

Get ready

Describe the picture and imagine these people's everyday life.

Then read the title and the introduction and guess what the text is about.

Black and white

In 1975, Donald Woods, a white South African journalist, visits a family in a township¹ with his friend Steve Biko, a black nationalist.

Tenji had finished washing her work clothes and now began to hang them above the cooker to dry for tomorrow. "We know the great white powers have given the world industry and medicine," she said, and paused to look at Woods. "But maybe our society has something to give others, too, by teaching people how to live together. We don't want to lose that."

"She's right," Tenji's uncle said. "This is an African country. Let us have our place, in our own way, and then we will come together with our white brothers and sisters and find a way to live in peace. It cannot be just your way."

"That sounds fair," Woods admitted. "But you can't go back. The twentieth century is marching on for all of us."

"But we want to march to our own time," Mapetla declared bitterly. "The best you want for us is to sit at *your* table with *your* knives and forks; and if we learn to do it right, you will kindly let us stay. We want to wipe the table clean. It is an *African* table. We are going to sit at it in our *own* right."

Woods stared silently at Mapetla. He had never heard such bitterness before and he tried to accept Mapetla's anger.

John touched his hand. "You will sit at that table, too. We know this is your home as it is our home. But you will not sit as the boss, but as one of the family"

Woods sighed. "I'm relieved that you are planning to allow us to sit at all!"

Everyone smiled at this remark and Tenji's uncle poured more beer into Woods' glass. "You understand our language," he said. "You know that the word we use for *nephew* is 'my brother's son'. Tenji calls my wife not *aunt* but 'mother's sister'. We have no separate words for members of the family – all begin with 'brother' and 'sister'. And we look after each other."

Woods had learned the language as a boy and he knew that this was true. He realized now that it was perhaps a way of keeping the family together.

"In our traditional villages there were no starving² men," Mapetla added. "The land belonged to everyone. No one slept on the streets, no children were abandoned."



"You all put the words together well – but there's something about it that frightens me," Woods said.

"Of course there is," Mapetla responded. "In your world everything white is normal – the way the world should be – and everything black is wrong, or some kind of mistake."

"And your real achievement³," Biko added, "is that for years you've convinced most of us of that idea, too."

John BRILEY, *Cry Freedom* (1987), adapted by Rowena AKINYEMI

1. township: *ghetto noir* – 2. starving: *affamé* – 3. achievement: *exploit*.

John BRILEY (born 1925) is an American journalist and writer who is best known for writing the screenplay for *Gandhi*, the 1982 epic which earned him an Oscar for Best Original Screenplay. In 1987 he wrote *Cry Freedom*, which became a blockbuster both as a novel and as a film.

1. Understanding the text

Why is Donald Woods visiting a South African family in a township? How is he welcomed? Read on with the help of your *Workbook*.

2. Going further

- Sum up and explain the characters' feelings as regards the situation in South Africa.
- Would you say that the atmosphere is tense or friendly? How do you explain this?
- The next day, Donald Woods decides to write an article about the family he visited. Write this article.
- Imagine the possible consequences of this article on Donald Woods and his family.

3. Phonologie

Réalisations de -a- et -o-

Comment se prononcent les voyelles -a- et -o- dans les mots suivants: *black* – *washing* – *glass* – *stared* – *village* – *mistake* – *work* – *clothes* – *above* – *powers*?

Vérifiez à l'écoute et continuez cet exercice dans votre *Workbook*.

Toolbox

Nouns: wealth ≠ poverty – below the poverty line *sous le seuil de pauvreté* – plight [plait] *situation critique* – the bare necessities *le strict nécessaire* – in dire [dɛr] *strait* dans une situation précaire – slums = slum area [l'ɛnə] = shantytowns *bidonvilles* – shanty *baraque* – hospitality – brotherhood – harmony.

Adjectives: warm *chaleureux* – bitter = resentful – squalid *sordide* – precarious [pri'keəriəs] – destitute *misérable* –

4. Traduction guidée

Traduisez les phrases suivantes en tenant compte des indications données.

- De *Tenji*... (l. 1) à ... *for tomorrow*. (l. 2)
 - Ne traduisez pas *now* par «maintenant».
 - Une transposition (verbe → adjectif) est nécessaire pour traduire *to dry for*.
 - tomorrow*: faites une transposition (adverbe → nom).
- De *"That sounds..."* (l. 8) à "... *all of us*." (l. 9)
 - you* désigne-t-il les interlocuteurs de Woods ou parle-t-il en général?
 - Une équivalence et un étouffement (ajout d'un nom) sont nécessaires pour traduire *is marching on for*.
 - Attention à la place des mots dans la traduction de *all of us*.
- De *Woods*... à ... *was true*. (l. 35)
 - the language*: *the* a souvent une valeur de démonstratif.
 - as a boy*: étouffez ce groupe de mots (ajout d'un verbe) et ne traduisez pas *boy* par «garçon».
 - true*: faites une transposition (adjectif → nom).

persecuted • hopeless = desperate • understanding – open-minded ≠ narrow-minded • ironical [aɪrənɪkəl].

Verbs and expressions: share *partager* – welcome – make ends meet *joindre les deux bouts* – be discriminated against • complain about sth – resign oneself to sth / V-ing • reproach sb for / with sth / V-ing – accuse sb of sth / V-ing • start from scratch *repartir de zéro* • agree ≠ disagree [dɪsə'gri:] with sb.