

Translating the Neanderthal mind style in William Golding's *The Inheritors*

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Introduction

The subject of this research is the translation of the Neanderthal mind style in William Golding's *The Inheritors*. I will examine the most important elements of the mind style that characterizes the Neanderthals in the novel, and is the most prevalent style in the novel. Furthermore, I will explore what type of translation problems follow from this style specifically. The research question that I have formulated is the following: what are the most important elements of the Neanderthal mind style used by William Golding in *The Inheritors*, and what kind of translation difficulties arise from this mind style?

To answer these questions, the first chapter will discuss the style of the novel, with a great emphasis on the Neanderthal mind style. The other stylistic elements that I will discuss in the first chapter will be exclusively elements that are relevant to the translation of the chosen source text. The second part of the research question has to do with the translation difficulties that arise from the mind style. In order to answer this second part of the question, I will use two of Christiane Nord's concepts; her model of text functions and her model of translation problems. Through these theoretical perspectives I will identify the translation problems that arise as a result of the specific mind style in the second chapter. Both these parts will also be sections of the textual analysis for the translation.

1. Style

In this chapter I will discuss the relevant stylistic elements of *The inheritors*. This chapter is by no means an extensive list of all the stylistic elements of the novel. The chapter is split into two sections. The first section is about the Neanderthal mind style in the novel, as this is the focus of this research. In the second section of this chapter, I will discuss other stylistic elements of *The Inheritors* that are relevant to the translation of the source text.

1.1. Neanderthal mind style

In the sixth chapter of *Style in Fiction*, Leech and Short draw a distinction between the fictional world and the way that world is shown by the author: "the fictional world is what is apprehended, whereas our present concern is with how that world is apprehended, or conceptualised" (Leech 2007: 150). Mind style could be described as the construction of a mind through which the author shows his readers the fictional world. In this respect, every novel can be said to have a certain mind style, even if in some cases that is the mind style of the author himself. The more interesting cases of mind style, however, are the ones in which a fictional mind is consciously constructed by the author, which is the case in *The Inheritors*. In the same chapter, Leech and Short write: "The term 'mind style' is particularly appropriate where the choices made are consistent through a text or part of a text" (Leech 2007: 153). For the mind style in *The Inheritors*, this is certainly the case. The Neanderthal mind style is used

consistently throughout the first ten and a half chapters of the novel.

The characteristic mind style of *The Inheritors* relates directly to the Neanderthal men and women of the story. To understand the mind style, it is first necessary to examine how these Neanderthals are portrayed by Golding. The most convenient way to describe them is through a comparison with *Homo sapiens*. The Neanderthals in Golding's novel are depicted as beings with limited mental capabilities compared to humans. They make sense of the world in a different way, and they have trouble forming complex thoughts and thought patterns. The Neanderthals also categorize phenomena of the world differently from humans, because they have fewer categories in their language, on account of their undeveloped technological advancement. They don't have the relatively advanced tools, like bows and arrows or boats for instance, that humans do have in the story. On the other hand, their bodies, their instincts and their senses are more developed and reliable than the bodies, instincts and senses of *Homo sapiens*. These two elements produce a species that could be described as a wilder and more animalistic version of *Homo sapiens*.

1.1.1. Limited mental capabilities

In the following sections I will discuss the three prominent techniques that Golding has used to show the reader that the Neanderthal men and women have weaker mental capabilities than *Homo sapiens*: underlexicalization, under-grammatization and metaphor and simile.

1.1.1.1. Underlexicalization

The limited mental capabilities of the Neanderthals in the novel are realized in several ways. One of the most prominent ways to achieve this, is what Elizabeth Black calls underlexicalization: "A technique which is used to suggest that the people are at a very early stage of linguistic development is underlexicalisation: the use of a restricted vocabulary and the avoidance of terms outside the experience and linguistic resources of the people" (Black 1993: 41). Elena Semino talks about the same concept, and explains how, and why exactly this technique works the way it does: "Fowler, in particular, spells out the crucial assumption that the lack of a particular lexical item from an individual's repertoire suggests that that individual lacks the relevant concept" (Semino 2007: 165). Because the Neanderthals do not use certain concepts in their vocabulary at all, we (rightfully) assume that the Neanderthals do not have these concepts in their minds. In the same paragraph, Black provides excellent examples of underlexicalization in *The Inheritors*: "... the people have no weapons, so the term *stick* is used for bow; arrows are *twigs*; *log* can denote a fallen tree which serves as a bridge or the canoes of the new people" (Black 1993: 41). In the fictional world that is created in *The Inheritors*, it makes sense that the Neanderthals themselves do not have words for concepts such as 'bow and arrow' or 'boat', but what is even more interesting is that "this feature, which occurs in direct discourse, is also characteristic of the language of the narrator, so that descriptive passages are mimetic of the thought patterns of the characters" (Black 1993: 39). Not only do the Neanderthals speak in this mind

style, the narrator speaks in the same way. Two examples of this can be found in the following sentence:

The man in the front of the log put his stick down and took up a bent one instead (Golding 2011: 105)

The 'log' that the narrator mentions here, is in fact a boat and the 'bent stick' refers to a bow.

1.1.1.2. Under-grammatization

One thing that neither Black nor Semino talks about, however, is something I would call under-grammatization. The Neanderthals' use of grammar can sometimes be said to be lacking. In general, their grammar is 'correct', strictly speaking, but in some cases not adequate to the message they want to send. Mal, the Neanderthal chief, for example says:

"People must find food. People must find wood."
(Golding 2011: 26)

These two utterances, normally, would mean that people in general have a necessity to find food and wood. However, in this case, however, Mal is talking about what 'the people' (the Neanderthal tribe) must do next in their current situation. He is talking about the specific needs of the situation they are in, the utterances are not meant as a general statement about the nature of people, therefore it would in this case be more appropriate to say 'the people'. Assuming, of course, that 'we' is not an option, because the exclusion of the word 'we' is part of the underlexicalization technique. Another example of the

inadequate use of grammar by the Neanderthals is in the next passage:

Fa interrupted them. "Let be. Ha has many pictures and few words. Lok has a mouthful of words and no pictures." (Golding 2011: 28)

In this passage, the grammatical error is more obvious, Fa says 'let be', instead of 'let it be'. The main reason that I want to stress this category of under-grammatization, and separate it from underlexicalization, is because it shows an interesting pattern: in *The Inheritors*, under-grammatization happens exclusively in direct speech of the Neanderthals, whereas underlexicalization is also consistently seen in the language of the narrator.

1.1.1.3. Metaphor and Simile

Another technique used by Golding to indicate the limited mental capacities of the Neanderthals is the use of metaphor and simile: "The deployment of metaphor and simile in *The Inheritors* suggests that the people are not yet capable of developing their ideas, because of their limited analytic abilities" (Black 1993: 45). In this quote, and in general, 'the people' refers to the Neanderthals in the novel. According to Black, simile and metaphor are also used to "to chart the development of Lok when he is forced by circumstance into leadership" (Black 1993: 45). To illustrate this, she uses the following example from the novel:

Lok discovered 'Like.' He had used likeness all his life without being aware of it. Fungi on a tree were

ears, the word was the same but acquired a distinction by circumstances that could never apply to the sensitive things on the side of his head. Now, in a convulsion of the understanding Lok found himself using likeness as a tool as surely as ever he had used a stone to hack at sticks or meat (Golding 2011: 184)

This revelation happens only in the tenth chapter of the novel and is a big step in the development of Lok's mental capacities. The interesting thing about this, is that, paradoxically, the development of Lok's mental capacities makes the reader realize their inadequacy. Because it costs Lok so much time to grasp something that we take for granted, the reader feel that his intelligence is not as developed as his own.

1.1.2. Developed and reliable bodies

In this section I will focus on how the image that the Neanderthals have developed and reliable bodies is realized stylistically. I have identified two major components of this: the personification of individual body parts and senses that are more developed.

1.1.2.1. Personification of body parts

One significant way in which Golding shows us that the Neanderthals are more developed physically, is through the personification of their individual body parts. This is an idea that is discussed in Semino's article on the subject: "The linguistic phenomena considered by Fowler and Leech and Short in relation to mind style also include choices in

figurative language, and particularly the consistent use of personification to convey, for example, a heightened perception of nature as a conscious, living being" (Semino 2007: 171). In *The Inheritors*, body parts of the Neanderthals are regularly personified, for example:

Lok's ears spoke to Lok. '?' But Lok was asleep
(Golding 2011: 33)

The above example is extreme in a way, because Lok is even sleeping while his ears are said to speak to him. A less extreme example of personification of certain body parts can be found at the beginning of the novel:

Lok's feet were clever. They saw. They threw him round the displayed roots of the beeches, leapt when a puddle of water lay across the trail (Golding 2011: 1)

This is an that which Black considers metaphor. She notes that 'clever feet' are "mildly odd", but writes that "to attribute sight to a foot is wildly deviant" (Black 1993: 39). She explains that this type of metaphor, might in fact not even be a metaphor: "'They saw' may be interpreted as being (almost) *literally* true for the people, who regard parts of the body as independent entities, but metaphorical for the reader" (Black 1993: 39). This distinction makes this type of 'metaphor' a highly relevant aspect of the Neanderthal mind style, because it separates the way the reader views the situation from the way the Neanderthals in the novel interpret it.

1.1.2.2. More developed senses

Another characteristic of Golding's Neanderthals is that they have more developed senses than Homo sapiens. A very clear example of this, is found in the fourth chapter of the novel, where Lok is looking for a person that the Neanderthals do not know. This person is identified by the Neanderthals as having been in their vicinity by his smell. In the novel, Neanderthals can identify one another by their smell (among more usual ways, such as sight). In this chapter, Lok tracks the unknown person for hours by following his smell. While he is doing this, he is able to smell how that person, which we later find out was a Homo sapiens man, felt at certain points and what he was doing. These developed senses, of which the sense of smell is an example, make the Neanderthals more animalistic than humans, but they are also relevant in relation to their mental world.

In *Mind-Lines*, Michael Hall and Bobby Bodehamer write that sensory based language is the first, and lowest level of abstraction: "Above and beyond the *sensory level* of representation we have sensory-based words. These empirically based terms encode or represent (as a symbol of a symbol) the information that we want to pass on about sights, sounds, sensations, smells, and tastes" (Bodehamer 2010: 22). Above this level of sensory-based language, they place abstract language, meaning language that formulates abstract ideas, or non sensory-based thoughts. One of the interesting things about *The Inheritors* is that Golding's Neanderthals seem to have underdeveloped higher levels of abstraction and rely, to a great extent, on sensory based thought and language. A good example of this, is the frequent use of the word 'picture' with the meaning of 'thought', 'idea' or 'memory'. An example of the use of the word 'picture' in this way is found in the next passage:

He spoke to them between coughs. "I have a picture of what is to be done." He bowed his head and looked into the ashes. The people waited (Golding 2011: 26)

In this passage the old Neanderthal man, Mal, speaks to the others. What he is saying, is that he knows what should be done next. The word 'picture', here, means something in the sense of 'idea' or 'thought'. One could say that this 'picture' is a metaphorical one, but the word 'picture' is used in this way consistently throughout the ten and a half chapters of the book in which the Neanderthal mind style is prevalent. This shows that even abstract ideas are often brought back to the sensory level, and expressed in sensory-based language by the Neanderthals.

1.2. Other relevant stylistic elements

The focus of this research is the Neanderthal mind style. However, there are stylistic elements in the novel that do not necessarily contribute to the particular mind style, but are nonetheless relevant with regard to the translation of the source text. I will discuss these elements in the following two sections.

1.2.1. Names

An interesting observation made by Howard Babb in the second chapter of *The Novels of William Golding*, is the fact that the names of the characters, both Homo sapiens and Neanderthal, might be relevant in connection to the way they are portrayed by Golding. He makes this point very

tentatively, but the examples he cites are convincing nonetheless: "'Liku' (as in 'I like you') seems appropriate to the cheerful girl who, even when captured by the new men, becomes friendly with their young girl; and perhaps 'Mal' betokens the illness and unluckiness of the people's chief" (Babb 1970: 40). The names in the above example are all proper names of the novel's characters. But there is another relevant category of names: "The names that Lok confers on some of the other new men—'Pine-tree,' 'Chestnut-head,' 'Bush'—also work to some degree ironically to dehumanize these people" (Babb 1970: 41). These names are in fact nicknames that Lok gives to the Homo sapiens men whose names he does not know.

1.2.2. Sentence length

The length of sentences is a stylistic element that is partly specific to the Neanderthal mind style, partly specific to the novel's style in general, and lastly a translation problem that often arises in translations between English and Dutch. In general, long sentences are tolerated very well in the English language, but they can make a text difficult to understand in Dutch. Sentences that are too long can make a text sound very unnatural and in some cases even incomprehensible. Short sentences, however, are acceptable in the Dutch as well as in the English language. The length of the sentences in *The Inheritors* varies significantly within the different sections of the text, from very short to very long.

The particularly short sentences in the novel are often used to characterize Neanderthal language. The Neanderthals do not form long sentences. Instead, they string together a bunch of short ones. This is reflective

of the way they think; they have trouble forming long intricate thoughts, so they fumble with and try to sort smaller thoughts together to bring across their ideas. A very clear example of this is when Fa tries to explain to Lok that the Homo sapiens people are dangerous:

“Listen. Do not speak. The new people took the log and Mal died. Ha was on the cliff and a new man was on the cliff. Ha died. The new people came to the overhang. Nil and the old woman died.” (Golding 2011: 123)

The above example clearly shows that every sentence has a maximum of two messages. The fact that Fa is not able to explicitly articulate cause and effect in this passage is one element that shows the reader her mental difficulties, and the short, uncomplicated sentences add to this effect. Therefore, I think that in connection to this particular element of the text, it is in general necessary to follow the source text closely where possible.

The very long sentences in *The Inheritors* form a contrast with the short ones. The narrator consistently uses similar language as the Neanderthals throughout most of the novel, but in general his language is less restricted than that of the Neanderthal characters. Sentence length is an example of where the two differ. As I mentioned above, long sentences can produce an awkward text in Dutch. The translator, therefore, sometimes has to make a choice between maintaining the contrast between long and short sentences, which could make the target text less fluent, or splitting sentences up at times and losing some of the effect of the contrast between long and short sentences. In general, the long sentences used in *The Inheritors* are not confusing or difficult to read on

account of their structure alone. Therefore, it is best to split long sentences where they would otherwise interrupt the flow of the target text.

2. Analysis

In this chapter I will analyze the translation problems that may arise from the stylistic elements which I have described in the previous chapter. In the first section of this chapter I will discuss the idea of the translation brief, and its importance. The following two sections will discuss Nord's models of text functions and her model of translation problems. In the final section of this chapter, I will formulate a translation strategy for the translation of the chosen source text.

2.1. Translation brief

In the fourth chapter of her book *Translation as a Purposeful Activity, Functionalist Approaches explained*, Christiane Nord explains the major importance of the translation brief. In connection to this, she writes that "we clearly cannot pretend that a given source text contains all the instructions about how it should be translated" (Nord 1997: 59). What Nord means by this, is that different translation purposes require different translation strategies, and different translation solutions. One and the same source text might be rightfully translated in different ways, according to the purposes that the target texts will need to fulfill. So in order to have some direction while translating, I have decided to formulate a rudimentary translation brief, according to which my translation of the source text can later also be evaluated. The translation brief that I will be using, is the following: "The publishing house Athenaeum - Polak & Van Gennep wants to publish a Dutch translation of William Golding's *The Inheritors*. Translate the source text into

Dutch for them". For literary translations in the Netherlands, there is the Dutch model contract for literary translations (*Modelcontract voor de uitgave van een vertaling van een literair werk*). This model contract formulates a two translation goals under article 1.1: "De vertaler verbindt zich tot het leveren van een naar inhoud en stijl getrouwe en onberispelijke Nederlandse vertaling rechtstreeks uit het oorspronkelijke werk". This means that the work has to be translated into impeccable Dutch, and that the characteristic style of the source text must be transmitted into the target language.

One of the most important requirements in (almost) every literary translation is a source text that sounds natural and fluent, the most notable exceptions to this being translations in which footnotes are used to explain elements from the source text, and what Nord calls *documentary* translations of, for instance, poetry. Documentary translations focus on "one or more particular aspects of a text" and are usually "a text about a text" (Nord 1997: 47). Because fluency is such an important element, I have decided to make this requirement explicit. The second factor of major importance, is the style of the source text, not only because it plays such a prominent role in the particular source text I am translating, but also because I intend to focus on this particular factor and its implications for the translation of the source text. The last factor that I have added is the publishing house. The reason for this, is the importance that is placed on the target audience when thinking about a translation strategy.

The source text is a large part of the seventh chapter of *The Inheritors* by William Golding, first published in 1955 in London. *The Inheritors* is a novel, and has been

characterized as belonging to the genre of prehistoric fiction. Throughout the story, the reader follows a small tribe of Neanderthal men and women, and for ten and a half out of the twelve chapters, the story is written from their point of view. This, to a large extent, is where the extraordinary style of this novel originates from. The main character is a Neanderthal man named Lok, and the novel is mostly written from his point of view, and through his perceptive abilities. Neanderthals are supposed to be significantly less intelligent than Homo sapiens, and in *The Inheritors* this is primarily conveyed through the style of writing. Some good examples of this can be seen in the following two sentences:

They were digging the water and the log was sliding across the river. When it was near the bank and the swarming bushes it straightened into the current and the men stopped digging (Golding 2011: 124)

The first word to pay attention to here, is the word 'digging' and the second is 'log'. In this scene Lok is looking at two Homo sapiens men in a boat, paddling on the river. Because Lok does not know what a boat is, he refers to it as a (hollow) log. Likewise, because he has never heard of paddling, when he sees the men pushing the paddles into the water, he interprets this as digging.

I will translate from the start of the seventh chapter, until the sentence "He shut them in his hand and each of the others took one from him" (4013 words). In this chapter, Lok and his female companion Fa are spying on the humans, and many of the humans' behaviors and the objects they use are described through Neanderthal eyes. This makes chapter seven an excellent example of the mind style used

by William Golding, because there is much to describe that the Neanderthals do not understand, and that they conceptualize in their own way. Because of this, the discrepancy between the reality as perceived by Lok and the reality that is meant to be understood by the reader is particularly wide in this chapter, and therefore it generates a relevant number of translation issues.

According to the translation brief, I am translating for the publisher Athenaeum - Polak & Van Genneep, a publishing house that frequently publishes classics; Roman and Greek literature, but also much of the world literature. According to Babb, *The Inheritors* is not a book that was very popular: "*The Inheritors*—rather oddly, I think—has never caught the public fancy" (Babb 1970: 1). He makes this argument based on the novel's late overseas publication: "Although it appeared in England originally in 1955, one year after Golding's first book, *The Inheritors* had to wait seven years for publication in America" (Babb 1970: 37). The novel has yet not been translated into Dutch, in contrast to Golding's other novels, most notably *The Lord of the Flies*, which suggests that Babb's statement is still true. Still, I think that *The Inheritors* falls into the category of world literature, because Golding's name, and his work in general, are read worldwide. The target audience of the translation will consist mostly who are interested in world literature. In 1970, Babb wrote that "the body of Golding's work is more esteemed by critics than by the public" (Babb 1970: 1). So source audience for *The Inheritors* had the interest in literature in common with the target audience. *The Inheritors* was first published in 1955 in London. Because the story is set in prehistoric times, the difference in knowledge about the topic between source and target audience will be minimal.

For this same reason the cultural differences between source and target audience will not be of any major consequence.

2.2. Nord's model of text functions

In the same chapter as mentioned above, Nord offers a model of text functions. Her model "draws on Karl Bühler's organon model" (Nord 1997: 40), which distinguishes three basic text functions: the referential, expressive and the appellative. To these three text functions, Nord adds a fourth one, which seems to be lacking in the model presented by Bühler: the phatic text function.

2.2.1. The referential function

The referential function is the text function that "involves reference to the objects and phenomena of the world or of a particular world, perhaps a fictional one" (Nord 1997: 40). In Golding's *The Inheritors* the referential text function plays a very interesting role. On the one hand, the fictional world is often described very carefully, but on the other hand, it is described with a world view that is obviously different from that of the average reader. "The way in which Lok views the world ... is an obvious case where we are prompted to compare his view of the world with a more 'normal' account seen through the eyes of the tribe which overthrows Lok and his companions" (Leech 2007: 162). With the language he uses, Golding portrays the world view of Lok while at the same time making sure that the reader will most of the time be

able to look through this world view, and recognize the way Homo sapiens would see or describe the same events.

2.2.2. The appellative function

This brings me to Nord's appellative text function. This function is aimed at the receivers of the text, and "is designed to induce them to respond in a particular way" (Nord 1997: 42). An important part of the 'particular response' that the style of *The Inheritors* induces is that the reader recognizes the tension between the two world views. To achieve this, Golding, in a way, creates two worlds; the one as seen by Lok and the one as seen by the reader. In order for this to work, Lok's world, on the one hand, has to significantly differ from the average reader's view, but on the other hand be similar enough for the reader to recognize what is being described.

One obvious consequence that arises from this for the translation of this text, is that a great deal of importance is placed on the interpretation of the translator. When this particular construction of style is used consistently throughout most of the chapters of a novel, one might at times ask himself the question: is this an 'accurate' description of the fictional world, or is it a 'Lok-metaphor'? Likewise, one can sometimes easily assume some passage is an 'accurate' description, while it might be a 'Lok-metaphor' instead. I think that it is crucially important that the translator is acutely aware of this while translating this work. Another difficulty that arises, is that the way phenomena are described often look very much like metaphors, and it is common knowledge that a metaphor that works in one language might not work in another.

Another thing that the translator has to be careful with in respect to this, is that if he follows the source text too closely, it can easily happen that he misses the mark thematically. An example of what I mean by this, is the frequent use of the word 'picture' in the source text. As I have explained above, this word is frequently used with the meaning of 'thought', 'idea' or 'memory'. At first, it might seem obvious to translate this into Dutch with the word 'foto'. On second thought, however, I would say that the word 'foto' sounds too modern to be used in a prehistoric context. The translator has to find an alternative, but if he wants to transmit the important stylistic element, he is bound to use a word that relates directly to sensory input, which in this case is connected to the sense of sight. The words 'beeld', 'afbeelding' or 'plaatje' would be three alternatives in this case.

2.2.3. The expressive function

The expressive text function in Nord's model "refers to the sender's attitude toward the objects and phenomena of the world" (Nord 1997: 41). In the Neanderthal mind style used in *The Inheritors*, the expressive function is mostly used in the form of the emotional and the evaluative sub functions. It is mostly used to convey the emotional state of a character, or a character's evaluation of a situation or another character. In the next sentence there is a good example of both of these sub functions:

He heard her mutter at him with her back still turned.
"You have fewer pictures than the new one" (Golding
2011: 124)

In the above example, Lok's companion Fa is frustrated, and angry at Lok. In her frustration, Fa mutters that Lok has fewer 'pictures' than the 'new one'. The new one is what the Neanderthals call the newborn infant of the tribe. This means that what Fa is saying here, is that Lok has fewer ideas, or less imagination, than the newborn baby of the tribe. This utterance reveals her emotional state and at the same time evaluates Lok as 'stupid'. This example also shows how Golding has his characters emote and evaluate from within the specific mind style that is used. The expressive function of this example is made more explicit by the use of the verb 'to mutter', instead of a more neutral verb, such as 'to say'. Other than the fact that this function is expressed through the Neanderthal mind style, it causes no translation difficulties that are specific to this particular text.

Another element that arguably falls under the expressive text function, are the names of the characters. As I have stated above, Babb argues that the names of the characters in *The Inheritors* to a certain extent contribute to the way the sender and the receiver feel about these characters. In this context I have made a distinction between proper names in the novel and nicknames given by Lok. Some of the implied meanings of proper names in the novel work as well in Dutch as they do in English. An example of this is the name "'Tuami' (which combines 'you' and 'friend')" (Babb 1970: 41). The name has the same effect in Dutch, because the 'source language' of the name is French. Nowadays, the proximity of French and English is similar enough to the proximity of Dutch and French for this to work in the target text. Other names do not work in the same way in Dutch at all, for instance "'Liku' (as in 'I like you')" (Babb 1970: 40). Some of the names might

have a different effect in the target text than intended by the author for the source text, the name Mal might remind a Dutch reader of the adjective 'mal', which carries the meaning of 'silly'. I have chosen not to modify the proper names of characters in the novel, because *The Inheritors* is a serious literary work, and it would be very unconventional to translate proper names in such a work. Moreover, the effects of these names, if they are indeed meant to have these effects, are not significant enough to warrant such modification. The nicknames given by Lok, however, 'Pine-tree' and 'Bush' for instance, cannot be left as they are in the target text. Because Lok gives the Homo sapiens men these nicknames based on some similarities between their appearance and certain natural phenomena, these nicknames need to be translated into Dutch versions for the target text, because English nicknames, such as 'Pine-tree', in a Dutch text would be too distracting.

2.2.4. The phatic function

The phatic function is used by the sender for "establishing, maintaining or ending contact between sender and receiver" (Nord 1997: 44). In *The Inheritors*, the phatic function is interesting when viewed in the light of 'maintaining' contact with the receiver. The phatic text function "relies on the conventionality of the linguistic non-linguistic and paralinguistic means used in a particular situation" (Nord 1997: 44). In *The Inheritors*, this conventionality is, to a certain degree, purposefully breached by Golding, to achieve the specific Neanderthal mind style. This style of writing, in a way, makes contact between the sender and receiver more difficult. While reading, the receiver is not only required to understand

what is written, he is also required to 'decode', or translate, the message into 'regular language'. A good example of this is found in the sixth chapter of the book:

The two men lifted sticks that ended in great brown leaves which they stuck into the water (Golding 2011: 105)

In this example, Fa and Lok are spying on the humans. They see two men in a boat on the river. In this sentence, what is described as the 'sticks that ended in great brown leaves' are in fact the paddles that the men use to navigate the boat. The 'great brown leaves' are the blades of the paddles. This is also another good example of the underlexicalization mentioned above. As this is an important element of the Neanderthal mind style, I intend to translate this into the target text. The under-grammatization mentioned above, however, brings forth a dilemma. The translation brief demands both that the mind style is transferred and a target text in fluent Dutch, and under-grammatization makes it impossible to adhere perfectly to both of these demands. In this matter, I choose to use under-grammatization in the target text, where it is found in the source text, firstly because this is a technique that is not used very often, and will therefore interfere with the demand of fluent target language only to a small extent, and secondly, because I presume that, from the context of a Neanderthal tribe, it will be clear why the grammar is not always perfect.

Another element that is connected to the phatic text function, that might cause translation difficulties, is the personification of the Neanderthals' body parts. Personification is a phenomenon that in general is better

tolerated in the English language than in Dutch. Too much personification can make the Dutch text seem overly strange. However, as I have mentioned above, Black notes the way personification is used in the source text can sometimes be called 'wildly deviant'. This makes it important to translate the 'wildly deviant' personifications of the source text as personifications into the target text. The question, then, becomes which personifications to eliminate by formulating them differently in the target text, and which ones to adopt. This is a matter that requires the translator's judgment case by case.

2.3. Nord's model of translation problems

Nord distinguishes two different types of translation issues. She distinguishes objective translation problems from what she calls translation difficulties, under which she groups issues such as lack of competence on the translator's side and the given situation that the translation is to be produced in, such as time pressure, lacking reference material and poor source text presentation (Nord 1999: 147). Objective translation problems, however, have nothing to do with either the translator's competence or the particular situation that the translation must be completed in. These problems yield issues that require the translator to perform modification and transposition tasks (Nord 1999: 147). In the following paragraphs I will focus on the latter. Nord splits these up into four types: pragmatic, culture specific, language pair specific and text specific translation problems.

2.3.1. Pragmatic translation problems

The first type of translation problem that Nord discusses, are the pragmatic translation problems. Under this type, she categorizes all translation issues that arise from the communicative situations in which the source and target text are embedded. As examples of this, she mentions problems that arise because of the differences in time and place that the source and target texts are produced in, and culturally determined differences in the level of prior knowledge on the subject matter between the source and target audience (Nord 1999: 147). Nord further notes that pragmatic translation problems are connected mostly to factors outside the text itself.

In *The Inheritors* this type of translation problem, if it occurs at all, will be very rare. This is due to the wide discrepancy between the time frame that the fictional world of the novel is set in and the reality of both the source and target audience. Because the story is set in prehistoric times, the source and target audience can be assumed to have roughly the same level of prior knowledge on the subject. Furthermore, the culture depicted in the story is one that is alien to both the source audience and the target audience, with the exception of people who have studied the specific prehistoric era or evolutionary biology.

2.3.2. Culture specific translation problems

The second type of translation problem according to Nord's model, culture specific are translation issues. These are issues that are specific to two cultures and arise from the differences in norms and conventions in the source and

target culture. A few examples Nord provides are conventions relating to genre, units of measurement, conventions relating to courtesy and legal norms for medical package leaflets (Nord 1999: 147).

The differences between the Dutch and English culture, for the translation of *The Inheritors*, are also not an issue. Units of measurement are not used at all in the novel, and as follows from what I have explained above, norms regarding courtesy in the Neanderthal reality are not the same as the English norms. The courtesy norms might differ between the Dutch and the English, but to look for which of the two cultures is closer to the one depicted in *The Inheritors* would be a hopeless task, and in addition would not yield any relevant information regarding the translation of the work.

2.3.3. Language pair specific translation problems

The third type of translation problem is what Nord calls the language pair specific problems. These are translation issues that arise from the specific combination of one source language with a target language. More specifically, they arise from the structural differences between the two languages on the syntactic and lexical levels and segments that transcend the translation unit (Nord 1999: 147). The examples Nord provides for language pair specific translation issues are the translation of the Spanish gerund into German and the translation of the German modal particles into languages in which particles are less common.

Language pair specific translation problems are very common in the Neanderthal mind style. One feature, as I have already explained above, are the variations in

sentence length in the novel, and the way they are used to create a specific image of the Neanderthals. Because of the regular occurrence of long sentences in the text alone, the translator faces the choice between a smooth target text and following the source text; should long sentences be split or should they be maintained? This choice is made more difficult when one realizes that the long sentences, that in general belong to the voice of the narrator, are contrasted with the short sentences that belong to the Neanderthals. Because of this, another factor is added when making the choice between splitting or not splitting the long sentences. The contrast in sentence length, however subtle, is a stylistic element in the text, and should therefore be approached with caution.

Another reason for the frequency of language pair specific translation problems is the setting of the story. The specific time, space and circumstances within the story make that close and accurate descriptions of the surroundings occur frequently. Because the Neanderthals do not form much abstract thought, and they live in a world without any type of technology, they tend to focus on what they can observe with their senses. This has a great influence on the frequency, and precision of the descriptions in the text. This makes the structural differences between the source and target language stand out.

2.3.4. Text specific translation problems

The final type of objective translation problem that Nord identifies, are the text specific translation problems. This type of problem arises during the translation of an individual text and the solutions to these types of

problems can not simply be applied to other translation assignments. The two examples of text specific translation problems that Nord provides are play on words and puns (Nord 1999: 147).

Text specific translation problems occur in this text mostly because of the Neanderthal mind style. The Neanderthal view of the world is different from ours, and they associate things with each other that Homo sapiens would not. An example of this is the frequent reference made to animals, but mostly birds and insects. One example are the voices of the Homo sapiens, they are very consistently associated with bird sounds, explicitly and implicitly. So while in other texts, in a passage like 'their voices came fluttering through it' (Golding 2011: 128), the verb 'fluttering' would never be translated with the Dutch 'fladderen', in the translation of *The Inheritors* 'fladderen' might actually be the correct choice. Another example of this same phenomenon is in the following passage:

When it was near the bank and the swarming bushes it straightened into the current and the men stopped digging (Golding 2011: 124)

In this sentence it is the 'swarming bushes', which could be translated into Dutch fluently with the word 'woekerende struiken' for example. With the use of 'woekerende', the target text gains fluency, but loses a stylistic element: the association with either birds or insects. Therefore, a more literal translation, like 'zweremde struiken', even though it is much less fluent in Dutch, and even sounds strange, might be the better translation.

2.4. Translation strategy

In the translation strategy for this translation, I will try to find a balance between fluent target text language and transmitting the important stylistic elements of the source text. Of the Neanderthal mind style, the underlexicalization is a crucial factor, and must be transmitted into the target text. Translating the word 'log' with the Dutch 'boot', for instance, would mean a great stylistic loss.

The issue of under-grammatization, on the other hand is not as straightforward. While it does form a contrast between the narrator and the Neanderthals, it is an element that is much less frequent in the source text. Because it occurs only rarely, I think it is best to look at it on a case by case basis. The rarity of this element also implies that it is less important than the other stylistic elements.

A difficult question are the personifications in the source text. This is because they are, on the one hand, an important stylistic element, and on the other hand, they are very rare in Dutch and could make the source text sound very unusual. The personifications of the Neanderthal body parts is an element that I want to keep in the target text, because they play a role in the characterization of the Neanderthals. Other important personifications are present in the text as well, because the Neanderthals tend not to see cause and effect. An example of this is when the log in the first chapter has disappeared, this is described as:

"The log has gone away" (Golding 2011: 2)

This example shows that the personification is not just something that occurs because it is more normal in English, in this sentence it is definitely strange, and characterizes the way Neanderthals look at the world. Therefore, I intend to transmit many of the personifications into the target text, even though this is not as normal in the Dutch language as it is in English, though I want to be careful not to overdo it.

With regard to names, I intend to translate nicknames based on appearance and nicknames in general. But I will leave the proper names as they are, even though they might imply certain qualities or attributes to the characters that carry them.

With respect to sentence length, two major choices are to be made. The first is whether to split long sentences and the second is whether to merge extremely short sentences. In the first choice favor a balanced approach; I will split the sentences where they are too long, but if it is not too much of a problem for the fluency of the source text I want to keep them long, in order to still maintain some of the contrast with the short Neanderthal sentences. On the second issue, the short Neanderthal sentences, I prefer to keep them short, even though this might sometimes seem a bit strange in Dutch.

The idea of translating very 'literally' is frowned upon by those who study translation. It is an idea that is regarded as primitive and ignorant. However, in the section about text specific translation problems, I have argued that in some specific cases, literal translation might be the right choice. By literal translation, here, I mean the translation of specific words with target language words that have a very close referential meaning. The cases to which this applies, as I have explained above, are created

by very a specific combination of circumstances from the elements of mind style and precise and descriptive language used together.

Conclusion

In the introduction I have put forward the question "what are the most important elements of the Neanderthal mind style used by William Golding in *The Inheritors*, and what kind of translation difficulties arise from this mind style?". As I have shown in the first chapter, I have found two major characteristics that form the Neanderthals in the novel, to answer the first part of the question. I have further identified five different elements that Golding has used to create attribute these two major characteristics to the Neanderthals: underlexicalization, undergrammatization, metaphor and simile, personification of the body parts and more developed senses.

As I have shown in the second chapter, the most frequent translation problems are those that are specific to the language pair and those specific to the text, while pragmatic and culture specific translation issues that would normally arise, are in this text remedied by the specific time and place that the story is set in. The language pair specific translation problems that are frequent in the novel, come as a result of the way that the way in which the referential text function is used; the descriptions of the fictional world are often close and accurate, making the differences in structure between the languages stand out. Another example of the pronounced language pair specific translation problems is the alternation between long and short sentences. This choice of how to deal with this, is made more difficult by fact that this alternation is a relevant stylistic element.

The text specific translation problems are caused by the use of metaphors and similes combined with specific associations in the Neanderthal mind style in the novel.

Because the Neanderthals associate in different ways than *Homo sapiens*, and Golding shows these associations in different ways, for instance with a simple adjective, it regularly occurs that literal translation of these words is a good option. Where someone who studies translation would be extremely wary of the idea of being 'literal', the translation of this novel puts the translator in a position where he has to at least consider this option in certain cases.

In 'Hoe Joyce terugkeerde in *Ulysses*', Onno Kusters coined the term 'idiolectic translation' (Kusters 2012: 10). He puts this term in contrast with the idea of 'idiomatic translation'. What is meant by the term, is that the translator makes translation choices based on the goal of reconstructing the idiolect of a particular character of the story in the target text, rather than looking for the most idiomatic target text expression. For example, where the source text purposefully shows clumsy English, the translator tries to translate the passage into clumsy Dutch. The concept of idiolectic translation can function as a very useful translation strategy when faced with the task of translating mind style, because it places more importance on the characteristic voice of the character, than it does on fluent target language.

Translation

ZEVEN

Fa duwde hem aan de kant. Ze stonden samen op en keken om de grot. De sombere lucht van de vroege dageraad stroomde¹ om ze heen. Fa ging een nis in en kwam terug met een bot waar bijna geen vlees aan zat en met wat restjes die de hyena's niet hadden kunnen bereiken. De mensen waren weer rood, koperrood en rossig, want het blauw en grijs van de nacht had ze verlaten². Ze zeiden niets terwijl ze aan het kluiven waren en deelden de restjes met een sterk gevoel van medelijden voor elkaar. Nu veegden ze hun handen af aan hun bovenbeen, liepen naar het water en dronken. Vervolgens draaiden ze zich om naar links, nog steeds zonder iets te zeggen of een beeld met elkaar te delen, en liepen naar de hoek waar de klif achter lag.

Fa stopte.

"Ik wil het niet zien."

Ze draaiden zich samen om en keken naar de lege grot.

¹ Although it is a bit unusual to combine the verb 'stromen' with the word 'lucht' in Dutch in this way, I would argue that in English the combination of 'to pour' and 'air' is a strange combination as well. The strangeness of this combination in the source text makes me believe that this is meant to stand out in some way.

² This is a personification that is very strange in Dutch. I have chosen to maintain it, however, because of I think this is an aspect of the Neanderthal mind style.

"Ik zal vuur pakken wanneer het uit de hemel valt of ontwaakt tussen de dopheide³."

Lok dacht na over het beeld van vuur. Verder was er een leegte in zijn hoofd en alleen het gevoel van vloed⁴ was diep en zeker te voelen binnenin zijn lichaam. Hij begon richting de boomstammen aan de andere kant van het terras te lopen. Fa greep hem aan zijn pols vast.

"We gaan niet meer naar het eiland."

Lok stond tegenover haar, zijn handen geheven.

"Er moet voedsel gevonden worden voor Liku. Zodat ze sterk zal zijn wanneer ze terugkomt."

Fa keek hem doordringend aan en er waren dingen in haar gezicht die hij niet kon begrijpen. Hij deed een stap opzij, haalde zijn schouders op en gebaarde. Hij bleef staan en wachtte bezorgd.

"Nee!"

Ze hield nog steeds vast aan zijn pols en trok eraan. Hij verzette zich terwijl steeds bleef praten. Hij wist niet wat hij zei. Ze stopte met trekken en ging weer tegenover hem staan.

³ In the source text there is the word 'heather', for which there are several options in Dutch. The first option is the word 'heide', which has a general meaning of an uncultivated piece of land. The alternative is one of the two more specific meanings of 'struikheide' or 'dopheide', which are both a specific type of plant. Because of its meaning of uncultivated land, the word 'heide' strongly implies that there is also land that is cultivated. This makes the word 'heide' very inappropriate in this context, as these Neanderthals do not cultivate land at all. The word 'dopheide' might seem modern, but the Neanderthals in the story do distinguish the different species of plants and trees, as this is relevant in their world. Being specific, therefore, fits into their world view.

⁴ The 'tidal feeling' is clearly a metaphor. Because Golding combines it with 'deep and sure', this conjures up an image of water. Therefore, I think it is important to convey the image of water in the target text as well. Because the options with 'getij' do not yield an option that sounds fluent enough ('getijgevoel' for instance), I have chosen for a solution with the semantically close 'vloed'.

"Je zult gedood worden⁵."

Er viel een stilte. Lok keek eerst naar haar, toen naar het eiland. Hij krabde aan zijn linker wang. Fa kwam dichtbij staan.

"Ik zal kinderen krijgen die niet doodgaan in de grot bij de zee. Er zal een vuur branden."

"Liku zal kinderen krijgen als ze een vrouw is."

Ze liet zijn pols weer los.

"Luister. Zeg niets. De nieuwe mensen namen de boomstam weg en Mal ging dood. Ha was op de klif en een nieuwe man was op de klif. Ha ging dood. De nieuwe mensen kwamen naar de grot. Nil en de oude vrouw gingen dood."

Het licht was veel sterker achter haar. Er zat een rood plekje in de hemel boven haar hoofd. Ze groeide in zijn ogen. Zij was de vrouw. Bescheiden schudde Lok zijn hoofd naar haar. Door haar woorden kwam het gevoel naar boven.

"Wanneer⁶ de nieuwe mensen Liku terugbrengen, zal ik blij zijn."

Fa maakte een hoog, kwaad geluid, deed een paar stappen richting het water en kwam weer terug. Ze pakte hem bij de schouders vast.

"Hoe kunnen ze de nieuwe melk geven? Geeft een hertenbok melk? En wat als ze Liku niet terugbrengen?"

Hij antwoordde bescheiden vanuit een leeg hoofd.

⁵ I have considered options that are more fluent in Dutch, such as 'je komt om het leven', but the more fluent options sound too 'civilized' in Dutch. I have considered making the passive option 'ze zullen je doden', but as the Neanderthals have trouble putting cause and effect into words, this option would too explicitly attribute the killing to the Homo sapiens men.

⁶ I have considered the more fluent and modern 'als' instead of 'wanneer', as it is also frequently used with the meaning of 'when'. However, the word 'als' can also mean 'if' especially in a sentence like this one, and here it is of crucial importance that it is clear that Lok confidently believes that the Homo sapiens men will return Liku to them.

"Dat beeld zie ik niet."

Ze liep kwaad van hem weg, keerde zich van hem af en stond met een hand tegen de hoek waar de klif begon. Hij kon zien hoe haar haren overeind stonden en hoe haar schouderpijlen trilden. Ze stond voorover gebogen met haar rechter hand op haar rechter knie. Hij hoorde dat ze tegen hem mompelde terwijl ze nog steeds met haar rug naar hem toe stond.

"Je hebt minder beelden dan de nieuwe."

Lok drukte zijn handpalmen op zijn ogen, zodat er lijntjes van licht in zijn ogen flitsten als een rivier.

"Er is geen nacht geweest."

Dat was echt. Waar de nacht had moeten zijn, was grauwhed geweest. Niet alleen zijn oren en zijn neus waren wakker sinds ze samen hadden gelegen, maar ook de Lok in hen. Hij keek naar het gevoel dat oprees, wegebde en weer oprees. In de botten van zijn hoofd zat de witte zwerm herfstkruipers gepropt, hun zaden zaten in zijn neus, waardoor hij moest gapen en niezen. Hij haalde zijn handen uit elkaar en knipperde met zijn ogen naar waar Fa had gestaan. Nu stond ze weer aan deze kant van de rots en gluurde er omheen naar de rivier. Haar hand⁷ wenkte.

De boomstam was weer uit. Hij was vlakbij het eiland en dezelfde twee botten gezichten⁸ zaten aan weerszijden van de boomstam. Ze groeven in het water en de boomstam

⁷ The combination of the verb 'wenken' and 'hand' in Dutch is an unusual personification. One would in this case normally say 'ze wenkte met haar hand'. However, as personification of the Neanderthal limbs is an important stylistic element throughout the source text, I have chosen to personify Fa's hand in the target text as well.

⁸ I have considered making this one word. However, I have chosen to use 'botten' as a separate adjective here, because later in the text Golding spells the same thing with a hyphen instead of a space in between; bone-faces. To make the same distinction, I have chosen to use 'botten' as an adjective. I have also considered 'gezichten van bot'.

bewoog zijdelings voort⁹ over de rivier. Toen hij vlakbij de oever en de zwermende struiken was, kwam de boomstam op één lijn te liggen met de stroming en stopten de mannen met graven. Ze keken goed naar de open plek grond bij het water waar de dode boom lag. Lok kon zien hoe de een zich omdraaide en tegen de ander sprak.

Fa raakte zijn hand aan.

"Ze zoeken iets."

De boomstam dreef langzaam met de stroom mee en de zon kwam op. De verre uiteinden van de rivier gingen in vlammen op, zodat het bos aan beide kanten donker leek door het contrast. De onbeschrijflijke aantrekkingskracht van de nieuwe mensen duwde de zwerm Loks hoofd uit. Hij vergat met zijn ogen te knipperen.

De boomstam werd kleiner terwijl hij wegdreef van de waterval. Als hij scheef kwam te liggen, begon de man achterin weer te graven en wees de boomstam precies naar Loks ogen. De twee mannen keken steeds zijwaarts naar de oever.

Fa mompelde:

"Er is nog een boomstam."

De struiken bij de kust van het eiland waren rumoerig aan het schudden. Ze gingen voor een ogenblik uit elkaar en nu hij wist waar hij moest kijken, kon Lok een nog een boomstam zien die vlakbij verborgen lag. Een man stak zijn hoofd en schouders boven de groene bladeren uit en zwaaide kwaad met zijn arm. De twee mannen in de boomstam begonnen

⁹ The verb 'to sidle' can mean two things: 'to edge along furtively' or 'to move sideways or obliquely'. As the boat is on the river, and the men have to paddle in the stream, they have to paddle against the stream and towards the other side of the river at the same time if they want to cross it in a straight line. So they would be paddling obliquely, because of the current, the boat is not moving forward (even though comparatively to the water it is), but only to the side. Therefore I have chosen to translate this with 'bewoog zijdelings voort'.

snel te graven totdat de boomstam op de plek was waar de man zwaaide, tegenover de dode boom. Nu keken ze niet meer naar de dode boom maar naar de man, en ze knikten naar hem. De boomstam bracht ze naar hem toe en baande zich een weg onder de struiken.

De nieuwsgierigheid werd Lok te veel; hij begon zo opgewonden richting de nieuwe kant van het eiland te rennen dat Fa zijn beeld deelde. Ze kreeg hem weer te pakken en greep hem vast.

"Nee! Nee!"

Lok brabbelde. Fa schreeuwde naar hem.

"Ik zeg 'Nee!'"

Ze wees naar de grot.

"Wat zei je? Fa heeft veel beelden —"

Uiteindelijk was hij stil en wachtte op haar. Ze sprak ernstig.

"We gaan naar het bos. Voor voedsel. We zullen ze van deze kant¹⁰ van de rivier in de gaten houden."

Ze renden langs de helling omlaag van de rivier vandaan en zorgden steeds dat er rotsen tussen hen en de nieuwe mensen waren. Er was voedsel in de zoom van het woud; bolletjes die maar een groen puntje hadden, larven en scheuten, paddenstoelen, de zachte binnenkant van bepaalde soorten schors. Ze hadden het vlees van de hinde nog steeds in zich en hadden geen honger in de zin van wat de mensen

¹⁰ Here, I have translated 'across the river' with 'van deze kant van de rivier'. This is a change of the focal point of the message. Instead of focusing on the location of the 'new people', the message in the target text focuses more on the location of the Neanderthals themselves. In this case, fluent language is used in the source text, and the change is justified in order to achieve fluent target text language.

onder honger verstaan. Ze konden best¹¹ eten als ze voedsel vonden, maar ze konden het vandaag makkelijk zonder voedsel uithouden, en morgen ook nog als het moest. Daarom zat er geen urgentie in hun zoektocht, zodat de betovering¹² van de nieuwe mensen hen weer naar de struiken aan de rand van het water trok. Terwijl hun tenen de modder vastgrepen, stonden ze te luisteren of ze de nieuwe mensen door het lawaai van de waterval heen konden horen. Een vroege vlieg zoemde naar Loks neus. De lucht was warm en de zon scheen zacht, zodat hij weer moest gapen. Toen hoorde hij de vogelgeluiden van gesprekken van de nieuwe mensen, een aantal andere nog onverklaarde geluiden, gestoot en gekraak. Fa sloop naar de rand van de open plek grond bij de dode boom en ging op de grond liggen.

Er was niets te zien aan de andere kant van het water, maar het gestoot en gekraak ging door.

"Fa. Klim in dode stam, om te zien."

Ze draaide haar gezicht naar hem toe en keek hem twijfelend aan. Hij realiseerde zich meteen dat ze 'nee' zou zeggen, dat ze zou aandringen dat ze weg zouden gaan van de nieuwe mensen en dat ze een grote tijdsafstand moesten creëren tussen henzelf en Liku; en deze kennis werd hem ondraaglijk. Hij gloop snel vooruit op handen en voeten en rende omhoog langs de verborgen kant van dode boom. Binnen een ogenblik wroette hij zich door de dikke bos tussen de doffe, donkere, zuur ruikende bladeren van de

¹¹ In the utterance 'they could eat' there is a certain subtle meaning that implies that it doesn't really matter to them whether they eat at the present moment or not, a certain implication that 'they could take it or leave it'. To achieve this same effect in Dutch, I have added the word 'best'.

¹² I have considered using a more neutral word here, the word 'charme', for instance, would fit. Yet, it seems to me that the word 'enchantment' is used here on purpose, to create the implication of a 'magical' way of looking at the situation, which I think helps characterize the attraction that the Neanderthals feel towards the Homo sapiens people.

klimop. Hij had zijn laatste lid¹³ nog maar net in de holle kruin geheven toen Fa's hoofd achter hem verscheen.

De kruin van de boom was leeg, als een grote eikeldop. Het was wit, zacht hout dat meegaf en zich kneedde naar hun gewicht, en het zat vol voedsel. De klimop was omhoog en omlaag verspreid, dus het was net alsof ze in een struik op de grond zaten. De andere bomen waren hoger, maar er was open lucht te zien richting de rivier en de groene bewegingen van het eiland. Terwijl hij de bladeren voorzichtig, alsof hij naar eieren zocht, uit elkaar duwde, bleek dat Lok een gat kon maken dat niet groter was dan het oogbad van zijn gezicht.¹⁴ Hoewel de hoeken van het gat een beetje bewogen, kon hij de rivier en de andere oever erg helder zien vanwege het contrast met de donkergroene bladeren die om het hol heen hingen, alsof hij een gat had gemaakt tussen zijn handen en daar doorheen keek. Links van hem was Fa ook een uitkijkpost aan het maken, en de rand van de dop¹⁵ was zelfs iets waar ze haar ellebogen op kon laten rusten. Het zware gevoel zonk bij Lok in, zoals dat altijd gebeurde wanneer hij naar de nieuwe mensen kon kijken. Hij zakte weelderig onderuit. Toen vergaten ze opeens al het andere en zaten heel erg stil.

De boomstam gleed onder de struiken bij het eiland vandaan. De twee mannen waren voorzichtig aan het graven en de boomstam draaide. Hij was niet naar Lok en Fa gericht,

¹³ I have considered translating 'limb' with the more specific Dutch word 'been', because it would sound more fluent. However, I have chosen not to do so, because of the alliteration in the source text (lifted, last, limb) can partly be transmitted into the target text with the use of the word 'lid'.

¹⁴ The sentence in the source text is very long. This might not be a problem in English, but in Dutch, long sentences can easily seem more unusual. Therefore, I have chosen to split the sentence in two parts at this point.

¹⁵ It might seem strange to translate 'cup' with 'dop'. However, this is a continuation of the simile that started in the first sentence of this paragraph, where the top of the tree is compared to an acorn cup, and in which I translated 'acorn cup' with 'eikeldop'.

maar stroomopwaarts, hoewel hij wel over de rivier in hun richting begon te bewegen. Er zaten veel nieuwe dingen in de holte van de boomstam; vormen als rotsen en uitpuilende huiden. Er waren allerlei soorten stokken, van lange staven zonder takken of bladeren¹⁶ tot uitgedroogde groene takjes. De boomstam kwam dichtbij.

Eindelijk zagen ze de nieuwe mensen tegenover zich¹⁷ in het zonlicht. Ze waren onbegrijpelijk vreemd. Hun haar was zwart en groeide op de meest onverwachte manieren. Het botgezicht voorin de boomstam had een pijnboom¹⁸ van haar dat rechtop stond, zodat zijn hoofd, dat van zichzelf al te lang was, uitgerekt leek, alsof het zonder genade door iets omhoog getrokken werd. Het haar van het andere botgezicht vormde een enorme bos die aan alle kanten uitstak, zoals de klimop in de dode boom.

Het haar groeide dik op hun lichamen rond de middel, de buik en het bovenste gedeelte van de benen, zodat dit deel van hen dikker was dan de rest. Toch keek Lok niet meteen naar hun lichaam; daarvoor was hij veel te verdiept in de dingen rond hun ogen. Een stuk wit bot was nauwsluitend onder de ogen geplaatst en waar de brede neusgaten zichtbaar hadden moeten zijn, zaten smalle spleten, en tussen die spleten liep het bot door en vormde¹⁹

¹⁶ I have decided to change the order of 'leaves or branches', because 'bladeren of takken' would slow down the rhythm of the sentence, as opposed to 'takken of bladeren', which speeds the sentence up.

¹⁷ I have considered translating 'face to face' with the Dutch 'oog in oog'. On second thought, however, this would imply that the Homo sapiens and Neanderthals were looking at each other, which is not the case; the Neanderthals are still concealed in the dead tree, spying on the humans.

¹⁸ I chose for the word 'pijnboom', because the alternative 'denneboom', aside from sounding too 'christmassy', would have yielded a completely different, more triangular, image.

¹⁹ The source text expression 'was drawn out to a point' does not have a Dutch equivalent with the same referential meaning. To solve this problem, I have chosen to use more descriptive language.

een punt. Daaronder, voor²⁰ de mond, zat nog een spleet en daar fladderden²¹ hun stemmen doorheen. Er stak een plukje donker haar uit onder de spleet. De ogen van het gezicht, die door al dat bot heen tuurden, waren donker en rusteloos. Daarboven zaten wenkbrauwen, die dunner waren dan de mond en de neusgaten. Ze waren zwart en kromden naar buiten en omhoog, zodat de mannen er dreigend en wespachtig uitzagen. Rijen aan tanden en zeeschelpen hingen om hun nek op een grijze, harige huid. Boven hun wenkbrauwen bolde het bot omhoog en liep het naar achter, zodat het onder het haar verborgen zat. Toen de boomstam dichterbij kwam, kon Lok zien dat het niet echt de kleur van bot was en niet glanzend, maar doffer. Het was meer de kleur van de grote paddenstoelen, de oren die de mensen aten, en het had ongeveer dezelfde textuur. Hun armen en benen waren zo dun als stokjes, zodat hun gewrichten op de knooppunten van een tak leken.

Nu Lok bijna in de boomstam kon kijken, zag hij dat deze veel breder was dan eerst; of eerder dat de twee boomstammen zich naast elkaar voortbewogen. Er zaten meer bundels en vreemde vormen in deze boomstam en daartussen lag een man op zijn zij. Zijn lichaam en bot waren zoals

²⁰ At this point, Lok still thinks that the Homo sapiens faces are either made out of bone, or that they have bone over their faces. In the source text at this point, there is the word 'over', which normally translates into the Dutch 'over' or 'boven'. Either of these two words, however, could mean that the 'slit' was above the mouth, between mouth and nose. This is not what is being described. What is meant is that the perceived 'bone mask' has an opening in front of the mouth.

²¹ The combination of the verb 'fladderen' with the word 'stemmen' might seem strange, but the Homo sapiens' voices are associated with birds in one way or another at different points in the text. Because this is a recurring metaphor, I think it is a relevant element of the style, and should be translated with the same association with birds.

bij de anderen²², maar het haar op zijn hoofd groeide in een massa scherpe, glanzende punten die hard leken, zoals de punten van een kastanjabolster. Hij deed iets met een van de scherpe takjes en zijn gebogen stok lag naast hem.

De boomstammen kwamen zijwaarts, rechtstreeks op de oever. De man achterin – Lok dacht aan hem als Pijnboom – sprak zachtjes. Bos legde zijn houten blad neer en bereikte het gras op de oever. Kastanjehoofd nam zijn gebogen stok en takje en sloop over de boomstammen totdat hij gehurkt op de aarde zat. Lok en Fa zaten bijna recht boven hem. Ze konden zijn individuele geur ruiken, een zeegeur, vleesgeur, afschrikwekkend en spannend. Hij was zo dichtbij dat hij hun geur ieder moment kon opmerken, want hij was onder ze. Lok onderdrukte uit schrik zijn eigen geur, hoewel hij zelf niet wist wat hij deed. Hij begon langzamer te ademen totdat zijn ademhaling zo oppervlakkig was geworden dat zelfs de bladeren levendiger waren.

Kastanjehoofd stond onder ze in de patronen van het zonlicht²³. Het takje lag dwars op de gebogen stok. Hij keek heen en weer rond de dode boom, hij inspecteerde de grond en keek weer voor zich uit naar het bos. Hij sprak zijwaarts vanuit zijn spleet naar de anderen in de boot; zacht getjilp, het witte trilde.

Lok voelde de schok van een man die vertrouwde op een tak die er niet was. Hij begreep, met een soort ondersteboven sensatie, dat er geen Mal-gezicht, Fa-gezicht of Lok-gezicht onder het bot verborgen zat. Het was huid.

²² In the source text 'the others' refers to the other 'bodies and bone'. In the target text 'anderen' refers to the people these 'bodies and bone' belong to. This was done purposefully, because the same construction would have been too confusing in the target text.

²³ The first word that came up was 'zonpatroon', which on second thought I think implies a drawn pattern of figures representing the sun, instead of what is meant in the source text.

Bos en Pijnboom hadden iets met stroken pels gedaan waardoor de boomstammen vastzaten aan de struiken. Ze kwamen snel uit de boomstam en renden naar voren en uit zicht. Nu was er het geluid van iemand die met steen tegen hout aan sloeg. Kastenjehoofd sloop ook naar voren en was verborgen.

Nu was er niets interessant meer, behalve de boomstammen. Ze waren erg glad en glanzend aan de binnenkant waar het hout te zien was, en aan de buitenkant waren er lange vlekken, zoals het witte op een rots wanneer de zee zich terugtrekt en de rots droog wordt in de zon. De randen waren rond gemaakt, ingezakt waar de botgezichten hun handen hadden laten rusten. De vormen die erin zaten waren te verschillend en talrijk om ze te kunnen assorteren. Er waren stenen, stokken, pelzen, er waren bundels die groter waren dan Lok, er waren scherpe rode patronen, botten die waren uitgegroeid tot levende vormen. De uiteinden van de bruine bladeren, waar de mannen ze vasthielden, hadden de vorm van bruine vissen. Er waren geuren, er waren vragen en geen antwoorden. Lok keek zonder te zien en het beeld schoof uiteen en verenigde zich weer. Aan de andere kant van het water, op het eiland, was er geen beweging.

Fa raakte zijn hand aan. Ze was zich in de boom aan het omdraaien. Lok volgde haar voorzichtig en ze maakten kijkgaten voor zichzelf, waar ze de open plek grond doorheen konden zien.

Het vertrouwde was alweer veranderd. De wirwar van struiken en het stilstaande water links van de open plek grond waren hetzelfde, net zoals het ondoordringbare moeras aan de rechter kant. Maar de plak waar het spoor vanuit het bos in aanraking kwam met de open plek grond was nu dichtbegroeid met doornstruiken. Er zat een opening tussen

deze struiken en terwijl ze zaten te kijken, zagen ze Pijnboom door de opening lopen met nog een doornstruik op zijn schouder. De steel was zuiver wit en had een spits. Achter hem in het bos hield het lawaai van het hakken aan.

Er kwam angst bij Fa vandaan. Het was niet een beeld dat ze deelden, maar een algemeen gevoel, een bittere geur, een doodse stilte en gekwelde aandacht, een roerloos en gespannen bewustzijn dat hetzelfde in hem begon los te maken. Nu waren er, duidelijker dan ooit tevoren, twee Loks²⁴, binnen en buiten. De inner Lok zou eeuwig kunnen blijven kijken. Maar de buiten-Lok die ademde, hoorde en rook, die altijd wakker was, drong zich aan hem op en spande zich om hem heen als een tweede huid. Lang voordat zijn hersens het beeld konden begrijpen, dwongen ze hem de kennis van zijn angst op, evenals het gevoel dat hij in levensgevaar verkeerde. Hij was banger dan ooit tevoren, banger dan de keer dat hij op een rots hurkte met Ha, en er bij een dode prooi een kat heen en weer liep, die opkeek en zich afvroeg of ze de moeite waard waren.

Fa's mond sloop naar zijn oor.

"We zitten ingesloten."

De doornstruiken verspreidden zich. Ze waren erg dik waar makkelijk toegang was tot de open plek grond. Maar nu waren er ook andere doornstruiken, twee rijen ervan bij het stilstaande water en bij het moeras. De open plek grond vormde nu een halve ring, met alleen een opening naar het water van de rivier. De drie botgezichten kwamen met nog meer doornstruiken door de laatste opening. Daarmee sloten ze de opening achter zich af.

Fa fluisterde in zijn oor.

²⁴ As the plural of the name Lok in Dutch I have chosen 'Loks', the other option was 'Lokken', which would have created an association with the word 'lok' in the meaning of 'a lock of hair'.

"Ze weten dat we hier zijn. Ze willen niet dat we weggaan."

Toch negeerden de botgezichten hen. Bos en Pijnboom gingen terug en de boomstammen botsten tegen elkaar op. Kastanjehoofd begon langzaam heen en weer te lopen langs de doornstruiken, met zijn gezicht steeds naar het bos gericht. Hij hield steeds een takje over de gebogen stok. De doornstruiken kwamen tot aan zijn borst en als er in de verte vanaf de vlaktes een stier loeide, bevroor hij, stak zijn hoofd omhoog en was de stok minder gebogen. De houtduiven spraken weer, de zon keek neer op de kruin van de dode boom en ademde warm op de twee mensen.

Er was iemand met lawaai in het water aan het graven en de boomstammen botsten. Er waren stoten en gesleep van hout, en vogeltaal. Toen kwamen er twee andere mannen onder de boom vandaan naar de open plek grond. De eerst man was net als de anderen. Zijn haar zat als een tros op zijn hoofd en liep uiteen, zodat het op en neer wipte als hij bewoog. Tros liep meteen naar de doornstruiken en begon op het bos te letten. Ook hij had een gebogen stok met een takje.

De tweede man was niet zoals de anderen. Hij was breder en korter. Hij had veel haar op zijn lichaam en zijn hoofdhaar was glad, alsof het met vet was ingesmeerd. Het haar lag in een bal aan de achterkant van zijn nek. Aan de voorkant van zijn hoofd had hij helemaal geen haar, zodat het stuk bothuid, intimiderend met schimmelachtige bleekheid, ook direct boven zijn oren kwam. Nu zag Lok voor het eerst de oren van de nieuwe mannen. Ze waren piepklein en stevig vastgeschroefd aan de zijkant van hun hoofden.

Tros en Kastanjehoofd zaten gehurkt. Ze verplaatsten bladeren en grassprietten van de voetsporen die Fa en Lok hadden achtergelaten. Tros keek omhoog en sprak:

"Tuami."

Kastanjehoofd volgde de sporen met een uitgestrekte hand. Tros sprak tegen de brede man:

"Tuami!"

De brede man wendde zich tot hen vanaf de hoop stenen en takken die hem daarvoor bezig had gehouden. Hij slaakte ongerijmd gevoelig een snelle vogelkreet en zij antwoordden. Fa sprak in Loks oor.

"Het is zijn naam –"

Tuami en de rest stonden over de sporen gebogen en knikten. Waar de grond richting de boom harder werd, waren de voetsporen niet zichtbaar en toen Lok verwachtte dat de nieuwe mannen met hun neus naar de grond zouden gaan, gingen ze rechtop staan. Tuami begon te lachen. Hij wees lachend en tjilpend naar de waterval. Toen stopte hij, sloeg zijn handpalmen luidruchtig op elkaar, sprak een woord uit en ging terug naar het hoopje.

De nieuwe mannen begonnen te ontspannend, alsof dat ene woord de open plek grond had veranderd. Hoewel Kastanjehoofd en Tros nog steeds naar het bos keken, stonden ze aan weerszijden van de open plek grond en keken over de doorns heen met hun stokken ongebogen. Pijnboom verplaatste een tijdje geen een van de bundels; hij deed een hand op zijn schouder, trok aan een stuk pels en stapte uit zijn huid. Dit deed Lok pijn, zoals het zien van een doorn onder iemands²⁵ nagel. Maar toen zag hij dat Pijnboom het niet erg vond en zelfs blij was, koel en comfortabel in zijn eigen witte huid. Nu was hij naakt zoals Lok, behalve

²⁵ I have decided to translate 'of a man' with the Dutch 'iemands', because in this case it is not relevant who the nail belongs to. The most relevant information is the thorn under someone's nail, therefore it is justified to choose a more fluent way of speaking in this case.

dat er een stuk hertenhuid²⁶ strak om zijn dunne middel en lendenen gewikkeld zat.

Nu kon Lok twee andere dingen zien. De nieuwe mensen bewogen op een manier die hij nooit eerder gezien had. Ze stonden gebalanceerd op hun benen en hun middel was zo wespachtig dun dat hun lichaam van voor naar achter slingerde als ze bewogen. Ze keken niet naar de aarde, maar recht voor zich uit. En ze hadden niet alleen maar trek²⁷. Lok herkende hongersnood als hij het zag. De nieuwe mensen lagen op sterven. Het vlees²⁸ was tot op hun botten ingevallen, zoals het vlees van Mal ingevallen was. Hoewel hun lichaam de buigzame elegantie van een jonge tak had, waren hun beweging dromerig traag. Ze liepen rechtop en²⁹ ze zouden dood moeten zijn. Het was alsof iets dat Lok niet kon zien ze ondersteunde, hun hoofd omhoog hield en ze langzaam maar zeker vooruit duwde. Lok wist dat hij allang dood was geweest als hij zo dun was als zij.

Tros had zijn huid onder de dode boom op de grond gegoooid en trok aan een grote bundel. Kastanjehoofd kwam snel naar hem toe om te helpen en ze tilden samen. Lok zag hun gezichten plooien terwijl ze naar elkaar lachten, en een plotselinge vloed aan genegenheid voor hen drukte het

²⁶ I have considered the alternatives 'hertenleer', 'hertsleer' and 'hertenvel' as a translation for 'deerskin', as they sound more natural than 'hertenhuid'. However, using the word 'leer' would subtly make the language less primitive. Therefore, it seems that the use of the word 'huid' fits better with the Neanderthal mind style.

²⁷ Instead of the more obvious choice 'honger', I have chosen for 'trek' in order to avoid repetition with 'hondersnood' in the following sentence.

²⁸ I have considered using the word 'lichaam' instead, but have decided against this in the end, because the word 'vlees' sounds more primitive in this description.

²⁹ I have purposefully chosen not to use 'terwijl ze dood zouden moeten zijn', even though it would sound more fluent in Dutch. The reason for this is that a similar choice is made by Golding in the source text. I suspect that the two messages are interpreted and contrasted in a different way, because of this particular formulation. The contradiction is clear, but it is not made explicit by the transition, this causes the reader to dwell on the combined message for longer than he would have were it expressed in more fluent language.

zware gevoel omlaag in zijn lichaam. Hij zag hoe ze het gewicht deelden en voelde het gezeul en de wanhopige inspanning in zijn eigen lichaam. Tuami kwam terug. Hij trok zijn huid uit, rekte zich uit, krabde zich en knielde op de grond. Hij veegde van een stukje grond de bladeren weg, totdat de bruine aarde zichtbaar werd. Hij had een takje in zijn rechter hand en hij praatte met de andere mannen. Er werd veel geknikt. De boomstammen botsten en er was een rumoer van stemmen bij het water. De mannen op de open plek grond stopten met praten. Tros en Kastanjehoofd begonnen weer langs de doorns te lopen.

Vervolgens verscheen er een nieuwe man. Hij was lang en niet zo dun als de anderen. Het haar onder zijn mond en op zijn hoofd was grijs en wit, zoals het haar van Mal. Het krulde als een wolk en daaronder hing aan ieder oor een enorme kattentand. Ze konden zijn gezicht niet zien, want hij stond met zijn rug naar ze toe. In hun hoofd noemden ze hem de oude man. Hij stond stil en keek omlaag naar Tuami en zijn harde stem dook en twistte.

Tuami maakte meerdere³⁰ markeringen. Ze waren verbonden, en opeens deelden Lok en Fa een beeld van de oude vrouw die een cirkel³¹ trok om het lichaam van Mal. Fa's ogen fladderden opzij naar Lok en ze maakte een kleine omlaagstekende beweging met haar vinger. De mannen die niet op wacht stonden, kwamen rond Tuami bijeen en praatten met elkaar en met de oude man. Ze maakten niet veel gebaren en dansten hun betekenissen niet uit zoals Lok en Fa dat misschien zouden doen, maar hun dunne lippen rommelden en

³⁰ The word 'more' would normally be translated as 'meer', however, in Dutch that would imply that Tuami made marks before. As this is the first mention of marks being made in the entire chapter, the explanation is that he made several of them, which is meant by this sentence.

³¹ In Dutch it would be very unusual to combine 'lijn' with 'omheen trekken', therefore I have made it a circle in the target text.

flapten. De oude man maakte een beweging³² met zijn arm en bukte bij Tuami. Hij zei iets tegen hem.

Tuami schudde zijn hoofd. De mannen liepen³³ een beetje van hem vandaan en gingen in een rij zitten, terwijl alleen Tros nog op wacht stond. Fa en Lok keken over de rij harige hoofden heen naar wat Tuami aan het doen was. Tuami haastte zich rondom de andere kant van de open plek grond en ze konden zijn gezicht zien. Er waren rechtopstaande lijnen tussen zijn wenkbrauwen, en de punt van zijn tong bewoog achter de lijnen aan als hij hem tevoorschijn liet komen. De rij hoofden begon te weer te tjilpen. Een man koos een paar kleine stokjes uit en brak ze. Hij sloot ze in zijn hand en elk van de anderen nam er een van hem.

³² I have considered using the word 'gebaar' here. Although it would have sounded more fluent, this might be a relevant word for the minds style, as the movement might be a gesture, but the Neanderthals do not interpret it as such.

³³ Instead of the word 'gingen', I have used the more specific 'liepen' in order to avoid the undesirable repetition of the word 'gingen' in this sentence.

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Source text

SEVEN

Fa pushed him to one side. They stood up together and looked round the overhang. The bleak air of first dawn poured round them. Fa went into a recess and came back with an almost meatless bone and some scraps that the hyenas had not been able to reach. The people were red again, copper red and sandy for the blue and grey of the night had left them. They said nothing but picked away and shared the scraps with a passion of pity for each other. Presently they wiped their hands on their thighs and went down to the water and drank. Then still without speaking or sharing a picture they turned to the left and went to the corner round which lay the cliff.

Fa stopped.

"I do not want to see."

Together they turned and looked at the empty overhang.

"I will take fire when it falls from the sky or wakes among the heather."

Lok considered the picture of fire. Otherwise there was an emptiness in his head and only the tidal feeling, deep and sure, was noticeable inside him. He began to walk towards the logs at the other end of the terrace. Fa caught him by the wrist.

"We shall not go again on the island."

Lok faced her, his hands up.

"There must be food found for Liku. So that she will be strong when she comes back."

Fa looked deeply at him and there were things in her face that he could not understand. He took a step sideways shrugged, gesticulated. He stopped and waited anxiously.

"No!"

She held him by the wrist and lugged him. He resisted, talking all the time. He did not know what he said. She stopped pulling and faced him again.

"You will be killed."

There was a pause. Lok looked at her, then at the island. He scratched his left cheek. Fa came close.

"I shall have children that do not die in the cave by the sea. There will be a fire."

"Liku will have children when she is a woman."

She let go of his wrist again.

"Listen. Do not speak. The new people took the log and Mal died. Ha was on the cliff and a new man was on the cliff. Ha died. The new people came to the overhang. Nil and the old woman died."

The light was much stronger behind her. There was a fleck of red in the sky over her head. She grew in his sight. She was the woman. Lok shook his head at her, humbly. Her words had made the feeling rise.

"When the new people bring Liku back I shall be glad."

Fa made a high, angry sound, she took a step to the water and came back again. She grabbed him by his shoulders.

"How can they give the new one milk? Does a stag give milk? And what if they do not bring back Liku?"

He answered humbly out of an empty head.

"I do not see this picture."

She left him in her anger, turned away and stood with a hand on the corner where the cliff began. He could see how she was bristling and how the muscles of her shoulder twitched. She was bent, leaning forward, right hand on right knee. He heard her mutter at him with her back still turned.

"You have fewer pictures than the new one."

Lok put the heels of his hands in his eyes and pressed so that spokes of light flashed in them like the river.

"There has not been a night."

That was real. Where the night should have been was a greyness. Not only his ears and his nose had been awake after they had lain together, but the Lok inside them, watching the feeling rise and ebb and rise. There was stuffed inside the bones of his head the white flock of the autumn creepers, their seeds were in his nose, making him yawn and sneeze. He put his hands apart and blinked at where Fa had been. Now she was backed on this side of the rock and peering round it at the river. Her hand beckoned.

The log was out again. It was near the island and the same two bone faces were sitting at either end. They were digging the water and the log was sidling across the river. When it was near the bank and the swarming bushes it straightened into the current and the men stopped digging. They were looking closely at the clear patch by the water where the dead tree was. Lok could see how one turned and spoke to the other.

Fa touched his hand.

"They are looking for something."

The log drifted gently downstream with the current and the sun was rising. The farther reaches of the river burst into flame, so that for a time the forest on either side was dark by contrast. The indefinable attraction of the new people pushed the flock out of Lok's head. He forgot to blink.

The log was smaller, drifting down away from the fall. When it turned askew, the man in the back would dig again and the log would point straight at Lok's eyes. Always, the two men looked sideways at the bank.

Fa muttered:

"There is another log."

The bushes by the island shore were shaking busily. They parted for a moment and now that he knew where to look Lok could see the end of another log hidden close in. A man thrust his head and shoulders through the green leaves and waved an arm angrily. The two men in the log began to dig quickly until it had moved right up to where the man waved opposite the dead tree. Now they were no longer looking at the dead tree but at the man, and nodding their heads at him. The log brought them to him and nosed under the bushes.

Curiosity overcame Lok; he began to run towards the new way on to the island so excitedly that Fa shared his picture. She got him again, and grabbed him.

"No! No!"

Lok jabbered. Fa shouted at him.

"I say 'No!'"

She pointed at the overhang.

"What did you say? Fa has many pictures—"

At last he was silent and waiting for her. She spoke solemnly.

"We shall go down into the forest. For food. We shall watch them across the river."

They ran down the slope away from the river, keeping the rocks between them and the new people. In the skirts of the forest there was food; bulbs that just showed a point of green, grubs and shoots, fungi, the tender inside of some kinds of bark. The meat of the doe was still in them and they were not hungry as the people counted hunger. They could eat, where there was food; but without it they could go for to-day easily and for to-morrow if they had to. For this reason there was no urgency in their searching so that

presently the enchantment of the new people drew them again to the bushes at the edge of the water. They stood, toes gripped in the mire, and listened for the new people through the noise of the fall. An early fly buzzed at Lok's nose. The air was warm and the sun softly bright so that he yawned again. Then he heard the new people making their bird-noises of conversation and a number of other unexplained sounds, bumps and creakings. Fa sneaked to the edge of the clearing by the dead tree and lay on the earth.

There was nothing to be seen across the water, yet the bumps and creaks continued.

"Fa. Climb the dead trunk, to see."

She turned her face and looked at him doubtfully. All at once he realized that she was going to say no, was going to insist that they went away from the new people and put a great gap of time between them and Liku; and this became a knowledge that was unbearable. He sneaked quickly forward on all fours and ran up the concealed side of the dead tree. In a moment he was burrowing through the shock-head among the dusty, dark, sour-smelling ivy leaves. He had hardly lifted his last limb into the hollow top before Fa's head broke through behind him.

The top of the tree was empty like a great acorn cup. It was white, soft wood that gave and moulded to their weight and was full of food. The ivy spread upwards and downwards in a dark tangle so that they might have been sitting in a bush on the ground. The other trees overtopped them but there was open sky towards the river and the green drifts of the island. Parting the leaves cautiously as if he were looking for eggs, Lok found that he could make a hole no bigger than the eye-part of his face; and though the edges of the hole moved a little he could see the river and the other banks, all the brighter for the dark green

leaves round the hole—as though he had cupped his hands and was looking through them. On his left Fa was making herself a lookout, and the edge of the cup even gave her something to rest her elbows on. The heavy feeling sank in Lok as it always did when he had the new people to watch. He sagged luxuriously. Then suddenly they forgot everything else and were very still.

The log was sliding out of the bushes by the island. The two men were digging carefully and the log was turning. It did not point at Lok and Fa but upstream, though it began to move across river towards them. There were many new things in the hollow of the log; shapes like rocks and bulging skins. There were all kinds of sticks, from long poles without leaves or branches to sprays of withering green. The log came close.

At last they saw the new people face to face and in sunlight. They were incomprehensibly strange. Their hair was black and grew in the most unexpected ways. The bone-face in the front of the log had a pine-tree of hair that stood straight up so that his head, already too long, was drawn out as though something were pulling it upward without mercy. The other bone-face had hair in a huge bush that stood out on all sides like the ivy on the dead tree.

There was hair growing thickly over their bodies about the waist, the belly and the upper part of the leg so that this part of them was thicker than the rest. Yet Lok did not look immediately at their bodies; he was far too absorbed in the stuff round their eyes. A piece of white bone was placed under them, fitting close, and where the broad nostrils should have shown were narrow slits and between them the bone was drawn out to a point. Under that was another slit over the mouth, and their voices came fluttering through it. There was a little dark hair jutting

out under the slit. The eyes of the face that peered through all this bone were dark and busy. There were eyebrows above them, thinner than the mouth or the nostrils, black, curving out and up so that the men looked menacing and wasp-like. Lines of teeth and seashells hung round their necks, over grey, furry skin. Over the eyebrows the bone bulged up and swept back to be hidden under the hair. As the log came closer, Lok could see that the colour was not really bone white and shining but duller. It was more the colour of the big fungi, the ears that the people ate, and something like them in texture. Their legs and arms were stick-thin so that the joints were like the nodes in a twig.

Now that Lok was looking almost into the log he saw that it was much broader than before; or rather that it was the two logs moving side by side. There were more bundles and curious shapes in this log and a man lay among them on his side. His body and bone was like the others but his hair grew on his head in a mass of sharp points that glistened and looked hard as the points on a chestnut case. He was doing something to one of the sharp twigs and his curved stick lay beside him.

The logs sidled right into the bank. The man at the back—Lok thought of him as Pine-tree-spoke softly. Bush laid down his wooden leaf and caught hold of the grass of the bank. Chestnut-head took his curved stick and twig and stole across the logs until he was crouched on the earth itself. Lok and Fa were almost directly above him. They could smell his individual scent, a sea-smell, meat-smell, fearsome and exciting. He was so close that any moment he might wind them for all he was below them and Lok inhibited his own scent in sudden fear, though he did not know what

he did. He reduced his breathing till it was the merest surface and the very leaves were more lively.

Chestnut-head stood under them in the sun pattern. The twig was across the curved stick. He looked this way and that round the dead tree, he inspected the ground, he looked forward again into the forest. He spoke sideways to the others in the boat out of his slit; soft twittering speech; the whiteness quivered.

Lok felt the shock of a man who has trusted to a bough that is not there. He understood in a kind of upside-down sensation that there was no Mal face, Fa face, Lok face concealed under the bone. It was skin.

Bush and Pine-tree had done something with strips of hide that joined the logs to the bushes. They got quickly out of the log and ran forward out of sight. Presently there was the sound of someone striking stone against wood. Chestnut-head crept forward too and was hidden.

There was nothing of interest now but the logs. They were very smooth and shiny inside where the wood could be seen and outside there were long smears like the whiteness on a rock when the sea has gone back and the sun has dried it. The edges were rounded, depressed in places where the hands of the bone-faces had rested. The shapes inside them were too various and numerous to be sorted. There were round stones, sticks, hides, there were bundles bigger than Lok, there were patterns of vivid red, bones that had grown into live shapes, the very ends of the brown leaves where the men held them were shaped like brown fish, there were smells, there were questions and no answers. Lok looked without seeing and the picture slid apart and came together again. Across the water there was no movement on the island.

Fa touched him on the hand. She was turning herself in the tree. Lok followed her carefully and they made themselves spy-holes that looked down into the clearing.

Already the familiar had altered. The tangle of bush and stagnant water to the left of the clearing was the same and so was the impenetrable marsh to the right. But where the trail through the forest touched the clearing thorn bushes were now growing thickly. There was a gap in these bushes and as they watched they saw Pine-tree come through the gap with another thorn bush over his shoulder. The stem was clean white and pointed. In the forest behind him the noise of chopping went on.

Fear was coming from Fa. It was not a shared picture but a general sense, a bitter smell, a dead silence and agonized attention, a motionlessness and tensed awareness that began to call forth the same in him. Now, more clearly than ever before there were two Loks, outside and inside. The inner Lok could look for ever. But the outer that breathed and heard and smelt and was awake always, was insistent and tightening on him like another skin. It forced the knowledge of its fear, its sense of peril on him long before his brain could understand the picture. He was more frightened than ever before in his life, more than when he had crouched on a rock with Ha and a cat had paced to and fro by a drained kill, looking up and wondering whether they were worth the trouble.

Fa's mouth crept to his ear.

"We are shut in."

The thorn bushes spread. They were very thick where there was an easy way into the clearing; but there were others now, two lines of them by the stagnant water and by the marsh. The clearing was a half-ring open only to the water of the river. The three bone-faces came through the

last gap, with more thorn bushes. With these they closed the way behind them.

Fa whispered in his ear.

"They know we are here. They do not want us to go away."

All the same the bone-faces ignored them. Bush and Pine-tree went back and the logs bumped each other. Chestnut-head began to pace slowly round the line of thorn bushes, keeping his face to the forest. Always the bent stick was held with a twig across it. The thorn bushes were up to his chest and when a bull bellowed far off on the plains he froze, face lifted and the stick unbent a little. The woodpigeons were talking again and the sun looked down into the top of the dead tree and breathed warmly on the two people.

Someone dug noisily in the water and the logs bumped. There were wooden knockings, draggings and bird speech; then two other men came from under the tree into the clearing. The first man was like the others. His hair gathered into a tuft on top of his head then spread so that it bobbed as he moved. Tuft went straight to the thorn bushes and began to watch the forest. He also had a bent stick and a twig.

The second man was unlike the others. He was broader and shorter. There was much hair on his body and his head-hair was sleek as if fat had been rubbed in it. The hair lay in a ball at the back of his neck. He had no hair on the front of his head at all so that the sweep of bone skin, daunting in its fungoid pallor, came right over above his ears. Now for the first time, Lok saw the ears of the new men. They were tiny and screwed tightly into the sides of their heads.

Tuft and Chestnut-head were crouching down. They were shifting leaves and blades of grass from the footprints that Fa and Lok had made. Tuft looked up and spoke:

"Tuami."

Chestnut-head followed the prints with outstretched hand. Tuft spoke to the broad man.

"Tuami!"

The broad man turned to them from the pile of stones and sticks which had occupied him. He threw a quick bird-noise, incongruously delicate, and they answered. Fa spoke in Lok's ear.

"It is his name—"

Tuami and the others were bent and nodding over the prints. Where the ground hardened towards the tree the footprints were invisible and when Lok expected the new men to put their noses to the ground they straightened up and stood. Tuami began to laugh. He was pointing towards the fall, laughing and twittering. Then he stopped, struck his palms loudly against each other, said one word and returned to the pile.

As though the one word had changed the clearing, the new men began to relax. Although Chestnut-head and Tuft still watched the forest, they stood, each at a side of the clearing, looking over the thorns and their sticks unbent. Pine-tree did not move any of the bundles for a while; he put one hand to his shoulder, pulled a piece of hide and stepped out of his skin. This hurt Lok like the sight of a thorn under a man's nail; but then he saw that Pine-tree did not mind, was glad in fact, was cool and comfortable in his own white skin. He was naked now like Lok, except that he had a piece of deerskin wound tightly round his thin waist and loins.

Now Lok could see two other things. The new people did not move like anything he had ever seen before. They were balanced on top of their legs, their waists were so wasp-thin that when they moved their bodies swayed backwards and forwards. They did not look at the earth but straight ahead. And they were not merely hungry. Lok knew famine when he saw it. The new people were dying. The flesh was sunken to their bones as Mal's flesh had sunken. Their movements, though they had in their bodies the bending grace of a young bough, were dream-slow. They walked upright and they should be dead. It was as though something that Lok could not see were supporting them, holding up their heads, thrusting them slowly and irresistibly forward. Lok knew that if he were as thin as they, he would be dead already.

Tuft had thrown his skin on the ground below the dead tree and was heaving at a great bundle. Chestnut-head came quickly to help him and they lifted together. Lok saw their faces crease as they laughed at each other and a sudden gush of affection for them pushed the heavy feeling down in his body. He could see how they shared the weight, felt in his own limbs the drag and desperate effort. Tuami came back. He took off his skin, stretched, scratched himself and knelt on the ground. He swept a patch bare of leaves until the brown earth showed. He had a little stick in his right hand and he talked to the other men. There was much nodding. The logs bumped and there was a noise of voices by the water. The men in the clearing stopped talking. Tuft and Chestnut-head began to move round the thorns again.

Then a new man appeared. He was tall and not as thin as the others. The hair under his mouth and above the head was grey and white like Mal's. It frizzed in a cloud and under it a huge cat-tooth hung from either ear. They could

not see his face for his back was to them. In their heads they called him the old man. He stood looking down at Tuami and his harsh voice dived and struggled.

Tuami made more marks. They joined; and suddenly Lok and Fa shared a picture of the old woman drawing a line round the body of Mal. Fa's eyes flickered sideways at Lok and she made a tiny down-stabbing motion with one finger. Those men who were not on watch gathered round Tuami and talked to each other and to the old man. They did not gesticulate much nor dance out their meanings as Lok and Fa might have done but their thin lips pattered and flapped. The old man made a movement with his arm and bent down to Tuami. He said something to him.

Tuami shook his head. The men went a little way from him and sat down in a row with only Tuft still on watch. Fa and Lok watched what Tuami was doing over the row of hairy heads. Tuami scrambled round the other side of the patch and they could see his face. There were upright lines between his eyebrows and the point of his tongue was moving after the line as he drew it. The line of heads began to twitter again. A man picked some small sticks and broke them. He shut them in his hand and each of the others took one from him.