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**The Hybrid Language and Society (Afrikaans-
English) of the South African Postcolonial
Writing of Pauline Smith (1882-1959) in Spanish
Translation: “*Anna’s Marriage / La boda de
Anna*” (1925)***

Juan Miguel Zarandona

Contents

| | |
|---|----|
| The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “<i>Anna’s Marriage / La boda de Anna</i>” (1925) | 6 |
| Abstract | 6 |
| 1. Introduction | 7 |
| 2. Contests of Power | 8 |
| 3. Translation, language and power | 17 |
| 4. <i>La boda de Anna</i> as a translation product. | 21 |
| 5. Conclusion. | 26 |
| Works Cited | 27 |
| Appendix | 32 |
| Notes | 47 |

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “*Anna’s Marriage / La boda de Anna*” (1925)*

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Abstract

The present article intends to be an explanatory introduction, or translator’s preface, for Spanish-speaking audiences, to the postcolonial South African writer Pauline Smith (1882-1959) and, consequently, to this first translation of mine of one of her short stories, included in her book *The Little Karoo* (1925), into Spanish: *Anna’s Marriage / La boda de Anna*. An introduction or preface to the underlying cultural, social, political, linguistic and personal conflicts of a difficult and frequently tormented country and national literature that clearly deserve much more attention provided to them by those said Spanish-speaking audi-

**The Hybrid Language and Society (Afrikaans-English) of the
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ences. Special emphasis will be devoted to the translation problems posed by the aforementioned difficulties, and to the translation strategies applied to deal with them successfully. The purposeful hybrid language, or original mixture of the Afrikaans and English languages, that Pauline Smith made use of, will be paid extra attention.

1. Introduction

First of all, I must state that Pauline Smith’s literary fiction has never been translated into Spanish before. This is an undeniable fact, as well as a responsibility for me, as first translator of the hybrid language and tender contents (Haresnape 1969c: 139-143) of this South African unique talent, into the main language of the Kingdom of Spain and many more Spanish-speaking Republics in the Americas and in other parts of the world. An international target ‘language’ and a Hispanic ‘culture’ that have always neglected everything related to Sub-Saharan Africa in general, and Southern Africa in particular, and regarded the Continent -its culture(s) and its literature(s) included- as alien territory.

Secondly, I believe that a plain rendering of any text, or fragment of text, by Pauline Smith -*Anna’s Marriage*, for example- into Spanish or any other target language, is not enough. Its linguistic, stylistic and cultural complexities must be studied in detail -before, while, or immediately after- to avoid poor un-

derstanding and to promote a deep reading enjoyment. Consequently, the translated text must be well provided with -let us say- a 'lengthy translator's preface', 'learned explanations where necessary', 'further contextual comments', 'convenient translator's notes', etc. This article of mine seeks to fulfil, to the best of my knowledge, this unavoidable need. As André Lefevere insisted, language is merely one of the problems translators have to contend with; there are other problems related to the sociocultural positioning of the original and its subsequent dislocation in translation, what he abbreviated as 'tpt' (time, place and tradition) (in Hermans 1999: 125).

And thirdly, I also believe that 'power', 'empowerment', and 'power relationships' are key concepts to take into account and bear in mind, not only when 'studying', 'understanding' and 'enjoying' what Pauline Smith did, but also when 'embarking' in the challenging task of translating one of her short stories -*Anna's Marriage*- into a different language. This is what I am trying to do.

2. Contests of Power

M. van Wyk Smith published a history of South African English literature entitled *Grounds of Contest* in 1990. From my point of view, this title can be regarded as a perfect short description of the literary development of South Africa as a na-

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tion and its complex cultural manifestations. The addition of “of power” is mine.

2.1. Dutch-British Power Relationships

South African readers, or even an important number of more or less educated English-speaking readers all around the world, possess enough clues or ‘presupposed knowledge’ to understand and enjoy Pauline Smith creative work. It is their land and life experience. Spanish-speaking ones only very exceptionally do. Consequently, I consider that my Target Text readership must be, at least, informed about the following wealth of historical, geographical and cultural facts, and about the conflicting power relationships attached to them:

- The White population of South Africa is not and has never been a homogeneous human group. Dutch settlers arrived at the Cape of Good Hope area as early as 1657, and very slowly, but very profoundly, identified with the country and created a distinct culture and language of their own, the one that is labelled as Afrikaans today. French and German exiles and emigrants also did arrived before the British took over much later, in 1795, 1806 (*The Return of the British*), and, definitely, in 1815, when a treaty between Britain and The Netherlands legally transferred the Colony to the former, who always kept

their distances from the latter, i.e., a plural society was born among South African whites (See: Davenport: 19-31).

- From the very beginning, the British tried to enforce their power and grip of the Colony and to coax it into cultural uniformity. Although they were not very successful in the long term, the struggle was a fierce one. The Dutch or Boer language and way of life were threatened by the new power and alien authorities (Lord Charles Somerset), no matter how enlightened and beneficial their aims were intended to be: abolition of the slave trade, more governmental control, changes in land tenure, British settlement promoted, etc. English became the language to be exclusively used in the courts and the legislation, to be taught in schools, even in the pulpits (Davenport: 37-40) (Kannemeyer: 1-10). It was much useless, but it happened:

Yet Dutch-medium instruction survived in the country district at the primary level in sufficient strength to be able to underpin a successful Dutch revival in the 1870s, even though the literary Dutch of the Bible and the classroom differed from the spoken language of everyday use, which at that time had no literature (**note 1**) of its own (Davenport: 40).

- The most important disgraceful landmarks of the History of South Africa originated in this painful division and power struggle: The Great Trek (from 1834-35 to the 1850s), the found-

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Juan Miguel Zarandona

ing of the independent Boer republics -Free Orange State, Transvaal-, the two Anglo-Boer wars of 1880-1881 and 1899-1902, etc. The more the dissatisfaction grew, the more the Afrikaners left their original settlements and searched for new grounds to carry on with their modes of living, their taste for wide open spaces and their farming economy. First within the borders of the Cape Colony -Stellenboch, The Little Karoo, The Great Karoo-, then beyond those frontiers.

- Following the aforementioned process, The Little Karoo region, where Pauline Smith’s parents settled down and she was born in 1882, was entered by the 1840s, only forty years before. The place, however, had already developed into a geographically determined society, self-contained and sealed off by great mountain ranges and the sea, a little world, The Little Karoo (Smith 1990b: 54), of heat, open spaces and isolated farms, whose Afrikaans-speaking inhabitants led narrow and poor lives of intense suffering. A setting also suggesting an Arcadian or Edenic inviolateness, free from almost all intrusive influences from further afield. Outsiders usually brought trouble with them (*Anna’s Marriage*, *The Beadle*, etc.).

2.2. Afrikaans power relationships of their own

I also consider that my Target Text readership must be aware of power relationships within the sociocultural Afrikaans framework.

- These Calvinist Dutchmen and Dutchwomen were used to seeing themselves under the terms of a mythical theory: as part of the Christian elect whose position as trekboers on the frontiers was similar to that the Children of Israel of their Bibles as they fought their way through Sinai to the promised land (Davenport: 30). Apart from the influence on race power relationships -intrusive subject matter avoided by Pauline Smith (Chapman 1996: 189)-, painful byproducts of these conceptions were an emphasis in predestination and a tough powerful religious and moral view of mankind, frail and universally degraded by original sin, and a strong patriarchal power oppression towards women (Walker 1989).

2.3. Pauline Smith and the powers of her world and times

Pauline Smith, the educated woman with a writing professional career, the member of the English dominant white grouping that showed her affinity for the Dutch settlers, the colonial who was aware of conflict between cultures in her South

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

Africa (Bradfield 1996: 4-5), not only rebelled against most prevailing political, cultural or social powers of her world and times, but provided her readers with new powers of her own and of a very different kind. Both purposes or intentions can be appreciated in *Anna’s Marriage*; and, consequently, in its translation into Spanish: *La boda de Anna*.

2.3.1. The powers

On purpose, she denounced that patriarchal oppression towards women by describing the hardship which results for Afrikaans women (Anna) when their menfolk look upon them as possessions (Walker 1989). South African women were not the only ones to suffer this. Most Victorian and post-Victorian literature, a perfect mirror of its society, abounds in stereotyped images -promoted or attacked- of women as submissive, pure and religious beings well-endowed with domestic virtues, patience, gentleness, and loving kindness, whose main mission was to succour and comfort their husbands and children. They were the so-called “Angels of the House”, in clear contrast with the second main feminine characterization of those times: the “Fallen Woman”. But the fact was that in South African Colonial situation the position of White women (Pauline or her Anna) had been further exaggerated by the ready availability of Black women (Walker 1989). Conse-

quently, Pauline Smith rebellious standpoint was double meritorious. (note 2)

She also denounced the religious framework that justified that oppression and subordinated role for women. Although her writings are crowded with religious language and biblical allusions, this can be misleading because in most of her stories there is a shift from a mythical to a secular style of 'faith' which is reflected in a growing realisation that things are what people make them to be. She is not a religious writer in any partisan sense either and her ample treatment of religious elements is disinterested in religion itself (Ridge 1983: 205; 1992: 129).

In addition, she sided more with the colonial Afrikaner against the colonising English, and attitude inherited from her father (Haresnape 1983: 191) and in clear contrast with the general prevailing negative idea of the British colonial nation in South Africa concerning the nature and ideals of their rival Afrikaans settlers. The educated Afrikaners that could read her were grateful not to find in her work the caricature with which their countrymen were usually depicted by the English and could find in her at least one English sympathetic voice to help the English interpret a world they dismissed as backward (Driver 1990: i). From this viewpoint, Pauline becomes an early pio-

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

neer denouncer of the evils of colonial oppression in Africa. Another point for her.

2.3.2. *Other powers*

Next to her unequivocal rejection of the powers of her world and times, the works by Pauline Smith are crowded with references to which can be considered to constitute a more perfect wealth of powers, those of the utopia, the ideal, the feelings, the spirit, or love. I mentioned her ‘tender contents’ before, and I strongly believe that my target readers must be fully aware of this feature of her writing and personality, what Bosman named ‘*the warm comprehension of the heart*’ (1983: 99).

- The power of Utopia. In England, and in Europe as a whole as well, since the turn of the century until 1939, the mood was much dominated by a feeling of nostalgia for country life, and a rejection of capitalism, materialism and industrialism. Influenced by this, Pauline turned this rural and mythical Afrikaans communities of her youth into a kind of pastoral, innocent, simple, beautiful, harmonious, ideal utopia (Walker 1989) (Coetzee 1988: 118).

- *The Little Karoo* can also be depicted as an overflow of powerful feelings. Her abrupt leaving the country as a child

of twelve (note 3), to attend an English boarding school, and her leaving behind her life-enduring happiest memories, produced an intense desire in her to recapture her childhood at the semi-desert by means of her writing, what she always would do during her second life at the British exile. (note 4) It also produced a strong sympathy or capacity for sharing the feelings and pains of the beloved inhabitants of the isolated Platkops district. *Anna's Marriage* makes a paradigmatic example of this and of the rich poetic suggestions of her writing (Haresnape 1969b 138).

- But Pauline's spirit is no friend of deceiving herself either. Her ideal is not without blemish in the form of suspicion, cunning, prejudice, rigid conduct, stern religion, discrimination and oppression. She does transcend these limits by exposing its remaining limitations (Driver 1990: ii). It is the power of truth. Her conclusion is a very Shakespearean one (*The Tempest*): no one has a right to judge another, whether English or Dutch, no one is without sin, love and friendship should be cherished and nurtured, mercy and forgiveness are divine qualities which have the power to overcome bitterness, hatred, jealousy and selfishness (Benadé 1982: 1-3). A new beginning.

3. Translation, language and power

3.1. *Translation and power*

The move from former prescriptive translation models and practices on to updated ones with a prescriptive outlook, has given way to a whole branch in Translation Studies focusing its attention on translation in context as a ‘political act’ or a battleground reflecting ‘power structures’ and ‘power relationships’ (Álvarez 1996b: 1). As briefly stated before, it is almost impossible to find a better text in order to put these approaches into practice than the South African *The Little Karoo* by Pauline Smith. ‘Translation’ has also been regarded as the most representative paradigm of the clash between two cultures... of the production and ostentation of power and with the strategies used by this power in order to represent the other culture (Álvarez 1996b: 2), i.e., British power and British and Afrikaans cultures, for example. In addition, it is widely accepted that translators influence, or even create, the reception of their translated texts widely, and that they can manipulate their culture, politics and, of course, power relationships in the target language and culture (Álvarez 1996b: 2).

Consequently, I consider that I must, as translator of such a power-loaded short story by Pauline Smith, be conscious of the Source Text power relationships, as well as of my own

powers, and my own responsibility as regards the reception for first time in Spanish of those aforementioned power relationships, artfully displayed in *The Little Karoo*.

3.2. Language and power

The Little Karoo and her other books are not only so appealing for their contents and contextual power relationships, the important 'other problems' according to Lefevere (tpt) or Hermans (1996: 25-51), but for another key feature as well, 'the problem'. A formal-linguistic, rank-restricted one (from word to sentence) (Holmes 1988: 67-80) that must be of the utmost importance for a translator:

... there is a good picture not only of the people of the Little Karoo and their community life, but also of the way they frame their words and the mannerisms of their speech (Haresnape 1969a:123).

The language of the stories written by Pauline has given rise to many research papers and articles (Haresnape 1969a: 123-130) (Coetzee 1981: 25-32) (Clayton 1983: 153-166) (Coetzee 1988: 115-126) (Chapman 1996: 187-189), that lead to the following general conclusions about her peculiar and delightful English:

-She writes in a kind of simple, rustic, direct and slightly archaic variety of language that carries clear echoes of Afrikaans

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

rhythms and syntax (**note 5**): prepositional phrases and direct objects shifted to the beginning of sentences, participles in a typically Afrikaans position, words that seem literally translated, Afrikaans complex usage of particles imitated, the slow diction associated to the mood of the seasons, the plough and farm life, or the church service.

- It is still a mystery how she could give so forceful an impression of Afrikaans, such a convincing imitation in English of it, when there is clear evidence that her command of Afrikaans was very limited. Her South African Journal of 1913-1914 reveals that she understood the language only imperfectly and could not speak it.

- However, three different theories has been proposed in order to make sense out of the fact that she actually did it:

1) The existence of hypothetical Afrikaans originals. Her command of Afrikaans in conversation and real-life situations may have been slight, but the command of a language is not identical with a knowledge of it. She may have known very well a whole range of patterns, structures, terms, that she exploited and translated, more or less literally, in composing her texts. A fact that turned her into a very visible translator, not a wrong practice necessarily according to Bassnett (1996: 10-14).

2) The influence of the seventeenth-century English Bible of the Authorized Version, practically the only reading she had before

she left South Africa at the age of twelve. She recognized that there were great similarities between the mythical Little Karoo and its people and the world of the Old Testament, and between the speech pattern and word order of both languages, and made use of them. Consequently, there would be not so much Afrikaans as Afrikaans filtered through biblical English. (*Anna's Marriage* abounds in biblical references).

3) This style of English was simply a creative extension of her own normal use of English, which was not Standard English, but a dialect, i.e., the kind of language acquired during her childhood in the Karoo at school in Oudtshoorn and from conversation with people whose English would have been close to Afrikaans, or whose mother tongue was Afrikaans, but would have spoken English to her, for example.

Most probably, there is some truth in all these theories, and the answer lies in a combination of them all. Of course, it goes without saying that this artistic development of language symbolizes the power relationships between both communities perfectly well. Languages usually play this role. But now it is the translator's turn. It is his or her responsibility to choose a set of translation strategies, and his or her power to produce a reception -what to keep, what to omit, what to add, what to negotiate- for his or her target readership (**note 6**):

Translators are the artisans of compromise. This also gives them a kind of power since they are at home in two cultures and two

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

literatures, they also have the power to construct the image of one literature for consumption by the readers of another (Lefevere 1992: 6)

This is what I believe that I have to do as first translator of Pauline Smith into Spanish and first maker of a reception of her work in this language and culture. In *The Little Karoo*, Pauline Smith, though not herself an Afrikaner, produced one of the most remarkable collections of Afrikaner stories ever written (Paton 1983: 101). I am not an Afrikaner either, but I hope I can keep the spirit of the original for Spanish readers.

4. *La boda de Anna* as a translation product

For the translation of *Anna’s Marriage* I have chosen the following strategies:

- Pauline wanted to keep Afrikaans strangeness in English by means of keeping Afrikaans place and family names absolutely unchanged. Our secondary strangeness in Spanish keeps the same strategy faithfully: Fourie, Otto Joubert, Hans Lategan, Griet, Anna-Aantje, Philip Coetzee, Jan Jafta, Stephan, Johanna Marincowitz, Ludovic, Lombard, Thys, Rijk, Andries, Malgas, Uitkijk, Platkops district, Credo mountains, Blaukops, Welgevonden, etc. Members of a particular community expect a literary translation to reproduce the local colour and strangeness of the original (Nord 1991: 91-109), and

this is what I have done, what Catford would classify as 'partial translation' or when some part or parts of the text are left untranslated and are simply transferred to and incorporated in the TL text, a process typically related to literary translation (Catford 1965).

The short-story also includes three common Afrikaans words: 'stoep', 'dorp', 'kloof'. I have also kept them all in my translation as loanwords, what Nord calls 'exoticising translation' (1997: 47-52), plus a short definition in Spanish to facilitate understanding: '*stoep*, o pórtico de entrada de piedra', 'en el *dorp* o pueblo de Malgas', 'se va al *kloof* o quebrada'.

- Pauline depicts a rural community and type of life. To make my readership fully aware of this, I have chosen to imitate some features of the rural Castilian-Spanish style that can be admired in the rural short-stories and novels by Miguel Delibes (1920-) (García 1982), so popular among Spanish-speaking readers (Delibes 1964, 1975, 1978, 1981). One example: in standard or rural Spanish, you never use words like 'madre' or 'padre' without determiners. Castilian rural speakers of Spanish do it or used to do it:

Y lo que son las cosas, doctor, esa misma noche, o sea, con el alba, murió Madre, que sólo dijo: Estoy cansada. Me voy con Benetilde, ¿oye? Y la diñó (Delibes 1978: 104).

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

Consequently, my translation, *La boda de Anna*, includes phrases like the following: ‘su lugar estaba siempre al lado de madre’; ‘Padre no tenía ningún favorito de entre nosotros’; ‘Cuando me casé con Otto Joubert de Malgas y padre me dio la granja de Blaukops como dote’.

- Pauline frequently translates or seems to translate very literally, even word-for-word, from Afrikaans into English. I have practised the same kind of partial translation -Catford- myself as well. I have generally translated very literally from English into Spanish, as the most perfect means to carry over the patterns, word order and style of the Afrikaans language, and in order to reproduce a similar type of hybrid or too literal third language or ‘translationese’, not necessarily synonymous to ‘bad translation’ either (Shuttleworth 1997: 187-188).

The following examples can illustrate the procedure applied: ‘Source Text’ + ‘hypothetical original in Afrikaans’ + ‘translation into Spanish’:

- he built for Anna there
- hy het vir Anna daar gebou
- construyó para Anna allí

- there came that day a storm
- daar het a storm daardie dag gekom
- hubiera venido aquel día una tormenta

- there passed no sign between us
- daar was geen teken tussen ons nie
- no nos llegó ninguna señal la una de la otra

- where no gold is
- waar daar een goud is nie
- donde oro no hay

- other things also he told her
- hy het ook ander dinge vir haar gesê
- otras cosas también él le dijo a ella

- that had been so long in my heart
- dit was so lank in my hart
- que había estado tanto tiempo en mi corazón

- but for so long as she lived there came again no bitterness between us
- maar vir so lank as wat sy gelewe het, was daar geen bitterheid weer tussen ons
- pero durante todo el tiempo que ella vivió todavía nunca volvió a haber resentimiento entre nosotras

- now this and now that to please her
- nou dit and nou dat om haar gelukkig te maak
- esto ahora y aquello ahora para complacerla

- there is no one of my children
- daar is nie een an my kinders nie
- no hay uno de entre todos mis hijos

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

- in September month
- in September-maand
- en el mes de septiembre

- asked him if he were going to old Piet Grobelaar’s
- hom gevra of hy na ou Piet Grobelaar toe gaan
- le preguntó si iba a donde el viejo Piet Grobelaar

- Philip is selling this day your house
- Philip verkoop hierdie dag jou huis
- Philip está vendiendo este día tu casa

- Inspan the cart
- Die kar inspan
- ensartara el carro

This practice results in a kind of Spanish clearly distinct from Standard Spanish -what Pauline did with her English (**note 7**)-, strangeness that will be easily associated with and attributed to the exotic source culture and languages involved. Some examples (‘my translation’ + ‘standard Spanish’):

- pero madre no veía que esto fuera así
- pero mi madre no lo veía

- Muchas habladurías sobre el oro su venida produjo
- Su venida produjo muchas habladurías sobre el oro

- Otto me decía a mí
- Otto me decía

-Muchas veces he visto yo que ocurría pues

-Muchas veces he visto lo que ocurría

-y fue como si yo pudiera oír la canción

-y fue como si pudiera oír la canción

-no dejaba de comprarle esto ahora y aquello ahora para complacerla

-no dejaba de comprarle esto y aquello para complacerla

The Spanish of my translation displays a higher number of words than usual in Standard Spanish, which also helps reproduce the slow rhythm of the English-Afrikaans original and of Afrikaners as a whole, symbolizing their philosophical acceptance of trying conditions of life.

5. Conclusion

Some years ago, South African and Southern African Literary History was shaken by a 'rethinking process' or 'new comprehensive concept' of itself. Instead of breaking apart the different race, language or tradition branches as much as possible, the need for a new integrated approach has been strongly supported by many new South African scholars (Chapman 1996) (Smit et al 1996). Pauline Smith can not only be regarded as a pioneer breaker of limits between South African languages and cultures, but also a very sensitive artist and a woman voice whose insight into conflicting and painful power

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

relationships in the country she loved so much was unique. It has been my pleasure and my privilege to translate a short story by hers -*Anna’s Wedding*- and to make her talent available for first time in Spanish.

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The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

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The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

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Appendix

La boda de Anna

Anna era la más pequeña de todos los hijos de padre y madre y era la más querida para madre de todos nosotros. Era rubia y menuda, como nuestra abuela Fourie, y de gran gentileza en su manera de actuar, y aunque no había ni uno de nosotros que no la quisiera, su lugar estaba siempre al lado de madre. Padre no tenía ningún favorito de entre nosotros. Cuando me casé con Otto Joubert de Malgas y padre me dio la granja de Blaukops como dote, hizo sólo lo que le pareció

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

justo a él y a mis hermanos también. Pero madre no veía que esto fuera así. Madre quería que yo me casara, más bien, con el rico Hans Lategan de Uitkijk, y ella había tenido siempre la idea en su cabeza de que Blaukops iría a parar a mi hermana Anna. Debido a esto, y debido a su amor por Anna, madre no podía ser justa para con Otto y para conmigo. El día de mi boda fue como si la pudiera oír quejarse: ‘¡Ya ves como son las cosas! Mi hija Griet ha elegido a un hombre para complacerse a sí misma, pero seguramente mi pequeña Anna se casará para complacer a su madre’.

Sí, bien sabía yo lo que le pasaba por la cabeza a madre cuando me miraba el día de mi boda. Y en mi corazón yo le respondía:

‘¡Bien seguro yo he elegido a mi hombre para complacerme a mí misma! ¡De entre todos los del mundo lo he elegido a él! Espera ahora y verás si Anna no hará lo mismo también’.

Así estaban pues las cosas entre nosotras entonces, y desde aquel día madre no descansó hasta que padre compró la granja de Brandtwatch para mi hermana Anna. La granja de Anna caía junto a la mía, de camino a la de nuestro hermano Ludovic, y padre, que era ahora ya un hombre anciano, dispuso las cosas de manera tal que Otto y Ludovic deberían cultivar las tierras de Brandtwatcht entre los dos hasta que

mi hermana Anna se casara. Para complacer a madre, también, antes de morir, construyó para Anna allí una casa de piedra gris que estaba situada cerca del camino. Madre estaba orgullosa de la casa de Anna. Desde el amplio *stoep*, o pórtico de entrada de piedra, ella podría mirar al este y mirar al oeste, y mirar al norte y mirar al sur, y en todo el distrito de Platkops ella no veía a ningún hombre que fuera suficientemente bueno para su pequeña Aantje.

Ocurrió seis meses después de que se construyera la casa, y tres meses después de la muerte de padre, que Philip Coetzee, a quien Otto había conocido tierra adentro, bajó al distrito de Platkops a la búsqueda de oro en los montes del Credo. Muchas habladurías sobre el oro su venida produjo en el distrito, pero siempre que los hombres hablaban de ello, Otto me decía a mí:

‘¡Espera ahora y verás! Con toda seguridad muchos males y pesares vendrán a causa de esto’.

Me decía a mí también: ‘¡Mira como fue pues en el distrito de Malgas! Donde Philip Coetzee venía a buscar oro, al poco tiempo, todo alrededor de él surgían problemas entre los vecinos, y Philip iba de uno en otro suscitando pleitos entre ellos sobre los lindes de las tierras o los derechos del agua o sobre cualquier otra cosa que hubiera, y conduciéndolos

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

suave, suavemente, con sus modales agradables y su palabra fácil, hacia su hermano Stephan el abogado, a su despacho en el *dorp* o pueblo de Malgas. Muchas veces he visto yo que ocurría pues, y con seguridad ahora este oro que dice que encontrará en los montes del Credo no es otra cosa que polvo que está excavando para lanzárnoslo a los ojos para cegarnos.

Otto dijo esto. E incluso mientras lo decía, Philip no dejaba de hacer su trabajo, silenciosa, silenciosamente en nuestra contra, comprando la voluntad del viejo Jan Jafta con bebida para que fuera a donde madre a Welgevonden y mentirle a ella allí y decirle que Otto estaba desviando el agua de las tierras de Anna de Brandtwacht hacia nuestras propias tierras de Blaukops. Suave, suavemente Philip lo urdió todo, y cuando por fin Jan Jafta fue a donde madre, madre le creyó a él.

Dios le perdone a Jan Jafta el mal que hizo aquel día, y Dios me perdone a mí también, pues cuando Otto quería haber ido con mi hermano Ludovic para hacerla entrar en razones, yo me negué a dejarlo ir. Fue como si hubiera venido aquel día una tormenta a mi corazón y no me era posible calmarlo, y a Ludovic le grité: ‘¡Mira ahora, hermano! Ni a Brandtwacht ni a Welgevonden Otto no irá. Desde este día, todo se ha termi-

nado entre madre y yo. ¡Qué me importa que madre crea esta maldad de Otto! ¿Qué me importa a mí ya madre?’

Y yo dije también: ‘Bien sabe madre lo que hubo entre nosotras cuando me casé con Otto. Ningún cariño me mostró a mí entonces, y si mentiras es a lo que presta oídos ahora, ojalá todo Platkops le mienta a ella y en contra de todo Platkops me mantendré firme junto a mi marido Otto. Ve, dile a madre esto. Es la última cosa que yo le voy a decir a ella’.

Sí, éste es el mensaje que yo le envié a madre. No pude ver cómo de iguales eran el amor de madre por Anna y mi amor por Otto. Fuerte y amargo era nuestro amor, y por muchas semanas no nos llegó ninguna señal la una de la otra. Incluso cuando Ludovic me habló de la incapacidad que le sobrevino a madre ahora y que la mantenía siempre dentro de su casa de Welgevonden, me negué a volver mi corazón hacia ella. ‘Mira ahora’, solía decir, ‘¿qué me importa a mí la incapacidad de madre? Todo lo que madre tiene que hacer es sentarse y el viejo Jan Jafta le contará sus mentiras’.

Y entonces un día hermano Ludovic vino a la casa con Otto y dijo: ‘¡Mira ahora, Griet, la jugarreta que Philip Coetzee nos ha jugado! Bien sabía él lo que uno de Malgas podía contar de él pues, por eso primeramente siembra el mal entre nuestra madre y Otto, para que tú no vayas más a Welgev-

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

onden, y entonces se va al *kloof* o quebrada que corre vecina a la granja desde los montes del Credo, a buscar oro donde oro no hay, y le hace la corte a nuestra hermana Anna. El viejo Jan Jafta él mismo fue quien lo vio. Y cuando él vio cómo Anna cruzaba las tierras para encontrarse con él se fue hacia madre y le dijo cómo Philip Coetzee le había pagado a él para mentirle a ella. Otras cosas también él le dijo a ella. Y ahora que nuestra madre ve el mal que hay en él Anna proclama a voces a todo el mundo que se casará con él. Incluso sin acuerdo de separación de bienes se casará con él y no hay ninguno de nosotros que pueda salvarla’.

Cuando Ludovic me contó esto fue como si la tormenta que había estado tanto tiempo en mi corazón se calmara de repente. Me quede parada ahí, mirándolo a él, y era mi propio pecado lo que veía, arrastrando a Anna, que nos era tan querida para todos nosotros, de donde madre hacia donde Philip Coetzee de Malgas. Y en ese mismo instante me fui a ver a madre a Welgevonden.

Cuando llegué a la granja, que se veía tan hermosa al pie de los montes del Credo, encontré a madre sola en el salón. Ella estaba sentada a la cabecera de la larga mesa amarilla, y no sé por qué era así, pero llevaba puesto su gorrito. Madre nunca se ponía el gorrito salvo cuando iba al *dorp* a la

ceremonia del Sacramento. Pero este día, sentada sola en su propia casa, con su Biblia abierta delante de sí, lo llevaba puesto. Y fue como si yo supiera debido a esto que el corazón de madre estaba roto.

Sólo Dios sabe qué fue lo que le dije a madre aquel día, pero durante todo el tiempo que ella vivió todavía nunca volvió a haber resentimiento entre nosotras. Por un buen ratito estuve sentada con ella allí, y luego enseguida me fui a ver a mi hermana Anna.

Anna, cuyo lugar siempre había estado al lado de madre, se encontraba sentada ahora sola en su propia habitación, co-siendo. Yo le dije a ella: ‘¡Anna! Que Dios nos perdone el resentimiento que ha habido entre madre y yo, pues bien seguro es que pequé en esto y así tanto dolor nos ha venido por esta causa. ¡Pero mira bien ahora! Mi dolor en este día es como nada comparado con el dolor que vendrá a ti si te casas con el joven Philip Coetzee de Malgas. ¿Quién es este Philip Coetzee para que rompas el corazón de madre y te cases con él? Si pudo mentirle a madre sobre Otto, ¿no te mentirá a ti también? ¡Piénsalo bien ahora, cariño mío! Por todos los años que trabajó para él, nuestro padre tuvo confianza en Otto en todo lo que hizo, y ¿acaso hay uno sólo de nuestros hermanos en este día que confíe en Philip Coetzee? Deja que

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

te diga, en todo el distrito de Malgas no hay hombre alguno que confíe en él, y todo el mundo puede ver que está jugando contigo por las tierras de Brandtwacht. Es por esto por lo que se esfuerza tanto con sus palabras de amor y con sus besos. No es besos sólo lo que te dará cuando se case contigo, mi niña. Entonces jugará contigo como juega ahora con su perriño, y nos arrancará las tierras de las manos, y cuando te haya perdido tus tierras, él te abandonará. ¿No abandonó a Johanna Marincowitz pues, cuando él y ella llevaron al padre de ella a la bancarrota?

Todo esto dije yo, de pie en la habitación en la que Anna estaba sentada cosiendo. Y Anna, sentada junto a la ventana, miraba afuera a través de los campos y sonreía para sí misma, y fue como si yo pudiera oír la canción que ella cantaba todo el día en su corazón para el joven Philip Coetzee. Corrí hacia ella y le grité:

‘¡Anna! ¡Anna! ¡No será lo que crees!’ Y la cogí entre mis brazos y la zarandeeé con fuerza, y la tomé de nuevo en mis brazos y la retuve ahí allí, y supe que no podía salvarla.

Así fue pues como Anna se casó con el joven Philip Coetzee de Malgas y se fue a vivir con él a la casa de piedra gris que padre había construido para ella. Anna estaba orgullosa de su casa, como madre lo había estado, y Philip Coetzee com-

pró muchos muebles elegantes para la casa en el *dorp de* Platkops. Anna estaba contenta como un niño con sus muebles, y cuando él vio cuánto le agradaba, Philip no dejaba de comprarle esto ahora y aquello ahora para complacerla. A causa de su parálisis madre no pudo ir nunca a Brandtwacht a ver la cosas de Anna. Ella me dijo a mí un día:

‘¿Es verdad, Griet, que no hay uno de entre todos mis hijos que tenga un sofá rojo de felpa tal como el que ahora se encuentra en el saloncito de Anna?’

Yo le dije: ‘Es verdad’.

Madre dijo: ‘Que Dios le perdone, Griet, pero ¿de dónde consigue Philip Coetzee el dinero?’

Y no tardamos en saber de dónde Philip conseguía el dinero, pues esa misma semana le pusieron una demanda por impago y él dispuso de parte de las tierras de Brandtwacht como garantía o aval de pago.

El día que esta garantía se publicó en el periódico de Ciudad del Cabo, Philip le compró a Anna una pequeña cajita negra que tocaba tres melodías. Por la tarde, cuando Ludovic pasó cabalgando, Anna estaba sentada en el *stoep*. Ella lo llamó a Ludovic, y Ludovic, creyéndose que ella quería hablarle del aval, se acercó a caballo hacia el *stoep*.

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

Anna le dijo a él: ‘¡Escucha ahora, hermano, la música que sale de esta pequeña caja negra que Philip me ha regalado!’

Ludovic le dijo a ella: ‘Anna, ¿has visto este día el periódico de Ciudad del Cabo?’

Anna respondió: ‘¡Pues no, hermano! Deja ahora el periódico de Ciudad del Cabo y escucha la música que sale de esta pequeña cajita negra que Philip me ha regalado’.

Y Ludovic, sentado sobre su caballo, miraba a Anna y no podía creerse que ella no supiera nada del aval de Philip. Abrió su boca para decir algo, entonces la cerró de nuevo, giró su caballo y se fue cabalgando.

Desde aquel día Anna vino que muy rara vez a Welgevonden, y siempre que ella vino Philip Coetzee vino con ella. Anna creyó que era por amor hacia ella que él siempre se mantenía ahora tan cerca de su lado, y su amor por él era como una fiebre de la que todo el mundo podía percatarse. Poco a poco, por medio del amor de ella por él, Philip alejó a Anna de todo contacto con nosotros. Y semana tras semana, cuando sus avales se publicaban, él siempre le traía alguna cosa nueva y extraña desde el *dorp* de Platkops para complacerla. Pues así fue como Philip jugó con nuestra hermana Anna hasta que al

final todas las tierras de Brandtwacht estuvieron empeñadas. Y rápida, rápidamente entonces el juego se terminó.

Pasó pues que en el mes de septiembre nuestra pequeña Jacoba se puso enferma, y me llevé a la niña a Welgevonden y me quedé con madre allí para atenderla. Y mientras estaba allí Philip trajo un día a Brandtwacht a un hombre joven y extraño que era un judío. Philip dijo que el judío era su amigo, y que Anna debía dejarlo entrar en casa y enseñarle los muebles. Anna se sintió orgullosa como un niño de hacer esto. Ella no lo sabía, y no había entre nosotros uno sólo que lo supiera, pero Philip estaba ahora en bancarrota y el judío había venido para hacer una lista de todas las cosas que debían ser vendidas para pagar sus deudas. Sí, la casa de Anna y sus tierras, su ganado y sus avestruces, todo, todo lo que era de ella debía ahora ser vendido para pagar las deudas de Philip. E incluso hasta el día de la venta, que iba a ser en el almacén de suministros del viejo Piet Grobelaar, no hubo uno sólo de nosotros que lo supiera.

El día de la venta, pronto por la mañana antes de que Anna se levantara, Philip envió a los chicos con el ganado y los avestruces a donde el viejo Piet Grobelaar.

Cuando la hora de tomar café llegó, le dijo a Anna que había enviado a los chicos por forraje y que debía alcanzarlos ahora

The Hybrid Language and Society (Afrikaans-English) of the South African Postcolonial Writing of Pauline Smith (1882-1959) in Spanish Translation: “Anna’s Marriage / La boda de Anna” (1925)*
Juan Miguel Zarandona

con el caballo. Philip dejó a Anna sola en la casa, y de camino a donde Piet Grobelaar se encontró de nuevo con el extraño joven que era un judío. Mientras estaban de pie conversando en el camino, hermano Ludovic pasó cabalgando, y el judío, que parecía enfadado por algo con Philip, le dijo a Ludovic que parara. De primeras, debido a los muchos meses que ahora ninguno de mis hermanos le había hablado a Philip, hermano Ludovic no quiso pararse. Pero después, Dios sabe por qué, dio la vuelta a su caballo y volvió cabalgando a donde el judío. Y el judío le preguntó si iba a donde el viejo Piet Grobelaar para la venta de Brandtwacht. .. Sí, ésa fue la primera vez que nosotros supimos de la venta.

De pie allí en el camino, sin dirigirle una palabra a Philip, Ludovic le pidió al judío que parara la venta hasta que pudiera ir a buscar a sus hermanos a sus granjas y todos juntos verían qué se podía hacer para salvar las tierras de Brandtwacht. El judío se lo prometió, y Ludovic, cabalgando tan deprisa como pudo valle arriba a donde Thys y luego a donde Rijk y Andries, envió a nuestros hermanos uno a uno a la casa de Anna preguntando por Philip y el judío. Y Anna siempre les enviaba a donde el viejo Piet Grobelaar, a donde Philip se había ido por forraje.

En último lugar, desde Vergelegen, vino hermano Lombard a quien Ludovic le había enviado un chico para buscarlo. Lombard le preguntó a Anna: ‘¿Dónde es la venta?’

Anna le dijo a él: ‘¡Pero hermano! ¿Qué ocurre con nuestra familia? ¡Primero viene Thys y pregunta por Philip y se marcha cabalgando a toda prisa. Y entonces viene Rijk y pregunta por Philip y se marcha cabalgando a toda prisa. Y entonces Andries. Y ahora tú! ¿Qué venta es ésa pues que os hace a todos cabalgar tan deprisa hacia ella?’

Lombard le dijo a ella: ‘¡Pero Anna! ¿No sabes lo que Philip está haciendo?’

Anna dijo: ‘¿Qué está haciendo? Él ha ido a buscar forraje al almacén del viejo Piet Grobelaar’.

Lombard le dijo: ‘Dios le perdone, Anna, pero Philip está vendiendo este día tu casa y tus tierras, tu ganado y tus aves-truces, y todo lo que es tuyo para pagar sus deudas’.

Y Lombard, quien, como todos mis hermanos, no podía creerse que Anna no supiera lo que pasaba con Philip y sus avales, uso el látigo con el caballo y se fue cabalgando a toda prisa.

Aquel día mis hermanos compraron de nuevo la granja de Brandtwatch entre todos ellos. Y Ludovic y Otto también, que

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trabajaban siempre juntos para el bien de ambos, compraron de nuevo los muebles de Anna y arreglaron las cosas pues para que Anna los conservase todo el tiempo que viviera. Pero, porque ni uno sólo de mis hermanos sabía que Philip había abandonado a mi hermana Anna aquel día cuando se fue cabalgando con el judío, no hubo ni uno de ellos que fuera a Brandtwacht a verla. Y todo aquel día, y toda aquella noche, Anna estuvo sentada sola en la casa de piedra gris que padre había construido para ella.

Aquella noche, muy tarde por la noche, Otto y Ludovic vinieron a donde madre y a mí en Welgevonden. Ellos nos contaron todo lo que habían hecho, y mientras madre yacía llorando suavemente en su cama yo le dije a Ludovic:

‘¿Pero dónde, pues, está nuestra hermana Anna?’

Ludovic dijo: ‘Ahora seguramente está en Brandtwacht con su marido Philip’.

Yo le dije: ‘Dios te perdone, Ludovic, a pesar de ser un buen hombre, eres también un tonto. No hay uno sólo de nosotros, ni Anna ni ningún otro, que vaya a ver al joven Philip Coetzee de nuevo hasta que venga a pedir dinero prestado’.

Y yo puse a la niña en la cama con madre, e hice que Otto ensartara el carro y me condujera por el medio de la noche a donde mi hermana Anna.

Cuando llegamos a la granja al amanecer no había sonido alguno en todo aquel lugar. Salte del carro y corrí hacia la casa y encontré a Anna sola en el saloncito. Estaba sentada sobre el sofá rojo de felpa y ya sus mejillas estaban enrojecidas a causa de la fiebre que causaría pronto su muerte. En su regazo sujetaba la pequeña caja negra que Philip le había regalado, pero aunque daba y daba vueltas a la manecilla no salía ningún sonido de ella.

Yo le dije a ella: ‘Anna, cariñito, nuestra madre te está esperando en Welgevonden y yo he venido a buscarte’.

Anna, a la que todos queríamos tanto, me miró con unos ojos de extraña fiereza que nunca volverían a vernos a ninguno de nosotros claramente.

‘Escucha ahora, Griet’, dijo ella, ‘la música que sale de esta pequeña cajita negra que Philip me ha dado.’

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1. Although oral Afrikaans as a language distinct from Dutch is much older, and there are previous documents and texts written in Afrikaans or proto-Afrikaans, the origin of a written Afrikaans literature proper dates from the last quarter of the nineteenth century, when the era that opened the door to the consolidation of the language brought about by the First and Second Afrikaans Language Movements (1875-1900 and 1900-1930) started. The Cape Provincial Council passed a motion in April 1914 making Afrikaans official language along with English for the first time. The Bible in Afrikaans appeared in 1933 (Kannemeyer: i-ii, 1-10) (See: Scholtz 1980).

2. Andrina, the protagonist of *The Beadle* (1926), Pauline Smith’s novel and most ambitious work, is described by means of typically fallen woman situations of seduction, betrayal, and illegitimacy. In despite of this, she resembles a truly liberated woman who discovers her own identity beyond her social barriers. Because of female characters like these, Pauline can honourable be placed amongst twentieth century feminist writing (Walker 1989).

- 3.** Her departure from the Little Karoo was a triple parting: from the place of her happy childhood, from childhood itself in order to enter adolescence, and from family and her beloved father, who died shortly after (Clayton 1983: 165).
- 4.** After her departure to Britain in 1895, Pauline Smith came back to South Africa five times during the years: 1904, 1913-1914, 1926-1927, 1933-1936 and 1937-1938 (Scheub 1997: xlvi-liii).
- 5.** Pauline Smith was not the only or first British or South African writer in experimenting and adapting Afrikaans cadence into English. To mention just a few: Douglas Blackburn (1857-1928), Perceval Gibbon (1867-1926), Herman Charles Bosman (1905-1951) and Alan Paton (1903-1988) (Gérard 1986: 192) (Chapman 1996: 187).
- 6.** The text can no longer represent a limit for the study of literature. The reception of texts among their readers must have priority as the Reception Theory or Reader-Response Criticism claims since the 1960's (See: Weisstein 1975: 179; Eagleton 1988: 95; Preminger 1993: 1014-1015; Jauss 1994: 15; Gallego 1994: 54; Chevrel 1998: 186-187; Estébanez 1999: 907-910).
- 7.** Harold Bloom talks about two concepts of his: 'anxiety of influence' and 'misreading' to refer to the double creative literary urge to follow and keep a distance from previous works at the same time (1997: i-xiv). In translation, we could talk of 'anxiety of influence in translation' regarding previous translations, and 'mistranslating' when referring to the new translator's own merits.