

produced. It will consider such aspects as: a biographical discussion of both Mphahlele (author of the ST) and Lore Krüger (translator of the ST); the generic classification of each book according to its readership; and a discussion of the thematic concerns of each work in relation to its context. This chapter will focus specifically on contextual aspects, in keeping with the core concern of my study: that of cultural transfer, with a view to considering why *Down Second Avenue* was considered significant for an east German readership.

## **SOURCE TEXT IN SOURCE CULTURE**

### **Mphahlele: A Brief Biography**

The importance of Mphahlele's biographical details should not be underestimated, even if simply because *Down Second Avenue* is mainly considered to be an autobiography. This sub-section will consider Mphahlele's biographical details in so far as they influence the ST (details extending to the present are irrelevant to my particular concern.) Reference to factual material will be made, and details from *Down Second Avenue* will be incorporated where useful.

Ezekiel Mphahlele was born in Marabastad township, Pretoria, in 1919. He is sent to live on his maternal grandmother's farm in the "little village of Maupaneng, seventy-five miles out of Pietersburg town; a village of about 5,000 people" (1). *Down Second Avenue* begins with characteristic honesty, and explains that it is unclear why Mphahlele and his brother and sister are taken to the country to live with their paternal grandmother, when their "father and mother remain in Pretoria where they both work, [his] father a shop messenger in an outfitter's firm; Mother as a domestic servant" (1). His time in Maupaneng is rather short-lived and filled with the fear of his

large and brooding grandmother, until his mother arrives to fetch her children back to Pretoria in 1932, when Mphahlele is thirteen (13).

In his own words, Mphahlele enters into “slum life” (14) at his maternal grandmother’s house on Second Avenue, in Marabastad, and then moves to share one room with his parents and siblings on Fifth Avenue, a few days later. Here, he experiences constant anxiety as a result of his parents’ fighting, until eventually his abusive, alcoholic father throws a pot of boiling curry over his mother – an event which has a lasting effect on the child, and results in his father’s disappearance from Mphahlele’s life (18). He and his siblings are subsequently returned to their grandmother’s house on Second Avenue, where they live with “Aunt Dora and three uncles, all younger than [Mphahlele’s] mother” (14). His childhood years between Maupaneng and Marabastad rely on the descriptions of the characters with whom Mphahlele comes into contact, as well as his fear of the white police, who constantly threaten violence, especially when the child is forced to keep a look-out for police raids at night as his Aunt Dora brews beer to sell in order to provide for her extended family (31-33).

From 1935 until he leaves school, Mphahlele attends St. Peter’s Secondary School in Johannesburg. Despite somewhat shaky academic beginnings, he develops into a promising scholar, and then qualifies as a teacher in 1939 at Adam’s College, Durban. Towards the end of 1940, he leaves Adam’s College in order to work for Rev. Arthur William Blaxall as a clerk, shorthand typist and instructor at ‘Ezenzeleni’, an institution for the African Blind. In 1942, he matriculates by correspondence, and after the death of his mother (Eva) in 1945, he joins the teaching staff at Orlando High

School, Johannesburg, as a teacher of Afrikaans and English. He publishes his first collection of short stories, *Man Must Live*, in 1946, and in 1949 obtains a Bachelor of Arts degree from University of South Africa (UNISA). The frustrations expressed in *Down Second Avenue* can be attributed, to a large extent, to the aspirations of his western-type education. His education makes him acutely aware of the inferiority of Bantu education, which “he, as a trained educator, immediately recognises has been deliberately designed to create a ‘race of slaves’” (Obee 1999: 108). Subsequently, as a result of his petitioning against the apartheid Bantu Education policies, Mphahlele is banned from teaching in 1952. His first exile in Basutoland is documented in *Down Second Avenue*, and in 1954 he continues teaching at Maseru’s Basutoland High School, Lesotho. He later returns to teach at St Peter’s in Johannesburg, and furthers his academic qualifications by obtaining an Honours degree in English literature from UNISA. Between 1955 and 1957, he becomes the sub-editor of *Drum* magazine, in which he publishes the ‘Lesane stories’; he is also awarded an MA in English with distinction from UNISA.

In 1957, Mphahlele is overcome by a sense of alienation from fellow South Africans, and by a feeling of entrapment owing to apartheid’s restrictive policies. He consequently embarks on a second exile to Lagos, where he works as a lecturer at the University of Ibadan. In 1959, *Down Second Avenue* is published. It is important to note that the autobiography is first published in Great Britain. Even had local publishing opportunities been available, the book would not have passed the draconian regulations of South African government censorship. (More on the reception of *Down Second Avenue* is to follow in a subsection below.) After the publication of his autobiography, Mphahlele’s career as a writer and educator

continues and he tours and works in countries as far afield as America, Uganda, Nigeria, Ghana, Senegal, Sierra Leone and Europe. He only returns to South Africa permanently in 1977, and retires in 1987 as an established academic with numerous honorary doctorates and considerable literary acclamation.

## **Generic Classification of the ST**

*Down Second Avenue* has been referred to chiefly as an autobiography; however, there are those who refer to the work as a novel, and Mphahlele himself has been quoted as stating that “there is only autobiographical fiction or fictional autobiography in the final analysis” (Pieterse 1969, in Barnett 1983: 225). This highlights a dilemma that must be resolved before my study may continue, especially as Krüger titles her translation of the source text, *Pretoria Zweite Avenue:*

*Autobiographischer Roman aus Südafrika* (Back translation: Pretoria Second Avenue: Autobiographical Novel from South Africa), suggesting the possibility of combining – in the target culture – what are two separate generic classifications in the source culture.

Bruce Mazlish provides an enlightening definition of ‘autobiography’ in terms of Mphahlele’s work; he sees the term as referring to a

literary genre produced by romanticism, which offers us a picture from a specific present viewpoint of a coherent shaping of an individual past, reached by means of introspection and memory of a special sort, wherein the self is seen as a developing entity, changing at definable stages, and where knowledge of the external world, and both together provide us with a deep grasp of reality. (1970, in Barnett 1983: 224)

*Down Second Avenue* fulfils the requirements of such a definition, particularly as the book traces Mphahlele’s quest for an identity within his social reality and development towards political enlightenment, while it also includes introspective passages termed ‘Interludes’. The book combines the on-going thought processes and

actual experiences of a developing individual, allowing the reader insight into Mphahlele's experiential reality.

Obee provides a reading of Mphahlele as an African humanist, and states that "the very act of writing an autobiography is a humanistic one, placing the author at the centre of his own 'self-discovery and self-creation,' shouting 'I am' [Eakin 1985: 3]" (1999: 79). Mphahlele is quoted as writing that South African autobiography "has emerged naturally from South African conditions, and in fact, we are seeing it emerge all over Africa as a literature of self-definition. It has become a peculiar genre in Africa, a genre that depicts the very social conditions that have given rise to it" (Obee 1999: 78). Tyohdzuah Akosu, in *The Writing of Ezekiel Mphahlele, South African Writer: Literature, Culture and Politics*, is also firmly convinced that *Down Second Avenue* should be classified as autobiographical because, in the book, "the black man strives in a world monopolised by white oppressors to liberate himself" (1995: 138). The conceptualisation of the Black individual working as part of a Black collective against white oppressors is what forms the basis of the autobiography, as well as of Mphahlele's African humanism (which will be discussed at length as a specific thematic concern). The link between a writer's context and the work produced is particularly strong in autobiographical writing, while the number of autobiographies by Black South Africans in the 1950s can be attributed to the fact that it was more difficult to write fiction under extreme social pressure, and "imaginative writing could not arise out of [this] impossible situation. When writing his own story the black author could shed all pretence of using his imagination. He was no longer forced to present journalistic fact parading outrageously as imaginative literature" (Barnett 1983: 221).

In other words, the generic classification of a work as autobiographical allows for a writer to impose some sort of order on his life, and therefore would be particularly relevant for a writer who has spent most of his life in search of identity and a sense of belonging. Mphahlele told his biographer, Chabani Manganyi, that

[t]he writing of the book was a landmark both in respect of my own growth as a person as well as in a literary sense. It enabled me to gather the experiences of the past thirty-eight years into a sizeable chunk that I could use as a stepping stone into the future. (1983: 171)

He makes a further claim for the therapeutic nature of the process of autobiographical writing as clearing the mind for future progress, by stating that

[a]utobiography can clear the air as it were and certainly it did this for me when I so desperately needed to take stock of my life, helping me to begin life in exile on a firmer foundation. It brought coherence where chaos had raged, and prepared me psychologically for new challenges. (Mphahlele, in Manganyi 1983: 163)

The autobiographical form allows for introspection without apology. It allows for description of external situational factors, and for the expression of the effects of society upon the individual, while simultaneously affording space for the writer to demonstrate a sense of spiritual, emotional, political, even physical development. Perhaps most significantly, these factors, combined, afford the reader a deeper grasp of an individual's reality, i.e. not despite his circumstances, but as a result of them. It is Mphahlele's context that informs his writing, and particularly, what I shall refer to from this point onwards as his autobiography, *Down Second Avenue*.

However, the possibility of referring to *Down Second Avenue* as a 'novel' must be acknowledged, especially as Barnett draws attention to the fact that the work was

“originally conceived of as a novel” (1976, in Obee 1999: 83). Ayivor refers to Mphahlele as a “novelist [... who] presents South Africa as a human jungle devoid of life-generating conditions” (1999: 21). She describes Mphahlele as incorporating “both the autobiography of nostalgia and testimonial in crafting his novel, producing a hybridised autobiography” (1999: 25). She does not seem to commit to either term. Although Obee prefers to classify *Down Second Avenue* as an autobiography, she acknowledges that

[t]here is also frequent and effective use of extended dialogue, character description, rendered thought, flashbacks, foreshadowing, use of story line with motifs and thematic juxtaposition, and strong characterisation in a manner reminiscent of the novel. (1999: 83)

Phanuel Egejuru quotes Mphahlele as stating that “the autobiography I wrote was cast in a novelistic frame. I deviated slightly even though it is a true story. I did that to make it more readable – instead of a straightforward autobiography” (1980, in Akosu 1995: 164). Thuynsma refers to the work as a generic hybrid when he declares: “*Down Second Avenue* is more an autobiographical essay than a novel, yet its narrative is poetic enough to involve the reader in the world of a novel” (in Chapman et al. 1992: 224). Perhaps, like Barnett, it is less problematic to draw distinctions between the style in which the first half of *Down Second Avenue* is written and the way in which the work seems better to fulfil the conventional requirements of autobiography once Mphahlele has left Second Avenue (1983: 57).

My opinion is, nonetheless, more in favour of labelling *Down Second Avenue* an autobiography, especially if one considers the way in which it

helped to establish certain literary conventions that later came to be regarded as hallmarks of the township autobiography such as description of the local bioscope, of police raids on illegal home distilleries, and of communal life around the local water tap. (Obee 1999: 83)



## Social Context of the ST

As I have said, *Down Second Avenue* was published by Faber & Faber, in Great Britain in 1959, shortly after Mphahlele had exiled himself to Lagos in 1957. This suggests that he wrote most of the autobiography in South Africa, and completed the manuscript while outside South Africa. In the 1950s South Africa was at the height of racial discrimination against Black people, under the apartheid laws of the National Party that came to power in 1948. Obee sums up the cornerstones of apartheid policy as being

the Population Registration Act (1950), which provided the machinery to designate the racial category of every person; the Immorality Act (1950), which made marriage and sexual relations between races illegal; the Separate Amenities Act (1953), which legalised segregation in public places; and Bantu homeland legislation, which provided for the creation of black African reserves and authorised the government to grant homelands independence. (1999: 3)

Each of the above-mentioned acts plays a significant role in Mphahlele's life and, in consequence, in his autobiography. Apartheid Bantu homeland legislation affects his place of residence: he must spend his early years being raised by his grandmother, while his parents are forced to work in the city to support the extended family, reflecting the effects of apartheid on urbanisation and migrant labour. Later, when he is old enough to begin fending for himself, he moves to Marabastad, a black location on the outskirts of Pretoria, to share a small dwelling with his grandmother, uncles, and siblings. This move demonstrates the negative effects of the repeated uprooting of the child, and lays the foundations for his later feelings of dislocation and displacement. The effects of apartheid on Black youths are described in Mphahlele's 1955 essay, "Growing up in South Africa", which begins with a powerful description of the realities of the ordeals the average Black child is forced to experience as "[b]y the age of six an urban African child has already become acquainted with police

terror, the arm of the law and State violence” (2002: 61). Later, when he is no longer a child, the restrictions laid down by the Separate Amenities Act ensure that Mphahlele may not use ‘European’ lifts in high-rise buildings; neither is he allowed to work as a typist in a general reception area: he must hide away in a back room (162).

The restrictions of the 1952 Bantu Education Act have perhaps the strongest negative influence on his person, as he is a dedicated teacher and educationalist. The act ensured that Black people received an education inferior to that of their White counterparts. Black people were taught in their mother-tongue, not in English, which further segregated them linguistically and crippled them socially. Pupils in Black schools received ten times less the budgetary amount of money per capita compared with pupils in white schools, while schooling for Black children was not even compulsory (Beck 2000: 132). All this was meant to ensure that – according to a public speech made by Verwoerd in 1954 – the Black child learnt that there was no place for him in the White community other than at the level of certain forms of labour. Mphahlele suffers a blow professionally and personally under the Bantu Education Act, against which he lobbies; this results, in 1952, in his subsequent banning from teaching at any South African government school (Thuynsma 1989: 16). The Population Registration Act forces him to apply for passes in order to work and move about, and the Abolition of Passes and Consolidation of Documents Act of 1952 replaced passbooks with 96-page reference books, which had to be carried and produced on demand by all black people, “otherwise they faced criminal punishment. Police arrested more than 100 000 Africans each year... under these oppressive pass laws” (Beck 2000: 129).

These laws affected all South Africans of colour. It seems that Mphahlele's very education ironically highlights the limitations and humiliations with which he must live from day to day, until the tension mounts to the degree that he is forced to leave the country of his birth to live in exile in foreign countries. The conditions of political and social repression in South Africa reached a climax in the 1950s, with the opposition African National Congress and its Youth League launching defiance campaigns country-wide. In 1952 the Defiance Campaign was launched (by the ANC and the South African Indian Congress) under which such apartheid legislation including "pass laws, the Group Areas Act, livestock limitation, the Bantu Authorities Act, the separate representation of voters, and the suppression of communism" (Beck 2000: 139) were actively resisted. The situation escalated until the Congress Alliance of anti-apartheid organisations was formed, which resulted in a Freedom Charter that advocated the multiracial creation of a non-racial society, and which stated that "South Africa belongs to all who live in it, black and white, and that no government can justly claim authority unless it is based on the will of the people" (Beck 2000: 140). Government response to this involved the declaration of still more repressive laws and the arrest of "156 Alliance leaders on 5 December 1956. It labelled the Freedom Charter a communist manifesto for the overthrow of the state, and it charged those arrested with treason" (Beck 2000: 140). At this point various anti-apartheid women's organisations became visibly involved in demonstration, organising mass protest rallies against the treason trials and against the extension of pass laws to women.

It is against this backdrop of escalating political and social unrest that Mphahlele managed to produce *Down Second Avenue*. In 1957, he went into exile, where he finished the autobiography in the free environment of Lagos.

### **Thematic Concerns of the ST**

In the case of autobiography, as discussed in the sub-section above, the writer generally concerns himself with issues of self-discovery during the process of tracing his development through life. Life experiences are reflected upon, and introspection further supplements external factors, so that the reader is afforded insight into an individual's experiences. *Down Second Avenue* takes 'the search for self' a step further, for the apartheid situation (as delineated in the contextual sub-section above) provides far from 'normal' circumstances in which an individual may develop through life's stations. Mphahlele's aim in writing *Down Second Avenue*, as identified by Ursula Barnett, is "to tell the reader how it feels to be black in South Africa, and how he wrestles with his bitterness and meets the challenge" (1983: 53). The wording of this objective is significant: not only must Mphahlele face the life challenges that any person is expected to face, but he must also mature as *a Black man in South Africa*, which adds an extra burden to his existence.

In *Es'kia Mphahlele: Themes of Alienation and African Humanism*, Ruth Obee considers Mphahlele's works (short stories, poems, autobiography, and novella) in relation to the strong strain of alienation as a thematic concern that runs throughout his *oeuvre*. Obee draws a direct link between the feelings of alienation and isolation expressed in *Down Second Avenue* and the "disjuncture between appearance and reality" (1999: 3) in the isolated world created by apartheid legislation, in which "both

language and its ideology serve to empty form of content and reduce the world to spectacular symbols and stereotypes” (Obee 1999: 3). Living within the confines of the insulated parameters set out by apartheid law, Mphahlele has to deal with alienation on many levels: firstly, that between self and place, which can be attributed to “the original loss of ancestral land, with the slum of Marabastad growing out of rural to urban migration caused by the 1913 Land Act and subsequent legislation” (Obee 1999: 87). Unless Black South Africans remained within the confines of their allocated Bantustan (homeland), pass laws and the prohibition of most of South African territory for Black South Africans meant that they were literally classified as aliens in their own country. Mphahlele also suffered professional alienation in that, as mentioned above, he was outlawed from teaching in South African government schools, despite his dedication to his profession.

Another form of displacement for the writer stems directly from his western education. Obee makes the distinction between the “dialogue of two selves” (1999: 90), which makes it possible to identify the voice of the west and of the African in Mphahlele’s work; the two are often intertwined, to the degree that the reader is aware of his acute sense of alienation from both worlds. Herein lies the irony of the writer’s situation, for his personal alienation results directly from his superior education: an education that was denied most Black people, particularly after the 1950s. In a recent article in *This Day*, Mphahlele states that “[t]he writers of the fifties were exposed to sound, British-style education... They could express themselves well in prose – hence the reality that the fifties became the golden age of South African, particularly black, writing” (Khumalo 2004). Had Mphahlele not received a relatively sophisticated education, he may not have aspired to higher levels of academic achievement. Had he

not been afforded the opportunity of expanding his knowledge base, Mphahlele may not have been aware of his own potential, or he may have felt an increasing desire to escape the confines of his situation. Conversely, he may also not have felt “the rupture... the ever widening gulf between one and one’s parents and one’s community” (Mphahlele 1967: 126) had he not been exposed to Western thinking during his education. As Mphahlele explains in an essay entitled “African Literature: What Tradition?”, once educated

you belong not only to an African community but also to a worldwide intellectual or a worldwide economic community, or both. This is why communication becomes difficult, sometimes impossible between your people who are still not tuned into Western intellectual systems and yourself. Your mind operates in a foreign language, even while you are actually talking your mother tongue, at the moment you are engaged in your profession. (Mphahlele 1967: 127)

Mphahlele’s education also alerts him to the intentions of the church which, while preaching equality for all, does not endorse this in its actions, thus contributing to spiritual alienation. Mphahlele’s religious views are also expanded in his African humanist ideals: a complete acceptance of Christian doctrine is impossible, allowing him no refuge in the church. His political banning in 1952, in combination with his professional, intellectual, and spiritual alienation, eventually results in Mphahlele’s physical alienation from South Africa in the form of a self-imposed, but necessary, exile.

The thematics of alienation are exemplified in countless instances throughout the autobiography, but can perhaps be best summed up by the following extract from one of the interludes towards the end of *Down Second Avenue*:

...you know you’re in a ghetto and God, those lights are so far away,  
too far for you to reach. Between you and them is a pit of darkness,

darkness charged with screams, groans, yells, cries, laughter and singing. They swell and reach a frantic pitch, only to be suppressed by the spirit of night.

From down here in the pit of sordidness, you hear humanity wailing for help, for food for shelter; humanity gasping for air. And you know the scheme of things has come full circle: life thrown into a barbed-wire tangle; the longer it is made to stay there the more it is entangling itself and hurting itself; and the more it is hurting itself, the more impotent it is becoming, and the more it is failing to save itself; so much the longer it will remain in the coils, degraded. (194)

Mphahlele's desperation at his entrapment within the confines of his own country is made clear by the analogy with his entanglement in barbed-wire, and the fact that when caught in such a situation, the more one struggles the more entangled one becomes. In other parts of the autobiography, Mphahlele refers more directly to his sense of entrapment and alienation:

At the beginning of 1957 the little imp in me whispered pesteringly: 'Budge, budge!' I was suddenly seized by a desire to leave South Africa for more sky to soar. I had been banned from teaching, and conditions were crushing me and I was shrivelling in the acid of my bitterness; I was suffocating. (190)

In a paper entitled "Educating the Imagination", Mphahlele's perception of South Africa and the effects of living here as a black man during apartheid are summed up in the following statements:

I come from a country where for virtually two centuries people of colour have, as a deliberate policy, been denied the freedom of association, assembly, thought, inquiry and self-expression. For this reason I have constantly treasured and savoured every moment when I could snatch any one of those freedoms. (Mphahlele 2002: 27)

The importance of literature is highlighted when Mphahlele suggests the character of the imagination as potential for change: "in situations of political conflict and violence we can rescue the imagination, at least for an interim period, from the kind of programming that compels us to repeat ourselves" (2002: 32). He later continues by stressing the fact that "violence and political tyranny are universal experiences.

The artist refines emotions by taming them with the use of language, whether they be painful or joyful, whether they celebrate or draw our attention to human agony” (2002: 34). Mphahlele’s view of literature as fulfilling a social function in all cultures is clear.

It is possible to attribute Mphahlele’s linking of literature, the imagination and social conditions to the fact that he describes himself as an African humanist. Obee identifies this African humanism as the other major and defining thematic concern that is exemplified throughout his work. In Thuynsma’s synopsis of Mphahlele’s “Notes towards an Introduction to African Humanism: A Personal Inquiry” (1992), Mphahlele is described as premising his paper on “the poignant truth that human life as the center of the scheme of things brings with it not only the native intellect but its spiritual or religious essence” (2002: 134). According to Thuynsma’s interpretation of Mphahlele’s African humanism, there are five keystone values: “the belief in a Supreme Being; family and social relationships; moral conduct; the deep desire for peace; and the art of healing” (in Mphahlele 2002: 134). These values place in sharper relief the dynamics of western and African points of view that implicitly create tension throughout Mphahlele’s work. These key African humanist values do not actually clash with western humanistic ideals; however, they are given a distinctly African feel for they do not seek “to colonise anybody, a trait that [according to Mphahlele] has been common in the two most advertised religions: Christianity and Islam” (2002: 139). Mphahlele’s ideal would be a combination of the best aspects of western culture and African humanism, for the very essence of African humanism is the heightening in the human consciousness of “the value of the individual life and communal life” (2002: 141). To reiterate, Mphahlele’s writing is concerned with his



belief that writers are responsible for beginning to bridge the gap between western culture and African humanism. Particularly important is his statement that “African literature... sum[s] up everything we could say about the traditional humanism of the continent, and its fortunes and misfortunes in its encounter with the new economics, politics, modes of social reordering and theologies” (Mphahlele 2002: 139-140).

It is African humanism that is offered as the solution to the feelings of alienation expressed in *Down Second Avenue* for, according to Mphahlele, it provides “a strong bulwark against the impoverishment, oppression, and violence of an apartheid culture in which ‘people take a communal interest in one another’s joys and sorrows’ (1956, in Obee 1999: 39). Or as Barbour adds: “It is those individuals who are strengthened through dedication to a group... who are enabled to act... [I]t is in this way that the impotence, debilitation and alienation of the isolated subject is overcome” (1986, in Obee 1999: 39).

The alienation that runs throughout *Down Second Avenue*, indeed, throughout Mphahlele’s life, can be seen as a reaction to the fact that he must survive as a Black South African, rather than simply live as a South African citizen. Akosu observes that “[t]he survivalist posture is a consistent element in Mphahlele’s ideological response to apartheid” (1995: 132). It is possible to assume that the experiences included in his autobiography are instructive as to the construction of a summary of Mphahlele’s life. The fact that most of the vignettes described in *Down Second Avenue* involve his survival in a hostile world, in which he and his family must struggle against their White oppressors is, therefore, an indication of the effects of apartheid upon the individual. It is in this way that

survival in the South African political climate is also an assertion of Black worth: ‘out in the open labour market, you get to feel the muscle of white power. You have to survive. If you are more sensitive,

you want to do more than survive. You want to create, to assert a presence.’ (Mphahlele 1974, in Akosu 1995: 135)

The links between the thematic concerns of *Down Second Avenue* are clear:

Mphahlele feels constantly alienated on all levels (social, political, professional and personal) as a result of a life forcibly lived at the lowest strata of survival during the apartheid era. His writing, therefore, echoes his constant search for self; for an identity that is free of the ideological constraints imposed by apartheid.

### **Reception of the ST**

As mentioned in the sub-section entitled “Mphahlele: A Brief Biography”, the ST was published by the British publisher, Faber and Faber, in 1959: that is, during apartheid when it was impossible openly to publish anti-apartheid writing in South Africa. The fact that Mphahlele’s work has been described as “honest” on the back cover of every publication of *Down Second Avenue* would have been reason for it to have been banned locally. Mphahlele describes the publication of the work as “[t]he literary landmark of [his] exile in Nigeria” (Manganyi 1983: 204) and states that, for him, “[i]t was the literary bridge between South Africa and Nigeria” (Manganyi 1983: 204), indicating the deeply personal nature of the autobiography. He describes the reception of *Down Second Avenue* to his biographer, Manganyi, as follows:

The book was reviewed in the major newspapers in Britain, Nigeria and South Africa. I knew some of the reviewers: Can Themba, Lewis Nkosi, Sylvester Stein, William Plomer and Dr Olumbe Bassir of the University College of Ibadan. Sir Henry Blood reviewed the book on the BBC’s General Overseas Service on 23 June [1959]. This was preceded on 8 June by a broadcast review in the Caribbean Literary Magazine ‘Book Review’ by Rhoda Duerdan... I felt that most of the British reviews were excellent, but by May I had not seen much of the South African reaction to the book. (Mphahlele, in Manganyi 1983: 181-182)

South African reviews of the text (in newspapers, magazines, etc) do not seem to have observed the initial publication. It is interesting to note, in contrast, that British reviews were overwhelmingly positive: a factor that supports Mphahlele's thematic concerns of general human value and global relevance.

## TARGET TEXT IN TARGET CULTURE

### **Lore Krüger: A Brief Biography**

The information supplied in this sub-section is based on an article sent to me by the Aufbau-Verlag from the east German daily newspaper, *Die Ostdeutsche Tageszeitung*, which appeared on 14 September 2003. The article is entitled "Nichts endgültig: Antifaschisten, Fotografin, Übersetzerin: Lore Krüger" (Back translation: Nothing's Forever: Anti-fascist, Photographer, Translator: Lore Krüger). Born in 1914 into a German Jewish family, Lore Krüger grows up in Magdeburg, relatively unaware of politics. However, the 1933 seizure of power by Nazi forces leads to her flight to England, where she works as a domestic helper, with no prior experience of such work. Her career options are severely limited in England, and so she joins her parents in Mallorca, Spain, a year later. She completes her training in the artistic medium of photography in Barcelona and travels to Paris the following year, where she trains under Florence Henri (who worked under the painter, Fernand Léger) as a specialist in portrait photography.

Resulting directly from the effects of politics on her life, she begins to study Marxism/Leninism at the 'Freie Deutsche Hochschule'. Her teacher is the husband of the prominent east German writer, Anna Seghers. Krüger writes her final examinations on fascist propaganda under his supervision, and is acquainted with

many German immigrants, including Walter Benjamin. She speaks three languages, and begins active participation in the anti-fascist movement where she meets her future husband, trade-unionist Ernst Krüger. The relative security she finds in France ends with Wehrmacht occupation and Krüger is interned as a 'foreign enemy'. She is first imprisoned in Paris and then in Gurs, in the Pyrenees, where her straw bed lies next to Adrienne Thomas, the author of *Die Katherin wird Soldat*. Krüger and her friend use the general confusion caused by the Wehrmacht occupation of southern France to organise their escape.

Krüger receives news of her parents' suicide in Mallorca, as a result of the order that all German Jews are to be deported. She and her comrades are able to leave France and head for America. Upon reaching New York, Lore Krüger joins the 'Free Germany' movement and becomes an employee at the antifascist newspaper, *The German American*, whose editors were Kurt Rosenfeld (a respected lawyer, who had defended Rosa Luxemburg and Leo Jogisches) and Gerhart Eisler. Krüger begins translating for both monthly and weekly newspapers (to which she adds her photographs). In 1946 Krüger returns to Germany, where she meets Max Schroeder, director of the newly-founded Aufbau-Verlag. Schroeder commissions Krüger to translate books, and she translates approximately 30 titles.

However, nowadays the 90-year old Lore Krüger no longer translates. She currently lives in a small apartment, and when interviewed by *Die Ostdeutsche Zeitung* reporter, Cristina Fischer, she makes no mention of the books she translated, but prefers to discuss her political career: her active participation in the resistance of the German association, the military forces of the anti-Hitler coalition, the 'Free German'

movement (DRAFD), as well as the antifascist alliance. She currently visits schools and tries to share her experiences and adventures, for she says of her life: “Was ich tat und tue, ist das, was Tausende von Antifaschisten ihr Leben lang getan haben und tun.” (Back translation: “What I did do, and still do today, is what thousands of anti-fascists do, and have spent their entire lives doing.”) She is currently working on her memoirs, for she firmly believes that “Man darf niemals die Hoffnung aufgeben... nur der Tod ist endgültig.” (Back translation: “One should never give up hope... Only death is forever.”)

It is important to note that Lore Krüger is a political activist, and therefore not ‘invisible’ as a translator. Her political background means that her specific choice of STs is relevant, and that her own selection of what she translated is not arbitrary, but has both political and social implications. Krüger is deemed sufficiently important, in fact, for *Die Ostdeutsche Zeitung* – a reputable German newspaper – to have recently featured an article on her life story; this event foregrounds the fact that she is an activist and a ‘visible’ translator whose choice of ST is respected because it is not arbitrary. Hermans proposes that

[i]ntercultural traffic... of whatever kind, takes place in a given social context, a context of complex structures, including power structures. It involves agents who are both conditioned by these power structures or at least entangled in them, and who exploit or attempt to exploit them to serve their own ends and interests, whether individual or collective (in Alvarez and Carmen-Africa Vidal 1996: 27).

It is, therefore, important to remember that the ST and the TT are inseparable from both their political and social contexts, as well as the intentions of both author and translator. Hermans further reinforces this connection (ST to author; TT to translator) by stating that the act of translation is no less than “rewriting” as a result of “a complex transaction taking place in a communicative, socio-cultural context...

[which] requires that we bring the translator as a social being fully into the picture”  
(in Alvarez and Carmen-Africa Vidal 1996: 26-27).

### **Generic Classification of the TT**

It is possible to overlook the generic categorisation of *Down Second Avenue* in the German TT, particularly as other South African works translated into German follow what seems to be the German literary convention of placing qualifying subtitles after the work’s actual title. This is exemplified by the German translation of Miriam Tlali’s *Muriel at Metropolitan* as *Geteilte Welt: ein Roman aus Südafrika*. I am of the opinion that Krüger entitled her translation *Pretoria Zweite Avenue: Autobiographischer Roman aus Südafrika* for strategic marketing reasons. It may also be assumed that an ‘autobiographical novel’ would sell better than simply an ‘autobiography’ in east Germany. This insight is based on the assumption that the content of the work would be presented in a less factual and more novelistic fashion than is suggested by the term ‘autobiography’. A spontaneous reaction to such a title is that the generic classification of the autobiography could have been acclused because of the large tracts of direct speech in the novel. In any case, the highly descriptive and elevated style of Mphahlele’s ‘Interludes’ defies the category of the assumedly factual ‘autobiography’. It is necessary to draw attention to the fact that Krüger may have been aware of Mphahlele’s own description of his work, when he says “the autobiography I wrote was cast in a novelistic frame. I deviated slightly even though it is a true story. I did that to make it more readable – instead of a straightforward autobiography” (Egejuru 1980, in Akosu 1995: 164). Although this quotation was published in 1980, Krüger might have been aware of Mphahlele’s public opinions immediately after the publication of his autobiography (1959).

One could also surmise that *Pretoria Zweite Avenue* would not have been considered an apartheid autobiography simply owing to race issues: Krüger's generic classification of the translation (*Autobiographischer Roman*) is considered as existing in a more elevated category than would be suggested by the term, 'Autobiographie'. By printing 'Autobiographie' on the cover, the publisher wishes to suggest that the story documents the life of the victimised 'other'. By writing both *Autobiographischer* and *Roman*, however, one suggests the importance of the writer as part of mainstream society. This combining of these two labels suggests that Mphahlele's life experiences and struggles would be of interest to an oppressed mainstream majority in east Germany.

The genre issue – as outlined above – has implications for my thesis, and it will therefore be discussed during detailed textual analysis in chapter 3.

### **Social context of the TT**

A brief political overview of east Germany – starting with the 1940s until the early 1960s – will be enlightening in terms of understanding the reasons for why *Pretoria Zweite Avenue* was translated for an east German readership. East German policy towards reunification with west Germany during this time period shifted from commitment to reunification in the 1940s to the Soviet pressure to erect the Berlin Wall in 1961, until finally

east German leaders contended that the two diametrically opposed socioeconomic systems [of east and west Germany] had led to changes in culture, language, and worldview and that it was no longer possible to speak of one German nation. Unification as a policy was abandoned altogether. (<http://www.country-data.com/cgi-bin/query/r-5074.html>)

Walter Ulbricht, first secretary of the SED<sup>3</sup> planned the international isolation of east Germany, so that its population would begin to work towards the internal development of socialism, particularly a socialist economic policy. This meant “the collectivisation of agriculture, the nationalisation of industry, and the implementation of a highly centralised planning system modelled after the Soviet system” (<http://www.country-data.com/cgi-bin/query/r-5074.html>). The Berlin Wall was built and its main aim was to stop the emigration of skilled labour, while “the [state controlled] New Economic System was launched in 1963. The country consequently began to enjoy a period of relative prosperity” (<http://www.country-data.com/cgi-bin/query/r-5074.html>).

However, it is significant to note that while east Germany was based on the model of Stalin’s state socialism, its cultural strategy relied heavily on “the concept of a broad coalition of democratic forces” (Goodbody et al. 1995: 149). The establishment of a Popular Front in the 1930s, which would unite writers against Hitler, was attempted during the Weimar Republic, and – despite the fact that by 1937 its members were too late to incite anti-Hitler feelings that would effectively oppose the Nazi regime – international writers’ congresses were held in Paris and Madrid in order to demonstrate the extent of anti-fascist feeling in east Germany (Goodbody et al. 1995: 149). The anti-fascist stance that was presented as broadly accepted by the population across east Germany was weak in certain areas: firstly, it was implemented by Communist intellectuals from the upper strata of society; and secondly “it derived from a narrow understanding of culture, which assumed that the traditional literary forms of the novel, drama, and poetry would appeal to a mass audience and have a major role to play in the re-education of the survivors of Hitler’s Germany”

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<sup>3</sup> Sozialistische Einheitspartei Deutschlands (Socialist Unity Party of Germany)



(Goodbody et al. 1995: 150). This has extremely far-reaching implications for any literature produced in east Germany as, once the elevated importance of literature became generally accepted,

assumptions regarding the hierarchy of cultural forms became an integral part of SED thinking, and east German intellectuals could not afford to lose sight of this reality. This, in turn, helps to explain why literary texts have to be given an exceptionally high profile in any discussion of culture in the GDR context. (Goodbody et al. 1995: 150)

In this respect, it is possible to see the extent to which culture in east Germany evolved to become strongly endorsed by the general public, and not only by an exclusivist intellectual elite. On 4 July 1945, the Cultural Alliance for German Democratic Renewal was launched in Berlin, the aim of which was to restore Berlin to its former status as a cultural capital, a status that it had enjoyed in the 1920s (Goodbody et al. 1995: 150). The Aufbau-Verlag was also established in August 1945, and

despite all the material shortages of the time, it managed to produce more than a hundred volumes with a combined print-run of 2.5 million copies in its first two years. Its bestsellers included Theodor Plievier's war novel *Stalingrad* (1945), Anna Seghers's *Das Siebte Kreuz* (originally in English, 1942), and Becher's autobiographical novel *Abschied* (first published in Moscow, 1940), exemplifying its general commitment to the creative writing of the exile generation. (Goodbody et al. 1995: 151)

In the mid-1940s, the Aufbau-Verlag

became the leading cultural and literary publishing-house in east Germany, publishing authors who had been banned in Nazi Germany such as Heinrich Mann, Arnold Zweig, Anna Seghers and Bertolt Brecht. Leading east German writers Erwin Strittmatter, Jurek Becker, Christa Wolf and Christoph Hein were published by Aufbau-Verlag before becoming famous in the West. (<http://www.new-books-in-German.com/spr2004/book03b.html>)

It is significant, however, that while east German publishers held promise for the publication of books banned in west Germany, most new publishing houses that were

founded after the Cold War in east Germany belonged to the mono-party state (the Sozialistische Einheitspartei), which controlled virtually all aspects of publishing:

Akademie Verlag... was started as a subsidiary of the Academy of Sciences. Volk und Gesundheit catered for all medical and biology publishing, Verlag Technik for technology, Verlag Die Wirtschaft for economics, Transpress Verlag for transportation, Der Kinderbuch Verlag for children's books, and Aufbau Verlag for general publishing and belles lettres. (<http://www.osi.hu/cpd/logos/devastation.html>)

East Germany's isolation and relative economic stability in the 1950s, therefore, afforded the population a sense of virtual confidence and allowed for the development of certain policies. According to Professor Hans Koch, the chairman of the Scientific Council for Artistic and Cultural Studies in the German Democratic Republic, "it is for each Member State to define and implement its cultural policy according to its own conception of culture, its socio-economic system, political ideology and technical development" (1975: preface). When outlining the cultural policy of east Germany, he writes that the main aspects of this policy are stated in Article 18, Paragraph 1 of the Constitution of the GDR:

national socialist culture is one of the bases of socialist society. The German Democratic Republic shall encourage and protect socialist culture in the service of peace, humanism and the development of socialist community. (Koch 1975: 9)

Such a clause emphasises the importance of culture in terms of economic, political and social life. Hutchinson draws attention to the importance of the *function* of cultural aspects in a socialist state, suggesting that culture, particularly mass media and literature, has far-reaching influences in all areas (1977: 170).

Koch quotes Bieler who speaks of the elevated position of the writer in a socialist state:

Er wird auf einer Sänfte vor dieser Gesellschaft hergetragen. Seiner

Eitelkeit, seinem Selbstbewusstsein wird an einer höchst empfindlichen Stelle geschmeichelt, denn er hat eine ungleich grössere Wirkung als im Westen. (Koch 1969: 10, in Hutchinson 1977: 176)

Tr.: He is deemed important enough – within this community – to be carried in a sedan chair. His vanity and self-confidence is flattered in the most highly sensitive manner, because he has far more influence than he would have in west Germany.

References to the power of literature by prominent east German politicians become increasingly more direct from as early as 1946; Grotewohl, for example, quotes from Lenin's speech of 31 August 1951 and states "Literatur und bildende Künste sind der Politik untergeordnet, aber es ist klar, dass sie einen starken Einfluss auf die Politik ausüben" (1977: 176) (Tr.: although literature and fine arts/ architecture are subordinate to politics, it is obvious that they have a strong influence on politics). Prominent cultural theorist, Kurt Hager, emphasises the importance of culture for the growth of socialism when he states that

im Programm der SED der umfassende Aufbau des Sozialismus nicht nur als ein ökonomischer und wissenschaftlich-technischer Prozess, sondern zugleich auch als ein tiefgreifender ideologisch-kultureller Prozess dargestellt [ist]. Es handelt sich tatsächlich um zwei Seiten einer einheitlichen grossen gesellschaftlichen Entwicklung. (in Hutchinson 1977: 176)

Tr.: the SED's programme (which mainly refers to the building of socialism) is not only represented as an economic and scientific/technical process, but also as a far-reaching ideological/cultural process. It is actually about two sides of a unified, societal development on a large scale.

Hutchinson also mentions the significance for, and influence of, literature on the entire east German nation, and not only on a select intellectual elite (1977: 177). It is noteworthy, too, that "[t]he Minister for Culture has far more power and responsibility than any comparable West European Minister, and the GDR is one of the few states to include a cultural policy in its constitution" (Hutchinson 1977: 177). Such a cultural policy is summed up by the *Erklärung* of east German writers at their first Writers' Conference, published in *Neues Deutschland*, on 5 November 1966:

Die Literatur gehört unablässig zum Wesen unserer sozialistischen Gesellschaft. Sie ist Teil des Entwicklungsprozesses, in dem sich das

Volk auf die Höhe des historischen Bewusstseins erhebt. Aus dem Leben entspringend, wirkt die Literatur auf das Leben zurück, auf das Denken, Fühlen und Handeln der Menschen; sie verändert und befähigt zum Verändern. Von diesen Gedanken überzeugt, stärken wir Schriftsteller mit unserer literarischen Arbeit die Deutsche Demokratische Republik. (in Hutchinson 1977: 177)

Tr. : Literature belongs inseparably to the nature of our socialist community. It is part of the development process through which the people raise themselves to the heights of historical consciousness. Because it arises from life, literature has an effect on life, on people's thoughts, feelings and actions; it changes and enables change. Convinced of these ideas, we writers strengthen the German Democratic Republic with our literary work.

The importance of literature as a tool for bridging the gap between intellectual and working-class people was not underestimated in east Germany. Statistics interestingly reveal that the number of book titles published in east Germany in 1960 was as high as 6 103, while the number of translations published was 904. The publication boom – of both German and translated literature – is evidenced when one compares these figures with the 5 374 titles and 800 translations published in 1965, and the 5 234 titles and 804 translations published in 1970 (Koch 1975: 57). These figures suggest that east Germans were open to reading work by international writers. Translated texts, such as *Pretoria Zweite Avenue* must have been welcomed in east Germany, as the communist state claimed to

open its doors to the untold wealth represented by the humanistic and progressive achievements and cultural values of all nations and to promote international security and co-operation through the exchange of the finest humanist values of different national cultures. (Koch 1975: 12)

While it claimed to be open to writing of all types that promoted humanism and cultural values, a link with the South African situation of literary censorship during the 1950s can be made with east German publishing policy, as “all DDR[/GDR] publishing companies were subject to total censorship between 1949 and 1990. In many cases, they were dependent on the Central Administration for their allocation of paper, always scarce in the DDR [GDR], and only made available for books

considered desirable” ([www.osi.hu/cpd/logos/devastation.html](http://www.osi.hu/cpd/logos/devastation.html)). This lends even greater significance to the fact that *Down Second Avenue* was considered worthwhile for publication in such a rigid and censored society.

### **Thematic Concerns of the TT**

The thematic concerns of the ST and TT are, of course, intrinsically linked, for they have derived essentially from the same text, originally authored by Es'kia Mphahlele, and then translated – and, one could say, co-authored - by Lore Krüger. This sub-section will link the contextualised thematic concerns of the ST (mentioned in the sub-section above) with those of the TT, while also positioning Krüger's *Pretoria Zweite Avenue* within the east German literary canon during the period in which it was published (1961). My purpose is further to analyse the reasons why the ST was translated for an east German readership.

Between the 1940s and the early 1960s, the isolation of east Germany and the subsequent feelings of alienation experienced by its population can be equated with the alienation experienced by Black South Africans, such as Mphahlele, during apartheid. It must be acknowledged, and indeed emphasised, that a completely different set of circumstances in each country led to the inhabitants experiencing feelings of dislocation (as can be deduced from the contextual sub-sections above). However, it is equally important, in my opinion, to expose the points at which parallels between the two imagined communities may be drawn.

A thematic concern central to Mphahlele's text (and to his *oeuvre* as a whole) is that of the writer's social responsibility (discussed in the sub-section on 'Thematic Concerns of the ST', above). Mphahlele states that

[t]he African writer in this part of Africa has an urgent dual responsibility... At one level, he has to act as political man, and that means literally think and *act*. At another he has to practise the art and craft of interpreting his world through images and symbols. (Mphahlele, in Watts 1989: 101)

Watts emphasises the relevance of this statement by explaining it in terms of a necessary combination of the creative with the actively political that is necessitated by the social situation in which Mphahlele has lived. She states that "necessity has in fact forged for him, and for culture as a whole, a role that is much more dynamic and significant than the peripheral role of the writer in more stable societies" (Watts 1989: 101). Watts also notes, significantly, that this "role is not confined to the writer in Southern Africa" (1989: 101-102). I am in agreement with this statement, for east German writers also had to cope with the tensions involved in being creative, while simultaneously ensuring that they were politically correct, as evidenced by the east German cultural policy (discussed in detail in the sub-section above). In east Germany, "[w]hat counts most for readers is not the mastery of form but the humanism contained in the work" (Koch 1975: 37). In this case, it is possible to make a clear link between Mphahlele's foregrounding of humanist pursuits and the east German writers' social responsibility .

Another determinant of what constitutes worthwhile literature in east Germany is whether it includes as subject "the search for the answers to the question of the meaning of life in our time, ... the conditions for human happiness and... freedom" (Koch 1975: 37). These thematics are present in *Pretoria Zweite Avenue* on virtually every text level, and always from a humanist perspective, for Mphahlele openly

declares himself a socialist and a humanist in his collection of critical essays, *Voices in the Whirlwind* (Watts 1989: 95). Mphahlele struggles with issues of self-identification: he is – according to the Population Registration Act – a Black South African; however, he is also an intellectual, despite suffering under Bantu education: this state of being a Black intellectual places him apart from other Black South Africans. *Pretoria Zweite Avenue* painfully illustrates the impossibility of achieving true happiness in a life situation in which he must simply aim to survive from day to day. His eventual exile was necessary – at the time – to his professional, religious, political, social and personal freedom.

Mphahlele's socialist leanings can be identified in "his recognition of the need for the promulgation of the identification of culture with power, so that a discourse could be established within which the claim could be made and hands laid upon power" (Watts 1989: 104). This insight would have been praised by socialist readers and writers alike, for it underpins one of the main objectives of socialist cultural policy: that of placing power in the hands of the working-class through the medium of culture, and especially literature. In this way, literature (as well as the arts in general) is assigned a utilitarian position in society. Paradoxically in line with socialist doctrine, Mphahlele increasingly begins

to look upon literature in terms of its function. He, in common with the writers who began to publish during the Black Consciousness Movement, had come to judge a literary work not by a literary scale of values, or according to a traditional hierarchy, but by the way it operated in the social context for which it had been designed. (Watts 1989: 98)

Watts is worth quoting at length when she unintentionally enables me to make another important link between socialist east German policy and Mphahlele's writing. She states that

[p]eople were always central to Mphahlele's scenario, people, not as individuals wrestling in solitude with their private *Sturm und Drang*, but people within their social context, people as social beings related to their communities. This is a priority that he shares both with the Black Consciousness Movement and with Marxism, and it is one which is fundamental to his aesthetic – for it is only in relation to people within their communities that art can have any validity in Mphahlele's eyes. For him the poet's 'only justification lies in the communal consciousness that he represents and is shaped by' [Mphahlele 1967: 54]. (Watts 1989: 96)

It follows, then, that the alienation felt by both the Black South African community during apartheid and the east German community during the 1950s and early 1960s, was conversely symptomatic of the very significance of community. (This is especially so if one considers the Berlin crises of 1959 and 1960, as well as the fact that the Berlin Wall was erected on 13 August 1961.) In east Germany, the emphasis on community may be seen as an undesirable consequence of socialism, for while the community is at the centre of socialist state policy, the individual – trapped within the confines of the Berlin Wall – may easily feel alienated from the rest of the world, as well as from those who pervert and corrupt the spirit of socialism. As discussed in the sub-section above, *Pretoria Zweite Avenue* deals with issues of alienation on virtually all levels of human experience, thus supporting the relevance of the link I have emphasised between east German literary concerns and those of Mphahlele. Mphahlele must learn how to live a life mapped by white minority forces that restrict his physical movement, his professional advancement, his spiritual relationship with God, his political freedom, and his social liberty. While east Germans were encouraged to write, their writing often did not tell their own stories, but rather told the communal story of the psychological effects of Germany's division on the



majority of the population; “around 1962-3... the number of works on the subject reached a peak, although the topic continued to attract writers throughout the sixties” (Hutchinson 1977: 14).

I have identified another thematic link between ST and TT in that there are features of the typical east German hero that can be identified in *Pretoria Zweite Avenue*, for “east Germans usually endow their hero with a reflective mind, a high degree of self-consciousness, and a firm moral standpoint” (Hutchinson 1977: 25). Mphahlele’s character is, indeed, highly self-conscious, pausing the narrative to reflect on any major events in his life story, “[a]nd so we often find Mphahlele identifying with an incident in the most emotional of terms and yet with careful authority over any possible lapses into sentimentality. A device he uses to combat such lapses is the ‘Interlude’” (Chapman, et al. 1992: 223-225). Within these Interludes, Mphahlele ponders the society to which he is confined; and he is also able to illustrate the emotions of the individual as part of, and spokesman for, the larger community.

In his writings, Mphahlele’s African humanism – while not rejecting traditional western humanist thought – encompasses the community. This is essentially what underpins his own ideal of socialism. It is possible to see in Mphahlele’s work a motivated attempt to bring literature to the level of the masses, and in so doing to validate the existence of the poor and the exploited. Mphahlele explains his own brand of socialism in *Voices in the Whirlwind*, in which he brings his community-orientated humanism to the fore:

It seems that one of the very few times literature strives to reach the underprivileged strata of society is when it is concerned with socio-political causes, with the suffering of man as a victim of power. Because the creators of such literature care desperately about man,

they must engage his sensibilities, using the simple and basic proposition that man recreates a poem or story for himself as he reads. (Mphahlele, in Watts 1989: 97)

The reader is clearly at the forefront for Mphahlele (the humanist) when he is writing. Krüger would therefore have needed to align her translation to the fact that the reader's private experience of the text, within the public community of the characters and events described in the autobiography, is given the highest priority. This would lead her in the direction of favouring the norms and conventions of the target culture, so that the target readers may completely immerse themselves in the created literary world.

### **Reception of the TT**

Later in my study, in a sub-section entitled 'Extra-textual Commentaries: Target-culture Reception and Reviews', I will provide a detailed analysis of a number of reviews and commentaries on the reception of *Pretoria Zweite Avenue* in east Germany when it was published in 1961. These reviews were sent to me by the Aufbau-Verlag, and the majority of the reviews are political commentaries on *Pretoria Zweite Avenue*, rather than evaluations of the literary merits of Mphahlele's book. This political emphasis allows me to make links between the east German ideological oppression and the South African political scene.

At this point in my thesis it is necessary briefly to comment on the way in which the TT would have provided a sounding board for those east Germans suffering a similar social alienation – as expressed in *Down Second Avenue* – to that of Mphahlele and Black South Africans. Paradoxically, therefore, while the work would have mirrored feelings of isolation felt by east German readers, it would have passed strict

copyright laws owing to its apparent socialist leanings. In this way, *Pretoria Zweite Avenue* would have simultaneously upheld the values of socialist idealists in east Germany at the same time as it challenged centralised excesses. As a result, the TT would have been well-received by most east Germans, whether socialist or not.

## Chapter 3

### COMPARATIVE ANALYSIS BETWEEN ST AND TT: LAMBERT AND VAN GORP'S APPROACH

This chapter will compare the source text (ST), *Down Second Avenue*, with the target text (TT), *Pretoria Zweite Avenue: Autobiographischer Roman aus Südafrika*, under the over-arching umbrella theory of DTS. It will adhere closely to Lambert and van Gorp's hypothetical scheme for describing translations (as delineated in the earlier theoretical framework), a model based on the parameters of translational phenomena within the context of polysystem theory, as proposed by Toury and Even-Zohar.

Lambert and van Gorp advocate that the researcher examine the exact relations between the literary systems of both the target culture and the source culture: these literary systems are open systems, and therefore interact with other systems.

According to Lambert and van Gorp, it is crucial to establish the most important relations between systemic parameters and, in so doing, to go beyond some of the traditional tenets in Translation Studies regarding fidelity to the ST based on whether the TT is faithful to the ST's norms or not (Lambert and van Gorp, in Hermans 1985: 43-45).

Lambert and van Gorp suggest a number of relations that may be considered in a comparative analysis, which include: relations between individual texts (that is, between the original and its translation); authorial intentions in both texts; pragmatics and reception in the source and target systems, and their correlation; the situation of the author in relation to other authors in both systems; the situation of both the original and the translation as texts in relation to other texts; and, finally, the relations

between the literary systems, whether in terms of conflict or harmony (in Hermans 1985: 44).

This study has already considered a number of these relations in chapter 2: that is, the situation of the authors in both systems, as well as the situation of each text in relation to other texts in the same culture. Chapter 2 also considered the source literary system in relation to the target literary system. Chapter 3 will proceed by comparing relations between the ST and TT, in order to delineate the socio-political parameters in which the translation was produced. The aim is to draw some useful conclusions in relation to the core question regarding why *Down Second Avenue* was translated for an east German readership in 1961. The conclusion will be largely based on the reception of the TT, and further parallels will be drawn between the literary systems of the ST and the TT.

## **Comparative Analysis of Preliminary Data**

### *Comparative Analysis of Cover, Title and Metatextual Introductory Pages*

The first edition of *Down Second Avenue*, published by Faber and Faber<sup>4</sup> in Great Britain in 1959, has a bright vermilion cover with black, evenly-spaced font stating the title.

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<sup>4</sup> Faber and Faber are a progressive, non-racial, leftist publishing house. They promote works by African writers, and did so in the 1950s when works by writers like Ezekiel Mphahlele, and other Black Consciousness writers, would never have passed censorship laws in South Africa.



Each word of the title occupies its own line, and (following the same layout) the name of the author appears in slightly smaller font after the title. One may assume that the publishers did not wish to aggravate the perception of the South African apartheid situation by offering a suggestively politicised cover, and so its neutrality is justifiable, although the colour could be interpreted as indicative of the socio-political violence of its content.

Following this edition, Faber and Faber reprinted the work in 1971, 1972 (twice), 1980, 1984, 1985, and 1986. The cover of the 1971 edition differs significantly from that of the first edition. It adopts subtle, pastel colours and the focal point is the photograph of a distinguished, bespectacled Mphahlele wearing a collar and tie. This photograph is transposed over a political map of South Africa suggestive of the montage technique<sup>5</sup>: the illuminated area of the Transvaal (now Gauteng), and the city name, Johannesburg, are clearly visible and foregrounded amongst the others.

<sup>5</sup> The modernist technique of layering ready-made fragments indicates a disjointed psychological state, indicative of an alienated consciousness. I will discuss the montage technique – regarding its significance in the literary context of the ST – later in this chapter.



The title is centred above the picture, and the author's name centred below it, so that this information frames the cover illustration. Significantly, the work's essentially (South) African content is emphasised – rather than avoided when compared with the first edition's rather neutral cover – by the African designs that accompany the title and the author's name. This emphasis is owing to the paradoxical and intriguing fact that the ST had to be published in Britain, and not in South Africa. The African patterning is repeated on the back cover, along with the picture that has been reduced to an eighth of its previous size. The title and the author's name are positioned above the following summary description (that also appeared on the first edition), which reads:

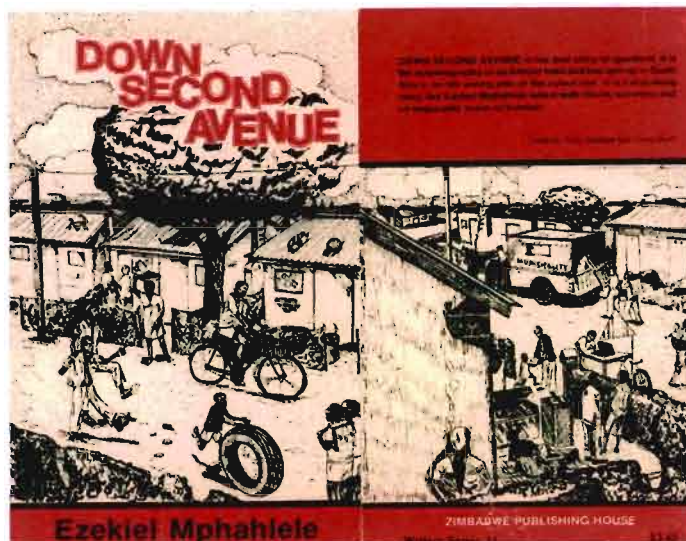
An amazingly unembittered autobiography of a black man growing up in South Africa. No easy indignation, but the reader is closely involved in the boy's realisation of the injustices behind the poverty, brutality and fear. Honest and with an open sense of humour.  
(*The Observer*)

It is interesting to note the cover's emphasis on the political dimension, as well as the description of the work as a "realisation of the injustices behind the poverty, brutality and fear", suggestive of the suffering under the apartheid regime that the reader will encounter in the work. After the first edition, the reprints of the ST, therefore,

paradoxically emphasise the extreme cultural difference and diversity of the work's African content in order to attract a foreign/ international readership (similarly to the cover of the TT, which will be discussed in detail shortly).

Another edition of *Down Second Avenue* – by Zimbabwe Publishing House, in 1982 – also highlights the political aspect of the autobiography, as the back cover makes clear:

DOWN SECOND AVENUE is the true story of apartheid. It is the autobiography of an African born and brought up in South Africa on the wrong side of the colour line. It is a disturbing story, but Ezekiel Mphahlele tells it with charm, liveliness, and incomparable sense of humour.

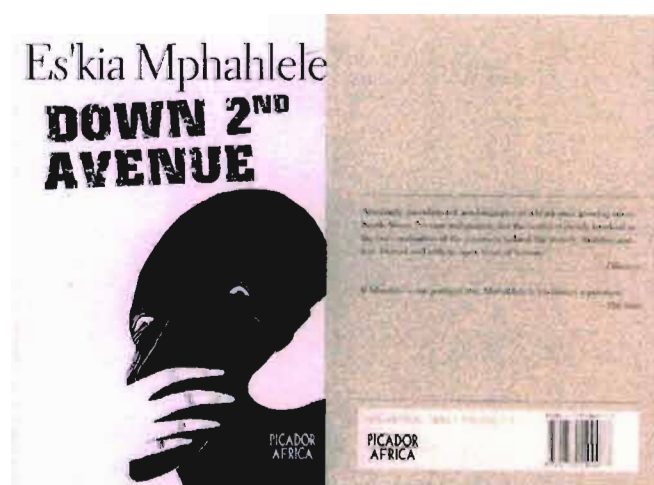


The title of the work is emblazoned across the top half of the front cover and is in thick, red, block letters, which are outlined in white. The title is incorporated into the wrap-around cover, while the author's name appears in black, block letters on a red strip of colour along the bottom of the cover. The rest of the cover consists of a black and white drawing portraying a road running between tin-roofed shack-dwellings. The illustration contains many black people. It portrays these people supposedly going about their daily business: a child chasing a tyre down the road; a man riding a



bicycle; a street vendor selling produce from his cart; two men loading garbage from bins into a municipality refuse truck, pulled by a tractor; children in school uniform with satchels on their backs walking to school; one woman carrying her child on her back, another supporting a plate of fruit on her head; people conversing in the small, neat gardens behind leafy hedges while trees and electricity poles line the clean streets. A seemingly peaceful scene of village life is offered. However, a sense of foreboding, however slight, accompanies the faceless figure of a man smoking a cigarette down the side of one of the informal abodes. While the illustration is indeed pleasant, the description of the book (quoted above) does not attempt to hide the disturbing nature of the autobiography.

A further edition of *Down Second Avenue*, and the most recent one, was published by Picador Africa<sup>6</sup> in 2004.



<sup>6</sup> The Picador Africa 2004 edition was published locally, and it is, therefore, possible for the cover to be more localised – South Africans would be familiar with certain artistic techniques employed on the cover, as well as with the political connotations of the font used. I have used this edition as the ST in my study, as it is the most recent one.

This edition has a green-grey and brown cover, which portrays the head and shoulders of a mask-like figure with its hand to its mouth, as if gesturing shock or revulsion. The eyes, though small, are expressively wide with fright, while the hand and the eyes are the only cut-away areas of light colour (green-grey, which corresponds to that of the rest of the cover). In this way, they are highlighted and form the focal point of the cover. The mask-like figure is not hand-drawn, in the illustrative manner of the 1982 edition discussed above, but is rather suggestive of an African wood-cut – an artistic technique favoured by black South African artists. The title appears as if it has been stamped across the top of the cover, between the author’s name and the mask-like figure, as a result of its embossed quality and the fact that it is slightly crooked. This could be interpreted as indicative of bureaucratic stamps across governmental documents during apartheid. The author’s name appears across the top of the cover, and it is significant that the name now appears as ‘Es’kia Mphahlele’, and no longer ‘Ezekiel Mphahlele’. This is according to the author’s wishes, as today he refers to himself by the more African version of his name, further validating his culture in the literary sphere. The same quotation from *The Observer* appears on the back cover, and this edition also includes an acknowledgement of Mphahlele’s achievements by quoting the Johannesburg newspaper, *The Star*: “If Mandela is our political star, Mphahlele is his literary equivalent.” This accolade accorded Mphahlele could not have appeared on any earlier covers, for Mphahlele’s literary and academic achievements, although notable as early on in his career as 1959, were not as widely-known as they are nowadays. This version has a fold-out cover which acknowledges, in its opening words, that Mphahlele has been nominated as a Nobel Prize winner. The fold-out section briefly summarises the contents of the work, and once again the work’s generic classification (discussed in chapter 2) is granted hybrid status, for it is

referred to as both an “autobiography of [Mphahlele’s] South African childhood and his struggle against discrimination”, and a “biography [which] culminates in his exile from South Africa in 1957”.

*Down Second Avenue* is then further described as “Mphahlele’s personal account of his struggle for identity and dignity in the face of the growing discriminatory policies of the South African government. It is a compelling mix of humour and pathos.” In its combination of honest pathos and humour, this description again focuses the potential reader’s attention on the political nature of the work’s contents, at the same time as it foregrounds the fact that the autobiography is stylistically different from conventional autobiographies produced by Black South African writers of the apartheid era. The fold-out section of the back cover includes a colour photograph of the now elderly Mphahlele: his penetrating gaze is directed into the distance (future?) and together with his white beard and bald head, he is a dignified, distinguished-looking man, who no longer requires the pretensions of a collar and tie or of spectacles in order to demonstrate his intellectual stature. A short biography that mainly details his academic achievements is offered.

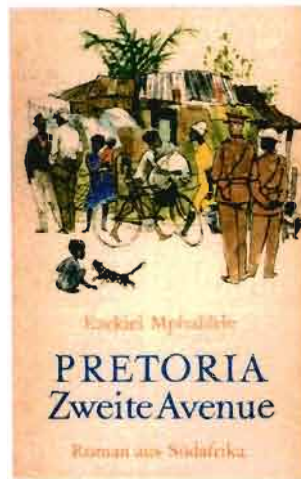
The other STs have introductory pages with publishing details and an epigraph from Yeats, which reads: “The best lack all conviction, while the worst/ Are full of passionate intensity”. The Picador Africa edition (2004) has omitted this quote and has replaced it with a list of Mphahlele’s works to date; this editorial intervention emphasises Mphahlele’s “conviction” and “passionate intensity” more than would a quotation from the work of another writer. All ST versions discussed have Mphahlele’s original dedication positioned on the page before Chapter 1 begins:

To  
 Eva, my late Mother  
 Grandmother  
 Aunt Dora  
 Rebecca  
 ...and Jenny who bullied me into telling her about them

In this way, all versions acknowledge Mphahlele's wish that his book be read in relation to the importance and significance of the women in his life.

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The TT cover is very different from the ST covers, due perhaps to the time at which it was produced, as well as to the fact that Africa is generally depicted as the exotic 'other' in foreign countries.



The cover is white and has a hand-drawn illustration of a tin shack, with various portrayals of rural Black people in the foreground. Some washing is hanging on a washing line and two relatively well-dressed Black men, both wearing hats, converse to one side. A young woman holds a child, while another walks past bearing a bucket, perhaps on her way to the communal water tap. A child sits on his haunches to one side, while a young boy with a bundle pushes his bicycle. This could be the young Mphahlele delivering washing, as described in Chapter 11. In the foreground, a small, naked and intensely Black boy sits on his haunches and is attempting to lure a passing cat; the image appeals to the European fantasy of exoticism by visually highlighting

the difference between cultures. Looking on are two policemen, one Black and one White, both in colonial khaki uniforms. Both adopt an authoritative stance, one with his hands behind his back and the other with his hands in front of him, exposing the gun-holster that is over his shoulder. A few green tropical tree branches can be seen above the roof of the tin shack. ‘Ezekiel Mphahlele’ is written beneath this scene in orange Roman font, while the title is in blue, below the author’s name. The word ‘PRETORIA’ is capitalised and stretched across the entire cover, with ‘Zweite Avenue’ fitted into the same amount of space below it. A subtitle, in slightly smaller font and in less significant orange, proclaims “Roman aus Südafrika” near the bottom of the cover. The positioning of the title – so that the place name is foregrounded – further highlights the work’s foreign nature.

It is important to note that the first page of the book includes the author’s name, followed by “Pretoria Zweite Avenue” in a much larger font, and then in the smallest font possible appears the italicised subtitle, “*Autobiographischer Roman aus Südafrika*”. This subtitle is then followed by the name of the publishing house (Aufbau-Verlag) and the place and date of publication (Berlin, 1961). This arrangement has implications in comparison with the ST, as the title has been significantly altered to emphasise the exoticism of the cover illustration. By highlighting the fact that the work is a “Roman aus Südafrika” (Back translation: novel from South Africa), the potential east German target reader would be drawn to the work as something foreign; that is, as something from outside the confines of the Berlin Wall, and hence a way to break the monotony of the isolation felt within its confines. It is thus possible to speculate that the inclusion of such a qualifying subtitle is a marketing strategy, similar to the one employed in the title of Miriam Tlali’s *Muriel*

at *Metropolitan – Geteilte Welt: Roman aus Südafrika*. Through this kind of marketing strategy, publishers intend to play on the ‘exoticism’ of works by African authors. In the case of *Pretoria Zweite Avenue*, the fact that the work is introduced on the international literary scene by the specific naming of the location (Pretoria) ensures that it is further ‘exoticised’ as coming from the capital of a faraway place. This anchoring of the text has ideological implications for the reader, demonstrating the target-orientated nature of the translation (even on its cover).

The metatext on the second introductory page of the TT states that the work is autobiographical in content, which has implications for the work as a whole, specifically regarding the manner in which it is translated. I have suggested (in chapter 2) that categorising the work as an ‘autobiographical novel’ ensures that it is seen by an east German reader as being of higher status than an ‘autobiography’; however, this raises questions as to why the potential reader is only informed of this fact on the introductory pages rather than on the cover page, which would initially attract a readership. Perhaps the publishers first wish the reader to be aware of the fact that the work is indeed a translation (of a work from South Africa). The intention might be for the target reader to note that it has been translated as if it were an autobiography: not one that is purely factual, but one which is enhanced by a novelistic touch. This strategy would attract readers as it would suggest to them that the work would not rely on fact alone.

The metatext on the second page informs the reader of the author’s name and the title of the work again; however, the title is only written as *Pretoria Zweite Avenue*. Below this, and in small font, it is stated, “Aus dem Englischen übersetzt von Lore Krüger”

(Tr.: translated from English by Lore Krüger). Finally, Mphahlele's dedication is maintained in the same place as the dedications of the various ST versions, i.e. on the page preceding the first chapter. This emphasis retains the importance of certain women in Mphahlele's life.

### ***Metatextual Analysis: Footnotes/ Endnotes***

It is significant to note that the translator has omitted the footnotes that run throughout the ST. *Down Second Avenue* contains footnotes in order to explain terms with which an English (non-African) readership would be unfamiliar, for example, the Sotho word "Ra" is used in combination with a surname ("Ra-Stand"). This word is accompanied by a footnote explaining "*Ra* – The Sotho word for *Father*" (22). Krüger has adopted a different approach in *Pretoria Zweite Avenue*: she has not marked the unfamiliar word at all, but has included a more detailed explanation of its meaning in a glossary of endnotes, under the title "Anmerkungen". These endnotes are organised according to the page number on which the word requiring explanation exists, for example "Seite 34: *Ra* – (Sotho) Vater, alter Mann" (286). Similarly to the ST, she explains the word's Sotho origins, as well as its meaning. She then includes the fact that the Sotho word "Ra" not only implies paternal status, but that it could also refer to an "old man". Krüger thereby explains not only the family affiliation that such a term of address implies, but also its respectful intentions, taking her explanation slightly further than the footnotes of the ST do. This is because she is aware that a German reader would have no idea of the meaning or the connotations of such a term of address, while the Picador Africa edition (published in Johannesburg, in 2004) may assume that a South African readership by 2004 would have a certain background

knowledge regarding the respectful connotations of the word for ‘father’ in African languages.

The endnotes in *Pretoria Zweite Avenue* form a significant area of comparison with the footnotes in *Down Second Avenue*. Endnotes offer the German target reader the option of discovering exactly what certain African words mean (as in the above example). Sometimes the endnotes refer to words which do not have an accompanying footnote in the ST, but which are unique to South African culture and, therefore, unfamiliar to Germans. These endnotes often offer more information than is necessary for the reader to comprehend a particular usage of the word in the book. This extra information in the TT is in the reader’s own interest, thereby fulfilling a didactic function. Krüger’s sensitivity towards the source culture is noteworthy; however, her simultaneous target-culture orientation is demonstrated in that unobtrusive endnotes do not interrupt the flow of reading for the target reader. One example of Krüger’s use of endnotes is her handling of the word “afrikaans” – which is not accompanied by a footnote in the ST – as illustrated in the TT extract below.

The extract refers to Aunt Dora using the young Mphahlele to watch out for the police and help her bury tins of illegally-brewed beer in the ground, so that they are hidden in case of a police raid. Mphahlele describes his feelings of panic and fear at being caught, when:

... ein weisser und ein afrikanischer Wachtmeister um die Ecke kamen und mir mit dem schrecklichen, blendenden Licht ins Gesicht leuchteten, so dass ich weiter nichts sah als zu beiden Seiten des Strahlenkegels die breiten Schultern des Weissen. Ich war benommen vor Angst und zitterte. „Was tust du denn hier, my jong?“ fragte der grosse Weisse auf afrikaans. (46)

Back translation: ... a White and an African policeman came around the corner and shone that terrible, blinding light in my face so that I couldn’t see anything other than the broad



shoulders of the White man on either side of the torch beams. I was dazed with terror and I trembled.

“What are you doing here, my jong?” the big White man asked in Afrikaans.

The accompanying TT endnote reads as follows:

*afrikaans* – früher auch kapholländisch genannt, entwickelte sich seit der zweiten Hälfte des 17. Jahrhunderts aus der Muttersprache der ersten Niederländischen Siedler in Südafrika. Das Afrikaans, die Sprache der Buren, ist seit 1925 neben dem Englischen gleichberechtigte Landessprache der Südafrikanischen Union. (286)

Back translation: *afrikaans* – previously also called Cape Dutch; since the second half of the 17<sup>th</sup> century developed from the mother-tongue of the first settlers from the Netherlands in South Africa. Since 1925 Afrikaans, the language of the ‘Boers’ is, together with English, an equally recognised official language of the Union of South Africa.

It would have been sufficient information for the TT reader simply to understand that Afrikaans is a language; however, Krüger offers the historical background to the language, in this way allowing the reader to draw ideological conclusions. This endnote would alert the east German reader to the equality of Afrikaans and English, and thereby to the equal power of both Afrikaans and English-speaking people over the Blacks. The target reader would, therefore, be able to understand the threatening connotations of the policeman’s use of what is usually a term of endearment (“my jong”, meaning ‘my boy’). By her detailed explanation, Krüger ensures that an east German reader would be able to infer meaning from the ST’s culture-specific and emotionally-charged – but for the target culture, meaningless – term, and thereby empathise with the oppressive situation in which Mphahlele finds himself. The provision of endnotes in the TT exemplify Krüger’s target-culture orientation at the level of preliminary data.

This target-culture orientation is in line with Fairclough’s theory regarding the functions of language and the dimensions of its meaning. Fairclough proposes that language both acts on, and is acted upon by, certain components of meaning – among

which are identity, relational, ideational, and most importantly in this case, textual meaning. Textual meaning, according to Fairclough, focuses on

how bits of information are foregrounded or backgrounded, taken as given or presented as new, picked out as ‘topic’ or ‘theme’, and how a part of a text is linked to preceding and following parts of a text, and to the social situation ‘outside’ the text. (1992: 65)

Krüger eliminates Mphahlele’s footnotes by replacing them with endnotes in the TT, in order to explicitate the ST, and thereby emphasise the similarities between east German and South African thematic concerns. In this way, Krüger further links the TT to its context: what Fairclough would identify as “the social situation ‘outside’ the text” (1992: 65), thus ensuring its relevance to an east German readership. In other words, by using endnotes Krüger’s TT discourse acts upon the reader much like the ST. The TT reader will infer meanings similar to those implied by Mphahlele; in this way, although the linguistic ‘frames’ will be different, the cognitive ‘scenes’ evoked will be the same, demonstrating how the reader acts on the text itself (Fillmore 1977). This illustrates the mutually constitutive nature of language (mentioned in chapter 2), according to which readers bring their contexts to the TT.

### ***Hypothesis Based on Considerations of the Preliminary Data***

It is possible to deduce the establishment of what Toury refers to as an initial norm after a comparative consideration of the preliminary data of the ST and the TT. In terms of Toury’s distinctions, Krüger’s *Pretoria Zweite Avenue* is a target-orientated text; in other words, Krüger appears to have privileged the target culture’s norms and conventions and to have subordinated those of the ST. However, after an analysis of the preliminary data, in comparison with a broad consideration of Krüger’s overall translation strategies, a dichotomy between the two domains becomes evident.

At the level of the cover, the preliminary data have a TT orientation, as the cover page appears to exoticise the African aspect of Mphahlele's autobiography, particularly if one considers the fact that the cover illustration fulfils 1960s European stereotypical expectations of 'AFRICA' (this word is intentionally capitalised). From the colonial uniforms of the policemen to the naked black child crouching on its haunches in the foreground, it is clear that Africa is being marketed as 'other' and very different. Such marketing strategies are only emphasised by the subtitle, "Roman aus Südafrika": an addition to the ST title, which – along with the word "Pretoria" – locates the TT firmly in a South African context, further appealing to stereotypical European perceptions of othered Africa.

However, although the cover page and the title of *Pretoria Zweite Avenue* might be little more than marketing strategies meant to sell the autobiography as African/ 'exotic'/ other, Krüger's translation strategies of footnotes as endnotes, paradoxically, refute such 'exoticism' of Mphahlele's autobiography. Krüger continues to privilege the target audience by purposefully avoiding to exoticise South African terms. Instead of faithfully translating the footnotes contained in the ST, she has transformed these into comprehensive endnotes in the TT. Sometimes, she has even provided endnotes for words that are not accompanied by footnotes in the ST, but which are overwhelmingly culture-specific. She has also referenced the endnotes according to the page numbers on which the words appear, so that she can avoid marking words indigenous to South Africa as foreign within the text itself. It is in this way that *Pretoria Zweite Avenue* can be called a complete translation regarding the preliminary data.

Nevertheless, it must also be acknowledged that despite its links – via explication – with an east German context, the autobiography’s strong *South African* flavour means that, occasionally, it is unavoidable for the TT to lean more strongly towards a ST-orientated (‘adequate’) approach, especially when it deals with South African socio-cultural issues. In certain endnotes, for example, words/passages are translated in such a way as to retain the South African flavour of the autobiography.

## **Comparative Analysis at Macro-level**

### ***Division of the Texts and Chapter Titles***

*Down Second Avenue* has been divided into short Chapters<sup>7</sup> and what Mphahlele has labelled, “Interludes”. The Chapter titles are linked to the contents of each Chapter although, in some cases, titles may refer to what could be considered a rather less significant aspect of the respective Chapter. Chapter 3, for example, is entitled “Into the slums” (58), and while it does document the young Mphahlele’s introduction to slum life, it also contains a scene of violence between his parents. This scene involves his father throwing a pot of boiling curry over his mother while in a fit of rage, resulting in a court case, after which Mphahlele never sees his father again. Chapter 11 is entitled “Ma-Bottles” (58), and includes vivid descriptions of the white people for whom Aunt Dora does the laundry which is then delivered by Mphahlele. While “Ma-Bottles” is one such character, the Chapter describes the bitterness of the winter months and the brutality of the police that force Black people to sell their goods elsewhere. The Chapter ends with the death of a child, and the rather jovial-sounding title of the Chapter is strongly at odds with its final words: “The child was dead” (62).

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<sup>7</sup> I will refer to Chapters and Interludes as proper nouns as these are Mphahlele’s chosen titles for what would be chapters in most novels/ autobiographies.

It is significant that Krüger has also chosen to adopt similar titles, and to adhere strictly to the divisions of Chapters. This demonstrates the way in which, where it has little impact on the target-orientation of the TT, Krüger has chosen to retain the distinctly South African flavour of the ST, which more often than not mirrors Mphahlele's style of writing (as reflected in Chapter titles).

Mphahlele's "Interlude[s]" appear as "Zwischenspiel[e]" in the TT, and their positioning in the TT mirrors that of the ST. In comparison with the Chapter titles that are related to the respective Chapter's content, the effect of the Interludes is significant: Mphahlele has given these text units the title of 'Interlude' so as to create a sense of continuity and development – from one Interlude to the next one – that runs throughout the autobiography. There are five Interludes, and they are no less important than the Chapters, despite the fact that their collective name might suggest otherwise. The Interludes allow an opportunity for self-reflection – unlike the emphasis on dialogue in the Chapters – and generally contain poetically descriptive contemplations on the incidents described in the preceding Chapters. On the other hand, the Chapter titles relate to certain key incidents which Mphahlele has deemed significant, to the degree that they must be included in a work on his life, thus highlighting the importance of the work's classification as an autobiography. (In the micro-level analysis of the next subsection, I shall assume a similar division between narrative description in Chapters and poetic self-reflection in Interludes.) The repetitive use of "Interlude"/ "Zwischenspiel" signals to the reader when to expect a more poetic, reflexive response to the preceding events, particularly as – by contrast – Mphahlele's writing style in the narrative Chapters is simple, without a great deal of self-reflection: the Chapters tend to describe, in as straightforward a manner as

possible, certain incidents that impact on Mphahlele. The structure of the autobiography as a whole is thus foregrounded and clarified by the Chapter titles being differentiated from the Interludes. *Down Second Avenue* includes a contents page in which Chapter titles and Interludes are listed; a line break occurs after each Interlude, highlighting their existence as an important structural feature of the work. *Pretoria Zweite Avenue* includes an equivalent contents page only on the very last page of the book, so that the structural division of the autobiography into Chapters and Interludes is not foregrounded. Despite the position of the contents page, Krüger's strict adherence to the structure of the ST allows for similar structural patterning to occur in the TT.

### ***Internal Narrative Structure***

Both *Down Second Avenue* and *Pretoria Zweite Avenue* exhibit an episodic plot form in which snippets of real life experiences are vividly described in short Chapters. The episodic plot form is further emphasised by the fact that the incidents described follow a chronological order and point to the autobiography's progression. This progression is also reflected in Mphahlele's writing style, which begins as descriptive, featuring a great deal of dialogue as well as of idiomatic expressions. As the autobiography progresses to reflect Mphahlele's growing awareness – he is becoming more aware of the social violence/ oppression in which he lives – the narrative episodes become less expressive, and more documentary in style. The Interludes, however, contain a more inward-looking, and elevated style throughout the autobiography. These 'breaks' between narrative instalments emphasise the episodic nature of the autobiography's structure. (The juxtapositions of style between the straightforward description of dialogue-*cum*-idiomatic language in the Chapters and

the elevated language of self-reflection employed in the Interludes will be discussed in the micro-level analysis to follow.)

The episodic plot form is particularly useful in the structuring of an autobiography, for Mphahlele presents specific incidents in his life that have been selected as significant. By retaining the order and structure of the Chapters and Interludes, Krüger has translated the ST so as to ‘bombard’ the reader with similarly vivid descriptions of significant scenes from Mphahlele’s life. A similar sense of honesty to that felt in the ST is evident in the TT, owing to the fact that the episodic Chapters in the TT follow exactly the same pattern of selection as those of the ST. Krüger thus ensures that the ST’s contents and its intended impact are adequately reflected: the expression of Mphahlele’s increasing feelings of alienation and isolation from his South African community, both Black and White, as expressed through the vivid description of certain crucial moments, mainly linked to extreme social violence and oppression. The TT’s impact on the target culture is similar to that of the ST on the initial readership: the episodic presentation of scenes from Mphahlele’s life is followed by the occasional self-reflective Interlude, of which there are five. *Pretoria Zweite Avenue* is thus a TT that reads – just like *Down Second Avenue* – as an autobiography (with Interludes that employ expressive poetic language, which is slightly unusual for an autobiography).

### ***Relations Between Types of Narrative***

The most significant area for comparison between narrative types – used in both the ST and the TT – results from Mphahlele’s use of the aforementioned Chapters and Interludes. There are the stylistic differences between Chapters and Interludes, as well

as the way in which these have been translated (see above discussion). Then, the translation of the stylistic shift from Chapter to Chapter can be analysed as a reflection of his growing awareness and maturity. This can be demonstrated by the selection of representative sentences from the beginning, middle and end of *Down Second Avenue* (I have underlined certain exemplary statements).

The following extract is from a Chapter at the beginning of the autobiography:

I still remember how stories were told us at that fireplace. One more thing was to be added to the combination that frightened me – that is, grandmother and the mountain. It was Leshoana river with its white sands. (6) [my emphasis]

Translated as:

Ich weiss noch genau, wie wir an jenem Feuer Geschichten hörten. Zudem, was mich ängstige, - die Grossmutter, der Berg -, kam dort noch ein Drittes hinzu. Das war der Leshoanafluss mit seinem weissen Ufer. (13) [my emphasis]

Back translation: I still remember clearly how we listened to stories around that fire. To the things that frightened me, - grandmother, the mountain -, came yet a third thing. It was the Leshoana River with its white banks.

While the TT has not adhered strictly to the structure of the ST, Krüger has transferred the intimations of the ST by mimicking the oral/ story-telling style typical of the first half of *Down Second Avenue*. The autobiography begins with a rather intimate tone which conveys the sense that the reader is being told a story, and so the TT begins in a similar style, aiming to achieve the same impact on the German target reader.

*Down Second Avenue* exhibits a definite stylistic change in the second half of the autobiography, although this change remains unmarked by any formal labels. In Chapter 17, “St. Peter’s School”, Mphahlele’s frustration with the oppressive situation



in which he finds himself begins to become apparent as a result of his increasing level of social and political consciousness. Mphahlele begins to express these feelings, and so the narrative starts to develop from the relaxed, story-telling mode that it has adopted until this point to a more edgy, expressive style in the middle part of the text:

For the first time in my life, when I was at St. Peter's, an awareness was creeping into me: an awareness of the white man's ways and aims. There was complete harmony between us and the white teachers at school and between them and the African staff. And yet no-one, Brother Roger or the Principal, or the Community fathers, ever said anything about the attitude they thought we should adopt towards whites and white authority outside the school. Slowly I realised how I hated the white man outside the walls of St. Peter's. (116) [my emphases]

The TT reads as follows:

Als ich die Sankt-Peters-Schule besuchte, wurde mir etwas zum erstenmal langsam klar: ich wurde mir der Methoden und der Ziele der Weissen bewusst. Zwischen uns und den weissen Lehrern unserer Schule sowie zwischen diesen und dem afrikanischen Lehrpersonal herrschte vollkommene Harmonie. Dabei sagte niemand, weder Bruder Roger noch der Schulleiter oder die Gemeindeväter jemals etwas über die Haltung, die wir ihrer Meinung nach gegenüber den Weissen und den weissen Behörden ausserhalb unserer Schule einnehmen sollten. Langsam wurde mir jedoch bewusst, wie sehr ich die Weissen jenseits der Mauern der Sankt-Peters-Schule hasste. (155) [my emphases]

Back Translation: When I attended St. Peter's School, something became clear to me for the first time: I became aware of the methods and aims of the Whites. Perfect harmony reigned between us and the White teachers of our school as well as between these and the African teaching staff. Also, no-one said, neither Brother Roger nor the principal or the community fathers, anything about the position that we should take regarding our opinions towards the Whites and the White authorities outside our school. Slowly, however, I became aware of how much I hated the whites beyond the walls of St Peter's School.

Mphahlele's growing frustration with the political and social oppression by Whites begins to show, and with the shift towards a more involved content, a shift in style becomes necessary. Krüger has translated this extract in emulating the ST by transferring the content, as well as its ideological implications, while ensuring that the text reads easily in German.

*Authorial Comment: Epilogue*

I have argued for the classification of *Down Second Avenue* as an autobiography, and so most of the work could be considered under the rubric of ‘authorial comment’.

However, perhaps the most direct self-commentary on Mphahlele’s writing itself exists in the Epilogue, in which he employs reflexive statements such as:

Two or three coloured writers told me once that they had slipped through the readers’ sieve and become immortalised in European pulp. But I have been too busy fighting my own bitterness without trying to prostitute myself in that fashion... Every time something has been published that I wrote, I have felt patronised. But then I always wrote because something burned inside me beyond bearing; the desire to correct some stupidly over-enthusiastic cabinet minister or some smug suburban white person who, as grandmother would say, pretends not to know which side of the body the African’s heart sits. (207) [my emphases]

This is translated as follows in the TT:

Zwei oder drei Schriftsteller, die Mischlinge waren, erzählten mir einmal, sie seien durch das Sieb des Lektors geschlüpft und hätten in billigen europäischen Magazinen Unsterblichkeit erlangt. Ich war jedoch allzu beschäftigt, meine eigene Bitterkeit zu bekämpfen, ohne dass ich versuchte, mich auf diese Weise zu prostituieren... Jedesmal, wenn etwas von mir veröffentlicht wurde, hatte ich das Empfinden, mit Herablassung behandelt zu werden. Ich schrieb jedoch immer deshalb, weil in meinem Innern etwas auf unerträgliche Weise brannte – aus dem Wunsch, irgendeinen blödsinnig superenthusiastischen Minister oder irgendeinen geleckten Weissen aus der Vorstadt zu korrigieren, der, wie Grossmutter sagen würde, „so tut als wisse er nicht, auf welcher Seite des Körpers das Herz des Afrikaners sitzt“. (277-278) [my emphases]

Back translation: Two or three coloured writers told me once that they had slipped through the reader’s sieve and gained immortality in cheap, European magazines. But even so, I was much too busy fighting my own bitterness without trying to prostitute myself in this way... Every time something of mine was published, I had the feeling I was being treated with condescension. However, I always wrote because something burned unbearably in my insides – from the desire to correct some stupidly over-enthusiastic minister, or some spruced up White from the suburb, who, as grandmother would say, ‘makes out as if he doesn’t know on which side of the body the African’s heart sits’.

I have underlined certain statements which exemplify Mphahlele’s arrival at complete social and political awareness by the end of the autobiography (as discussed in the previous sub-section). While it does not refer directly to the ST, this extract, together with the rest of the Epilogue, provides some commentary on Mphahlele’s state of

mind when completing *Down Second Avenue*. The TT offers a translation of this Epilogue that adheres closely to the informal style of writing and of addressing the reader in an intimate manner, revealing personal revelations.

Mphahlele's dedication of *Down Second Avenue* to the women in his life (quoted and discussed in the consideration of preliminary data) is perhaps the only *real* authorial comment. This dedication foregrounds the importance of certain women in both Mphahlele's life and consequently in the autobiography. (The micro-level analysis to follow will specifically consider dialogue involving women as a result of Mphahlele's foregrounding of the role played by the women in his life.) The dedication is replicated in the TT, adhering closely to the structure used in the ST and demonstrating that Krüger wishes to reproduce, as closely as possible, the intended impact of the ST.

Direct authorial comment in both the ST and the TT – apart from the aforementioned dedication – is not foregrounded; rather, it is possible to approach both the ST and the TT as authorial comment in their entirety. It is noteworthy that Krüger has not provided any comment in the form of a foreword or translator's note to the TT. This observation further draws attention to the fact that the TT is orientated towards the target culture, as a foreword or translator's note would have highlighted for readers that they are reading a translation. Once again, a dichotomy exists between the marketing strategy of emphasising the foreign nature of the TT on the cover of the work, and Krüger's avoidance of signalling the work as a translation, in favour of writing so that the TT is reader-friendly for a German readership.

### *Hypothesis based on Macro-level Analysis*

Krüger has adhered closely to the ST in terms of Chapter divisions and the positioning of Interludes. She has hardly deviated from the presentation of Chapter titles in *Down Second Avenue*, but seeks to clarify the meaning of titles for a new readership. These strategies support the argument that she has oriented her text towards its target culture.

A complex and inter-relational connection is evident between the internal narrative structure of the autobiography and the types of narrative it offers. Of utmost importance in this regard is the division between Chapters and Interludes, and the stylistic implications of these divisions. Also noteworthy is the fact that the style of the Chapters reflects the process of Mphahlele's mental growth into adulthood, and so it is impossible to consider the Chapters as having a unitary style. The Chapters do differ from the Interludes, however, in that they incorporate large tracts of dialogue, which lend the incidents described in each one of them a sense of immediacy and vitality. The Interludes, on the other hand, contain Mphahlele's internal monologue during his process of growth into adulthood and political awakening. By way of contrast, the lack of dialogue in the Interludes stresses the importance of considering interpersonal expression in demonstrating the stylistic divisions between Chapters and Interludes. Krüger's general strategy – when translating the stylistically complex shifts – has been to remain committed to the ST, where possible, in order accurately to render Mphahlele's style, especially where the content has significant ideological implications. However, she very seldom completely subordinates her target-culture orientation to a direct rendering of the ST, but favours producing a TT that reads easily in German. This predominantly target-culture orientation means that an east

German reader would be able to read the TT easily, while its ideological implications (those of alienation and isolation as a result of political and social oppression) would be simultaneously familiar.

While the consideration of dialogue is structurally significant, it also functions as a means of self-identification, particularly as a result of the code-switching employed by most of the characters. Krüger seems to adopt two general strategies in this regard: in some cases she translates the entire sentence into German, attempting in parts to colloquialise certain words, and in other cases she simply makes use of indigenised loan words, by capitalising nouns and so technically incorporating them into German. (Detailed examples and discussion of these strategies will follow in the micro-level analysis.) Once again, Krüger's strategies ensure that *Pretoria Zweite Avenue* reads easily in German, and this supports the initial norm that she has produced a target-culture orientated translation.

The fact that the autobiography can be generically classified as 'autobiography' provides justification for the episodic plot form adopted in *Down Second Avenue*. Krüger has adhered strictly to such a plot form in order not to alter the impact of the TT and, thereby, to ensure that it remains close to the ST's intended impact: the consideration of Mphahlele's suffering under the social violence of apartheid, and his increasing feelings of alienation in a society that goes against the African humanism intrinsic to his beliefs. The absence of any translatorial comment by Krüger is significant as it further supports the initial norm that she has minimised the fact that *Pretoria Zweite Avenue* is a translation, in favour of producing a text which is easy to assimilate in the target culture.

Based on the above macro-level considerations, it is possible to speculate that the micro-level analysis to follow will illustrate similar target-orientated translation strategies. However, I will show how Krüger also demonstrates sensitivity towards the ST's cultural and ideological references, as well as to Mphahlele's stylistic techniques, without subordinating target-culture orientation to a servile rendition of the ST.

### **Comparative Analysis at Micro-level**

This section of chapter 3 will adhere closely to the parameters of a micro-level analysis as proposed by Lambert and van Gorp. According to their "Synthetic Scheme for Describing Translations", every translation is the result of particular relations between systemic parameters, and researchers must decide which relations are relevant for their particular project (in Hermans 1985: 44). I have, therefore, narrowed the focus of the scheme so as to foreground the cultural and ideological (rather than the purely linguistic) findings regarding the topic at hand. The micro-level analysis will, therefore, continue under sub-sections that will follow the division of the work as discussed in the macro-level analysis, as well as according to the complexities of the work's generic classification as 'autobiography', 'novel', or the hybridised '*Autobiographischer Roman*'. The Chapters will be contemplated in terms of certain aspects (listed below) that are representative of an autobiographical style, while the Interludes will be described as exemplifying Mphahlele's self-reflective internal monologue, typical of a more novelistic style of writing:

- Autobiographical Style (as encountered in Chapters)
  - Dialogue involving Women: Black and Black; Indian and Black; White and Black.

- Manifestations of Apartheid: Extra-textual Factors/ Montage Techniques.
- Orality: Culture-specific Sound Effects and Names.
- Novelistic style (as encountered in Interludes)
  - Fragmentation/ Montage Techniques.
  - Repetition.
  - Changes in style between the Chapters and the (more poetic) Interludes.

Within each section, Lambert and van Gorp's specific features for consideration

within a micro-level analysis will be discussed, particularly with regard to:

- word selection: borrowings and loan words in the TT;
- dominant grammatical patterns and formal literary structures: the division of the work into Chapters and Interludes;
- forms of speech reproduction: specifically, dialogues between women, code-switching, and the cultural implications suggested by these;
- modality: the active mode of expression owing to the work's generic classification as an autobiography;
- and language levels: the sociolect of code-switching and its implications, as well as the frank, conversational tone of the Chapters in comparison with the elevated, poetic style of the Interludes (Lambert and van Gorp 1985: 52).

## **Autobiographical Style (Chapters)**

### ***Dialogue (Between Women from Different Racial Categories)***

During the time in which Mphahlele wrote *Down Second Avenue*, South Africa was fraught with political tension (discussed in chapter 2) and a racist politics, that meant to keep social groups segregated ('apartheid') and to engender cultural and ideological conflict between the diverse racial groups. As a result of this extreme cultural separation, racial stereotyping prevailed. It is precisely the latter element that I wish to investigate; more exactly, the manifestations of racial pre/misconceptions in discourse of character dialogue as an important area of consideration for micro-level analysis. Fairclough defines 'discourse' by foregrounding

language use as a form of social practice, rather than purely individual activity or a reflex of situational variables, [which] implies [that] discourse is a mode of action, one form in which people may act upon the world and especially upon each other, as well as a mode of representation. (1992: 63)

It is during dialogue that racial prejudices and power relations are most evident in the ST, and the analysis of such examples at micro-level allows for ideological, rather than purely linguistic, conclusions. Fairclough suggests that this emphasis results from the possibility of interpreting dialogues of discourse as mainly reflective of people socially interacting with, and influencing, one another. Not only are such exchanges revealing in terms of political content and the resulting power relations, but dialogue plays an important role in the characterisation of key figures, especially of women such as Aunt Dora. The presence of dialogue, as reproduced in *Pretoria Zweite Avenue*, is substantial in *Down Second Avenue*. It is partly because of this overwhelming occurrence of dialogue within an autobiography that the work's generic classification is complicated: novel? autobiography? autobiographical novel? Dialogue, together with character interaction, suggests a novel.

### *Black and Black*

There are many instances throughout the Chapters of what is classified, problematically, as an autobiography, in which women's dialogue is reproduced. The dialogue between Black women points to the importance of women as a source of stability in Mphahlele's life. The inclusion of large tracts of dialogue has cultural implications as well, as the women use certain culturally-specific phrases indicative of the African communal voice of the mother figure – nurturing and protective, but simultaneously over-bearing – in which the young Mphahlele finds solace and security.

Black women's dialogue in *Down Second Avenue* contains a great deal of advice from one woman to another, which is meant to strengthen the sense of community and



belonging. In Chapter 11, for example, a child is sick and the women gather around, to offer age-old remedies:

‘Boil some *lengana* – wild herb – and give the child to drink,’ a woman suggested.  
 ‘And let him chew *serokolo*, it will soothe the sores in his chest,’ another volunteered.  
 ‘My son had the cough,’ a woman said from one corner. ‘He coughed so your breasts began to itch. I took him to hospital. To look at him you wouldn’t think he ever coughed so much.’  
 (61) [my emphases]

Translated as:

‘Koch ein wenig *Lengana* und gib dem Kind davon zu trinken,’ schlug eine Frau vor.  
 ‚Und lass es *Serokolo* kauen, das wird ihm die Schmerzen in der Brust lindern‘, riet eine andere.  
 ‚Mein Sohn hatte den Husten‘, sagte eine Frau aus einer Ecke. ‚Er hustete dermassen, dass einem die Brust zu jucken begann. Ich brachte ihn ins Krankenhaus. Wenn man ihn jetzt ansieht, glaubt man nicht, dass er je so gehustet hat.‘  
 (84) [my emphases]

Back translation: ‘Boil a little *Lengana* and give the child some of it to drink,’ suggested one woman.  
 ‘And let him chew *serokolo*, it will soothe the pain in his chest,’ another one advised.  
 ‘My son had the cough,’ said another woman from the corner. ‘He coughed so much, your breasts began to itch. I took him to hospital. Yet when you looked at him, you wouldn’t believe that he ever coughed so much.’

Here, Mphahlele makes use of a Sotho **loan word** (*‘lengana’*) and then explains the meaning of the word in English. Baker identifies this strategy of following the loan word with an explanation as “very useful when the word in question is repeated several times in the text” (1992: 34). In keeping with the established target-culture orientated approach, however, Krüger in the TT itself has omitted the explanation of the African term, “*lengana*” (given between dashes in the ST), in favour of capitalising the noun, removing the italics, and so adopting it as a loan word (without explanation to follow) in the TT. In the endnote, however, she explains the word as follows: “Seite 84: *Lengana* – (Sotho) wildes Kraut” (287), which demonstrates that

her omission of the explanation in the TT itself is meant to avoid highlighting it as foreign, in favour of making it look as if it is part of the German language. The term's capitalisation and the removal of italics display Krüger's intention to indigenise the loan word and create the illusion that it is part of German; however, it must be noted that the word is only a technically indigenised word: i.e. indigenised on a superficial level.

Still referring to the same ST example ("Boil some *lengana* – wild herb – and give the child to drink"), the syntactically incorrect English statement, "give the child to drink" (61) is translated into syntactically correct German, with the addition of the word "davon" (Back translation: some of it). Through the incorrect syntactical structuring of the above ST phrase, Mphahlele mirrors the authentic way of Africans speaking in English when under the influence of their mother-tongue. However, the implications of such a phrase could only be understood by readers who are familiar with the African pronunciation of words, as well as the tendency to drop words deemed unnecessary to the core meaning of the phrase. This statement is a direct translation into English of a Sotho phrase, lending authenticity to the ST dialogue as emblematic of the African communal voice. This phrase is also indicative of the effects of the Bantu Education Act on Black people: as a result of the generally inferior education for Blacks in apartheid South Africa, the woman speaker's command of English is weak. Mphahlele emphasises his awareness of the under-education of Blacks using this woman character's poor command of English. Although he is a Black man – writing the ST during apartheid – his command of English is far superior to that of the Black women in the extract.

Translation difficulties arise regarding the above example, as the words used in the ST do not collocate with one another. Baker states that

[i]n rendering unmarked source-language **collocations** into his/her target language, a translator ideally aims at producing a collocation which is typical in the target language while, at the same time, preserving the meaning associated with the source collocation. This ideal cannot always be achieved. Translation often involves a tension – a difficult choice between what is typical and what is accurate. (1992: 56) [my emphasis]

The words “give the child to drink” in the ST do not collocate because the words ‘some of it’ have been omitted. Krüger has preferred to produce a TT which reads naturally in German, rather than to translate the (culturally-loaded) incorrect English of the ST (her translation reads ‘give the child some of it to drink’). Baker also highlights the requirement for additional information when she says that “the translation of... collocations involves a partial increase in information” (1992: 60) in order for the reader to make sense of them in another language, hence Krüger’s addition of a word (“davon” [Back translation: some of it]) in German.

Baker’s conceptualisation of collocations is based on Grice’s theory of implicature (mentioned in the introductory chapter). Baker explains Grice’s use of the term ‘implicature’ as referring to “the question of how it is that we come to understand more than is actually said. Grice (1975) uses the term ‘implicature’ to refer to what the speaker means or implies rather than what s/he literally says” (1992: 223). She further summarises Grice’s maxims (already delineated in the introduction) as including: quantity; quality; relevance; and manner (1992: 225). These maxims are based on Grice’s co-operative principle, in which interlocutors should “make [their] conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk in which [they] are engaged” (Grice 1975:

45). It is significant that Grice's maxims are restricted to a small set of spoken interactions, but that Baker chooses to apply these maxims to written discourse, despite their shortcomings in this area, as they have a general significance in the broad locus of translation. In the example under discussion, I have referred to Grice's maxims regarding a written section of exchange in dialogue between Black women, so that the maxims gain double relevance in explaining this example: not only are the maxims useful in terms of translation in general (as demonstrated by Baker), but they are also invaluable to an analysis of dialogue in translation.

Grice's maxims are perhaps most obviously loaded with meaning in an exchange when they are deliberately ignored. In the above-mentioned example ("Boil some *lengana* – wild herb – and give the child to drink"), the maxims of quantity and manner are flouted. The maxim of quantity states that one should "make [one's] contribution as informative as is required (for the current purposes of the exchange)" (Grice, 1975 in Baker 1992: 225). The exchange of dialogue in the ST occurs between two Black women, and so the omission of the phrase 'some of it' is acceptable: the African women would have been familiar with the context of the exchange, as well as with the convention of dropping words that are unnecessary to the core meaning of the phrase. The target readers, however, would be unfamiliar with such natural omissions that might occur in the course of a dialogue between Black people in English, and so the phrase "davon" (Back translation: some of it) added by Krüger ("Koch ein wenig *Lengana* und gib dem Kind davon zu trinken"), would serve an explanatory function in the TT. In this way, the TT addition ensures that the maxim of quantity is no longer flouted, as the extra word is needed for German readers to make sense of the exchange. The maxim of manner is also flouted, for some of the demands of this

maxim involve avoidance of obscurity and ambiguity (Grice, 1975 in Baker 1992: 225). The ST statement is rather obscure and its meaning is somewhat unclear; however, the TT addition ensures clarity of meaning for the target reader.

**Idiomatic expressions** are also a common part of Black women's dialogue in *Down Second Avenue*, and further serve to highlight the sense of community, particularly amongst the women. Mphahlele reproduces this faithfully by emphasising their importance in the construction of his personal sense of a communal voice. At this point I wish to foreground Mphahlele's tendency to coin idiomatic phrases, resulting in a sense of slight 'defamiliarisation' for the reader. This is achieved through his production of phrases that seem to read as if they are translated directly from an African language, so that while he writes in English, Mphahlele's work retains a distinctly African flavour. In a discussion regarding the youth of the time, children are described by the women as follows:

'Cheeky, no respect for their parents, go to the Columbia, bear children before their eyes are open.'  
(73) [my emphases]

This is translated as:

,frech sind sie, keinerlei Respekt vor ihren Eltern haben sie, gehen ins Columbia und bekommen Kinder, noch bevor sie trocken hinter den Ohren sind.'  
(98) [my emphases]

Back translation: 'they are cheeky, they have no respect for their parents whatsoever, go to the Columbia and have babies, even before they are dry behind the ears.'

This translation displays the transformation of text fragments into full sentences through the addition of auxiliary verbs (highlighted in Arial font) and an extra subject. These additions ensure that *Pretoria Zweite Avenue* is more reader-friendly for its target readership. The impact of the ST is slightly altered: in the TT the women are

listing reasons for their exasperation with their offspring, and the addition of auxiliary verbs, common in German, breaks the rapid pace created by the omission of such phrases in English. The passage becomes more standardised as ‘typically’ German, owing to the omission of the fragmented style adopted in *Down Second Avenue*. The word, “keinerlei” (“whatsoever”, underlined above), displays Krüger’s attempt to regain the sense of exasperation that is lessened by her addition of auxiliary verbs, as it re-emphasises the shortcomings of the children. The italicised idiomatic phrase also presents translation difficulties, as there is no direct equivalent in German for the idiomatic phrase “before their eyes are open”, meaning ‘before the children have matured into adults themselves’. Krüger has therefore employed a strategy which Baker would identify as “translation using an idiom of similar meaning but dissimilar form”; she says that “[i]t is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items” (1992: 74). Krüger has, therefore, used a version of the German idiomatic phrase to suggest inexperience and immaturity: ‘feucht hinter den Ohren’, for which a direct English equivalent exists: ‘wet behind the ears’. She has then slightly altered this phrase to read ‘noch bevor sie trocken hinter den Ohren sind’ (Back translation: even before they are dry behind the ears), which highlights it as slightly strange. In this way, a German reader would react to the idiom in a manner similar to the way an English reader might react to the defamiliarising idiomatic phrase, “before their eyes are even open” in *Down Second Avenue*. This is clearly identifiable as idiomatic to an English-speaking reader; however, the phrase is not commonly used in English, where one would find the more common ‘wet behind the ears’ suggesting inexperience. By translating a slightly altered English idiom with a slightly altered German idiom, Krüger has created a similar impact in the TT. She

manages to emulate the ST sense of defamiliarisation, while producing a fluent TT idiom.

A further example of Krüger's target-culture orientation is evident in the way she translates Aunt Dora's **repetitious phrases**. A good example would be the situation in which Aunt Dora threatens the young Mphahlele into remaining Christian, and not straying to other religious denominations:

‘I'd cut off your head for you, I'd cut you into pieces, pieces, pieces.’  
(90)

Translated as:

‘Dann würde ich dir den Kopf abschneiden, dich in tausend Stücke schneiden!’  
(121)

Back translation: ‘Then I would cut off your head, cut you into a thousand pieces!’

Aunt Dora's formidable character is conveyed through the use of repetition, and Krüger's omission of it throughout the work alters the impact of the TT on the new readership. Aunt Dora appears as the archetypal African woman, who tends to use and repeat hyperbolic images for exaggerated effect; this language use lends *Down Second Avenue* a sense of African oral story-telling. Generally, African languages allow for more hyperboles and exaggerations than English, the latter of which favours understatement for ‘dramatic’ effect. Krüger's use of “tausend Stücke” (‘a thousand pieces’) is more appropriate within a German context, which would also give preference to slightly diluted exaggeration for similar effect. The link with story-telling is not lost, however, as Krüger's interpretation is representative of the type of exaggeration common to European story-telling conventions. Once again, target-

culture orientation is clearly evident in the strategies used by Krüger in producing *Pretoria Zweite Avenue*.

### *Black and Indian*

The social dynamics between Blacks and Indians during apartheid were fraught with as much tension as Black/White inter-group relations. Owing to apartheid legislation and the separation of race groups, Indians and Blacks regarded one another with mistrust. Apartheid ideology added another dimension to the mutual cultural mistrust it engendered between races, as it allowed for the existence of hierarchies of power relations: Black people were regarded as occupying the very bottom of the race hierarchy, while Indians were seen as slightly superior. According to Fairclough's definition – as quoted above – discourse is “shaped and constrained by social structure in the widest sense and at all levels” (1992: 64), suggesting that it is possible to draw ideological conclusions from a detailed analysis of dialogue exchange between racial groups. Such conclusions would involve a consideration of dialogue as reflective of identity, according to Fairclough's ideas regarding the functions of language and the dimensions of its meaning. As a type of discourse, dialogue displays “how social identities are set up” (1992: 64), and would also fulfil what Fairclough refers to as the “relational” (1992: 64) function of language; in other words, “how social relations between discourse participants are enacted and negotiated” (Fairclough 1992: 64).<sup>8</sup> I have selected a long extract for micro-level analysis at this point, in order that power relations between Aunt Dora (Black) and Abdool (Indian) may be fully demonstrated, as well as to display the use of code-switching, which has ideological implications, particularly regarding language functions as identity-

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<sup>8</sup> Halliday groups the ‘identity’ and ‘relational’ functions of language in terms of ‘interpersonal functions’.



markers. An extract will be quoted at length and then referred to in the discussion following the quotation.

The presentation of Aunt Dora's fight with Abdool in Chapter 15 is almost solely reliant on dialogue, and the translation of this argument is further complicated by the extensive use of **code-switching** employed by both Aunt Dora and the Indian shopkeeper. This can be seen in the following exchange, when Aunt Dora tries to force Abdool to stamp her book, which would entitle her to redeem her free gift for spending a certain amount of money in Abdool's shop:

'No-no-no, a-a-a!' Abdool cried, as if the idea was unthinkable. 'Ten bob too-much-too-much.'  
 'Abdool, stamp that book before I cause a big smash-up!'  
 'Dolla-Dolla, *mosadi*, why-for you maker so much *makulu* troble-troble. All-a-time you maker troble-troble why-for?  
 'Dolla-Dolla to hell! Trouble comes from you, you cheat. I don't go to the lavatory when I want money see these hands they're rough from work.'  
 'I holso work for me and my children.'  
 'Stamp that book I say, coolie! You come from India to make money out of us, eh!'  
 'Aldight aldight I come from Hindia what he's got to do with book? No-no-no a-a-a!'  
 'Abdool I don't want any dusty nonsense!'  
 'If hum coolie ju kaffier ten-times ju-self.'  
 (98-99)

Translated as:

„Nein-nein-nein a-a-a!“ rief Abdul, als sei eine solche Vorstellung undenkbar.  
 „Zehn Schilling zu-viel-zu-viel!“  
 „Abdul, stempeln Sie das Heft, bevor ich hier alles kaputtschlage!“  
 „Dolla-Dolla, Mosadi – weshalb machen Sie denn soviel makulu Verdruß-Verdruß. Immerzu Sie machen Verdruß-Verdruß, warum?“  
 „Zum Teufel mit Dolla-Dolla! Den Verdruß machen Sie, Sie Betrüger. Ich gehe nicht aufs Klosett, wenn ich Geld brauche – sehen Sie sich diese Hände an, die sind rau von der Arbeit!“  
 „Ich arbeiten auch für mich und meine Kinder.“  
 „Stempeln Sie dieses Heft ab, sagte ich Ihnen, Sie Kuli! Kommen aus Indien hierher, um sich an zu uns zu bereichern, was?“  
 „Nun schon, nun schon, ich kommen aus Hindia, was haben das mit Heft zu tun? Nein-nein-nein a-a-a!“  
 „Abdul! Lassen Sie den Unsinn!“

,Wenn ich Kuli, dann Sie Zehnmal Kaffer!‘  
(Krüger 1961: 132-133)

Back Translation: ‘No-no-no, a-a-a!’ shouted Abdul, as though such an idea was unthinkable.  
‘Ten shillings too-much-too-much!’  
‘Abdul, stamp this booklet, before I break everything in here!’  
‘Dolla-dolla, Mosadi – why are you making so much makulu annoyance-annoyance.  
Constantly you are making annoyance-annoyance, why?’  
‘To the devil with dolla-dolla! You make the annoyance, you cheat! I don’t go to the toilet  
when I need money – look at these hands, they are raw from working!’  
‘I also work for myself and my children.’  
‘Stamp this booklet, I say to you, you coolie! Come here from India to make money out of us  
here, hey?’  
‘So what, so what, I come from Hindia, what does that have to do with the booklet? No-no-no  
a-a-a!’  
‘Abdul! Stop your nonsense!’  
‘If I’m coolie, then you ten times kaffir!’

At this point, my hypothesis regarding the initial norm of target-culture orientation is strongly supported. A German target reader would be unable to understand the written representation of the Indian pronunciation in Abdool’s section of the dialogue (for Mphahlele has written many words according to their phonetic pronunciation). Krüger seems to have reproduced this mainly according to what Baker identifies as **cultural substitution**, whereby “a culture-specific item or expression [is replaced] 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” (1992: 31). This is evident in Krüger’s translation of “ten bob” in the ST, as “zehn Schilling” (Back translation: ten shillings) in the TT. A German reader would be unable to make sense of the colloquial “ten bob”, so this has been translated by “a superordinate or a more general word” (Baker 1992: 26), which will have a similar impact on the German reader, owing to its colloquial nature. In this way, Krüger has remained as faithful as possible to the ST. However, her awareness of the ST’s stylistic intricacies can be seen in the fact that hyphenated exclamations in the ST have also been translated as hyphenated exclamations in the TT; for example, “too-much-too-much” has been translated as “zu-viel-zu-viel” (Back translation: too-much-too-much). In areas where the TT can mirror

the ST without confusion for the target reader, Krüger has adhered to its rendition as closely as possible.

The use of **code-switching** in *Down Second Avenue* serves the purpose of identity marking, whereby “speakers use more than one linguistic variety precisely in order simultaneously to activate more than one social identity” (Herbert 1997: 396). The exchange between Aunt Dora and Abdool displays the Indian shopkeeper’s use of a number of South African languages and dialects. He makes use of Sotho words, such as “*mosadi*” and “*makulu*”, which are italicised – and, therefore, noticeably foreign or ‘other’ – in order to claim some sort of belonging to a community of people similar to that of Aunt Dora whom he is attempting to placate. In this way, Abdool is using code-switching as a “marked choice [displaying his] strategic (conscious or unconscious) use of a new code to superimpose a message on the communicative act” (Herbert 1997: 403). The ‘message’ that Abdool wishes to convey by using Aunt Dora’s mother tongue to communicate with her is one of identification and kinship, and thereby he hopes to calm her down. The power relations embedded in this exchange are revealing, for Aunt Dora directly refuses his identity associations by referring to him with the racist and derogatory term, “coolie”, and by further highlighting his foreign status: “You come from India.”

Krüger reflects these power relations by using Abdool’s Sotho terms, as well as Aunt Dora’s racist term, “coolie”, as indigenised loan words in German. The words are domesticated in German by their capitalisation, and further naturalised by the fact that Krüger no longer italicises them. The term, “coolie”, is translated phonetically into German by spelling it as “Kuli”, so that the changing of the vowels naturalises the

word in German to an even greater degree, in keeping with Krüger's target-culture orientation. Unlike the loan words discussed in previous examples and which were only technically indigenised on a superficial level, this is a fully indigenised loan word, demonstrating the possibility of degrees of indigenisation in a text. It is noteworthy that where loan words are not crucial to the text's thematic concerns or to the overall impact of the text, they have been left at a superficial level of indigenisation, as they are only technically altered. This is seen in the translation – discussed earlier – of “*lengana*” (61) in the ST as “Lengana” (84) in the TT. However, where words are intrinsic to the cultural fabric of the text, and where they have strong ideological implications, they are reproduced as indigenised loan words (for example, “coolie” translated as “Kuli”). Krüger's target-orientated approach is displayed even at the level of code-switching.

Where possible, Krüger has translated Abdool's **Indian-speak** as non-standard German. Baker would explain this translatorial choice by describing the manner in which the translator “must ensure that the translation matches the... expectations of its prospective receivers, unless, of course, the purpose of the translation is to give a flavour of the source culture” (1992: 17). According to Baker, dialect – in this case, SAIE (South African Indian English) – is “a variety of language which has a currency within a specific community or group of speakers” (1992: 15). Krüger highlights the South African essence of the ST, while simultaneously conveying Abdool's Indian dialect in a manner which is easy to follow in German. In other sections of the quoted passage, Mphahlele phonetically reproduces the shopkeeper's Indian-speak, but this is simply omitted in the TT. This is in line with what Baker says regarding omissions: the meaning conveyed by certain items or expressions is not crucial enough to the

development of the text to justify distracting the reader with long-winded explanations (1992: 40). Abdool's use of SAIE is reproduced in the TT phrase, "ich kommen aus Hindia" (Back translation: I come from Hindia) as the similar inflection of the country's name in both English and German makes this possible. However, Krüger omits the reproduction of Abdool's use of SAIE in the phrase "Aldight, aldight" ('Alright, alright'), in favour of culturally substituting colloquial German phrases such as "Nun schon, nun schon". She also uses standard German rather than a regionalism in her translation of "holso" as "auch" (Back translation: also), and in this way the regional flavour of the ST is not conveyed in the TT. The word "maker" (as opposed to 'make') is translated into German simply as "machen" (Back translation: make) for the same reasons, without any attempt at reproducing Abdool's Indian-speak. The impact of the Indian-speak is still reproduced to some extent, but not to the degree where target-culture orientation is renounced. The final phrase of the above-mentioned quotation ("Wenn ich Kuli, dann Sie Zehnmal Kaffer!" [ST: "If hum coolie ju kaffer ten-times ju-self!"]) also omits the regional sense implied in the use of "hum", and the regionalism of "ju-self" ("Sie") is ignored. Krüger compensates for the loss of the regional connotations in the ST by syntactical incorrectness in the TT, through the omission of the verb.

The translations of "coolie" ("Kuli") and "kaffir" ("Kaffer") again demonstrate Krüger's target-culture orientation, for the words have crucial ideological implications regarding their racial connotations, and so they have been reproduced as fully indigenised loan words in the TT: they are spelt to read as phonetically similar in German. Although Krüger has not emphasised the foreignness of the terms, she has

offered a comprehensive explanation of the meaning of “Kaffer” in an endnote, which reads as follows:

*Kaffer* – ältere Bezeichnung für die Angehörigen der Bantuvölker des südöstlichen Südafrika; zu ihnen gehören die Zulu, Swasi, Sotho, Betschuana u. a. m. Kaffer wird von den Weissen jetzt als verächtliche Bezeichnung der Eingeborenen gebraucht. (285)

Back translation: old expression for the Bantu peoples of south eastern South Africa; amongst the Zulu, Swazi, Sotho, Betuana etc. Today, Kaffir is used by the Whites as a pejorative term for the natives.

This endnote not only explains the word in terms of its use, but also elucidates the contemptuous connotations that accompany it. By explaining the ideological implications of the term in the South African context, Krüger remains sensitive towards the ST, and ensures that the connotations of such a word would not be lost to an east German reader. The target reader would doubtless empathise with the effect such discriminatory language might have, although not at the level of race, but rather because the term suggests the (race-based) hierarchy of South African communities. Krüger’s translation, therefore, provides a possible ideological sounding-board for the oppressed east German target readers, as she enables them to empathise with the South African context. Lefevere believes that translation is an act of rewriting and that “[a]ll rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power” (1992: 1). By producing the addition of a detailed explanation of ideologically important terms in the TT, Krüger manipulates the TT, thereby empowering her east German target readers to make potential links between their situation and that of Mphahlele’s alienated, oppressed circumstances (as a Black man living in apartheid South Africa).

In the translation of **idiomatic phrases** in the above exchange between Aunt Dora and Abdool, one can detect what appears to be target-culture orientation. Aunt Dora, true to character, invents her own expressive adjectives, such as her threatening: “Abdool, I don’t want any dusty nonsense!” This is translated as “Abdul! Lassen Sie den Unsinn!” (Back translation: “Abdul! Stop your nonsense!”). By using a standard colloquial German phrase that reads easily as part of the target culture – instead of a ST specific cultural phrase – Krüger has unwittingly modified the ST’s characterisation of Aunt Dora. This strategy is identified by Baker as cultural substitution using related concepts, and is commonly adopted when

the concept expressed by the source item is lexicalised in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language. (1992: 37)

The adjective “dusty” is not commonly used in German to collocate with the noun ‘nonsense’, and so Aunt Dora’s use of it in this case would be relatively meaningless to an east German reader. Krüger has thus unpacked the meaning of this short, but semantically evocative, phrase that would resonate with meaning for the target readership.

By translating the ST phrase (“Abdool I don’t want any dusty nonsense!”) with “Abdul! Lassen Sie den Unsinn!” (Back translation: Stop your nonsense!), Krüger’s strategies demonstrate the usefulness of applying Fillmore’s terms – “frames” and “scenes” (1977: 64) – referred to in the introductory chapter of my thesis. The ST linguistic frame, “dusty nonsense”, most likely activates a cognitive scene that involves the dustiness of a scuffle in the dirt outside Abdool’s shop. However, the target language does not allow for so broad a gap between the meaning of the term (“dusty”) and the noun with which it collocates (“nonsense”). This has necessitated

Krüger's use of a more common frame/ superordinate in German ("Unsinn"), so that a similar scene to that offered the ST reader may be evoked in the mind of the target reader. Both frames are suggestive of an annoyed mother figure scolding a youngster: in this case, Aunt Dora (an archetypal mother figure) scolds Abdool, whom she regards as far inferior to herself.

Aunt Dora's use of the phrase, "I don't go to the lavatory when I want money" ("Ich gehe nicht aufs Klosett, wenn ich Geld brauche!"), is repeated throughout the autobiography – becoming a leitmotif – and adds to her characterisation as an imposing, strong-willed, archetypal, and hard-working African woman. The phrase is not a strictly common idiomatic phrase in English or in German; however, it is undoubtedly recognisable as idiomatic, and Krüger preserves a sense of Aunt Dora's down-to-earth nature by translating it literally into German.

### *White (Afrikaner) and Black*

Racial tension as a result of segregation policies has been endemic to apartheid, with the tension between White Afrikaners and Blacks being indisputably the most dramatic one. White South Africans were made to fear what was known as the 'Swart Gevaar' ('Black Danger'): the advocates of apartheid portrayed the Black majority as a threatening mass of people that – unless artificially kept at a level of social inferiority – would stage mass insurrection against Whites. As a result, Whites generally (and especially conservative Afrikaners), regarded and treated Blacks as inferior. Blatant racism was encouraged, and the need to keep Blacks underprivileged and undereducated was driven by one of the strongest human emotions: fear. Blacks, therefore, regarded Whites as the cause of their substandard existence, and viewed the



white minority, particularly the Afrikaner, as the oppressor. During the apartheid era, the tension between these two racial groups was extreme.

The dialogue between White and Black in *Down Second Avenue*, therefore, has significant ideological implications, particularly in the light of Fairclough's analysis of dialogue in discourse as

socially constitutive [of] 'social identities' and subject positions for social 'subjects' and types of 'self'; [as] help[ing to] construct social relationships between people; [and as] contribut[ing] to the construction of systems of knowledge and belief. (1992: 64)

Such language functions are exemplified – indeed, highlighted – by Mphahlele's inclusion of the way in which White women speak to him, both when he is a young boy ferrying washing to and from his aunt's Afrikaner clients, and when he is an older man, being sent on errands by secretaries who

seemed to do little more than let their bodies sway at their compressed dehydrated hips; perch like brittle china on their seats and paint their nails; pick up a mirror and adjust hair that didn't want adjusting and powder their bloodless faces; hold interminable conversations over the telephone and giggle in a sickening high tone. (164)

Mphahlele's disgust with certain Whites is highlighted in instances where he is insulted by undereducated people who are unable to speak grammatically correct English, such as his Afrikaans teacher, whose stock threat was

'I'll throw you out by the window!' (120)

Translated as

',Ich werf dich aus dem Fenster!'  
(160)

Back translation: 'I'll throw you out the window!'

The German translation does not focus on the grammatical error ('by the window' should read 'of the window'), and so the ideological implications of such a phrase are lost. The undereducated Afrikaans teacher's error results from her direct translation of the Afrikaans into English, a common grammatical error among Afrikaners attempting to speak English. Afrikaans has been labelled the language of apartheid and of the oppressor, and so Mphahlele would have intended the use of a mistaken phrase to emphasise the stereotype of the blundering, ignorant Afrikaner. A similar omission is seen in Krüger's translation of the postmaster's threat:

'If you Kaffirs doesn't bloody well stand straight in a line I won't serve you.'  
(127)

Translated as

,Verdammt noch mal, wenn ihr Kaffern euch nicht in einer geraden Reihe anstellt, bediene ich euch nicht.'  
(169)

Back translation: 'Damn it, if you Kaffirs don't stand in a straight line, I won't serve you.'

The previously quoted endnote – explaining the contemptuous and derogatory nature of the term 'Kaffer' – ensures, however, that the cultural ignorance of the postmaster is understood by the target-reader. Krüger's omission of the grammatical error ("doesn't" instead of 'don't), in this case, does not significantly alter the impact of the TT.

In another example of ignorance as reflected in language, another Afrikaner, Mrs Reynecke, is depicted as expressing a superior attitude. Mphahlele expresses this attitude in the following extract regarding Mrs Reynecke's disapproval of Mphahlele's younger brother, who had previously delivered her washing:

"Looks rascally, 'sall I say. Has the dirty habit of laughing at me.'  
(121)

Translated as:

„Sieht ziemlich schuftig aus, muss ich sagen. Hat die dreckige Gewohnheit, mich anzulachen.“  
(162)

Back translation: ‘Looks right mean, I must say. Has the dirty habit of laughing at me.’

Krüger has translated this by reproducing the truncated sentences – no subject – and so structurally reflecting the impact of the ST; however, as she has been unable to find a German equivalent for the abbreviated “’sall” (‘is all’), she translates it instead by culturally substituting a colloquial German phrase, “muss ich sagen”. In this way, she conveys almost the same associative field in the TT.

More directly racist and offensive statements are translated in such a way as to convey similar harshness in the TT. A White man insults the young Rebone, who is trying to watch a parade among a group of Whites:

“Step out, Kaffir! This is no monkey show.”  
(94)

Translated as:

„Geh raus, Kaffer. Das hier ist keine Zirkusvorstellung.“  
(127)

Back translation: ‘Get out, Kaffir. This here is no circus performance.’

In this case, cultural substitution significantly modifies the text’s impact in the TT, for the suggestive implication (of a Black person being referred to as a ‘monkey’) is lost. The term “monkey show” would have been specifically chosen in accordance with a racist labelling of Blacks as primates, and the translation of such a collocation as “Zirkusvorstellung” (Back translation: circus performance) does not convey the harshness of the allusion to quite the same extent as the original text. The idea of a circus performance would be far more familiar for a German reader, and so Krüger has once again remained true to the target-culture orientation adopted throughout the text.

*Manifestations of Apartheid: Extra-textual Factors/ Montage Techniques*

This sub-section offers extra-textual examples of a specifically South African nature; in other words, references to certain aspects of South African life in 1950s apartheid (as presented in the ST), and the ways in which these have been handled in the TT. I shall consider such ideologically-loaded markers of the time as film, handbills, and newspaper headlines, as reproduced in *Down Second Avenue*. I will also analyse the translation of culture-specific, official designations of the apartheid era, and consider the ideological impact – in both ST and TT – of the derogatory terms of address used by Whites to refer to Mphahlele as a Black man. The use of discursive fragments typical of journalistic writing mirrors the way in which young Black people displayed their urbanisation and belonging to ‘city culture’. *Drum* magazine, for example, offers a journalistic reflection of urbanised township culture, which attempted to emulate the Americanised lifestyle with its topsy-turvy excitement and breath-taking extravaganza. As John Matshikiza explains:

*Drum* was a fast and fashion-conscious read, something adults dipped into and out of with wolf-whistles, guffaws or bitter comments depending on what caught the eye: fat-thighed glamour girls posing on the mine dumps like they were St Tropez starlets, socialites at Uncle Tom’s Hall, blanketed men on horseback defying authority during the Pondo rebellion – and showbiz, showbiz, showbiz. (in Chapman 2001: x)

Throughout the autobiography, Mphahlele has placed time markers that – directly or indirectly – allow the reader means to infer the *Zeitgeist* in which he writes. One such example is the reference to **film**, which also functions as a means of positioning the ST within a given time frame. The references to certain films help locate the era in which the autobiography was written and also have ideological implications.

Historically, political and social upheaval have often, paradoxically, been accompanied by cultural upheaval; for example, the extreme increase in the number of literary and theatre productions – indeed, of any form of cultural entertainment – in

post-World War II Germany is a good case in point. When social crisis prevails, time spent in cultural pursuits readily provides relief and lifts spirits. Mphahlele describes the way in which “[e]xcited crowds flocked at the cinema to see the new wonder in the history of the film” (85), when the Star Picture Palace in Pretoria opened

with a showing of *The Singing Fool*, featuring Al Jolson.  
(85)

This is translated as follows:

durch eine Vorführung des Films „The Singing Fool“ mit Al Jolson in der Hauptrolle.  
(115)

Back translation: with a showing of the film ‘The Singing Fool’ with Al Jolson in the lead role.

Krüger’s omission of the italicised film title is in keeping with her general strategy regarding loan words throughout *Pretoria Zweite Avenue*, and her addition of quotation marks rather than the use of italics is more in accordance with the expectations of a German target reader; for all this, the film title remains untranslated. Krüger does, however, offer an explanation – of both the film’s title, and of the actor who takes the lead role – in an endnote:

„*The Singing Fool*“ – Die deutsche Fassung trug den Titel „Der singende Narr“.

*Al Jolson* – (1886-1950), amerikanischer Schauspieler und Sänger, bekannt vor allem durch den Titelschlager des Films „Sonny Boy“.  
(288-289)

Back translation: “*The Singing Fool*” – the German version bore the title “The Singing Fool” “*Al Jolson*” – (1886-1950), American actor and singer, most famous for the title hit of the film “Sonny Boy”.

Krüger remains target-culture orientated by providing explanations that only appear in an unobtrusive endnote. “The Singing Fool” was the first talking film to appear in Britain (it premiered in Piccadilly Theatre in London’s West End), and so it is possible to surmise that it would have enjoyed world-wide acclaim. Krüger alerts her

readers to the fact that there is a German version of the film, inviting them to make comparative links between the impact of film in South Africa and in east Germany. These links allow for ideological comparisons between the two cultures to be drawn: cultural activities, such as film, would have been popular forms of escapism from social oppression in both South Africa and east Germany.

Perhaps one of the most telling ‘signs of the times’ is offered by Mphahlele’s incorporation of the “[h]andbills in pink or green or white [which] could be seen on electric poles and rusted corrugated-iron walls which read” (86):

THINGS ARE UPSIDE-DOWN!  
 AND WHY? 'CAUSE THERE'S GALORE SENSATIONAL,  
 FANTASTICAL, SCINTILLATING, REVERBERATING  
 JAZZ EXTRAVAGANZA  
 BRING YOUR GAL, SPIN YOUR GAL FOR THE  
 PALPITATING MARABI RHYTHM OF U-NO-MES  
 AT A  
 DAYBREAK DANCE AT COLUMBIA EVERY NIGHT  
 (86)

This is translated as follows:

ALLES STEHT KOPF!  
 WARUM? WEIL SENSATIONELL  
 PHANTASTISCH FUNKENSPRÜHEND  
 MITREISSEND EXTRAVAGANTER JAZZ  
 GEBOTEN WIRD  
 BRING DEIN MÄDCHEN HER,  
 DREH DEIN MÄDCHEN  
 IM PULSIERENDEN MARABI-RHYTHMUS DER  
 U-NO-MES-KAPELLE  
 BEIM  
 TANZ BIS ZUM MORGENGRAUEN  
 JEDE NACHT  
 IM  
 COLUMBIA  
 (116)

Back translation: EVERYTHING IS UPSIDE-DOWN!  
 WHY? BECAUSE JAZZ IS OFFERED:  
 A SENSATIONAL FANTASTIC  
 SPARK-SPRAYING  
 EXCITING JAZZ EXTRAVAGANZA

BRING YOUR GIRL  
 SPIN YOUR GIRL  
 TO THE PULSATING MARABI-RHYTHM OF THE  
 U-NO-MES-MINI-ORCHESTRA  
 AT THE  
 DANCE UNTIL DAWN  
 EVERY NIGHT  
 AT THE  
 COLUMBIA

In this case, Krüger has structured the notice slightly differently in *Pretoria Zweite Avenue*, although she has placed a similar emphasis on it by capitalising the whole text just as the ST does. It is ideologically important to highlight here Mphahlele's use of the modernist technique of montage, by his incorporation of such fragments of reality as the above-mentioned handbill within the course of his narrative. The handbill appears in the ST as it would in reality: capitalised and centred in the middle of the page. The unexpected reproduction of this text fragment within the autobiography jars the reader, and expresses the way in which Mphahlele's world consists of "decentred, multi-dimensionally fluctuating energies... a 'meta-world'" (Sheppard 1993: 14). He mirrors the unsettling disjointedness of his own inner turmoil by unsettling the reader with the unexpected inclusion of a fragment of reality; a handbill that is out of context within the expectations of an autobiography.

This modernist technique creates translation difficulties: for example, the translation of the adjectives in the handbill is both interesting and revealing, for Krüger has translated ST words by using more expressive equivalents. Instead of using the German term for "scintillating" ('funkelnd' or 'geistesprühend') she has preferred to use a term that she has coined, which is somewhat of a neologism: "funkensprühend" (a combination of 'sparks' and 'spraying'). The German equivalent for the English "palpitating" would be 'hämmern' or 'klopfen' and, as in English, these terms apply more to the beating of the heart. Krüger has preferred the neologism "pulsierenden",

which refers more to ‘throbbing’ or ‘pulsing’ – of music, not of the heart – and would, therefore, be more appropriate when referring to dancing. As a result of Krüger’s choice of “pulsierenden” (‘throbbing’) instead of “klopfen” (‘palpitating’), the element of the human presence suggested by the ST poster is replaced in the TT by a more suitable term for the context to which it refers (dancing).

While Krüger has used a less expressive term (“pulsierenden”) in the aforementioned example, in other examples she does the opposite. The referential meaning of “reverberating” would be ‘zurückwerfen’, rather than “mitreissend”. However, the propositional meaning of “mitreissen” is ‘to carry/sweep away’ or ‘to enthuse’, implying more excitement and mutual interaction between people than might ‘zurückwerfen’. In terms of word selection, therefore, Krüger has in parts deviated significantly from the ST, so that the new text might read more easily in German. Overall, with this handbill, she has adopted a similarly free style and even used the potential of German for the creation of words through compound nouns, in order to reflect a similar sense of excitement and hype as the original notice. It is also significant to note the influence of the *Drum* ethos on Mphahlele’s artistic inclusion: the fact that he has incorporated this notice, and the style in which it is written may be linked to the extra-textual fact that Mphahlele was fiction editor of *Drum* magazine in the 1950s. Krüger’s translation of the handbill, although somewhat deviant from the ST, aims at reproducing a similar sentiment and atmosphere to that of the original ‘*Drum*-style’ poster.

Another example used to indicate the politically unsettled times in which the events of the book take place, is Mphahlele’s incorporation of **newspaper headlines** into the narrative. Krüger’s general translation policy regarding the presentation of extra-



textual factors has been to render content as directly as possible; however, it is noteworthy that, in parts, she omits capitalisation in favour of adding italics, thus altering the supra-segmental features of the text. Mphahlele's capitalisation of the following headline structurally mirrors the description of the way in which headlines were written during the politically overdetermined times in which he wrote:

At this very time newspapers were screaming banner headlines,  
 FUSION! FUSION OF TWO POLITICAL PARTIES! GENERAL  
 HERTZOG FORMS GOVERNMENT.  
 (112)

The TT renders this as follows:

Zu dieser Zeit schreien einem aus den Zeitungen grosse Schlagzeilen  
 entgegen: *Zusammenschluss! Zusammenschluss zweier politischer  
 Parteien! – General Hertzog bildet Regierung!*  
 (150) [my underlining]

Back translation: At this time big newspaper headlines screamed: *Fusion! Fusion of two  
 political parties! – General Hertzog forms government!*

Here the TT's impact is altered, as the content is no longer structurally represented in terms of typographical symbols which reflect those of the ST. Although Krüger does place emphasis on the words by italicising them, they no longer appear as forceful as the capitalised words in the ST. Krüger has preferred to add information: the word "grosse" (Back translation: big) that she adds refers to the fact that, in the ST, the headlines were capitalised. It is also noteworthy that Krüger has provided a comprehensive endnote explaining this headline:

*Zusammenschluss zweier politischer Parteien! – General Hertzog  
 bildet Regierung – Im Jahre 1933 bildete die linksliberale england-  
 freundliche Partei Smuts' (vgl. Anm. zu S. 188) mit der Partei des  
 bisherigen Ministerpräsidenten James Hertzog (1866-1942), der  
 Nationalistischen Partei, eine Koalition für die Parlamentswahlen.  
 Diese Vereinigte Partei errang einen Wahlsieg. Der Profaschist Hertzog  
 blieb bis 1939 Ministerpräsident dieser Koalitionsregierung. (290)*

Back translation: *Fusion of two political parties! – General Hertzog forms government*  
 - In 1933 Smuts' left-wing, pro-England party formed a coalition with the

National Party of incumbent Prime Minister, James Hertzog (1886-1942) for the parliamentary elections. This United Party achieved an electoral victory. The pro-facist Hertzog remained Prime Minister of this coalition government until 1939.

Although Krüger has not, structurally, mirrored the “screaming” headlines in the TT, she has highlighted them as important by italicising them. This would automatically cause the target reader to consider the headline as important and, consequently, to page to the endnotes. The above endnote gives extensive historical background which would enable the target reader to infer the extent of the Whites’ fear of the ‘Black Danger’: Whites were so afraid that they were prepared to compromise their political beliefs in order to unite two directly opposing (White majority) parties to gain a parliamentary vote. This endnote, therefore, allows the target reader fully to comprehend the tension between Black and White, and that it originated in mutual fear. Ideologically – when reading *Pretoria Zweite Avenue* – east Germans would have found a sounding board for their own political fears, for while socialism claimed to unite all east Germans, it in fact created a divided nation behind the confines of the Berlin Wall. The enforcing of a socialist doctrine upon east Germans caused the majority of the population to become just as alienated and isolated as Black people living in apartheid South Africa.

While the inclusion of these newspaper headlines is directly indicative of the political upheaval of the times, it is equally reflective of Mphahlele’s troubled psychological state. Again, he has used the modernist technique of montage to emphasise not only the political content of the headlines, but for further effect as well: the headlines jerk the reader out of a state of possible complacency as they foreground

the writer’s consciousness of a ‘problematique’ by drawing the reader’s attention as forcibly to the relative status of the literary signifier as they do to the unconventional sense of reality which they signify. (Sheppard 1993: 18)

By positioning the abovementioned headlines within the context of an autobiography, Mphahlele defamiliarises the passive act of reading: events are no longer described to readers; rather readers must experience the headlines as they would appear in reality.

In the true spirit of modernism, readers are compelled

to confront an alternative ‘meta-world’ whose nature transcends the conventional reality principle; and so challenge[d] to rethink their epistemological and, ultimately, their ontological categories. Or, to put it another way, the modernist sense that reality is threatening to run out of control generates texts which, through both content and form, aim to shock their [readers] into facing that insight with all its attendant consequences. (Sheppard 1993: 18)

The sense that the world is no longer contained within comprehensible categories alienates the reader, mirroring the way in which Mphahlele feels estranged from the absurdity of his political context and from the designated place in the social hierarchy of apartheid South Africa. East Germans would have identified with such feelings of psychological isolation, which is why Krüger has also translated the headlines by using the montage techniques, suggestive of fracture and rupture. Her translation strategies, as I have reiterated throughout, reflect much deeper social realities and operate beyond a purely linguistic level.

Extra-textual references to manifestations of apartheid appear throughout the autobiography, as racial oppression forms the basis of Mphahlele’s childhood fear. However, as the work progresses, the references to his increasing alienation and isolation – as a result of apartheid policies – become more boldly conveyed. Mphahlele begins to assume responsibility for his emotions by writing in the first person, and by directly recording the **derogatory terms of address** used by Whites to refer to him. It is a convention for people of all nationalities to insult one another by using common names whereby the speaker indicates the hearer’s

inferiority. An important ST scene – in this regard – is the one referring to the time when Mphahlele realises that his qualification (a BA) actually prevents him from finding employment; he openly admits his emotions, displaying his growing ability to define his feelings as the autobiography progresses:

Not that I would have cared an inch. But **walking about like that, the keg of heartburn I was**, there was no saying what might happen. I was ‘Jimmed’ and ‘Boy-ed’ and ‘John-ed’ by whites.  
(160) [my emphases]

TT:

Nicht, dass es mir auch nur im geringsten etwas ausgemacht hätte, beleidigend zu werden. Aber da ich **angefüllt mit Bitterkeit einherging**, war nicht vor auszusehen, was geschehen könnte. Für Weisse war ich nur ‚Jim‘ und ‚Boy‘ und ‚John‘.  
(213) [my emphases]

Back translation: Not that it mattered to me in the slightest, to be insulting. But because **I walked around filled with bitterness**, it could not be foreseen what could happen. For whites I was only ‘Jim’ and ‘Boy’ and ‘John’.

The impact of the TT is considerably altered in this case, as Krüger has translated an idiomatic expression (in bold in the ST quote above: “walking about like that, the keg of heartburn I was”) with a German idiomatic phrase that has a dissimilar form, but one which preserves a similar meaning (“angefüllt mit Bitterkeit einherging”) (Baker 1992: 74). She has then followed the phrase with an explanatory addition, referring to what supposedly did not bother Mphahlele: “beleidigend zu werden” (‘to be insulting’). In this way, she ensures clarity of meaning for the German target readership; however, the TT does not reflect the painful psychological state embedded in Mphahlele’s dismissive attitude, which is emblematic of his resentment against the social repercussions of apartheid policies. By making the complex meaning of the ST passage accessible to her target reader – the understated rage and anguish in the ST are overstated in the TT – Krüger makes it easier for east Germans to empathise with

Mphahlele's increasing feelings of intolerance towards his oppressors: she thereby facilitates an ideological link.

Referring to the same example, Mphahlele's use of the self-coined and metaphorically expressive "keg of heartburn" is translated by paraphrase. This metaphor is acceptable within the confines of the ST, because the reader becomes used to Mphahlele's production of rather strange comparisons for effect throughout the work (as already seen in the examples given regarding Aunt Dora's speech.) However, in German, it is more acceptable to refer to someone who is angry as "angefüllt mit Bitterkeit einherging" (Back translation: walking around full of bitterness). By avoiding the literal translation of Mphahlele's self-coined idiom in favour of a more standardised German idiom, Krüger preserves the idiomaticity of the ST, while ensuring clarity of meaning for a German reader.

Krüger's prioritising of the target-culture expectations can also be seen in other examples that make direct reference to apartheid. Where it would have been possible for her to place certain **official designations** (typical only to South Africa) in inverted commas so as to emphasise their foreign nature, Krüger has removed any markers of these words as 'exotic', for example:

when the report of the notorious 'Commission on Bantu Education'  
was issued  
(157) [my emphasis]

is translated by paraphrase as:

als der Bericht der berüchtigten Kommission für das Bildungswesen  
unter den Bantus veröffentlicht wurde  
(208) [my emphasis]

Back translation: when the report of the notorious Commission for the Education System among the Bantus was published

Another example of target-culture orientation regarding the translation of apartheid terminology is seen in the following example, in which Mphahlele explains his eventual decision to comply with the pass laws:

When I realised that I couldn't masquerade any more without exposing myself to harsher treatment and the risk of being whisked off to a Bethal prison farm, I decided to go and queue up for a reference book.  
(160) [my emphasis]

which is translated as

Als mir klar wurde, dass ich mich nicht länger als Lehrer ausgeben konnte, ohne mich einer strengen Bestrafung auszusetzen und zu riskieren, auf die Gefängnisfarm von Bethal verschickt zu werden, beschloss ich, mich nach einem „Personalauskunftsbuch“ anzustellen.  
(213) [my emphasis]

Back translation: When it became clear to me that I couldn't masquerade as a teacher anymore, without exposing myself to harsher punishment, and risking being sent to the Bethal prison farm, I decided to go and queue up for a 'personal information book'.

By placing the term in quotation marks, Krüger has not implied that this word should automatically make sense to a German reader; rather, she has implied that this type of book is not the normal identity document ('Personalausweis'). At the same time, the racial implications of a reference book during apartheid South Africa are not lost, due to the quotation marks she uses in the TT, which suggest a 'special', dubious type of identity document: one which, in a racist state, can only refer to racial segregation. This extra-textual reference to a situation of extreme isolation of one race group from another, would have been easily understood by an east German target-readership suffering from similar isolation as a result of the Berlin Wall's concrete segregation of Germany into east and west. The target readership would have, therefore, easily identified with allusions to certain extra-textual situations such as pass laws: east Germans were not allowed to go beyond the Berlin Wall so as to enter west German territory.

The following example illustrates a variation in translatorial strategy: here, Krüger makes use of inverted commas to serve a different purpose. The passage refers to the inferior literature prescribed to Black students, a literature which contained:

characters who are inevitably frustrated creatures of city life and decide to return 'home' – to the Reserves. (157) [my emphases]

as

Personen, die unweigerlich vom Stadtleben enttäuschte Geschöpfe sind und beschliessen, wieder „heim“ in die Reservate zu gehen. [my emphases] (209)

Back translation: characters who are inevitably frustrated creatures of city life and decide to return 'home' again to the reserves.

In this way, like Mphahlele, Krüger highlights the abject situation enforced by Bantu homeland legislation during apartheid: Black people were not encouraged to move into urban areas, but were rather forced to live outside the cities, in special reserves (for Blacks only), which they were expected to call 'home'. Both Mphahlele's and Krüger's use of quotation marks implies sarcasm and, in this case, emphasises the absurdity of the position in which Blacks found themselves. Once again, the reality of forcing social isolation upon communities under apartheid legislation creates a mental connection between the ST and TT readership: east Germans were equally isolated from west Germans by the Berlin Wall.

### ***Orality: Culture-specific Sounds and Names***

The use of sound effects to foreground emotion is common to many cultures. African cultures make extensive use of them, which creates translation challenges. Krüger's translation of sound effects allows me to reach some interesting cultural conclusions. In what follows, therefore, I shall analyse Krüger's translation of culture-specific sounds and names, while attempting to reflect on these from an ideological point of view.

Generally, Krüger has translated by using cultural substitution, thus re-emphasising her target-culture orientatedness, for “[t]he main advantage of using this strategy is that it gives the reader a concept with which s/he can identify, something familiar and appealing” (Baker 1992: 31). Mphahlele adopts a rather free style regarding the expression of sound effects, and this is partly what gives his writing qualities of oral expressiveness. Although Mphahlele’s work fulfils most European expectations of an autobiography, there are – in the ST – traces of **orality**, reminiscent of African traditional story-telling devices, which have ideological implications. This intriguing blend of orality and the western genre of ‘autobiography’ is partly responsible for the difficulties regarding the work’s generic classification as either autobiography (wo/man’s story), or novel (which allows for dialogue and oral qualities reflective of the collective, communal African voice). The orality of *Down Second Avenue* is exemplified in Mphahlele’s onomatopoeic creation of words, as seen when he describes the sounds of the cinema as a din of voices accompanied by:

the klonk-onk from the piano, which was constantly playing during the performance.

(41) [my emphasis]

Krüger translates this in such a way as to avoid excessive orality which is not typical for German. Instead of using a ‘pure’ onomatopoeic form – one with no dictionary entry, just like the ST onomatopoeic expression that has none – she uses an onomatopoeic word that has an entry in the dictionary:

das Geklimper des während der ganzen Vorstellung spielenden Klaviers.

(58) [my emphasis]

Back translation: the jangle of the playing piano during the entire performance.



By using “a more neutral/ less expressive word” (Baker 1992: 28), however, Krüger ensures that the TT reads comfortably in German. This subordination of the ST expectations is typical of Krüger’s strategies throughout her translation: rather than jar the target-readers with what they may perceive as excessive orality – particularly in those sections of the text that are not so ideologically relevant – she has rendered Mphahlele’s orality slightly less obtrusive. At the same time, she remains sensitive to the unmistakably oral quality of the ST.

Culture-specific **names** have also been significantly altered, according to their phonic impact; in other words, Krüger has adopted certain names as indigenised loan words by phonetically modifying them so that they have a similar impact in German; for example, the name “Moosa” (44) is written as “Musa” (62). Similarly, the name “Abdool” (44) has been transformed into “Abdul” (61) in the TT, again to ensure that the name is as accessible to Germans as possible.

It is significant, however, that the above names – that Krüger has translated so as to make them sound similar in both English and German – are *not* English names, but rather Indian or African ones. In other cases, she has translated names by preserving certain qualities that give them their indigenous flavour. This is particularly noticeable in her translation of “Ma-Bottles” (58) as “Ma-Buddel” (80). This name refers to an alcoholic customer of Aunt Dora’s who would send young Mphahlele on errands to fetch her alcohol supplies each week when he delivered her laundry. As a character, she is relatively unimportant within the autobiography as a whole; however, her name lends one of the Chapters its title, despite the fact that the main thrust of that Chapter does not revolve around her. The translation of her name, by cultural substitution, into

a more colloquial-sounding German equivalent is, therefore, of some significance. It is noteworthy, however, that Krüger has not changed the prefix, “Ma-”, thus ensuring that the term reads easily in German while not losing its African cultural specificity.

In other cases, Krüger has considered the degree to which the cultural impact of the German text would be altered – should she use a German name, instead of an English name – and opted in favour of simply keeping such names as indigenised (capitalised) terms in the TT. An example of this procedure can be seen in her translation of the name given to the notorious gang of young thugs, led by Boeta Lem, referred to as the “bright boys” (89). When placed in context, the gang’s name refers to the aforementioned atmosphere of the 1950s Black South African township. Mphahlele describes how gang violence – as a result of the bitterness engendered by apartheid ideology – only seems to have increased after Boeta Lem’s imprisonment:

In spite of Boeta Lem’s absence, ‘bright boys’, as they called themselves, **didn’t go slow**.  
(88-89) [my emphases]

Krüger translates this as follows:

Trotz Boeta Lems Abwesenheit liessen die Bright Boys, wie sie sich nannten, in ihrer Aktivität nicht nach.  
(119) [my emphases]

Back translation: In spite of Boeta Lem’s absence the Bright Boys, as they called themselves, did not let up with their activities.

Mphahlele’s use of the colloquial phrase, “didn’t go slow”, is substituted by a combination of strategies: Krüger’s use of the slightly less colloquial verb, ‘nachliessen’ (Back translation: to let up), and the rather formal “ihrer Aktivität” (Back translation: their activities). She, therefore, makes use of what Baker calls the ‘strategy of translating an idiom by paraphrasing it’ (1992: 74). Paraphrasing of this kind alters the impact (of the ST) on the target-readership in that it no longer expresses the jazzy

undertones of the *Drum* magazine's writing style (as also seen in the example referring to the capitalised handbill in the previous sub-section). These considerations make me believe that Krüger has preferred to use "Bright Boys" as loan words in German by capitalising the individual words and removing the ST quotation marks (that highlight their foreign status). The 'bright boys' have purposefully made use of an English name for their gang, despite the fact that they are African: "Bright Boys" reminds one of Americanised jazz bands, or even of American gangs, which were revered by the Black youngsters of the *Drum* generation. Here again, Krüger retains her general translation policy of target-culture orientation, while not renouncing her sensitivity towards the ST.

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Up until this point, the micro-level analysis has only considered translation difficulties from the ST "Chapters": the translation of dialogue involving women of different race groups; the manifestations of apartheid in terms of extra-textual factors; and the culture-specific sounds/names – all these have been considered in terms of their ideological implications. The micro-level analysis will continue with the contemplation of the translation of poetic expression, as seen in the "Interludes". I have deemed such a division necessary, as it is indicative of the shifts in style adopted by Mphahlele himself with regard to "Chapters" and "Interludes". I spend less time discussing the Interludes than I do with regard to the Chapters, which is in keeping with the autobiography's very structuring: there are only 5 Interludes, while there are 24 Chapters (including the Epilogue).

## Novelistic Style (Interludes)

### *Poetic Expression*

There is a subtle stylistic shift between the Chapters and the Interludes. The Chapters adopt a more straightforward and open style: the reader is seldom left guessing as to what actually happens. In the manner of a story-teller, Mphahlele narrates the events, making use of dialogue and description where he is always the focaliser; in this way, the reader is able to observe how the young Mphahlele grows into an eloquent scholar. While the Chapters are direct and lack bitterness, the Interludes allow Mphahlele (and the reader) some respite from what must have been the rather harrowing experience of the telling of painful events; here, Mphahlele describes how the previously narrated events have impacted upon him. The five Interludes are written in a very different style from that of the Chapters, as they afford Mphahlele the opportunity to express his internal monologue: the real/ deep effects – on his life as a Black man living during apartheid – of the alienation and isolation he experiences (discussed at length in chapter 2).

Chapter 6 of *Down Second Avenue*, entitled “Saturday Night”, explains how Mphahlele is forced to stand guard, while his Aunt Dora is brewing illegal beer in her township house. His fear of a potential police raid is palpable, and when two men accost him and beat him up, the scene is vividly described; however, the impact of the presented events upon Mphahlele is only really expanded upon in the Interlude following the respective Chapter (this has been discussed earlier, in chapter 3). A further example of this type of structure is seen when comparing another Interlude and its preceding Chapter 11 (‘Ma-Bottles’). Chapter 11 ends with a child’s death due to exposure to the cold, and the ensuing Interlude begins with Mphahlele’s attempts at

learning a “memory lesson” (63) for school; a lesson involving the Biblical story of Moses having been discovered in the bulrushes. The Interlude begins with a short Biblical extract describing Moses’ story – told by an omniscient, third-person narrator – followed by Mphahlele’s attempts to learn the passage by heart. The names of the characters that have already appeared in the autobiography – as well as images of Mphahlele’s father and grandmother, the mountain and Leshoana River – are all transposed over Mphahlele’s meditations on his hard life. Above all, the constant police threat is ever-present. The fragmented nature of his consciousness is revealed when Mphahlele says: “No use trying to put the pieces together. Pieces of my life” (64). Young Mphahlele’s thoughts are seemingly expressed as they flow, according to no specific structure:

Flat on my tummy on the bank of the river. Just below the police station. Trying to memorise the passage. Flat on kikuyu grass. There are leafy poplars behind me. The leaves quiver in the lazy midday breeze, causing an interplay of silver and grey and grey. It is good to know and feel close to the earth, its coolness, its kindness; to feel the blue gum trees pour their shade over you.  
(63-64) [my emphases]

This is translated as follows:

Ich liege am Flussufer auf dem Bauch. Direkt unter dem Polizeirevier. Ich versuche mir das Stück einzuprägen. Flach auf dem Kikujugras liege ich. Hinter mir stehen blattreiche Pappeln. Die Blätter zittern in der trägen Mittagsbrise und lassen ein Spiel von Silber und Grau und wieder Grau entstehen. Es tut gut, sich der Erde nahe zu wissen und sie zu spüren, ihre Kühle, ihre Freundlichkeit, und den Schatten zu spüren, den die Eukalyptusbäume über mich breiten.  
(87) [my emphases]

Back translation: I lie on the river bank flat on my tummy. Directly below the police station. I try to memorise the piece. Flat on the kikuyu grass I lie. Behind me stand leaf-rich poplars. The leaves shake in the afternoon breeze that carries them and allows a play of silver and grey, and again grey to happen. It is good to know the closeness of the earth and to feel her coolness, her kindness, and to feel the shade of the gum trees spread over me.

Krüger's general strategy regarding the Interludes involves transforming the nominal style into a verbal style, via the addition of verbs, as well as of personal pronouns as subjects. The overall effect of these additions makes the text segments more personal, as the sense of fragmentation in the ST is lessened in the TT. The above-mentioned passage exemplifies the way in which Krüger uses a more verbal style in German.

This alters the TT in that the sense of immediacy, implied by the **fragmented phrase construction** in *Down Second Avenue*, is replaced by a more decompressed explanation, which relies less on the reader's ability to infer implied meanings, and more on information provided by the translator. Krüger's translation of Mphahlele's disjointed style has ideological implications: Mphahlele's intense inner rage and his suppressed anger – expressed more through his fragmented writing style than through content-based details at this point in the book – are lessened by Krüger's translation of them in a more fluid style. She has diluted the stylistic effect of Mphahlele's compartmentalised psychological states (resulting from his living under the extreme pressure of societal segregation). Her target-culture orientation in the Interludes makes for reader-friendly fluency, while at the same time preserving the sense of Mphahlele's anxiety-ridden consciousness.

To return to the lengthy passage quoted above, the segment "Flat on my tummy on the bank of the river" is altered by her shifting of the word order to become "Ich liege am Flussufer flach auf dem Bauch" (Back translation: I lie on the river bank flat on my tummy). Again, Krüger's translation of this segment is more explanatory in nature, especially owing to the addition of the verbal phrase, "Ich liege" (Back translation: I lie). The sense of immediacy and fragmentation – in comparison with Mphahlele's ST – is less

emphasised, as the German reader is somewhat eased into the description by the explanatory addition of the verb phrase, “Ich liege” (Back translation: I lie).

Another instance of ST fragmentation smoothed out in the TT refers to the transformation of “flat on kikuyu grass”. The phrase “Ich liege” (Back translation: I lie), is again added to “Flach auf dem Kikujugras [liege ich]” (Back translation: Flat on the kikuyu grass, [I lie]). In this case, Krüger has emulated Mphahlele’s slightly unsettling writing style of the Interludes: she has repeated certain text segments which would jar the TT reader. The ST reads “Flat on my tummy on the bank of the river... Flat on kikuyu grass”, while the TT reads “Ich liege am Flussufer flach auf dem Bauch... Flach auf dem Kikujugras liege ich” (Back translation: I lie on the river bank on my tummy... Flat on the kikuyu grass I lie). Krüger has added verbs and subjects (“Ich liege... liege ich”), and in this way, while not totally adhering to the ST, she has – overall – emulated Mphahlele’s disconcerting writing style in the Interludes. She too jars the TT reader in a similar fashion to Mphahlele; her readers would respond to the TT in very much the same way as the ST readers would to the ST. These phrases do not read comfortably in English or in German, and so Krüger has replicated Mphahlele’s mood of dramatic intent as expressed in the Interludes (in comparison with the Chapters). In this way, both writers have made clear the fact that these sections need to be approached on a more profound, perhaps deeper level, than the events narrated in the Chapters.

This technique of fragmentation – used extensively throughout the autobiography, and especially in the Interludes – is typically modernist (similar to the montage technique discussed in the earlier subsection on extra-textual factors), for

modernist writers of prose fiction... moved away from the linear sequentiality, omniscient and reliable narrators, fixed narrative relationships and consistency of narrative mode... [and used] techniques which accentuate the discontinuity between the conventional understanding of reality and the sense of reality which informs their works. These techniques include distortions of linear causal/temporal order... (Sheppard 1993: 17-18)

The strange word order seen in the above-mentioned ST extract – as well as in Krüger’s manipulation of it in the TT – can be described as a modernist influence on Mphahlele. Both South African and east German readers would be able to identify with such techniques, as they enhance the general feeling of alienation that pervades the work. The inconsistencies resulting from the layering of the narrator’s voice (telling the Bible story) with Mphahlele’s voice – as both a young protagonist/focaliser and a writer – helps to blur the boundaries between what constitutes reality and what signifies reality as Mphahlele experiences it. This fragmentation and superimposition of one voice over another reflects the turmoil of Mphahlele’s inner consciousness (in the ST), while providing a soundingboard for similar feelings symptomatic of internalised social anxiety for the east German TT reader.

Referring to the same extract, Mphahlele’s characteristic use of **repetition** for effect (as discussed in relation to the role this stylistic device plays in Aunt Dora’s earlier characterisation), is altered in *Pretoria Zweite Avenue*. Where Mphahlele writes of an “interplay of silver and grey and grey”, Krüger translates this as “ein Spiel von Silber und Grau und wieder Grau” (Back translation: a play of silver and grey and again grey). This addition of “wieder” alters the effect of the TT: while the repetition is still reproduced, the strangeness of the phrase is lessened. The TT reader would not pause to reflect on this phrase as the ST reader would, for the TT loses the jarring effect achieved by the repetition of ‘and grey’. The text segment does, however, read more



easily in the target language, again demonstrating Krüger's overall adherence to target-culture norms, even at the expense of slightly altering the style of the ST. By allowing the TT to read with more fluidity than the ST does, Krüger eases the German readers into the text and thereby allows them to identify with Mphahlele's emotions.

Further paragraphs which are indicative of Mphahlele's **stylistic shifts between Chapters and the more poetic Interludes** (as discussed during the macro-level analysis of internal narrative structure) can be seen in Chapter 6, entitled "Saturday Night", which begins with the following descriptive paragraph:

Darkness had set in. Already the street lights were on, and Marabastad location was seeped in a misty light. A few moths were circling playfully around the electric bulbs. It was a Saturday night. Usually Saturday nights are far from dull in slum locations. Everybody is on the alert, particularly the womenfolk. (31)

The Interlude following this Chapter begins with: "Saturday night. Darkness." (34), suggesting a link with the preceding Chapter. While certain phrases are adapted to read more easily in German, the translation of the above extract from Chapter 6 reveals the manner in which the TT has adhered to the structure of the ST, particularly in terms of the punctuation used:

Die Dunkelheit war angebrochen. Schon brannten die Strassenlaternen, und die Siedlung Marabastad war in nebliges Licht getaucht. Ein paar Motten kreisten spielerisch um die elektrischen Birnen. Es war Samstagabend. Gewöhnlich sind die Samstagabende in den Elendsvierteln alles andere als langweilig. Jedermann ist auf der Hut, besonders die Frauen. (45)

Back translation: Darkness had closed in. Already street lamps were burning, and Marabastad location was immersed in misty light. A few moths playfully circled the electric light bulbs. It was Saturday night. Normally, Saturday nights in the slum districts are anything but boring. Everyone is on guard, especially the women.

This passage displays the way in which, even in the Chapters, Mphahlele occasionally fragments the flow of his writing through the excessive use of full stops. Krüger

represents the ST's truncated sentences by disrupting the flow of the narrative with many full stops, in exactly the same manner as Mphahlele does. While the TT Interludes are less fragmented when compared with those of the ST, Krüger adheres more strictly in the Chapters – than she does in the Interludes – to the ST in terms of a fragmented style.

The content of the Interlude that follows differs from that of the preceding Chapter 6, which describes Aunt Dora's illicit beer brewing, while Mphahlele fearfully keeps watch for police patrols. The main link between these two sections – Chapter 6 and the subsequent Interlude – is found in the feelings of fear expressed, as well as in the constant, underlying threat of the police, which again accompanies the Interlude.

Young Mphahlele's mind switches from the discomfort he experiences when sleeping in the heat – on the dusty floor of the shack – to an expression of his deeply entrenched fear of the police:

The only door and the only window are shut. Hot. With two frayed blankets on us it's good to feel hot. I can't sleep I can't get up to walk about in the yard because my bones are aching because I was cleaning the house and turning everything up and choking in the dust I was making. Sweating. Blowing off the salt water from my lips... Tins of beer dug into the floor behind the stack and the strong smell of fermenting malt and grey spots on the floor around the holes. No policemen will find it easily. Policemen? Saturday night. (34) [my underlining]

The structural presentation of this extract from the Interlude, however, is not translated according to a policy of strict adherence to the ST:

Die einzige Tür und das einzige Fenster sind geschlossen. Heiss ist's. Da nur zwei ausgefranzte Decken über uns gebreitet sind, tut es wohl, wenn einem heiss ist. Ich kann nicht schlafen; ich kann nicht aufstehen und im Hof spazieren gehen, weil mir die Knochen weh tun, da ich das Haus saubergemacht, das Oberste zuunterst gekehrt habe und in dem dabei aufgewirbelten Staub fast erstickt bin. Geschwitzt habe ich und mir das Salzwasser von den Lippen geblasen... Hinter dem Stapel sind Bierkanister im Fussboden eingegraben, es riecht stark nach gärendem Malz, und rings um die Löcher hat der Fussboden graue Flecke. Die

Kanister wird so leicht kein Polizist finden. Kein Polizist? Es ist Samstagabend. (49-50). [my underlining]

Back translation: The only door and the only window are shut. It is hot. That only two frayed blankets are spread over us, is fine, when one is hot. I can't sleep; I can't get up and walk about in the yard, because my bones are aching, because I cleaned the house, turned everything upside down and became choked in the dust. I was sweating and blowing the salt water off my lips... Behind the pile are cans of beer buried in the floor, it smells strongly of fermented malt, and around the holes the floor is stained grey. The cans will not be found easily by the police. No police? It is Saturday night.

The underlined words indicate areas where Krüger has employed the strategy of adding both words and punctuation marks that are not used in the ST, in a similar manner to the additions of the Interlude discussed earlier. The most frequently added words are verbs that transform one word from the ST, into a whole sentence in the TT; for example, “Hot” (34) serves as a statement in isolation in the ST. Mphahlele has used the poetic licence granted him by the Interludes to powerful effect. Krüger has translated this as “Heiss ist’s” (49) (Back translation: it is hot), adding the verbal phrase “ist’s” so that the text reads comfortably in German. This strategy supports her target-culture orientated approach; however, the impact of the TT is altered as the expressively poetic nature of the ST’s Interludes is somewhat lessened. Again, the final sentence of the extract reads as only two words: “Saturday night” (34), while the TT demonstrates another example of Krüger’s use of addition: “Es ist Samstagabend” (50) (Back translation: It is Saturday night). Similarly, “Sweating. Blowing off the salt water from my lips” (34) becomes “Geschwitzt habe ich und mir das Salzwasser von den Lippen geblasen” (49) (Back translation: I was sweating and blowing the salt water off my lips). This is because the gerunds, more commonly used in English, are less commonly used in German, and so the TT reads more easily in German with the addition of auxiliary verbs.

Overall, Krüger's additions (of subject and verb), which transform Mphahlele's nominal style into a more fluid text, have the further advantage of creating a more direct, personal link between the TT and the new readership. The 'personalised' style may also be interpreted as an expression of empathy with the psychological torment endured by Blacks in a totalitarian (apartheid) state. One cannot help thinking of the social violence the east Germans had to endure under so-called communism. This inter-cultural link is made possible by the fact that translation is an act of rewriting; it allows for the manipulation of the TT according to the agenda (conscious or unconscious) of the translator.

## Chapter 4

### **Summary of Findings based on: Lambert and van Gorp's Hypothetical Framework, Extra-textual Commentaries and Ideological Conclusions**

In this concluding chapter, I shall apply useful aspects of Lambert and van Gorp's approach, to which I shall add a subsection concerning extratextual comment (reviews of the TT). A final subsection will allow me to draw some ideological conclusions.

According to Lambert and van Gorp's scheme for translation description, the last stage involves the positioning of the information accumulated so far – as part of a larger polysystem. This stage involves “explanation, as opposed to description... as all the tentative hypotheses which guided the analyses... are pulled together into a coherent case to account for the findings and place them in a broader context”

(Hermans 1999: 68). Lambert and van Gorp label this stage of research an analysis of ‘systemic context’, which includes:

- summary of micro- and macro-levels
- intertextual relations (other translations and ‘creative’ works)
- intersystemic relations (e.g. genre structure; stylistic codes...)

To these three subsections

- I shall add a consideration of extratextual comment, whereby I consider reviews of the translation's reception in east Germany. In my opinion, considering extratextual comment is invaluable in terms of situating the TT as part of the east German cultural polysystem. Lambert and van Gorp themselves encourage an expansion of their scheme when they postulate that “all elements of [their] communication scheme are complex and dynamic”

(1985: 43); reflection on available extratextual comment, therefore, adds to the complexity of the contextual information provided in chapter 2.

- The last subsection will refer to the possibility of going beyond general cultural conclusions to draw broader ideological conclusions as they emanate from the close text reading I have offered.

Lambert and van Gorp also emphasise that, while it is important to identify whether translations are target-orientated ('acceptable') or source-orientated ('adequate'), "no translated text will be entirely coherent with regard to the 'adequate' versus 'acceptable' dilemma" (1985: 44). I have established the predominantly 'acceptable' nature of the TT "by focusing on norms and models [enabling] the most individual translational phenomenon [to] be described both as individual and collective" (Lambert and van Gorp 1985: 53). It is the systemic approach to the description of the TT in comparison with the ST that enables me to distinguish between degrees of individual and collective norms.

In the light of the above considerations I, therefore, intend to proceed by discussing the degree to which *Pretoria Zweite Avenue* can be thought of as 'acceptable' according to the initial norm, and then to consider areas where the TT is more 'adequate' than 'acceptable'. The assessment of degrees of acceptability will allow me to draw ideological conclusions. The first subsection will be based on my interpretation of Lambert and van Gorp's suggestion that a researcher should consider the oppositions between macro- and micro-levels. My interpretation of the scheme's suggestion will entail a more general summary of both macro- and micro-level findings, followed by a brief conclusion to this section in which the two levels of

analysis are compared. The next section will discuss intertextual relations between other books translated by Krüger and *Pretoria Zweite Avenue*. I will then reflect upon intersystemic relations in a discussion of the blurring of genre structures in both the ST and the TT, as postulated in chapter 2. The TT's treatment of the ST's complex stylistic codes (Chapters/Interludes) will also be discussed. The fourth subsection of this concluding chapter will include a consideration of the extratextual comment on the TT's reception in east Germany (based on information received from the Aufbau-Verlag). While this information forms part of the target system in which the translation is embedded, it is not part of the translation itself; however, it will allow for an analysis of the degree to which the validity of the initial norm of target-culture orientation has been supported. Finally, ideological conclusions will be drawn in a closing subsection.

### **Summary of macro- and micro-level findings**

At the end of my **macro-level analysis** – which includes a consideration of the text's division and chapter titles, an analysis of the text's internal narrative structure, (and of the relations between types of narrative), as well as an acknowledgement of the absence of any overt translatorial comment/ preface – I reached the following hypothetical conclusions:

- Krüger adheres closely to the ST in terms of **chapter divisions**, demonstrating her adherence to the ST when it does not affect the ultimate production of a reader-friendly TT. This adherence to structural ST elements exemplifies Krüger's sensitivity towards reproducing the norms of South African literary culture (while simultaneously generating a target-culture orientated German translation).

- The TT's **internal narrative structure** and **relations between types of narrative** are interlinked, and this has generic implications concerning whether the book is considered to be a novel or an autobiography. Large tracts of dialogue are included in the Chapters – in both the ST and the TT – lending the autobiography a disconcerting sense of immediacy, typical of novelistic writing, while internal thoughts, more common to the genre of autobiography, are expressed in the Interludes. However, the expression of inner thoughts and feelings is also somewhat more poetic than would be considered acceptable within the confines of an autobiography, thus further complicating the generic classification of the text. Krüger's translation continues to support my claim that she is aware of reproducing the intrinsic qualities of the ST – in this case, Mphahlele's stylistic complexities – while favouring target-culture orientation as a standard norm.
- I have identified **dialogue** as important, due to its function both as a distinguishing factor between Chapters and Interludes, and also as a defining stylistic factor for the entire text. Krüger has adopted two strategies regarding the translation of dialogue: one strategy is the addition of German colloquialisms, while another involves using (technically) indigenised loan words. Both strategies support the initial norm that the TT is target-culture orientated, as they ensure that the TT reads easily in the target culture.
- The absence of **translational comment/ preface** further supports the initial norm that Krüger has avoided drawing attention to the fact that the TT is, indeed, a translation.



I have then surmised that Krüger's target-culture orientation at macro-level would carry over into the micro-level analysis. My hypothesis has been proven correct, and the findings of the micro-level analysis have suggested that the TT is overwhelmingly target-culture orientated. However, my micro-level findings have also suggested Krüger's sensitivity to the ST. She has, for example, taken care to reproduce Mphahlele's stylistic idiosyncrasies. Krüger has also refrained from domesticating aspects of the source culture by rendering South African cultural norms as authentically as possible.

In what follows, I shall summarise my **micro-level findings**, which will demonstrate that Krüger has not subordinated target-culture orientation to source-culture norms.<sup>9</sup> The ideological conclusions reached will provide insight as to the relevance of *Down Second Avenue* for an east German readership. In my micro-level analysis, I have drawn on my own macro-level consideration of autobiographical style (Chapters) and novelistic style (Interludes). The **expression of dialogue** in the **Chapters** has been considered in detail, as a result of its importance in distinguishing between Chapters and Interludes, as well as because of the generic complexities of categorising the work as 'autobiography' and/ or as 'novel'. Dialogue is also an important means of characterisation, particularly for the women characters: I have identified women characters as of pivotal importance in an autobiography dedicated to the women in Mphahlele's life. Women's dialogue also allows Mphahlele's work a pervasively oral, story-telling quality, as well as a distinctly South African cultural flavour, resulting from the extensive use of code-switching and

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<sup>9</sup> In chapter 3, I have not offered a final hypothesis after the micro-level analysis; rather, I prefer to comment on ideologically relevant discrepancies between the macro- and micro-level analyses at this later point, i.e. in the concluding chapter.

dialect. By analysing Krüger's translation of such culturally-loaded dialogue – as described in chapter 3 – I shall identify “individual and less individual/ collective norms” (Lambert and van Gorp 1985: 51), and I shall reach ideological conclusions in the final subsection of this chapter.

During the micro-level analysis, Chapters have been analysed mainly in terms of dialogue and the strategies used by Krüger in translating collocations, idiomatic expressions and phrases, as well as dialect and code-switching. My identification of the initial norm as target orientated remains, in fact, relatively unchallenged throughout both the macro- and micro-level analyses: target-culture orientation dominates. The examples discussed during the micro-level analysis have been selected not only because they are thematically and stylistically important, but also owing to the fact that they are indicative of general trends of translation strategies employed throughout.

**Loan words** provide difficulties for translators and Krüger has avoided highlighting these words as foreign. She has preferred to create the illusion that the word is part of the German language (by removing italics, capitalising nouns, and occasionally adding an unobtrusive endnote). In a similarly target-orientated manner, Krüger transforms the fragmentary, nominal style of the ST, into a more fluent, verbal style in the TT (with the addition of auxiliary verbs and extra subjects). This stylistic change – from the nominal to the verbal – means that in some cases the impact of the TT is slightly altered; however, the text is more reader-friendly in German. Another reason why the TT is so fluent and idiomatic in German is because Krüger has treated **idioms** in a similar manner to the way in which she has dealt with loan words and

the fragmented nominal style. In most cases when translating idioms, she has changed the linguistic ‘frame’, using frames that sound acceptable in German, but without losing the evoked ‘scenes’ intended by Mphahlele in the ST.

Another target-culture orientated translation strategy frequently adopted by Krüger is that of cultural substitution using related concepts, specifically regarding **code-switching**. Cultural substitution is also used to translate the – often invented – idiomatic phrases of certain characters, specifically those of Aunt Dora. However, where target orientation remains unaffected, Krüger has translated phrases slightly unfamiliar to the English language with equally unfamiliar German word combinations, so as to reproduce the stylistic impact of the ST in the TT.

Krüger has, similarly, modified her translation to read easily, according to the norms of the target culture when translating **extratextual manifestations of/ references to apartheid** in *Pretoria Zweite Avenue*. In this area, she has favoured the use of neologisms in order to render the sense of urban/city living pervasive in *Down Second Avenue*; however, she has occasionally altered the supra-segmental components by replacing the ST capitals with italics in the TT. The punctuation in the TT also subtly alters the impact of the ST by removing the emphasis from a word’s foreignness. This implies that apartheid terminology has been translated so that east Germans can fully understand the deeper, socially-alienating reality to which these terms point. Krüger has also translated such specifically South African terms by paraphrase and has removed the inverted commas that highlight the ‘exotic’ nature of these African words.

The sense of **orality** which pervades the entire ST is much reduced in the TT, due to Krüger's subordination of source-culture norms to those of the target culture.

Mphahlele's writing has onomatopoeic qualities that are difficult to reproduce in German, as these sounds rely on a particular pronunciation. Krüger has maintained her translation policy of creating a text that reads easily in German and, where possible, she has compensated for removing the onomatopoeic neologisms of the TT, by producing phrases that would be more familiar to a German reader. **Names** are also altered in the TT, and Krüger has mostly adopted a policy of totally indigenising the names of key characters; she has not fully indigenised the names of characters that play a somewhat peripheral role. However, it is noteworthy that some characters' names function as Chapter titles and – regardless of whether these characters are (or not) peripheral to the content of the autobiography – Krüger has indigenised these names so that they can read comfortably in German. Then again, she has maintained, where possible, the South African flavour of the ST by combining indigenised German names with African prefixes.

My conclusion – based on my findings at the level of preliminary, macro- and micro-level analysis – has confirmed my original hypothesis that the translator's initial norm would be one of target-culture orientation. It must be noted that, contrary to the cover's implied insinuation that the TT 'exoticises' the source culture, Krüger has preferred to ensure that *Pretoria Zweite Avenue* reads as if it is not, in fact, a translation. The text is target-culture orientated throughout, so that macro- and micro-level oppositions are relatively few.

## Intertextual Relations

Krüger has translated over 30 books – as discussed in chapter 2 regarding the outline of the contextual system in which *Pretoria Zweite Avenue* operates. Information on these books is relatively sparse; however, among Krüger's translations are Joseph Conrad's novel, *Nostramo* (1904) as *Nostramo: Eine Geschichte von der Kueste* (1984), and Mark Twain's novels *Life on the Mississippi* (1883) as *Mark Twain: Leben auf dem Mississippi* (2001) and *The Adventures of Tom Sawyer* (1876) as *Mark Twain: Tom Sawyer's Abenteuer: Roman* (2000). An extensive internet search reveals that she has also translated works by such esteemed writers as Doris Lessing, Daniel Defoe, Robert Louis Stevenson, and Nathaniel Hawthorne ([www.google.com](http://www.google.com)).

It is significant that I have found it possible to make links between the above-mentioned translations and *Pretoria Zweite Avenue* regarding Krüger's own selection of source texts. To give but a few examples, Mark Twain's loathing of social injustice – expressed through his use of satire – mirrors that of Mphahlele's abhorrence of societal and moral prejudices, creating a possible thematic connection between these works. The semi-autobiographical nature of *Mark Twain: Leben auf dem Mississippi* – depicting Twain's hardship in the process of maturation – creates a soundingboard for *Pretoria Zweite Avenue: Autobiographischer Roman aus Südafrika*, as both books are autobiographical in nature, while also adopting a somewhat novelistic style. Lessing's writing is renowned for her characters' self-analysis, as a result of this writer's interest in psychology. Her writing allows characters space for self-exploration, enabling me to establish intertextual links between Lessing's concerns and those of Mphahlele in his Interludes. Conrad's *Nostramo* presents political concerns in which capitalism and materialism are explored in terms of their effects on

human nature. Here, it is possible to establish a link between *Down Second Avenue* and Mphahlele's humanist (and socialist) leanings, and Conrad's indictment of capitalism in *Nostramo*.

Defoe, Stevenson and Hawthorne all wrote works concerned with exploration and travels in foreign, exotic lands. It is only possible to speculate as to Krüger's interest in these books; however, the fact that she is capable of coping with the difficulties of translating a southern American dialect in the works of Mark Twain, or the elevated 19<sup>th</sup> century prose of Defoe's works, points to Krüger's versatility as a translator, as well as to her independence and self-confidence as a translational decision-maker. Krüger's choice and translatorial handling of *Down Second Avenue* ensures that Mphahlele's book gains in value to the degree that it appears alongside such classics.

It is, therefore, possible to deduce that Krüger's translations are not necessarily based on arbitrary selection, but rather that they reflect her own interest in self-exploration, as well as her abhorrence of social and moral injustice. She may not, therefore, be considered to be an 'invisible' translator (to evoke Lawrence Venuti, 2000).

In conclusion to this subsection, a future project could involve a consideration of Lore Krüger's various translations in order to identify patterns regarding her selection of source texts, as well as the intertextual and thematic links between her chosen texts.

### **Intersystemic Relations**

Chapter 3 discusses the blurring of genre structures in terms of whether *Down Second Avenue* should be referred to as a '**novel**' or an '**autobiography**'; it is my belief

that it is predominantly an autobiography, although sections of the work are novelistic in nature. The blurring of genres, in this case, relies mainly on the stylistic codes adopted by Mphahlele in the writing of his autobiography. His Chapters delineate episodes that have left a lasting impression on Mphahlele at certain points in his life. These Chapters gain a sense of drama and immediacy, largely owing to the extensive incorporation of dialogue into what, conventionally, would remain a record of a writer's life, told as a series of recollections in the first person. The autobiographical classification is further afforded complexity as a result of Mphahlele's invention of the 'Interlude', whereby he expresses his inner thoughts as would be expected in an autobiography. However, this is even more complicated by the elevated, poetic style in which these sections are written, and the fact that they contrast so strongly with the simple, honest style of the Chapters. Mphahlele's autobiography, therefore, leans heavily towards the novelistic, and Krüger has aimed to replicate this style of writing in *Pretoria Zweite Avenue*, with no tracts of text omitted. Where Mphahlele's writing style reflects his depiction of his own growing mental sophistication as the text progresses, so does Krüger's TT.

The main stylistic 'shift' between the ST and the TT lies in the fact that Krüger has often been forced to subordinate Mphahlele's idiosyncratic and often unpredictable writing style, to language usage that would be regarded as slightly more conventional in German. Once again, Krüger has chosen to render the TT reader-friendly to an east German readership at the – only very slight – expense of the ST's overall impact.

### **Extra-textual Commentaries: Target-culture Reception and Reviews**

Up until this point, I have foregrounded Krüger's target-culture orientation. As I have amply illustrated, the whole autobiography has been translated – at all text levels – in a manner as easily accessible to an east German reader as possible. While the content of *Pretoria Zweite Avenue* has necessarily remained specifically linked to South African culture, Krüger's translation strategies have allowed for the TT to read almost as if the autobiography were originally written in German. As a result, Mphahlele's experiences come to life for an east German reader, who would have felt a similar alienation behind the Berlin Wall as Mphahlele would have felt within the confines of apartheid restrictions in South Africa. My findings are supported by extra-textual information – i.e. reviews obtained from the Aufbau-Verlag archives – in which the reception of *Pretoria Zweite Avenue* is presented. Most of my claims and suppositions – based on the descriptive comparison between ST and TT, according to Lambert and van Gorp's scheme – are supported by extracts from specific review articles on Krüger's translated book.

As mentioned in chapter 2 during a brief discussion of the 'Reception of the TT', the majority of the reviews are political commentaries on *Pretoria Zweite Avenue*, rather than descriptions of Mphahlele's life story, so that links between the east German ideological oppression and the South African political scene can be more easily established. The review from *Tagesblatt*, entitled "Dokumente des Kampfes: Zu Freiheitsdichtungen einiger aussereuropäischer Autoren" (Tr.: Documents of the Struggle: Freedom literature by some non-European authors<sup>10</sup>), suggests that 'political struggle' and the

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<sup>10</sup> All translations of these articles (archival materials) in this subsection are my own. As all the articles in the Appendix are archival, some of them do not have full reference details. See the Appendix for full



resultant ‘freedom literature’ are not foreign concepts for an east German readership.

The article compares the protest literature by various African authors and explains the link between the authors discussed:

Den Autoren, über die wir nachstehend berichten, war zweierlei gemeinsam: Situation und Reaktion. Ihre Dichtungen sind mehr als Protest, sind Waffe im Kampf gegen koloniale, soziale und persönliche Unterdrückung; sie sind Dokumente des Kampfes, des Aufbruchs und somit ein Teil der revolutionären Dichtung und Aktion unserer Zeit. (*Tagesblatt, Dresden 1961*)

Tr.: The authors on which we are reporting have two different aspects in common: situation and reaction. Their writings are more than a protest; they are weapons in the fight against colonial, social and personal oppression; they are documents of the fight and, therefore, a part of the revolutionary literature and action of our time.

As suggested in chapter 2, east Germans would also have felt an urge to protest against societal and personal repression: although not resulting from racial discrimination, general feelings of subjugation by politically oppressive forces would have been widespread among most east Germans. Such oppression would have felt as if it were originating from an indiscriminate mass of oppressors, enabling east Germans to identify with Mphahlele’s struggles against “das anmassende Verhalten der Weissen” (Tr.: the overbearing behaviour of the whites) (*Tagesblatt, Dresden 1961*).

The *Freies Wort* review article entitled “Ein Roman aus Südafrika: „Pretoria Zweite Avenue“ – lebenswahres Zeugnis vom Kampf des schwarzen Bruders” (Tr.: A novel from South Africa: ‘Pretoria Second Avenue’ – real life stories from the struggle of our black brothers) highlights the importance of *Pretoria Zweite Avenue* for an east German readership by stating explicitly that “auf diese Literatur richtet sich unser besonderes Augenmerk” (Tr.: this literature deserves our special attention) (1961). According to the review, *Pretoria*

*Zweite Avenue* also has important social statements to make, for the review suggests that the literature of a post-colonial nation is highly significant by highlighting the importance of “die neuere Literatur jener Völkerschaften, die sich vom Kolonialjoch befreien und ihre eigenen unabhängigen Nationalstaaten gründen.” (Tr.: the new literature of any nation that has freed itself from the yoke of colonialism and founded its own independent national state.) Perhaps this journalist insists on ‘patriotism’ regarding east Germany as an ‘independent’ nation (ideologically overlooking the sense of painful separation that most Germans have had regarding the Berlin Wall). There is likely to be ambiguity in comparisons. To some – although this would not have been able to be stated – east Germany might have seemed to be the oppressive place. Others might have tended to sympathise with Mphahlele as a victim of colonial policies (in a similar manner to the way in which socialist sympathisers in east Germany might have viewed capitalism).

The above-mentioned article concludes by stressing the significance of the Aufbau-Verlag’s contribution to east German literature:

Dass der Aufbau-Verlag Berlin hierzu den Anfang gemacht und eine Lizenz Ausgabe des vorliegenden Romans besorgt hat, sei anerkennend hervorgehoben. (*Freies Wort, Köhl 1961*)

Tr.: The Aufbau-Verlag Berlin should be highly praised for having initiated the process of negotiating copyrights for future novels that will be produced.

The article entitled “Zeuge des neuen Afrikas” (Tr.: “Witness of the new Africa”) emphasises the significance of the time-period in which *Pretoria Zweite Avenue* was published: “Wohlgemerkt: Solches geschah in unserer Zeit!” (Tr.: Mind you: such things happened in our time!) and also states that “es wurde mit Herzblut geschrieben und ist von notwendiger Aufrichtigkeit. Deshalb verdient es unser reges Interesse.” (Tr.: it was written from the heart and with unavoidable sincerity. For this reason, it deserves our active interest.)

Aufbau-Verlag is further commended – in another review from *Norddeutsche Zeitung* – for the fact that the publication of *Pretoria Zweite Avenue* “schliesst... eine Lücke in der noch spärlichen Literatur aus und über Afrika.” (1961) (Tr.: fills... a gap in the still scarce literature from, and about, Africa). Such reviews highlight the significance of the Aufbau-Verlag’s contribution to addressing the east German longing for literary works that tell of life – under political oppression – beyond the confines of the Berlin Wall (as discussed in chapter 2).

Further support for my suppositions made during earlier chapters is found in the article, “Afrika in der erzählenden Literatur” (Tr.: Tales of Africa in literature) in *Der Bibliothekar*, 1961. This review article comments on the translated work as offering “[e]ine besondere Stellung unter den bisher bei uns erschienenen Südafrikanischen Büchern” (Tr.: a unique perspective among the South African books that have been published in our country to date); the review also sums up the story of Mphahlele’s life as “Ausschnitte aus dem Leben der farbigen Bevölkerung und aus ihrem Kampf um Bildung und Gleichberechtigung” (Tr.: episodes from the lives of the Black people and their fight for education and equality). This review writer highlights the uniqueness of Mphahlele’s book regarding its description of the experiences of a Black South African man; it also foregrounds the paradoxically symbolic and worldwide relevance of its thematic concerns as applicable to the east German situation in the 1960s. It is noteworthy that, in the same article, the reviewer comments on the fact that “[i]n den letzten Jahren hat sich die Zahl der erzählenden Werke aus den Literaturen Afrikas auf unserem Büchermarkt erhöht” (Tr.: in the last few years, the number of works translated from African literature in our [i.e. east German] book market has increased) as I have suggested in chapter 2.

Another review, “Dokumente des Kampfes: Zu Freiheitsdichtungen einiger aussereuropäischer Autoren” (Tr.: Documents of the Struggle: The freedom literature of some non-European writers), highlights the fact that “[b]ezeichnenderweise ist heute sozialkritische Literatur eingeborener Schriftsteller aus Südafrika im wesentlichen Emigranteliteratur.” (1961) (Tr.: it needs to be emphasised that today’s literature of social criticism by native writers from South Africa is fundamentally emigrant literature). The need to emigrate in order to write freely is also highlighted by a review from the *Liberale Deutsche Zeitung, Magdeburg* which states

Im freien Nigeria hat Ezekiel Mphahlele den Roman seines Lebens zu Ende geschrieben. Er musste aus dem Land des Apartheid, das das Land seiner Väter, das Land seiner Heimat war, ins freie Afrika flüchten, um seiner Stimme Gehör zu verschaffen. In Südafrika hat ein färbiger Schriftsteller keine Aussicht, gedruckt zu werden. (1961)

Tr.: Ezekiel Mphahlele finished writing the story of his life in the free country of Nigeria. He had to leave the land of apartheid – his fatherland, his homeland – to take refuge in parts of Africa that are free, to find an audience for his voice. A Black writer has no hope of being published in South Africa.

This review emphasises the fact that Mphahlele was trapped in his *own* country, and that he had to seek refuge elsewhere, simply for his public voice to be heard. These feelings of entrapment would also have been shared by east German writers who were crushed under censorship laws, so that east German readers would have found a sounding board for their repressed emotions in *Pretoria Zweite Avenue*. Once again, Mphahlele’s work takes on paradoxical implications by its availability in east Germany: the book might have passed east German censorship because it appears to endorse Mphahlele’s self-proclaimed socialist values. However, it simultaneously mirrors the feelings of estrangement and isolation that east Germans must have suffered as a result of their separation from both the rest of Germany, and of western Europe as a whole. To reiterate: on the surface, *Pretoria Zweite Avenue* officially indicts capitalism; however, at the subliminal level, the average east German reader

would probably have identified with the feelings of the Black people as represented in *Pretoria Zweite Avenue*. It is unlikely that east Germans would have read the book for what appears to be Mphahlele's indictment of capitalism (as censors would have naively hoped).

Other reviews romanticise the exoticism of Africa as 'other', supporting my hypothesis regarding the 'exoticising' nature of the cover. These reviews substantiate my initial hypothesis: that the average east German reader would be attracted to buy the book if the work's foreignness were emphasised. This review reads as follows:

Weit im Innern Südafrikas, wo die Bantuneger ihre Herden weiden, wächst der barfüssige Ziegenhirt Ezekiel Mphahlele auf. Allabend lauscht er am Feuer den Erzählungen der Stammesältesten vom vielfältigen Schicksal der Vorfahren... Für die Weissen ist man der Auswurf, namenlos, heisst "Boy" oder "Kaffer". Doch Ezekiel ist ein Junge, der bei Büchern und beim Spiel die Bitternis vergisst, über Charlie Chaplin lacht, von der "sonnigen Seite der Strasse" träumt und sich verliebt. (Bücherpost 1961).

Tr.: Ezekiel Mphahlele grows up a bare-footed herdsboy, deep in the heart of South Africa, where the Bantus herd their cattle. He spends most evenings listening to the tribal elders gathered around the fire, as they tell of the varied destinies of the future... To the Whites, he is worthless, nameless, only called 'boy' or 'kaffir'. Despite all this, Ezekiel is a boy who puts bitterness out of his mind (through finding solace in books and playing). He laughs at Charlie Chaplin, dreams of the "sunny side of the street" and falls in love.

The review is not entirely incorrect, and while it does go on to delineate Mphahlele's development towards intellectual sophistication in an oppressive apartheid society, it describes the autobiography according to the idealistic European preconception – perhaps best expressed in Joseph Conrad's<sup>11</sup> *Heart of Darkness* – regarding the 'deepest darkest Africa'.

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<sup>11</sup> Lore Krüger translated works by Conrad, notably *Nostramo*.

The difference in authorial style, which reflects the stages in Mphahlele's growing up – as noted in chapters 2 and 3 – is particularly emphasised by one review,

“Mphahlele, E: *Pretoria Zweite Avenue*”, from *Buch der Zeit*:

Plastische, farbige Gestaltung von Begebenheiten, in die besonders in der zweiten Hälfte des Buches in zunehmendem Masse Gedanken und Reflexionen eingeblendet sind, kennzeichnen dieses Werk der jungen südafrikanischen Nationalliteratur, dessen Lektüre eine echte Bereicherung bedeutet. (1961)

Tr.: A creative, colourful presentation of events – especially in the second half of the book – blended in with increasing tracts of thought and reflection, marks this work of young South African national literature as truly enriching reading.

While some reviews refer to *Pretoria Zweite Avenue* by the neutral term of “Literatur”, it is noteworthy that many articles display difficulties similar to those I have experienced in this dissertation, i.e. whether the work is a ‘novel’ or an ‘autobiography’. Very few reviews use the term “Roman” (Tr.: novel), as *Bücherpost* (1961) does to refer to *Pretoria Zweite Avenue*. Other reviews, specifically those from *Sächsische Neueste Nachrichten, Dresden* (1961) and *Der Bibliothekar* (1961), use the term “Autobiographie”. However, most reviews have adhered to Krüger's own subtitle: “Autobiographischer Roman” (Tr.: autobiographical novel) – notably *Tagesblatt* (1961), *Freies Wort* (1961), *Norddeutsche Zeitung* (1961) and *Die Zeichen der Zeit* (1962).

## **Ideological Conclusions**

I began this project by asking why Aufbau-Verlag would publish an autobiography with specifically South African concerns – in east Germany, in 1961? What is the relevance of Es'kia Mphahlele's *Down Second Avenue* for an east German readership? My study has adopted a systemic approach, which allows for a focus on

contextual information, as well as for the comparative, non-evaluative description of shifts between the ST, *Down Second Avenue*, and the TT, *Pretoria Zweite Avenue*. I have then provided confirmation for the value of such a textual/ cultural comparison as a means of aiding in mutual understanding of subtle similarities and dissimilarities between cultures, by locating archival information which supports my cultural considerations throughout the study. Fairclough's theories – as I have applied them – show how textual analysis is inadequate when treated in isolation: text analysis may provide clues as to how the ST may be interpreted by the translator; however, these insights may only be treated as preliminary guidelines, awaiting the confirmation of contextual information. One can identify as important the positioning of the ST and the TT as part of their larger polysystemic contexts, by highlighting the elements of supposition and speculation in textual interpretation (in my case, the interpretation of the TT). The contextualisation of the texts – by taking into account the wider polysystem from which they originate – substantiates any text-based claims that derive from purely textual analysis and interpretation.

In attempting to answer questions regarding the relevance of Mphahlele's work for a new readership, I have drawn various contextual parallels between the east German and the South African situations of the early 1960s. While east Germans suffered from social over-determination under Stalinism, South Africans also had their lives controlled by an oppressive, apartheid government. In the introduction, I have drawn attention to the overriding feeling of social alienation that Mphahlele has experienced as a result of the tyrannical state control of the apartheid system. He is forced to live according to the prescriptions of a racist government that seeks to oppress and manipulate his life at every point: his childhood, his education, his place of residence,

his movements between certain 'group areas', his job, his family, and his writing. I have highlighted the sense of desperation, distress and anxiety that permeates *Down Second Avenue* – both latently and overtly – as Mphahlele describes how he attempts to construct a life for himself in the politically and socially over-determined atmosphere of apartheid South Africa.

The focus on contextualising both the ST and the TT within their larger social systems demonstrates the importance of considering the notion of the cultural polysystem. A better understanding of the source-culture polysystem, for example, highlights the relevance of the ST when translated for an east German readership. A greater understanding of the political and social contexts (both German and South African) has made it possible to proceed – more confidently – from a contrastive contextual analysis (in chapter 2), to a more tightly-focused textual comparison of the TT in relation to the ST (in chapter 3). Krüger's translatorial decisions have elucidated both the representative and the socially constitutive nature of language, for where she has been unable to reproduce words or phrases with specific cultural connotations, she has culturally substituted German alternatives so that the TT reads comfortably for an east German reader. In this way, it has been useful to apply Fillmore's distinctions between 'scenes' and 'frames'. This is because certain, mainly cultural, 'scenes' in the ST are often represented in a somewhat different 'frame' in the TT, so that the connotive impact of the text is only slightly altered; in other words, the full ideological import of the internal ST experience/ 'scene' is preserved in the TT 'scene'.



As I indicated in the introduction, ideology can be identified as a collection of beliefs or ideas that are taken as given within a certain social reality. These ‘commonsensical’ beliefs apply to certain social realities and play a normative role within society. This understanding of ideology – especially when combined with Fairclough’s main idea that ideologies can be found in texts – has the potential for the construction of meaning from textual cues: meanings are produced through interpretations of texts, interpretations which may differ in their ideological import. Krüger’s production of a TT that takes cognisance of target-culture norms, means that the TT will read as commonsensical within the east German community for which it is intended. In this way, the feelings of isolation and alienation felt by South Africans during apartheid will be felt as intensely by east German readers, as the experiences described in the TT read as if they were originally thought/ written in German.

In this way, Krüger has aligned the experiences of her target readership with those of the 1960’s British/ South African readership – despite the cultural and political differences between the countries. While the cause of anxiety and alienation among east Germans in the early 1960s was not racial discrimination, both South African and east German communities endured political oppression under socially over-prescriptive governments that controlled all aspects of life. Krüger’s target-culture orientation, it may be argued, results from the internalised ideological parallels/ similar scenes – made clear by Krüger’s translatorial choices – between the South African and the east German situations. Krüger’s choice of *Down Second Avenue* as a ST to be translated into an east German TT ideologically aligns the imaginary communities, while the possibility of finding a place for the TT within the established east German literature of the times (discussed in chapter 2) further supports claims of

ideological similarity between these nations in the 1960s. My assertion that cultural distance between nations may be overcome – through the discursive manipulation in a translatorial context – is espoused by the ideological congruence between east Germany and South Africa.

Fairclough's tripartite understanding of 'discourse' (1989: 62-100) makes it possible to label translation as an "event" (Harvey 2003: 45), suggesting that translation has an impact on the receiving (target) culture. The perception of translation as a phenomenon involving action implies that a translated text is not only the result of text manipulations within the target system, but it is also "an event opening up the possibility (however minor) of ideological innovation" (Harvey 2003: 46).

'Ideology', according to Fairclough, is based on 'significations of reality' being built into discourse, thereby re/producing or changing power relations within a society.

Fairclough's comments on ideology help me better understand the reasons as to why the ST was translated into German in 1961: east Germans and Black South Africans, although culturally apart, would have had ideologically similar perspectives *vis-à-vis* dictatorship. Social relations and identities would have been (mentally) similarly constructed, as both nations were controlled and oppressed by the most restrictive of governments. As Fairclough states, constructions of reality form part of the meanings of discourse, and because discourse influences – and is influenced by – one's view of reality, an analysis of its reproduction under paradigmatically similar oppressive circumstances is revealing. This is entirely to Krüger's credit as a translator who adopts a target-orientated approach in her choice of linguistic 'frames', without losing the subtleties of the embedded cultural/ ideological 'scenes'. East Germans would have been able to infer ideological meanings from the ST mental scenes

described in *Pretoria Zweite Avenue*. In this way, Krüger ensures that the TT is relevant for the time (early 1960s) and place (east Germany) for which it is intended.

Finally, what is the relevance of Krüger's translation and its impact on the target readership? The relevance of *Pretoria Zweite Avenue* is embedded in the TT's function as a sounding board for 'life and times of suffering under dictatorship', as well as in the east German reader's empathy for the ideas of the ST (as inspired by Krüger's target-culture orientated translatorial choices). Her tailoring of the TT to suit the target-readership norms has resulted in the reader's overwhelming admiration (not only for her translatorial versatility, but for the Black South Africans' resilience and perseverance under oppression). It is human nature for people suffering under oppression and social injustice to gravitate towards other people afflicted with similar circumstances. Krüger's translation, *Pretoria Zweite Avenue*, has facilitated such an empathetic link between cultures, and has indirectly shown east Germans that they are not alone in their torment, for they suffer under a restrictive society similar to another culturally and geographically distant society: South Africa.

As for future translation research projects, and in the light of relevance and impact (as discussed above), one might go beyond considering only Mphahlele's work, and study other German translations of works by Black Consciousness writers, such as Bloke Modisane, Mongane Wally Serote, Lewis Nkosi, etc. It could also be worthwhile to research Krüger's own translations of various source texts (as mentioned earlier in this concluding chapter) that may act as a sounding board for *Down Second Avenue*.

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## Appendix A

### Lambert and van Gorp's "SYNTHETIC SCHEME FOR TRANSLATION DESCRIPTION":

#### 1. *Preliminary Data*

- ❖ title and title page (e.g. presence or absence of genre indication; author's name; translator's name;...)
- ❖ metatexts (on title page; in preface; in footnotes – in the text or separate?)
- ❖ general strategy (partial/ complete translation?)

These preliminary data should lead to hypotheses for further analysis on both the macro- and micro-structural level.

#### 2. *Macro-level*

- ❖ division of the text (in chapters; acts and scenes; stanzas;...)
- ❖ titles of chapters; presentation of acts and scenes...
- ❖ relation btw. types of narrative, dialogue, description; btw. dialogue, monologue, solo voice and chorus;...
- ❖ internal narrative structure (episodic plot? Open ending?...); dramatic intrigue; poetic structure...
- ❖ authorial comment; stage directions etc...

These macro-structural data should lead to hypotheses about micro-structural strategies.

#### 3. *Micro-level* [i.e. shifts on phonic, graphic, micro-syntactic, lexico-semantic, stylistic, elocutionary and modal levels]

- ❖ selection of words
- ❖ dominant grammatical patterns and formal literary structures (metre, rhyme...)
- ❖ forms of speech reproduction (direct, indirect, free indirect speech)
- ❖ modality (passive/ active, expression of uncertainty, ambiguity...)
- ❖ language levels (sociolect, archaic/ popular/ dialect, jargon...)

These data on micro-structural strategies should lead to a renewed confrontation with macro-structural strategies, and hence to their consideration i.t.o the broader systemic context.

#### 4. *Systemic context*

- ❖ oppositions btw. micro- and macro-levels and btw text and theory (norms, models,...)
- ❖ intertextual relations (other translations and 'creative' works)
- ❖ intersystemic relations (e.g. genre structures; stylistic codes...)

## Appendix B

# Der Glanz der fernen Lichter

Hier oben liegt die unbeleuchtete Siedlung Orlando, dort drunten eine wimmelnde Masse Finsternis mit dem üblichen sonnabendlichen Geschrei, Gestöhn und Getrommel: das Blechkanisterviertel. Da drüben erstreckt sich ein anderer Teil Orlandos, in dem die Lichter brennen, nicht allzuweit entfernt, damit du sie erreichen könntest – sie aber lächeln und blinzeln dich ironisch an; und dann in weiter Ferne unzählige Haufen von Lichtern. Als hätten sie in Wasser gebadet und wären strahlend sauber aufgetaucht! Kristallen gleich im magischen Gewebe der Nacht. Sie sehen aus, als könne man sie in einen Behälter harken und die Oberfläche der Sommer- nacht als ein Sieb zurücklassen. Sie stellen gleichzeitig das vom Menschen

Ezekiel Mphahlele,  
Südafrika

Geschaffene und das Unerreichbare dar, wenigstens für den Augenblick.

Eine heiße, schwüle Nacht, du findest keinen Schlaf. Hinaus aus dem Haus und in den Hof. Du atmest tief und betrachtest die Schönheit der fernen elektrischen Lichter, bis die Kinder zu Bett gegangen sind, denn du benutzt den Wohn- und Eßraum als Studierstube. Immer ist es so gewesen, seit der Zweiten Avenue – du hast gewartet, bis die Familie zu Bett gegangen ist, um dich dann an deine Studien zu setzen. Auch Rebecca hat es so gehalten. Dies ist das letzte Jahr ihres dreijährigen Ausbildungskurses als Sozialfürsorgerin. Sie hat den Lehrerberuf aufgegeben, als Verwoerd, der Minister für Eingeborenenangelegenheiten, es deutlich machte, daß afrikanische Lehrer benutzt werden sollen, um Kinder zu Sklaven zu erziehen. Während der Woche kommt sie tag- ein, tagaus um fünf Uhr aus dem Kur-

sus zurück und beginnt zu kochen; ich wasche die Kinder, und um neun Uhr fängt das Studium an.

Heute abend ist deine Gefährtin früh zu Bett gegangen, und es gibt da eine Erzählung die du schreiben möchtest – oder vielmehr, du möchtest eine Erzählung schreiben, und während du darüber nachdenkst, wie du sie beginnen willst, betrachtest du die elektrischen Lichter. Du kannst versuchen festzustellen, wo Parktown oder Parkwood, Emmarentia, Westcliff oder Northcliff liegen, wo diese Lichter scheinen mögen; nach einer Weile aber gibst du es auf.

Bilder, Vorstellungen, Bestrebungen. Wünsche, Träume, Erinnerungen und alle übrigen Schöpfungen des Verstandes stellen sich ein, um dich zu quälen. Dann denkst du daran, wie schmutzig das Leben ist, wie lächerlich schon der bloße Begriff Leben ist, was für ein fruchtloses, kleinliches, endloses Spiel es sein kann und nicht sein darf.

Du fühlst dich eingesperrt, wie in einem fest verschlossenen Raum. Es scheint keinen Ausweg zu geben. Einst schmeicheltest du dir, du habest ein gewisses Talent, Fähigkeiten, ehrliche Gedanken und Herzenswünsche, prachtvolle Ideale. Du bildetest dir sogar ein, du habest etwas, was man als Ehrgeiz erkennt. Vielleicht hattest du eine Arbeit, einen Beruf, und du wolltest der Welt auf irgendeine Weise mitteilen, was du wünschtest, was du empfandest und dachtest; du wolltest dem Leben etwas geben, was zu geben dir die Menschen nicht gestatteten – sprich, wenn du gefragt wirst, schien dir die Welt zu sagen. Am Ende hast du dem Leben nichts gegeben. Es hat deine Bemühungen zurückgewiesen. Das Sehnen und Streben in deinem Innern fährt fort, dich zu quälen, dich bis zum äußersten zu necken. Es gibt dennoch keinen Ausweg aus diesem Kerker. Du weißt, daß das, was sich in Kerkerhaft befindet, deine Seele ist.

Natürlich wäre der einfachste Ausweg, die Seele in diesem Käfig zu lassen und ein neues Leben zu beginnen, zu beschließen, du wolltest den Ehrgeiz in den Wind schlagen und einfach nur ein gänzlich sinnliches Wesen werden – die Eingebungen, den Ehrgeiz und die Ideale, das Planeschmieden und die Ästhetik den Auserlesenen überlassen. Oder du könntest ableugnen, daß es etwas in dir gibt, dem der Ehrgeiz und das übrige teuer ist, und nach nichts weiter als nur nach Nahrung, Obdach und Kleidung streben. Wieviel Freude und Genugtuung muß doch das Leben den Menschen geben, die sich, wie die Ochsen, nichts weiter von ihm wünschen als das Allernotwendigste! Oder du könntest auch alle diese das Physische übersteigenden Regungen im Alkohol ertränken, wie es so viele, ach so viele gebildete Afrikaner tun.

Aber freilich – sobald du einmal gegenüber den Dingen, die es doch gibt, empfindlich genug geworden bist, um zu wissen, daß sie nicht vorhanden sind und doch vorhanden sein sollten, vermagst du nicht, umzukehren, nicht wahr? Die Nabelschnur, die dich mit deinem Stamm verband, die dich vor langer, langer Zeit zerschnitten worden, und alles Gerede über Bantukultur und über die Entwicklung des Schwarzen auf der ihm gemäßen Bahn ist nichts als purer Unsinn. Du spürst, wie die Welt zu klein für dich wird, wie sie immer mehr zusammenschrumpft und dich einengt. Wie stickig sie doch werden kann, diese Welt – genau so stickig wie das Zimmer, aus dem du getreten bist. Wenn du versuchtest fortzugehen, irgendwohin, und gleichgültig zu werden, so gehörtest du doch noch immer zu jener größeren Kategorie auf der Welt, die vom Menschen verlangt, daß er nicht gleichgültig ist; du würdest noch bitterer und zynischer werden, und während du in deinem ätzenden Zynismus einschrumpftest, würde die Welt nach deinem Verschwinden nicht ärmer. Es gibt keinen Weg zurück, und so mußt du zusammen mit den übrigen vorangehen und für ein besseres und größeres Südafrika kämpfen. Tu das irgendwie, aber tu es. Kein Zeitvertreib ist es, sondern etwas verzweifelt Notwendiges, und das Wissen darum jagt dir die Galle ins Blut.

Aus „Pretoria – Zweite Avenue“

## Pretoria Zweite Avenue

Ezekiel Mphahlele, *Pretoria Zweite Avenue*. Aufbauverlag Berlin 1961, 301 S., DM 8,10.

Einen autobiographischen Roman nennt der südafrikanische Verfasser, der jetzt als Schriftsteller und Lehrer an einer höheren Schule in Nigeria lebt, sein Buch.

Es redet hier ein geistig hochstehender Mann, der aus niedrigsten Verhältnissen kommend, sich trotz all der Belastungen, unter denen ein Schwarzer in den Elendsquartieren einer südafrikanischen Großstadt steht, seinen Weg gebahnt hat. Er ist Christ in der dritten Generation und hat seine Ausbildung durchweg an Missionschulen empfangen. Aber das einzige Familienmitglied, das noch mit der Kirche wirklich verbunden ist, ist die Großmutter.

Er selbst ist durch die Einwirkung verschiedener Religionen gegangen, und das Endresultat ist, daß er zu dem Urteil kommt: „Für uns ist die Kirche zu einem Symbol der Unehrllichkeit des Westens geworden.“ (Seite 283.)

Daß die Mission nach seinem Urteil nur der Einzelpersonlichkeit dient und nicht ihre soziale Verantwortung für die Schwarzen einem „weißen Barbarismus“ gegenüber wahrgenommen hat, sieht er als ihre Schuld an. Auch gegen die Berliner Mission erhebt er gelegentlich Vorwürfe (Seite 177 u. 188). Leidenschaftlich reagiert er gegen alle Vergewaltigungen durch die weiße Rasse und behält nur Vertrauen zu den Christen und Missionaren, die ihm darin Verständnis und Hilfe entgegenbringen. Das Buch schließt damit, daß der Siebenunddreißigjährige mit seiner Familie nach Nigeria auswandert. Er weiß, das ist Flucht. Aber das Leben in Südafrika „ist in ein Gewirr von Stacheldraht geschleudert. Je länger es gezwungen wird, dort zu verweilen, um so mehr verletzt und verstrickt es sich darin“. (Seite 260). Ein ehrlich Ringender, der selbst zugibt, daß das letzte Wort in den Fragen des Glaubens und der Kirche für ihn noch nicht gesprochen ist. Ein Buch, das man trotz der schier ermüdenden gleichartigen Beschreibungen des Anfangs je länger je mehr mit einem tiefen Verstehen liest.

Paul Bochow

EZEKILE MPHAHLELE

## Pretoria Zweite Avenue

ROMAN AUS SÜDAFRIKA

Weit im Innern Südafrikas, wo die Bantuneger ihre Herden weiden, wächst der barfußige Ziegenhirt Ezekiel Mphahlele auf. Allabendlich lauscht er am Feuer den Erzählungen der Stammesältesten vom vielfältigen Schicksal der Vorfahren. Aber der Dreizehjährige wird aus dieser Abgeschiedenheit in den Strudel der aufeinanderprallenden Rassegegensätze gerissen: die Hauptstadt Pretoria, die Zweite Avenue im Negerviertel - hier klatscht die Nilpferdpeitsche auf schwarze Nacken; niedrige Arbeit, Razzien und Ausgangssperre bestimmen den Rhythmus des Tages. Für die Weißen ist man der Auswurf, namenlos, heißt "Boy" oder "Kaffer". Doch Ezekiel ist ein Junge, der bei Büchern und beim Spiel die Bitternis vergißt, über Charlie Chaplin lacht, von der "sonnigen Seite der Straße" träumt und sich verliebt.

300 Seiten. Leinen. Fr. 9.25.

*Bücherpost, 1962*

## „Pretoria, Zweite Avenue“

Ein Farbiger berichtet von seiner südafrikanischen Heimat

Das als autobiografischer Roman bezeichnete Buch „Pretoria. Zweite Avenue“ von Ezekiel Mphahlele (Aufbau-Verlag, Ganzleinen, 302 Seiten, 8,10 DM) vermittelt außerordentlich aufschlußreiche und aktuelle Eindrücke von den gesellschaftlichen Zuständen, die bis heute in Südafrika herrschen, vermittelt sie aus der Sicht eines Afrikaners, der das, was er darstellt, am eigenen Leibe erlebte.

Mphahlele wurde 1920 in Pretoria geboren und wuchs als Ziegenhirt bei den Bantu-Negern, seinem Familienstamm, auf. In den einzelnen Kapiteln des Buches erzählt er, was er durch die Stammesältesten vom Schicksal seiner Vorfahren hörte und wie im Negerviertel Pretorias der Grund gelegt wurde für seinen Haß gegen das anmaßende Verhalten der Weißen. Ihm selbst gelingt es, eine höhere Schulbildung zu erhalten, ein Lehrerseminar zu besuchen. Aber infolge seiner schriftstellerischen Tätigkeit, die sich gegen die herrschenden Zustände in seiner Heimat richtete, wurde ihm die Ausübung des Lehrerberufs verboten, und er mußte unter Schwierigkeiten sein Leben fristen. Schließlich gelingt es ihm, die vielen schikanösen Formalitäten zu überwinden, die mit der Ausstellung eines Reisepasses für einen Farbigen verbunden sind, und nach Nigeria aus-

zuwandern. Dort lebt und wirkt er heute als Lehrer und Schriftsteller.

Die einzelnen Kapitel des Buches waren wohl zunächst jeweils zur Veröffentlichung in einzelnen Zeitschriften bestimmt, so daß durch diese Art der Entstehung das Buch nicht frei von Wiederholungen ist. Doch die Schilderung von Familie und Kindheit vermittelt gute Einblicke in das Zusammenleben und die Mentalität der Afrikaner im Süden dieses Kontinents, denn das Buch zeichnet zugleich die Entwicklung des Verfassers ab vom aufgeweckten Kind zum gebildeten Menschen mit einem klaren und bewußten Standpunkt, der die Stimme des neuen Afrika widerspiegelt.

*Tagesblatt, Dresden*

*22. 11. 1962*

# Für Sie gelesen:

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„Für Eva, meine verstorbene Mutter, Großmutter, Tante Dora, Rebecca . . . und Jenny, die mich quälte, ihr von allen zu erzählen.“ Diese Widmung, die der Südafrikaner **Ezekiel Mphahlele** seinem Roman „*Pretoria Zweite Avenue*“ (Aufbau-Verlag, Berlin) voranstellt, ist ein Ausdruck tiefer Dankbarkeit. Denn in diesem Buch erzählt der Autor seine eigene Geschichte: die eines jungen Menschen, der es zu etwas bringen will im Leben und das unter Anspannung seiner besten Kräfte gegen alle Widerstände auch schafft – und mit seiner Widmung dankt er denen, die ihm dabei geholfen haben. Vor allem der Mutter, die sich früh von ihrem Mann, einem Trinker, getrennt hat und sich als Hausangestellte für ihre Kinder abrackert; um sie auf die höhere Schule zu schicken, obwohl das Schulgeld ein Drittel ihres Monatsverdienstes verschlingt. Von der Mutter erzählt der Autor mit besonderer Liebe; aber er war zu selten mit ihr zusammen, um sie so lebensvoll schildern zu können wie die fleißige und fromme Großmutter, die den Jungen aufzieht, wie die resolute Tante Dora, die heimlich Bier zum Verkauf braut und sogar eine Rauferei mit dem indischen Händler Abdul siegreich besteht, als der sie einmal über das Ohr hauen wollte. Aus vielen solchen kleinen Erlebnissen lernen wir die Negervorstadt Marabastad und ihre Bewohner kennen, das Familienleben in den armseligen Blechhütten mit seinen großen Sorgen und bescheidenen Freuden, die Liebesgeschichten, den Klatsch und Zank, das Treiben der Halbstarcken – und die große Furcht vor den Weißen, die mit Polizeiterror, Ausgangssperren, den Schlägen der Nilpferdpeitsche und ungezählten Verboten das



praktizieren, was sie vornehm „Apartheid“ nennen und was in Wahrheit einzig den Zweck hat, einer weißen Herrenschaft das unentbehrliche Heer billiger schwarzer Arbeitssklaven zu erhalten. Auch ein so hochbegabter und obendrein christlich erzogener schwarzer Junge wie Ezekiel ist für die Weißen, bei denen er Wäsche zum Waschen abholt, nur ein „Kaffer“; aber alle peinigenden Demütigungen stacheln nur noch mehr seine Wißbegier und seinen Ehrgeiz an. Er wird Oberschullehrer, erwirbt den Dokortitel, beginnt Bücher zu schreiben, und in seinen Mußestunden hört er von Schallplatten

Europas große Musik: Bach und Vivaldi, Mozart und Tschaikowski. Solche Menschen wie Ezekiel Mphahlele sind die besten Zeugen der Anklage gegen jene Kolonialherren, die mit der fadenscheinigen These, daß die schwarzen Völker für die staatliche Eigenständigkeit nicht „reif“ seien, die noch nicht von ihrem Regiment befreiten Gebiete Afrikas weiterhin in Botmäßigkeit halten möchten. Aber es gibt ja längst nicht mehr nur diese einzelnen Zeugen dagegen, es gibt die großartigen Beispiele der zielbewußten Aufbauarbeit junger afrikanischer Staaten.

Mphahlele, E.

**Pretoria Zweite Avenue.** Autobiographischer Roman Südafrika. Aus d. Engl. 303 S. 61 (Aufbau-Vlg., Be L. 8,10 DM

Ein südafrikanischer Intellektueller, der Bantuneger Ezekiel Mphahlele (geb. 1919), schreibt hier die Geschichte seines herigen Lebens. Einen großen Teil seiner Jugend verbringt er in der Zweiten Avenue des der farbigen Bevölkerung Pretoria zugewiesenen Elendviertels Marabastad, das zum Symbol für die Unterdrückung seiner farbigen Brüder in der Südafrikanischen Union wurde. Unter großen Opfern können die Angehörigen, die als Wäscherinnen und Diener arbeiten, Ezekiel den Besuch der Mittelschule und schließlich die Lehrerausbildung ermöglichen. Mit großer Freude wirkt er im Lehrerberuf, leitet einen dramatischen Zirkel und erwirbt auf Grund intensiven Selbststudium „Bachelor of Arts“ und später mit seiner Dissertation „Die Gestalt des Farbigen im englischsprachigen südafrikanischen Roman“ den „Master of Arts“ mit Auszeichnung. In einem Prozeß kritischer Auseinandersetzung mit der umgebenden Verhältnissen hat sich der ehemalige ehemalige e Missionsschüler zu einem Kämpfer für die Selbstbestimmung seines Volkes entwickelt. Als Sekretär der südafrikanischen Lehrerbewegung protestiert Mphahlele öffentlich gegen die von der Regierung geplante Gesetz über das Bildungswesen unter den Bantus, das darauf hinausläuft, ein Volk unterwürfigen Sklaven zu erziehen. Daraufhin entläßt ihn aus dem Schuldienst und erteilt das Berufsverbot für das Gesamtgebiet der Union. Damit beginnt sein Akt

aus einer halbprivilegierten Schicht. Er schlägt sich mit ständig wechselnden Gelegenheitsarbeiten durch und ist den Drangsalierungen unterworfen, die die Weißen für die Farbigen organisiert haben. Erbittert über seine erbärmlichen Lebensverhältnisse entschließt sich Mphahlele 1957 zur Auswanderung nach Nigeria, wo er dem Lehrerberuf nachgehen und seine Kräfte für den weiteren Kampf sammeln kann. In diesem Bericht wird auf der Grundlage eigenen Erlebens illustriert, was die Politik der Apartheid für das tägliche Leben Millionen Menschen bedeutet; er offenbart gleichzeitig schöpferische Kräfte und Energien, die in den Menschen dunkler Hautfarbe schlummern. Plastische, farbige Gestaltung von Begebenheiten, in die besonders in der zweiten Hälfte des Buches in zunehmendem Maße Gedankenreflexionen eingebettet sind, kennzeichnen diesen

*Büch der Zeit,*



## Der Bibliothekar

Auszug aus Jg. .... H. .... S. ....

GÜNTHER MEYER:

### Afrika in der erzählenden Literatur

In den letzten Jahren hat sich die Zahl der erzählenden Werke aus den Literaturen Afrikas auf unserem Büchermarkt erhöht. Der zunehmenden Bedeutung Afrikas und der wachsenden Anteilnahme an seiner Entwicklung wird damit auch von dieser Seite – wenn auch noch nicht in befriedigendem Umfang – Rechnung getragen. Die uns vorliegenden Bücher sind auch in ihrem literarischen Wert noch recht unterschiedlich. Dem Grad der Entwicklung der afrikanischen Völker entsprechend besteht der überwiegende Teil afrikanischer Literatur zunächst noch in dem mündlich überlieferten Erzählgut. Solche afrikanischen Geschichten gab *Harry Trommer* unter dem Titel „*Der stolze Schmetterling*“ heraus; vordem erschienen bereits die Sammlungen „*Aura Poku*“, „*Das Elefantenspiel*“ und „*Das Zauberhorn*“.

Die moderne Literatur Afrikas entsteht vielfach in der Sprache der ehemaligen Kolonialherren; denn die Verwendung einer der vielen afrikanischen Sprachen oder Dialekte würde bei dem vorläufigen Fehlen eigentlicher „National“-Sprachen in Afrika der Verbreitung der Literatur über größere Gebiete hinweg hinderlich sein. Zudem vermag der afrikanische Schriftsteller auf diese Weise alte literarische Traditionen und höher entwickelte Ausdrucksmittel für seine Anliegen zu nutzen.

Aus dem ehemals französischen Kolonialgebiet besitzen wir zwei bereits vor einigen Jahren erschienene Romane von *Louis Akin*: „... und der Hindin wachsen Klauen“ und „*Bolaô*“. Beide Romane, die das Erwachen der afrikanischen Völker, den Beginn ihrer Unabhängigkeitsbewegung, zum Gegenstand haben, lehnen sich im Stil und in den Ausdrucksmitteln stark an die volkstümliche Erzählweise Afrikas an. Die Bücher sind auch deshalb bedeutend, weil sie zeigen, daß der Gegensatz Schwarz-Weiß nicht entscheidend ist. Die wirklichen Fronten gehen quer durch die Rassen.

Im Gegensatz zu Akins Büchern sind die bei uns herausgekommenen Romane der weißen und schwarzen südafrikanischen Autoren – sie machen übrigens die Mehrzahl der hier zu betrachtenden afrikanischen Belletristik aus – an europäischen Vorbildern geschult. Hierzu kommen die englischsprachigen Schriftsteller, die lange Zeit in Afrika gelebt haben. Zu den bedeutendsten Vertretern dieser Gruppe gehört zweifellos *Doris Lessing*\* mit fünf Erzählungen unter dem Titel „*Der Zauber ist nicht verkäuflich*“. Die Erzählungen zeigen das außerordentliche Vermögen der Autorin, sich in die Vorstellungswelt der Afrikaner einzufühlen, gleich, ob sie noch im alten, sich vielleicht schon auflösenden Stammesverband leben oder ob sie bereits dem Proletariat der Eingeborenenviertel von Johannesburg angehören. *Doris Lessing* gibt ihren Gestalten vor diesem Hintergrund ein überzeugendes Eigenleben. Von den Erzählungen dieses Bandes, die das Verhältnis zwischen Weißen und Afrikanern behandeln, sind besonders eindrucksvoll „*Der alte Häuptling Mashlanga*“ und die Titelerzählung. Zwar schildern sie individuelle Beziehungen, aber an ihnen wird deutlich, welchen Einfluß gegenseitige Ächtung einerseits, Vorurteile und kolonialer Herrschaftsanspruch andererseits auf das Zusammenleben der Weißen und der Afrikaner auszuüben vermögen. In der Erzählung „*Der Ameisenhügel*“ zwingt die Freundschaft zwischen einem weißen und einem Mischlingsjungen den Minenbesitzer, dem Drang des Mischlingsjungen nach Bildung nachzugeben. Er wird „besiegt durch etwas, das

\* *Lessing, Doris*: *Der Zauber ist nicht verkäuflich*. 5 Erz. aus Afrika. Aus d. Engl. von Lore Krüger. Berlin: Tribüne 1956. 346 S. Lw. 6,90

er nicht zu begreifen vermochte“ (S. 180). Dieses „Etwas“, diese neue Kraft, wird noch deutlicher in der letzten Erzählung des Bandes, „Hunger“: Das erwachende Bewußtsein seiner Lage und die Solidarität des afrikanischen Proletariats werden hier von Doris Lessing an der Geschichte des jungen Jabavu gezeigt. Unerfahren kommt er in die Stadt und hofft, hier das glänzende Leben zu finden, von dem er erzählen hörte. Mitglieder der afrikanischen Unabhängigkeitsbewegung wollen ihm helfen. Er fürchtet aber, bei ihnen nur Arbeit und Entbehrungen zu finden. So gerät er in die Fänge einer Bande jugendlicher Diebe. Nur langsam und widerwillig erkennt er schließlich doch, wo das echte Leben seines Volkes ist. Als er ins Gefängnis gerät, findet er mit Hilfe der Anhänger der afrikanischen nationalen Bewegung den richtigen Weg und gewinnt neues Vertrauen bei echten Freunden.

*Peter Abrahams\** — selbst ein Mischling — wendet sich in seinem Roman „*Reiter der Nacht*“ der für seine südafrikanische Heimat durch die Politik der faschistischen Regierungen so wesentlich gewordenen Frage der Rassentrennung zu. An dem Schicksal der Liebe des Mischlings Lanny und der Weißen Sarie stellt der Verfasser im wesentlichen die subjektive Seite des Problems dar. Die objektive, die sozial-ökonomische Seite scheint nur gelegentlich durch. Nichtsdestoweniger ist sein Buch wichtig, da er die häufig vernachlässigten subjektiven, persönlichen Wege zum Verständnis der Rassen untereinander, zur Überwindung der künstlichen Rassentrennung, in den Mittelpunkt stellt; denn damit macht er den ganzen Widersinn der Rassendiskriminierung, das Verbrecherische der „Apartheid“-Politik des südafrikanischen Faschismus in seiner ganzen Bedeutung bewußt. Es ist für Abrahams kennzeichnend, daß er den Farbigen Lanny, den Neger Mako und den Juden Isaac in Freundschaft zusammenfinden läßt: Angehörige von Gruppen, denen das einfachste Menschsein verwehrt wird. Lanny und Sarie müssen zwar noch untergehen, aber die Freundschaft zwischen den Unterdrückten wird zu der Kraft heranwachsen, die die Rassentrennung endgültig beseitigen wird.

Weitere Arbeiten südafrikanischer Autoren liegen in der englischsprachigen Reihe „Seven Seas Books“ vor. Eine bedeutende literarische Erscheinung ist *Jack Copes* Roman „*The Fair House*“\*\*. Die zentrale Gestalt des Buches ist der Farmersohn und Leutnant der Kolonialmiliz Tom Erskine. Erskine ist in enger Freundschaft mit den Zulus auf der Farm seines Vaters aufgewachsen. Er liebt die Menschen dieses Volkes und hofft, durch einen Appell an die Vernunft der Kolonialverwaltung deren Lage verbessern zu können, um ein Blutvergeßen zu verhindern. Dieser Versuch muß natürlich scheitern. Trotz seiner subjektiv anständigen Haltung und seines guten Einflusses auf die von ihm befehligte Truppe, deren Angehörige ihrer Sauberkeit und menschenwürdigen Kriegführung wegen als „Puritaner“ bezeichnet werden, gerät er während des großen Zulu-Aufstandes 1907 unweigerlich in die Rolle eines Unterdrückers seiner Freunde. Aus diesem Zwiespalt, in den ihn Herkunft, Erziehung und seine Liebe zu Linda de Wet einerseits, Erkenntnis und Wollen andererseits treiben, kann ihn nur eine klare Entscheidung herausführen. Er gibt seine Stellung, seine Frau, sein altes Leben auf, um sich ganz für den Kampf gegen die Unterdrückung einsetzen zu können. Es wäre zu wünschen, daß dieser eindrucksvolle Roman bald durch eine Übersetzung weiteren Leserkreisen zugänglich gemacht wird.

\* Abrahams, Peter: *Reiter der Nacht*. Roman. Aus d. Engl. von Eduard Klein. Berlin: Volk u. Welt 1957. 313 S. Lw. 6,40

\*\* Cope, Jack: *The Fair House*. Berlin: Seven Seas Publishers 1960. 407 S. br. 2,85 (Seven Seas Books.)

Harry Blooms „*Transvaal Episode*“\* schildert einen Aufstand in der „Location“, dem von Stacheldraht umgebenen Afrikanerviertel, von Nelstroom, einen fiktiven Ort mit den typischen Zügen einer südafrikanischen Stadt. Die Erhebung richtet sich gegen die Ausdehnung des Paßzwanges auf die Afrikanerfrauen, mit dem der weiße Superintendent der Location das Leben der Siedlung weiter reglementiert, um es zu „beruhigen“. Die Ereignisse in Nelstroom zeigen das Erwachen der afrikanischen nationalen Bewegung. Mabaso, ein erfahrener Schlosser, hat hier eine Gruppe der Bewegung organisiert. Ihr Auftreten und ihr Einsatz während der Erhebung schaffen ihr eine moralische Autorität, die auch die Ermordung Mabasos durch den faschistischen Mob der Weißen nicht aufheben, sondern nur noch stärken kann.

In der Sammlung „*Following the Sun*“\*\* sind neben Erzählungen aus Australien und Indien auch 7 Arbeiten schwarzer und weißer südafrikanischer Autoren enthalten, die Szenen aus dem Leben der Farmer und der Afrikaner schildern und den Widersinn der Rassentrennung und die soziale Not des afrikanischen Proletariats, aber auch die Aktionen des Widerstandes der progressiven Teile der Bevölkerung gegen die Apartheid verdeutlichen.

Eine besondere Stellung unter den bisher bei uns erschienenen südafrikanischen Büchern nimmt Ezekiel Mphahleles „*Pretoria Zweite Avenue*“ ein, die Autobiographie eines afrikanischen Schriftstellers. Es schildert die Entwicklung des 1919 geborenen Autors von der Kindheit bis zu seiner Emigration vor der Apartheid-Politik nach Nigeria. Das Buch gibt typische Ausschnitte aus dem Leben der farbigen Bevölkerung und aus ihrem Kampf um Bildung und Gleichberechtigung.

Basil Davidson läßt die Handlung seines Romans „*Der Strudel*“ nicht in einem bestimmten Ort Afrikas spielen. Delmina ist eine Kolonialstadt, die in allen afrikanischen Kolonien liegen könnte. Hauptmann Stanton, der hier das Leben eines Honoratioren führt und im Rufe eines „Kolonialpioniers“ der alten Zeit steht, glaubt noch an die „Verantwortung“ des weißen Mannes für die „naiven schwarzen Kinder“. Doch die Zeiten haben sich geändert, und er muß sehen, daß seine Tochter, deren Abkunft von einer Afrikanerin er ihr und der Welt verheimlichen möchte, die „Farbenschanke“ in Europa bereits übersprungen hat. Zunächst nur um ein Unglück zu verhüten, aber auch aus Stolz auf seine Tochter, findet er schließlich an die Seite der Afrikaner, für die er sein Leben einsetzt.

Es sind noch einige Bücher deutscher und sowjetischer Autoren über Afrika zu erwähnen. Rudolf Wenk berichtet in „*Geheimnisvoller Strom*“\*\*\* in erzählender Form über die Reise des schottischen Arztes Mungo Park zur Entdeckung des Nigers in den Jahren 1795/1797. Das spannend geschriebene Buch zeigt, wie Park in dem Widerspruch zwischen seinem wissenschaftlichen Forschungsdrang und den ökonomischen und kolonialen Folgen der Erforschung afrikanischer Gebiete gerät, wie er, der bisher die Sklaverei als eine Tatsache hingenommen hat, nun das Elend des Sklavenhandels unmittelbar miterlebt, für das weitgehend die weißen Käufer verantwortlich sind. Es ist sicher sehr wichtig, auch diese Seite der Erforschung Afrikas zu zeigen. Ob aber damals sowohl Weiße als auch Afrikaner sich dieser Dinge so bewußt waren, wie es ihre Gespräche in Wenks Buch darstellen, darf füglich bezweifelt werden.

\* Bloom, Harry: *Transvaal Episode*. Berlin: Seven Seas Publishers 1959. 359 S. br. 2.85 (Seven Seas Books.)

\*\* *Following the Sun*. 17 tales from Australia, India, South Africa. Berlin: Seven Seas Publishers 1960. 223 S. br. 2.85 (Seven Seas Books.)

\*\*\* Wenk, Rudolf: *Geheimnisvoller Strom*. Mit Zeichn. von Ursula Mattheuer-Neustädt. Leipzig: Prisma-Verl. 1960. 236 S. Hlw. 7,—

# Zeuge des neuen Afrika

Ezekiel Mphahlele: Pretoria Zweite Avenue. Aufbau-Verlag Berlin 1961. 302 S. Leinen, 8,10 DM.

Dieser autobiographische Roman eines Autors aus Südafrika hat um so größere Aktualität, als die Südafrikanische Union jüngst von aller Welt erneut und mit Nachdruck angeklagt wurde, der reaktionärste Staat des schwarzen Kontinents zu sein.

Mphahlele führt uns zu seinem Heimatstamm, den Bantus, wo er als Junge Ziegen weidete und den mystischen Erzählungen, der Stammesältesten lauschte. Der Junge ist lernbegierig, will wissen, erfahren und kennen, was in dieser Welt vorgeht, warum es Rassegegensätze gibt zwischen Schwarz und Weiß. Mit dreizehn Jahren kommt er in die Hauptstadt Pretoria und erlebt den ungerechtfertigten Haß, der ihn und seinesgleichen verfolgt. Er erlebt die Demütigung durch die Weißen, die vom „Menschenbruder“ predigen und ihn im Alltag bis aufs Blut peinigen.

Wohlgemerkt: Solches geschah in unserer Zeit! Ezekiel Mphahlele sah die Welt, die um ihn war, hörte von ihren gesellschaftlichen Veränderungen und ahnte mehr als er es wußte, daß auch im schwarzen Kontinent eine neue Zeit anbrechen würde. So lernte er aus Büchern, Filmen, vor allem aber aus dem Leben. Er wußte, daß seine Brüder eines Tages Gebildete eigenen Stammes brauchen würden. So wurde aus dem Schüler der Lehrer, aus dem Pädagogen der Redakteur, der Schriftsteller, der Literaturwissenschaftler. Freilich, in der Südafrikanischen Union war kein Platz für ihn, erst in Nigeria setzte sich sein Schaffen durch. Es ist ein bitteres Schaffen, bitter in seinem Urteil über den weißen Mann und seine „Errungenschaften“, bitter auch in der Wertung der kirchlichen Praktiken. Aber es wurde mit Herzblut geschrieben und ist von notwendiger Aufrichtigkeit. Deshalb verdient es unser reges Interesse.

G. A.

## Die Stimme des neuen Afrika

Ezekiel Mphahlele: Pretoria Zweite Avenue. Autobiographischer Roman aus Südafrika. Aufbau-Verlag, Berlin 1961, 304 Seiten. Ganzleinen, 8,10 DM.

Im freien Nigeria hat Ezekiel Mphahlele den Roman seines Lebens zu Ende geschrieben. Er mußte aus dem Land der Apartheid, das das Land seiner Väter, das Land seiner Heimat war, ins freie Afrika flüchten, um seiner Stimme Gehör zu verschaffen. Im Südafrika hat ein farbiger Schriftsteller keine Aussicht, gedruckt zu werden.

Da seine Erlebnisse unerträglich in ihm brannten, mußte er zur Feder greifen, um der Welt die Augen zu öffnen über die Schicksale der Schwarzen im 20. Jahrhundert, mußte die „Flucht vor dem Leben“ aufgeben und zum offenen Protest schreiten. Das Leben in der Zweiten Avenue im Negerbezirk der Hauptstadt Pretoria hat ihn gelehrt, nicht mehr „um Gunst zu betteln, sondern sich gewaltsam zu nehmen“, was man braucht. Ein Faß der Bitterkeit leert sich in diesem Buch bis zur Neige. Bekenntnis eines lange, allzu lange gequälten Herzens, Mahnung und Mahnruf an die Menschheit. Stimme des erwachten Afrika.

„Es gibt Millionen gleich mir“, schreibt Mphahlele im Epilog seines Buches. „Wir wissen fast alles von

ihnen (den Weißen), sie aber wissen nichts über uns – daher halten wir immer noch die Trumpfkarte in der Hand.“

Als Motto könnte über dem Buch stehen, was der Autor zum Schluß sagt: „Ich kann niemals vergessen, daß ich ein Schwarzer bin.“ Dr. F. K.

8.8.1961

### Neues Buch in Kürze

Mit „Pretoria Zweite Avenue – Roman aus Südafrika“ hat der Aufbau-Verlag in diesem Jahr ein hoch-

aktuelles Buch herausgegeben. Sein Autor, Ezekeil Mphahlele, braucht nicht als „Kenner des schwarzen Erdteils“ angepriesen zu werden. Er ist ein Sohn Afrikas, der heute als Schriftsteller und Literaturwissenschaftler für die endgültige Befreiung seiner Brüder und Schwestern vom Kolonialjoch kämpft. In schlichter Sprache erzählt er von seiner Kindheit am Dorffeuer, vor allem aber von den harten Jugendjahren in Marabastad, einer der trostlosen Neger-siedlungen Pretorias. Diese Autobiographie ist erschütterndes Beweismaterial zur Anklage, die gerade jetzt erneut vor der Vollversammlung der UNO gegen den Rassenterror der Südafrikanischen Union erhoben wird. (Ganzleinen, 8,10 DM, 302 S.)

Sächsische  
Neueste  
Nachrichten,  
Dresden

## „Pretoria Zweite Avenue“

Dieser autobiographische Roman, verlegt im Aufbau-Verlag Berlin, umfaßt den Zeitabschnitt von 1924 bis 1957. Es sind die Lebens- und Entwicklungsstationen des 1919 im Elendsviertel von Pretoria geborenen Bantunegers Mphahlele, die uns gleichzeitig ein Kultur- und Sittenbild Südafrikas übermitteln. Sei es der Schulbetrieb und die Bildungsbeschränkungen für die Farbigen, sei es das natürliche kulturelle Bedürfnis und die Betätigung der rassisch Diskriminierten, sei es die vielseitige Literatur und die Presse der Afrikaner zu ihren nationalen Problemen.

Dem Autor gelingt das schwierige Studium, um Lehrer zu werden; er betätigt sich als Verfasser von Erzählungen, schreibt wissenschaftliche

Arbeiten zur Literaturgeschichte und stößt immer wieder auf die Hemmnisse und Schikanen des faschistischen Malan-Regimes. Vom Gerechtigkeitssinn geleitet, muß der Autor 1952 den Schuldienst aufgeben und übersiedelt 1957 nach Nigeria. Durch Verbindung mit klassenbewußten Arbeitern entwickelte sich Mphahlele zu einem der führenden Ideologen im antiimperialistischen Kampf

Dieses kenntnisreiche Buch bildet eine wertvolle Ergänzung zu den Romanen „Reiter der Nacht“ von Peter Abrahams und „Der Strudel“ von Basil Davidson; ferner schließt es eine Lücke in der noch spärlichen Literatur aus und über Afrika. Durch die vielen kulturpolitischen Fakten ist das Werk vor allem Lehrern zu empfehlen. **RI**



Andererseits gelingt es dem Verfasser aber so, eine in diesem Jugendbuch unangebrachte Lehrhaftigkeit zu vermeiden.

Bernhard Faust stellt die Handlung seines Romans „Die Dongbatänzerin“\* in die Zeit der Kämpfe der Weißen (Buren und Briten) gegen die Zulus hinein. Er unternimmt den Versuch, die Ursachen der Niederlage der Zulus zu zeigen. Er sieht sie in der Uneinigkeit der Stämme, der Unterwürfigkeit einzelner Häuptlinge und der rückständigen Gesellschaftsordnung. Die Darstellung der Auflösung der Gentilgesellschaft der Zulus ist jedoch nicht gelungen; im Gegensatz zu der tatsächlichen Kompliziertheit dieses Prozesses wird sie hier vereinfacht und verzerrt (vgl. z. B. S. 77). Ein weiterer Mangel des Buches ist die etwas zu starke Verwendung von afrikanischer „Urwüchsigkeit“ und Urwald-Erotik, von Mystik und Aberglauben, zu denen der Leser in der Darstellungsweise Fausts nicht den geeigneten Abstand gewinnen kann. Fausts Roman kann den Bibliotheken deshalb nicht empfohlen werden.

W. Iwanow-Leonow hat sich mit seinem „General Afrika“\*\* einem wichtigen Thema zugewandt; den Kämpfen der Kikuju gegen die britische Kolonialherrschaft in Kenya. Eine der Kernfragen dieses Kampfes – die Bodenfrage – arbeitet der Autor richtig heraus. Es ist jedoch gerade wegen der Aktualität des Themas um so bedauerlicher, daß sich dieser Roman keineswegs über das Niveau eines reinen Abenteuerbuches erhebt. Auch der Gestalt des Generals Afrika – hinter diesem Namen verbirgt sich der Kikuju-Führer Dedan Gethuuri – wird dadurch viel von ihrer Glaubhaftigkeit genommen. Gethuuri erscheint zu sehr als „Held“ im Stile Karl Mays, der immer wieder im dichtesten Getümmel seinen Feinden entkommt. Der Roman kann daher nur eine beschränkte Wirkung ausüben.

I. Walentinows „Erzählungen über Afrika“, die bereits 1953 erschienen, schildern zwar das Afrika der Jahre 1944/46, also eine bereits in vielem überwundene Periode, können aber dennoch als aktuelle Lektüre vermittelt werden.

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\* Faust, Bernhard: Die Dongbatänzerin. Roman. Halle: Mitteldeutscher Verl. 1958. 270 S. Hlw. 3,50

\*\* Iwanow-Leonow, W.: General Afrika. Aus d. Russ. von Halina Wieggershausen. 2. Aufl. Berlin: Kultur u. Fortschritt 1961. 279 S. Lw. 5,80

# Ein Roman aus Südafrika

„Pretoria, Zweite Avenue“ — lebenswahres Zeugnis vom Kampf des schwarzen Bruders

In einer Buchhandlung sah ich vor kurzem einen aus dem Englischen übersetzten bemerkenswerten Roman. Der Autor heißt Ezeziel Mphahlele, das Buch „Pretoria — Zweite Avenue“. Als ich diesen autobiographischen Roman las, wurde mir mit jeder Seite die urwüchsige Lebenskraft und innere Stärke der afrikanischen Völker immer deutlicher, wurde mir leider auch begreiflich, daß uns ihre Kunstschätze noch wenig bekannt sind. Wenn man früher von der Kunst Afrikas sprach, dann meinte man vor allem die Kunst des alten Ägyptens und die islamitische Kunst des nördlichen Teils dieses Kontinents. Aber der erwachende riesige Erdteil weist heute zahlreiche andere ästhetisch-künstlerische Komplexe auf: so etwa die neuere Literatur jener Völkerschaften, die sich vom Kolonialjoch befreien und ihre eigenen unabhängigen Nationalstaaten gründen. Und auf diese Literatur richtet sich unser besonderes Augenmerk.

Ezeziel Mphahlele, als barfüßiger Ziegenhirt im Inneren Südafrikas aufgewachsen, berichtet uns in seinem Roman von den Leiden und Erniedrigungen seiner schwarzen Brüder. Er läßt uns teilhaben an ihren Hoffnungen und Wünschen, an ihrem Mut zu einem besseren Leben. Zentralpunkt der Handlung ist die Hauptstadt Pretoria, die Zweite Avenue im Negerviertel. Hier erlebt der Leser, wie der weiße Mann mit Bibel und Nilpferdpeitsche die Kolonialherrschaft verewigen will, wie er die Eingeborenen immer wieder in die schattige Seite der Straße zurückzudrängen versucht. Die sonnige Seite ist nur für die Herren da. Wie lange noch?

Ezeziel gibt uns darauf Antwort: Afrika ist dabei, die jahrhundertalten Ketten der Sklaverei zu zerreißen. Die Zeit des Duldens und Ertragens geht zu Ende. Der schwarze Kontinent wird frei. Die Anklage des Romans, gegen den menschenfeindlichen kapitalistischen Weltteil gerichtet, ist von brennender Aktualität. Die handelnden Personen des Buches bleiben dank der Intensivität, mit der ihr Schicksal vor uns hingestellt ist, dank der tiefen Humanität, mit der ihr Leben und ihre Entscheidungen gestaltet worden sind, auch dann lebendig, wenn wir das Buch längst aus der Hand gelegt haben. Der Roman zählt darüber hinaus zu den lebenswahren Zeugnissen eines Men-

schens, der vom Kampf seines Volkes nicht nur berührt, sondern gepackt und erschüttert ist und der sich müht, den Söhnen und Töchtern Afrikas zum Selbstbewußtsein zu verhelfen.

Wie das literarische Schaffen der alten Zeit, so verdient auch die moderne afrikanische Literatur, die von großen Traditionen genährt und inspiriert wird, ernsthafte und allseitige Beachtung. Daß der Aufbau-Verlag Berlin hierzu den Anfang gemacht und eine Lizenz-Ausgabe des vorliegenden Romans besorgt hat, sei anerkennend hervorgehoben.

Erich Hahn

(Ezeziel Mphahlele: „Pretoria — Zweite Avenue“, autobiographischer Roman aus Südafrika, 283 Seiten, 8,10 DM.)

*Freies Wort, 1961*

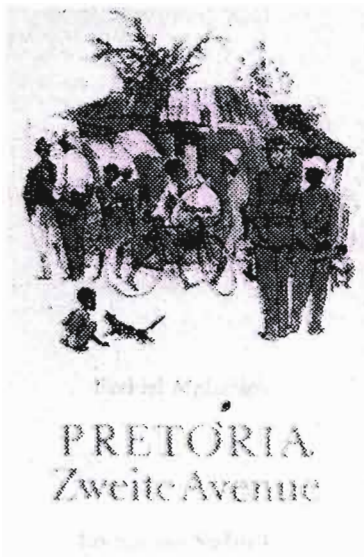
## Ezekiel Mphahlele: „Pretoria Zweite Avenue“

Seit den Ereignissen des Jahres 1960 steht die Südafrikanische Union im Blickpunkt der Öffentlichkeit; Südafrika mit seinen unermesslichen Reichtümern und seinen Wüsten, seiner Exotik und seiner sorgsam diskriminierten doppelten Bevölkerung. Wir erleben die Wiedergeburt Afrikas, das Erwachen einer neuen Generation, die selbstbewußter, entschlossener und tatkräftiger ist als alle ihre Vorfahren. Diese Entwicklung hat vor allem beim deutschen Leser das Verlangen nach künstlerischer Gestaltung der in diesem Zusammenhang aufgeworfenen vielfältigen Probleme wachgerufen.

Ezekiel Mphahleles Roman „Pretoria Zweite Avenue“ gibt eine erste Antwort auf unsere Fragen. Das Buch ist zugleich mehr und weniger als ein Roman: Autobiographie im Gewande eines Romans. In diesem Buch der Rückschau und Rechenschaft (es wurde in Nigeria vollendet) wird die Bilanz eines entscheidenden Lebensabschnittes gezogen, in dem dieser hochbegabte Schriftsteller und Literaturwissenschaftler seine Existenz und sein Werk aller erdenklichen Unbill abzutrotzen hatte. Und so spricht aus jeder Zeile jener schwelende Haß gegenüber der Armut, der Ungerechtigkeit und der legalisierten Vergewaltigung des Kleinen durch den Starken.

Im Inneren des Landes wächst der barfüßige Ziegenhirt Ezekiel auf, und der Weg seiner Menschwerdung ist hart und dornig wie der karge Boden, auf dem die Bantuneger ihre Herden weiden. An den abendlichen Feuern wird in den Erzählungen der Stammesältesten das jahrhundertalte wechselvolle Schicksal der Vorfahren für ihn wieder lebendig. Seit den Nachtfeuergeschichten leben in ihm zwei unauslöschliche Wahrheiten: Unglück und Zerfall, Armut und Tod kamen nicht aus dem Inneren seines Volkes — sie kamen von außen; und die Faselien europäischer Missionare von der „Geschichtslosigkeit“ der afrikanischen Völker wird er später als Teil jener Legende hassen und verachten, die den weißen Mann gern als Gott hinzustellen versuchte. Mit dreizehn Jahren lernt Mphahlele diese vermeintlichen „Götter“ kennen. Hart prallen in Pretoria, der Hauptstadt, die Rassegegensätze aufeinander. In der Zweiten Avenue, dem Negerviertel, klatscht die Nilpferdpeitsche!

Doch immer wieder klingen aus dem Buch heraus zwei Tonarten. Die Erzählung: Razzien und Verhaftungswellen, niedrige Löhne, schmutzige Elendsquartiere, Ausgangssperren — die Unmenschlichkeit des „Apartheids“-Regimes wird in lebendigen, fesselnden Bildern ergreifend gestaltet. Die Geschichte: Das unaufhaltsame Wachstum einer Arbeiterklasse, die sich die Kolonialherren ursprünglich als ihr Werkzeug schufen, um die afrikanischen Provinzen besser ausbeuten zu können; der wider-



Aufbau Verlag Berlin. Ganzleinen  
8,10 DM. Schutzumschlag Bernhard  
Nast und Marianne Gossow-Rodrian.

sprüchliche Prozeß proletarischer Bewußtseinsbildung; die Überwindung alteingewurzelter Stammesfeindschaften und Fehden. ; entwickelt sich aus der Barbarei des Kolonialismus der Keim und die Kraft zu seiner Überwindung, eine neue Menschlichkeit und d Typ des „neuen Afrikaners“, der unbevormundet durch andere se Schicksal in eigene Hände nehmen will.

Damit wird der Entwicklungsweg, den dieser autobiographisc Roman beschreibt und der den armen Hütungen zum Lehrer, P dakteur, Romancier und Literaturwissenschaftler führt, nicht a „Sonderfall“ glorifiziert, sondern als wegweisendes Beispiel gestalt in dem sich bereits die ganze künftige Entwicklung eines mächtig Volkes widerspiegelt.

Keine Frage, wie wichtig ein derartiges Buch zu einem Zeitpunkt ist, da der amerikanische Publizist Peter Rittner in seinem Bu „The Death of Africa“ fordern darf, Südafrika durch eine UN-Stre macht besetzen zu lassen, afrikanische Waren zu boykottieren u so lange politischen Druck auf europäische Kolonialmächte ausüben, bis diese bereit seien, dem amerikanischen Einfluß Tür u Tor zu öffnen.

Der Wert dieses bedeutenden Romans erschöpft sich aber ni in seiner historischen Konsequenz, auch seine literarische Quali ist beachtlich. Mphahlele hat nicht vergessen, daß er Afrikaner und mit seiner Berufung gleichzeitig auch seinen Stoff entdeckt: dem er sich über seine persönliche Lage klarzuwerden versucht, v mittelt er das Leben seiner afrikanischen Brüder und Schweste wie sie es tagaus, tagein führen und erleiden, ohne selbst für Leiden Worte zu finden. Der Schriftsteller Mphahlele ist ihr Bewu sein.

Das vorliegende Buch hat beim europäischen Publikum stark Eindruck hinterlassen, obwohl es in seiner Mentalität manchmal was fremd anmutet und nicht immer leicht zu begreifen ist; de es wendet sich gleichermaßen an die afrikanischen Leser. Für schreibt der Autor, um an ihr Selbstgefühl zu appellieren, ihnen Erhabenheit ihrer ehemals großen Vergangenheit und den Her mus des anticolonialen Befreiungskampfes bewußt zu machen: die Europäer, um ihre Solidarität oder ihr Schamgefühl zu weck Ohne diese zweifache Verpflichtung wäre das Buch entweder n elliptischer oder aber in seinem Protest ungerechter geworden. dem sich Mphahlele bemüht, den inneren Widerspruch zu überw den, der darin liegt, für ein zwiespältiges Publikum zu schreib hat er aus seinem Buch ein echtes Kunstwerk gemacht.

Er sagt hierüber selbst: „Nie bringe ich genügend Mut auf, ; auch nur eine Zeile aus einer der Erzählungen, die im Jahre 1! unter dem Titel ‚Man Must Live‘ erschienen, noch einmal zu les In zehn Jahren hat sich meine Perspektive gewaltig verändert von schriftstellerischen Arbeiten, die eine Flucht vor dem Leben deuteten, bin ich zu solchen des Protestes und, wie ich hoffe, Arbeiten einer höheren Gattung gelangt, die eine ironievoll Ver lung des Protestes und des Akzeptierens im weitesten Sinne die

Worte ist.“ (Von mir hervorgehoben. W. H.) In dieser zuchtvol nicht mehr zu unterdrückenden Kritik, die ein charakteristis Merkmal seines Erzählerstils ist, liegt zugleich die eigentliche Ber tung der nationalen Literatur Afrikas, deren Vorhut Mphahlele gehört.

Wolfgang Hart-

# Bericht aus dem Land der Apartheid

Schicksale unter fernen Himmeln / Bücher aus Südafrika, Kuba und China

In der Welt, in der es gesprochen wurde, gilt Romain Rollands Wort: „Jedes große Buch hat eine schwere Schlacht gefordert, bis es den Sieg über den Irrtum, die Dummheit, die Ungerechtigkeit und das Verbrechen errang. Alle diese Triumphe in ihrer Gesamtheit eröffnen den marschierenden Völkern die Straße der zukünftigen Siege.“

Ein Buch, das ganz offenbar eine solche schwere Schlacht gefordert hat, ist Ezekiel Mphahlele „Pretoria, zweite Avenue“ (Aufbau Verlag, Berlin, 301 Seiten, Ganzleinen, 8,10 DM). Dieser nicht nur historisch, sondern auch literarisch bemerkenswerte autobiographische Roman aus Südafrika schildert einen bitteren, doch verheißungsvollen Werdegang: vom barfüßigen Ziegenhirten wächst Ezekiel von 1924 bis 1955 zum Lehrer, Redakteur und schwarzen Schriftsteller heran – schwarz einmal der Hautfarbe wegen, zum anderen ob der verzweifelten Thematik seiner frühen Erzählungen. Wie der unter dem Fluch der diskriminierenden Rassengesetze Leidende und sich dagegen Empörende von Lebensstation zu Lebensstation reift und von klagend hinnehmender Schicksalsergebenheit zum Ankläger der brutalen Apartheid-Politik in der Südafrikanischen Union wächst, das macht den eigentlichen Kern der erregend vorgetragenen Geschehnisse aus.

Ständiger Wechsel der Schauplätze und Gestalten kennzeichnet sie. Zu

düsteren Sittenschilderungen aus dem Afrikanerviertel Pretorias gesellen sich die vom nächtlichen Lagerfeuer umloderten Erzählungen der Stammesältesten, deren Fehden einem geschlossenen Vormarsch in die Zukunft noch häufig entgegenwirken. Daneben manche Mitteilung über die Ausbeutung der Farbigen in den Minenbezirken. Dem allen fügt sich der Bericht über den persönlichen Werdegang ein. Er findet seinen vorläufigen Höhepunkt in dem Bekenntnis des nunmehr nach Nigeria emigrierten Autors: „Ich bewundere die Errungenschaften der Weißen, ihren Geist, der die Pläne für hohe Gebäude und gewaltige Maschinen erdenkt. Früher wünschte ich, mich und meinesgleichen vor den Weißen zu rechtfertigen. Später entdeckte ich, daß sich das nicht lohnte. Vor mir selbst und vor meinesgleichen mußte ich mich rechtfertigen... In den Jahren hat sich meine Perspektive gewaltig verändert – von schriftstellerischen Arbeiten, die eine Flucht vor dem Leben bedeuteten, bin ich zu solchen des Protestes gelangt...“

Worum die farbigen Südafrikaner trotz aller Rückschläge unermüdet ringen, das wurde in Kuba Wirklichkeit: nationale Befreiung und soziale Freiheit. Hart freilich war dieser Befreiungskampf unter westindischem Himmel. Das bezeugt mit jeder Zeile José Soler Puigs erbarmungslos aufrichtiger Roman „Bertillon 166“ (Verlag Volk und Welt, Berlin,

259 Seiten, Ganzleinen 5,80 DM), für den der unerschrockene Autor 1960 den Preis „Casa de las Américas“ erhielt.

Die Perle der Antillen hatte unter der Diktatur Batistas allen Glanz verloren. Hekatomben von Widerstandskämpfern aller Richtungen wurden hingemeuchelt und unter der Todesursachenbezeichnung „Bertillon 166“ verscharrt. Puigs von einer Situation nahezu übergangslos in die andere überblendender Roman führt uns im letzten Jahr der Schreckensherrschaft in die Großstadt Santiago de Cuba: gelähmt ist alles öffentliche Leben, doch teils untergründig, teils offen formieren sich die Anhänger Fidel Castros zum Befreiungsschlag. Einen einzigen der zahllosen Kampftage läßt uns der Autor miterleben. Mosaikstein reiht sich an Mosaikstein, bis sich in fast gleichzeitigem Neben- und Nacheinander ein eindrucksvolles Bild der kubanischen Revolution rundet. Vom Menschen und seinem Willen zur Veränderung aus wird alles verlebendigt. Hinter mancher individuellen Vernichtung leuchtet der endliche Sieg des Fortschrittsgedankens. Ein kundiges Nachwort schlägt die Brücke zum neuen Kuba von heute.

Gesiegt hat dieses Neue auch im Fernen Osten. Volkschina mit der Betriebsamkeit seiner Städte und den Möglichkeiten seiner Weiten ist der farbenfroh ausgemalte Hintergrund der Geschichte „Zwei Mäd-

chen aus Schanghai“ (Verlag Neues Leben, Berlin, 299 Seiten, Ganzleinen 6,20 DM). Sie wird uns von Ai Ming-dsh nicht ohne verhaltenen Humor erzählt. Die revolutionären Kämpfe sind für die Absolventen eines Krankenschwestern-Lehrganges schon Geschichte. Allerdings stellen sich ihnen neue revolutionäre Aufgaben: durch Krankenbetreuung mitzuwirken bei der industriellen Erschließung des Landes.

Die zierliche Djen stellt ihre Kraft dem Aufbau im unwirtschaftlichen Nordosten zur Verfügung. Ihr allzu früh satt und träge gewordener Verlobter bangt um seine medizinische Karriere. Fern von Schanghai erlangt Djen die Kraft, sich aus dem nichtigen Verhältnis zu lösen. Während der Weichling an ein Großstadtlitich gerät, findet sie an die Seite eines verwitweten Bauleiters, dessen Töchterchen sie lieb gewann.

Unterschiedliche Schicksale unter fernen Himmeln, teils anspruchsvoller, teils ohne großen literarischen Aufwand erzählt. Gleichviel, der Leser verfolgt die Lebenslinien da wie dort gespannt, wobei er zugleich den Blick für die jeweiligen politischen und gesellschaftlichen Gegebenheiten schärft. **Thomas Thadea**



# Erfahrungen eines Boten

Aus „Pretoria Zweite Avenue“ von Ezekiel Mphahlele

Rebecca erwartete das dritte Kind, und unsere Ersparnisse gingen zu Ende. Weihnachten des Jahres 1952, des Jahres, in dem wir, meine Kollegen und ich, entlassen worden waren, ging unbemerkt vorüber. Dann fand ich Arbeit als zweiter Bote bei einem Rechtsanwalt. Der erste Bote nahm eine Sonderstellung ein und führte gelegentlich die Bücher. Da ich maschineschreiben konnte, half ich oft der jungen weißen Stenotypistin. Eines Tages wurde mir erklärt, ich solle nicht mehr im Empfangsraum schreiben, da es den weißen Klienten unangenehm sei, wenn sie sich beim Hereinkommen gleich einen schwarzen Gesicht gegenübersehen. „Nimm die Maschine in das Wartezimmer“, sagte der Chef, „dorthin, wo du den Tee aufbrühst.“

Ich mußte jeden Tag zur Post gehen. Das war öfter, als mir lieb war. Ein junger Weifer, der an Schalter saß, hatte seine Freude daran, uns, die wir auf der Seite mit dem Schild „Nur für Nichteuropäer“ standen, anzuschreien, wir sollten uns in einer geraden Linie aufstellen, sonst werde er uns nicht abfertigen.

„Du hast ja Sommersprossen“, sagte er auf afrikaans zu mir, als ich ihm das Geld für Marken gab.

„Und wemschon? Bei euch Weißen sieht man's schlimmer“, antwortete ich ihm in seiner Sprache. Ich war vom Hin- und Hinabrennen der Treppen hoher Gebäude zu müde, als daß ich mich in Harnisch bringen lassen wollte. So legte ich einen neutralen Panzer an und schaltete alle Gefühle ab.

„Donnerwetter, du sprichst aber verflucht gut Afrikaans“, sagte er. „Wo hast du denn das gelernt?“

„In der Schule.“

„Ich weite aber, daß du es nicht so gut schreiben kannst, wie ich Englisch schreiben kann.“

„Wollen wir's versuchen?“

„In Ordnung. Du schreibst einen Aufsatz auf afrikaans, und ich schreibe einen auf englisch, dann sehen wir gegenseitig unsere Arbeit durch.“

Ich erklärte mich einverstanden, schrieb den Aufsatz jedoch nicht. Am nächsten Tag gab er mir sein Heft, obgleich ich meins nicht bei mir hatte. Während der Monate, in denen ich in der Stadt unheimlich und Besorgungen erledigte, gewährte ich mich an jene Seite von Weifen, die sämtlich Kinder eines Vater zu sein scheinen: die Fahr-

stuhlführer. Die meisten von ihnen waren körperbehindert, ein mürrisches Volk, das offenbar unaufhörlich einen stummen Krieg mit der Ewigkeit führt. Sie waren eine schätzbare Art des Petrus, die bestimmte, wohin man zu gehen hatte, wenn man schwarz war.

Oft schickten sie mich zu einem Warenanzug. Der rumpelte dann siebzehn bis einundzwanzig Stockwerke hoch. Oder ich ging zu einem Fahrstuhl, der „Für Eingeborene“ bestimmt war und vom ersten Stock oder aus dem kühlen, neutralen Keller aufstieg. In dem Gebäude Seiner Majestät (in dem das große Theater der Stadt untergebracht war, dessen Innenseite ich nie gesehen hatte) gab es vier Fahrstühle für Europäer. Oben war die Anwaltskammer. In diesem Haus gestalteten alle Fahrstuhlführer einen Afrikaner, mit den Weißen zusammen hinaufzufahren, wenn er weithin sichtbar eine Akte, ein Dokument oder einen Stoß Briefe trug. In diesem Fall mußte geschlüffelt werden, daß er zur Anwaltskammer wollte. Sonst – wie es der Fall war, wenn ich einen Bekannten in dem Gebäude besuchte – warf einem der Fahrstuhlführer einen durchdringenden Blick zu und sagte mit schmalen Lippen: „Fox Street!“ Dort war der Eingang zum Warenanzug, der letzten Zuflucht aller Boten, und die einzige für alle Reinigungsleute und Wächter des Gebäudes. Zuweilen amüsierte ich mich über den Ernst, den diese alten Herren mit fest zusammengepreßten Lippen zur Schau trugen, und stellte mich vor einen der Fahrstühle, die nicht so bald abfahren, als wolle ich mit. Es kam mir vor, als sei der Mann ein Hüter gegen etwas, das sich als neue Ordnung zu erweisen drohte, als befände er sich jedoch in glückseliger Ahnungslosigkeit, wie ernt seine Mission war. Er schien sich gänzlich auf einen instinktiven, automatischen Mechanismus zu verlassen, wies der war, der seinen Fahrstuhl in Bewegung setzte. Das einzige, dessen er sich auf seine eigene krüppelhafte Weise und mit einiger Wachsamkeit, die einem südafrikanischen Weifen gezieme, bewußt zu sein schien, war jene aussterbende Kunst am Leben zu halten, Leute mit Fahrstühlen hinauf und hinunter zu schleudern – eine aussterbende Kunst, weil manche der Fahrstühle in der Stadt bereits ohne Führer fuhren. Ich war stets voller Unruhe,

wenn ich in einen führerlosen Fahrstuhl trat und mich inmitten einer Anzahl von Weißen befand. Einige blickten mich an, als sei ich eine Eule, die sich aus Tageslicht verirrt hat. Sie lateten jedoch weiter nichts als mich anzusehen.

Der Mann, bei dem ich arbeitete, war ein typischer südafrikanischer Rechtsanwalt – ganz in das Geschäft vertieft, Geld zu verdienen. Wenn ich sein bronzeartiges Gesicht, seine verschlagenen Augen, seinen dünnen, strichalmlichen Schnurrbart betrachtete, dann fragte ich mich oft, ob er wohl eine Familie habe, ob er ein Kind oder eine Frau hebkosen könne. Es schien einfach unwahrscheinlich. Er war voller Tatkräft und schmauzte jedermann an, Schwarze ebenso wie Weiße. Die Monate, die ich bei ihm beschäftigt war, bestätigten mich noch einmal in meiner Abneigung, Jura zu studieren. Ich verstehe es nicht, mich in ein solches Geschöpf zu verwandeln.

Der Stamm der weißen Stenotypistinnen war in jenen Tagen ein weiteres fesselndes Studienobjekt für mich. Als Bote mußte ich in jedem Büro an ihnen vorbei. Sie schienen wenig mehr zu tun, als den Körper in den zusammengepreßten, ausgetrockneten Hüften zu wiegen, wie zerbrechliches Porzellan auf ihrem Sitz zu thronen und sich die Nägel zu lackieren, einen Spiegel zu nehmen, ihr Haar, das nicht geordnet zu werden brauchte, zu ordnen und ihr blutleeres Gesicht zu pudern, endlose Telefongespräche zu führen und in einer widerlich hohen Tonlage zu kichern, die es mich in den Fingern jucken ließ, die Kinnbacken herunterzudrücken, um ein lautes Lachen aus ihnen herauszuholen.

„Warte John“, sagte eine mit einem ausgetrockneten Busen zu mir, „der Chef hat noch in seinem Büro zu tun.“ Während ich wartete, dachte ich über den täglichen Ablauf des Lebens dieser Leute nach. Während wir in unseren überfüllten, stickigen Zügen, in den langen, langen müden Schlangen an den Bushaltestellen und in den Autobussen lahmten und lachten, stiegen sie in ihre sauberen Autobusse oder von ihren gesonderten Bahnsteigen in ihre gesonderten Eisenbahnwagen und fuhren in ihre gesonderten Vorstädte – sauber, still, aber entweder leblos oder neuro-

tisch. Und auf unserer Seite des Lebens tummelte sich die schwarze Menschheit, zwar in eine Existenz der Absonderung, Überfüllung, Gewalttätigkeit und Dunkelheit getaucht, aber doch voller Leben, robust und ohne selbstauferlegte Hemmungen. Ich fragte mich, welche körperliche Arbeit diese weißen Hände wohl niemals verrichtet hatten. Wahrscheinlich gar keine. Schwarze Hausangestellte gehorchten jedem ihrer Winke. Diese roten oder rosa Nägel, diese dünnen Lippen, sahen wie Papierblumen aus.

Die Stenotypistinnen schienen ihre „Büroboys“ gerne in die Läden zu schicken, um gebratenen Fisch mit Pommies frites, Blumen, belegte Brote zu kaufen, oder zur chemischen Reinigung, um dort etwas zu besorgen. Eine von ihnen hatte eine Leidenschaft für die chemische Reinigung und machte es sich zur Gewohnheit, des Sultans Tochter mit mir zu spielen. Ich lehnte nach einer Weile die Rolle des großen, schwarzen, stummen Eunuchen ab und wollte ihre privaten Besorgungen nicht mehr ausführen. Ungefähr in derselben Woche sagte ein Mädchen in einem anderen Büro zu mir: „Du mußt heute nachmittags wiederkommen, Junge.“

„Woraus schließen Sie, daß ich ein Junge bin und nicht ein Mädchen?“ antwortete ich angriffslos.

„Sei nicht unhöflich zu mir!“ sagte sie.

„Ich scheine ja in die richtige Schule gekommen zu sein, um gute Manieren zu lernen.“

„Verschwinde, bevor ich die Polizei rufe.“

Ich nannte ihr die Telefonnummer, die jeder weife Mann und jede weife Frau kennen soll, um im Falle eines Einbruchs oder einer anderen Notlage das Überfallkommando herbeirufen zu können.

Sie tat nichts dergleichen, und ich ging, sehr zufrieden mit mir. Ich hätte ja wissen müssen, daß so etwas geschehen werde. Zweimal hatte ich bereits, auf größere Weise, eine Beleidigung erwidert, als ich noch im Blindeninstitut von Ezenzeleini arbeitete. Die gekränkten Leute hatten Mr. Blaxall angerufen, um sich bei ihm zu beschweren. Das einzige, was er getan hatte, war, mich zu rufen und die Tatsachen restzustellen. Damit war die Sache erledigt. Nicht so bei meinem Rechtsanwalt. Nicht so bei der mürrischen Stenotypistin! Ich wurde entlassen und verlor, nachdem ich nur drei Monate dort gearbeitet hatte, das ansehnliche Gehalt von einundzwanzig Pfund monatlich.

Die literarischen Beiträge dieser Seite stammen aus der Feder afrikanischer Schriftsteller. Die ausgebildeten Plastikern wurden in Benin, im Westen des Staates Nigeria, gefunden, und legen Zeugnis davon ab, daß dort bereits im 13. Jahrhundert Meister auf dem Gebiet des Bronzeusses und Meister des Schnitzmessers lebten.



Maske aus Elfenbein

Norddeutsche Zeitung, 26. 4. 1971

## Dokumente des Kampfes

### Zu Freiheitsdichtungen einiger außereuropäischer Autoren

Den Autoren, über die wir nachstehend berichten, war zweierlei gemeinsam: Situation und Reaktion. Ihre Dichtungen sind mehr als Protest, sind Waffe im Kampf gegen koloniale, soziale und persönliche Unterdrückung; sie sind Dokumente des Kampfes, des Aufbruchs und somit ein Teil der revolutionären Dichtung und Aktion unserer Zeit.

Zunächst eine Stimme des neuen Ägypten: Abdel Rahman El Sharkawi, „Der hunte Gilbab“, Verlag Volk und Welt, Berlin. Der Autor, 1920 geboren, ist heute eine prominente Persönlichkeit im kulturellen Leben seines Landes. Erste dichterische Versuche publizierte er bereits 1933. „... Mittlerweile liegen Beweise seines Könnens in fast allen literarischen Genres vor. Die bedeutendsten Erfolge errang er jedoch als Romancier. Das Erscheinen seines Romans „Der bunte Gilbab“ (1954) war ein Ereignis in der arabischen Literatur ...“.

Seit langem ist Sharkawi aktiv am politischen Ringen seines Landes um Freiheit beteiligt: 1946 wurde die von ihm geleitete Literaturzeitschrift „Talea“ wegen Widerstandes gegen den englischen Militärpakt verboten. Nach der Revolution vom 23. Juli 1952 erhielt Sharkawi endlich die entsprechenden Möglichkeiten für seine kulturpolitische Arbeit und den Boden für sein dichterisches Werk.

Die Araber haben eine große und alte literarische Überlieferung. Wohl knüpft nun die moderne arabische Literatur an Überlieferungen an, zeigt aber auch starken europäischen Einfluß, der gut eingeschmolzen wird. Bei allen Unterschieden der so erwachsenen zeitgenössischen literarischen Kultur der einzelnen Länder bemerkt man als gemeinsame Charakteristika eine gewisse Vorrangstellung des Patriarchismus und des „Arabismus“

in der Ethik. Thematisch nehmen Probleme sozialer und nationaler Art eine besondere Stellung ein. Dieser Raum beheimatet dann selbstverständlich verschiedene Richtungen. Sharkawi hat mit seinem „Bunten Gilbab“ (Originaltitel „Die Erde“) bewußt das Volk zum literarischen Helden gemacht, rückt ins Zentrum den einfachen Mannsbau, der „von der Freiheit träumt, auch wenn er heute noch in Lumpen einbergeht“. Er zeigt sein Dorf mit all seinen Menschen, von denen ich berichten, genau so wie ich es tun möchte, genau so wie ich es tun möchte, genau so wie ich es tun möchte. Zu Beginn fließt es langsam dahin, ruhig und geordnet fortschreitend. Irgendwann plötzlich unterbrechen von Zorn und Leidenschaft, bis es endlich verehrt und langsam versieckert wie Wasser im Sand ...“. Und so „war die Geschichte der Wasifa, des Abdelhadi ... und all der anderen Männer, Frauen und Kinder aus meinem Dorf ...“. Trotz der Begrenzung in Zeit und Zahl bleibt der Stoff enorm. Daß ihn der Autor so geschlossen, so ohne erstliche Havarie von Anfang bis Ende meistert, beweist seinen künstlerischen Rang.

Aus dem Kreis der neofrikanischen Literatur bringt der Aufbau-Verlag, Berlin, sodann: Ezekiel Mphahlele, „Prethria Zweite Avenue“, Autobiographischer Roman aus Südafrika. Der Autor gehört zum Jahrgang 1919. Er verließ 1937 Südafrika, das Land, in dem er der „Kaffer“ blieb, auch als er schon akademische Ränge erworben hatte, und ging nach Nigeria. In heißen Kurzgeschichten und in dem hier vorliegenden autobiographischen Roman (1959 erschienen) entsteht sein Südafrika. Bezeichnenderweise ist

heute sozialkritische Literatur eingeborener Schriftsteller aus Südafrika im wesentlichen Emigranteliteratur. Im Lande selbst darf sie nicht erscheinen. Was dort erlaubt und gern gelesen wird, ist idyllisierende Literatur vom Leben der Schwarzen.

Eine stärker vereinfachende Sicht eignet diesen afrikanischen Autor im Vergleich mit dem Ägypter Sharkawi, dessen literarische Kultur sich dem Europäer müheloser erschließt. Der aber betont arabisch sieht und gestaltet, während der Südafrikaner kulturelle Unterschiede beiseite läßt. Ihm geht es um Gleichberechtigung. Seinen Roman literarisch zu werten, vergißt man über der furchtbaren Anklage. Eine Anklage, geboren aus Zorn, Spott und Trauer.

Wiederum in eine andere Welt führt Miguel Angel Asturias, „Der Herr Präsident“, Roman, Verlag Volk und Welt, Berlin. Asturias wurde 1899 in Ciudad de Guatemala geboren, studierte an der San-Carlos-Universität in Guatemala Rechtswissenschaft, danach auch an der Sorbonne in Paris. Das politische Geschehen in seinem Land bestimmt in einschneidendem Maße sein Schicksal. Exil, dann Diplomatie seines Landes in Mexiko, Argentinien, Frankreich und El Salvador. Später wiederum Exil ... - 1957 war er Teilnehmer der Konferenz asiatischer Schriftsteller in Neu-Delhi und Ehrengast der Weltfestspiele der Jugend und Studenten in Moskau. Indessen aber wuchs sein literarisches Werk.

Der hier vorliegende Roman wurde schon 1922 begonnen, konnte aber erst 1946 in Mexiko erscheinen. Es ist ein satirischer Roman um den ehemaligen Diktator Estrada Cabrera. Asturias selbst nannte ihn „das Bild eines Diktators, wie es für alle Länder Gültigkeit hat“. Beklemmend bedrängt den Leser das Bild dieses Diktators, die ganze entsetzliche Atmosphäre des Landes. Ein Land unter einem Regime, das keine rechtschaffenen Charaktere duldet, Korruption, Mord, Gemeinheit regieren. Nur wer „mit dem Kopf des Präsidenten“ denkt, darf

hoffen, weiter zu existieren. Das ganze Buch ist ein einziger Wort gewordener Albtraum, der einem noch lange nachhängt.

Für diesen Roman wurde der Autor 1952 in Frankreich mit dem Internationalen Romanpreis ausgezeichnet. Asturias, der in der Emigration lebt, ist mit seinem literarischen Werk eine der bedeutendsten Persönlichkeiten Lateinamerikas. Der Verlag Volk und Welt bringt eben auch einen Band seiner Erzählungen („Wochenend in Guatemala“). In seinem Werk (Romane, Erzählungen, Gedichte und wissenschaftliche Publikationen) sind politische und ethnologische Motive verflochten.

Professor Alfred Kurella bezeichnete unlängst in seinem Schlußwort auf der Autorentagung des Mitteldeutschen Verlages „die nationale Wirksamkeit dessen, was wir an Neuem schaffen“, als „ein zweites außerordentliches Problem unserer jungen sozialistischen Kunst“, nachdem er zuvor von der Notwendigkeit gesprochen hatte, „die maßstabsetzenden Gestalten im Leben aufzuspüren“. — Die maßstabsetzenden Gestalten ihrer Länder sind bei den drei Autoren erspürt und gestaltet. Dortigen politischen Situationen entsprechend, mußten es bei ihnen folgerichtig andere als etwa bei uns sein.

E. M.



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**P**aris 1937. Ein Porträtfoto in Schwarzweiß. Ein Mädchen, eine Studentin, mit kinnlangem, in der Mitte gescheiteltem schwarzen Haar. Den Kopf in die Hände gestützt, den Blick gesenkt, das kindliche Gesicht verschlossen, von Traurigkeit und Trotz erfüllt. Ein dunkler Pullover, ein breiter Armreif, eine Spangenumbanduhr und ein großer Ring. Schmeck oder Rüstung gegen eine unsichere Welt? Es ist die 23jährige Emigrantin Lore Krüger. Das Foto wurde von der französischen Malerin und Fotografin Florence Henri aufgenommen, Schülerin des Malers Fernand Léger und vom Bauhaus beeinflusst.

Die so zerbrechlich wirkende Lore hatte zu dieser Zeit schon mehrere Jahre eines abenteuerlichen und strapazösen Exils hinter sich. Geboren 1914 in Magdeburg als Tochter einer bürgerlichen jüdischen Familie, war sie unpolitisch aufgewachsen. Die Machtübergabe der Nazis in Deutschland 1933 hatte sie so entsetzt, daß sie sich entschied, ihre Heimat zu verlassen. In England war sie Hausangestellte geworden, obwohl sie nicht einmal kochen konnte.

Einen Beruf hatte sie in England nicht; lernen dürfen, und so war sie 1934 nach Spanien weitergezogen, wo ihre Eltern inzwischen im Exil auf der Insel Mallorca lebten. In Barcelona hatte sie eine Ausbildung zur Fotografin absolviert. Nach einem Jahr war sie nach Paris gegangen und hatte sich als Schülerin von Florence Henri auf künstlerische Porträtaufnahmen spezialisiert.

Durch ihre Erlebnisse politisiert, begann sie in Paris ein Studium des Marxismus-Leninismus an der »Freien Deutschen Hochschule« der Nachfolgerin der Berliner MASCH. Ihr Lehrer war Johann Lorenz Schmidt alias Laszlo Radvanyi, der Mann von Anna Seghers. Bei ihm schrieb sie ihre Abschlussarbeit über die Propaganda der Faschisten. Sie wurde mit vielen deutschen Emigranten bekannt, Walter Benjamin gehörte zu ihren Nachbarn.

Lore, die nach Englisch und Spanisch mühelos auch Französisch gelernt hatte, beteiligte sich an der antifaschistischen Bewegung. Sie zeigt mir eine Tarnausgabe des »Wallenstein«, in die das

# Nichts endgültig

Antifaschistin, Fotografin, Übersetzerin: Lore Krüger



Lore Krüger 1937 im Pariser Exil

»Braunbuch« über die Verbrechen der deutschen Faschisten einge- druckt ist und die ins »Dritte Reich« geschmuggelt wurde. Bei Solidaritätsaktionen für ehemalige Interbrigadisten traf sie ihren späteren Mann, den deutschen Gewerkschafter Ernst Krüger.

Die »drôle de guerre« und der Überfall der Wehrmacht auf Frankreich beendeten die relative Sicherheit in Frankreich. Lore wurde als »feindliche Ausländere-  
in« interniert, zunächst im Pariser Vélodrome d'hiver, dann im Lager Gurs in den Pyrenäen, wo ihr Strohsack neben dem der Schriftstellerin Adrienne Thomas (»Die Kathrin ward Soldat«) lag. Als die Wehrmacht auch den Süden Frankreichs zu besetzen begann, nutzten Lore und einige Freundinnen die Verwirrung ihrer Bewacher zur Flucht. Ihrem Mann gelang es ebenfalls, dem Lager zu entkommen. Sie versteckten sich

bei Franzosen, schlugen sich mit gefälschten Papieren nach Toulouse durch und bemühten sich um Ausreisevisa nach Mexiko. In dieser Zeit erhielt Lore die Nachricht vom Selbstmord ihrer Eltern auf Mallorca, nachdem dort die Deportation aller deutschen Juden befohlen worden war.

Mit dem letzten Frachter, einem ehemaligen CGT-Schiff, konnten sie und ihre Genossen Frankreich von Marseille aus in Richtung Amerika verlassen. Auf dem Weg dorthin wurden sie von einem holländischen U-Boot gekapert und in ein englisches Internierungslager auf die Insel Trinidad gebracht. Schließlich durften sie die Vereinigten Staaten ansteuern – ihr eigentliches Ziel, Mexiko, erreichten sie nicht.

In New York schloß sich Lore Krüger der Bewegung »Freies Deutschland« an und wurde Mitarbeiterin der deutsch-amerikanischen antifaschistischen Zeitung *The German American*, die von Kurt Rosenfeld, einem angesehenen Rechtsanwalt, der Rosa Luxemburg und Leo Jogiches verteidigt hatte, und Gerhart Eisler geleitet wurde. Lore übersetzte für die zunächst monatlich, dann wöchentlich erscheinende Zeitung Beiträge ins Englische und steuerte Fotos bei.

Ihre ganze Familie, bis auf eine Schwester, die mit ihr emigriert war, fiel den Nazis zum Opfer.

Dennoch kehrte Lore im Dezember 1946 mit ihrem Mann und der 1942 geborenen Tochter Susan unter beschwerlichen Umständen – sie war hochschwanger – nach Deutschland zurück. Dort war es ihr nicht mehr möglich, ihren Lebensunterhalt als Fotografin zu verdienen. Sie hatte sich mit Diphtherie angesteckt, die Krankheit hatte das Herz angegriffen.

Max Schroeder, Leiter des n gegründeten Aufbau-Verlags schlug ihr vor, Bücher zu übersetzen. Es wurden rund dreißig Titel

Im Mai dieses Jahres wurde i Kurt-Lade-Klub in Berlin-Pankow das Video einer Projektgruppe von Gymnasiasten gezeigt. Sie hatten Zeitzeugen des Faschismus befragt: Gerhard Dengler, Fritz Sparschuh, Walter Sack – und eine Frau, Lore Krüger. Schmal, weißhaarig, erzählte sie konzentriert und druckreif, ohne die geringste Eitelkeit.

Als ich sie danach das erste Mal anruft und sage, ich wolle die Übersetzerin sprechen, entgegnete sie sofort: »Aber ich übersetze schon lange nicht mehr.«

In dem Gespräch, das ich in ihrer in ihrer kleinen, mit Material überfüllten Neubauwohnung führte, erwähnt sie ihre Bücher nicht. Sie verweist nur auf ihre politische Arbeit. Sie ist im Verband Deutscher in der Résistance, in der Streikkräften der Antihitlerkoalition und der Bewegung »Freies Deutschland« (DRAFD) und im Bund der Antifaschisten aktiv. Sie geht in Schulen, versucht, ihre Erfahrungen und Erlebnisse zu vermitteln. Am morgigen »Tag der Erinnerung, Mahnung und Begegnung« in Berlin steht sie am Infostand der DRAFD. Zwei Tage später fährt sie mit Schülern in die belgische Stadt Dinant, um do die Ausstellung »Deutsche in der Résistance« zu präsentieren.

Sie ist überzeugt: »Was ich tut und tue, ist das, was Tausende von Antifaschisten ihr Leben lang getan haben und tun.«

Wenn es ihre karge Zeit erlaubt arbeitet sie an ihren Memoiren. Fatalismus ist ihr fremd. »Man darf niemals die Hoffnung aufgeben«, sagt sie, »nur der Tod ist endgültig.«  
Christina Fische