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| FACULTY: | Humanities |
| DEPARTMENT | LanCSAL (APPLIED LINGUISTICS) |
| CAMPUS: | APK |
| MODULE: | Language Practice 3B (Translation) LPR3BB3 |
| SEMESTER: | TWO |
| EXAM: | Supplementary Exam Paper 1 |

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|---------------------|--------------|-----------------|-----|
| DATE: | JANUARY 2021 | | |
| ASSESSOR(S): | Dr. E Mabule | Mr. L Mathibela | |
| MODERATOR: | Ms. M Njobe | Ms. P. Sukumane | |
| | Dr. M Baloyi | | |
| DURATION: | 2 hours | MARKS: | 100 |

INSTRUCTIONS TO CANDIDATES: Please answer both questions 1 and 2.

Question 1

Read the text below as if you had been commissioned to translate it. Some of the words and phrases that could pose a problem during the translation process have been underlined. Explain the relevant translation strategy that you would use in any four of the underlined cases (please use the separate answer sheet on page 7 and 8 and ***insert in your exam book*** – remember to write your name on the answer sheet).

Oom Schalk Lourens stories

Rooineks, said Oom Schalk Lourens, are queer. For instance, there was that day when my nephew Hannes and I had dealings with a couple of Tommies. It was shortly after Sanna's Post, and Hannes and I were lying behind a rock watching the road. Hannes spent odd moments like that in what he called a useful way. He would file the points of his Mauser cartridges on a piece of flat stone until the lead showed through the steel, in that way making them into dum-dum bullets.

I often spoke to my nephew Hannes about that.

“Hannes,” I used to say, “that is a sin. The Lord is looking at you.”

Hannes replied, “The Lord knows that this is war, and in war-time he will always forgive a little foolishness like this.”

Anyway, as we lay behind that rock, we saw two horsemen come galloping up, mounted on first-rate horses and their uniforms looked very fine and smart. I felt ashamed of my own ragged trousers and veldskoens. I was glad that I was behind a rock, especially as my jacket was also torn all the way down the back, as a result of my having to get through a barbed-wire fence rather quickly. The veldkornet, who was a fat man and couldn’t run so fast, was about twenty yards behind me. And he remained on the wire with a bullet right through him.

...

I was in the veld until they made peace. Then we laid down our rifles and went home. What I knew my farm by was the hole under the koppie where I quarried slate stones for the threshing-floor. That was all that remained as I left it. Everything else was gone. Even the stones I had piled up for the kraals were pulled down. My wife came out of the concentration camp, and we went together to look at our old farm. My wife really looked woebegone at the sight of what used to be our farm.

Many burghers trekked to the Marico Bushveld where we got government farms. One day as some of us were sitting in Willem Odendaal’s voorkamer, it was then that the rooinek came. When Koos Steyn heard that a rooinek was coming to live among us, he got up from the riempiesbank and said, “Kêrels, tomorrow I will pack up my wagon and make coffee and just trek.”

But, Koos stayed and developed a friendship with the rooinek. The others regarded Koos, because of this, as a traitor and hendsopper and said one was judged by the company one kept.

From: *The complete Oom Schalk Lourens stories* by Herman Charles Bosman

(5 x 4 = 20)

Answer sheet for Question 1 – Translation Strategies

1. Indicate your phrase no. 1: _____

(a) Your translation:

.....(2)

(b) Back translation in English:

..... (1)

(c) *Translation problem:*

..... (1)

(d) *Translation strategy:*

..... (1)

2. Indicate your phrase no. 2: _____

(a) *Your translation:*

..... (2)

(b) *Back translation in English:*

..... (1)

(c) *Translation problem:*

..... (1)

(d) *Translation strategy:*

..... (1)

3. Indicate your phrase no. 3: _____

(a) *Your translation:*

..... (2)

(b) *Back translation in English:*

..... (1)

(c) *Translation problem:*

..... (1)

(d) Translation strategy:

..... (1)

4. Indicate your phrase no. 4: _____

(a) Your translation:

..... (2)

(b) Back translation in English:

..... (1)

(c) Translation problem:

..... (1)

(d) Translation strategy:

..... (1)

[4x5=20]

Question 2

(a) Select **ONE** of the texts below and translate it into your target language in line with the translation brief provided. Clearly indicate the text you have chosen and your target language, e.g. *Text 1 translated into isiZulu*. (70)

(b) Give a detailed analysis of the following:

(i) The source text (ST) author's presumed intention

(ii) The presumed function(s) of the ST

(iii) A profile of the target text's (TT) reader(s)

(iv) The presumed function(s) of the TT

(2½ x 4 = 10)

Text 1: Soap Opera Narratives

Translation brief: Translate the following extract presented at an introductory soap opera lecture for first-year students of film studies at the University of Johannesburg in your target language.

Soap Opera as South African Narrative

South African narratives manifest in many forms, including the literature and the media. South African narrative is also not a homogenous narrative, given that it encompasses such a large variety of voices. In view of the fact that soap opera constitutes a large part of the locally produced fictive products created and screened on South African television, it is arguable that these soap operas qualify as a type of South African narrative. Because of the variety of characters in a soap opera, it has the potential to give a voice to a large part of the narrators that together make up South African narrative.

A key contributing factor that validates the analyses of South African soap opera as South African narrative is its accessibility. At the time of writing South Africa produces 10 local soap operas (Egoli, 7de Laan, Isidingo, Generations, Backstage, Villa Rosa, Begeertes, Binnelanders, Scandal and Muvhango), disregarding programming like Yizo Yizo, that may also qualify as socially conscious documentary style soap operas. The large number of local soap operas, the large amount of air-time they receive and the fact that they are available on the free-to-air SABC channels make them accessible. Not only are these soap operas broadcast daily, there are also re-broadcasts daily as well as an omnibus broadcast once a week. Any given episode that the viewer might have missed can thus easily be viewed in a number of alternative timeslots. Even though it may be only one of many South African narratives, local soap opera definitely qualifies as South African narrative and will be analysed as such.

TOTAL: 100