

Selling translation rights in trade publishing: Case studies of Dutch translations of Afrikaans fiction in The Netherlands and Belgium

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Abstract

The reading and buying market for Afrikaans fiction is limited due to historical and economical reasons. It can thus be argued that in order to expand the market for South African Afrikaans trade publishers and authors' novels, a work needs to be translated via the selling of translation rights with the assistance of the publisher or literary agents, into a language that has similar needs in terms of cultural consumption, for example book reading culture. Due to the colonial influence of the Dutch on South African culture and the development of Afrikaans, this study explores the selling of translation rights of Afrikaans fiction to trade publishers in The Netherlands and Belgium. The polystem theory is also used to illustrate the movement of languages from a peripheral position to semi-peripheral and central position within a global literary polystem.

A qualitative and exploratory research design is used. Secondary research in the form of a literature review combines theoretical information, clarifies terms and provides context from which primary research develops. In terms of primary research, interviews with key informants in the Belgian, Netherlands and South African publishing industry were conducted. Case studies of South African crime author Deon Meyer, and historical romance author Irma Joubert provide in-depth analysis of success factors, process and factors that influenced the selling of subsidiary rights to Dutch trade publishers. Lastly, visibility and discoverability of Afrikaans fiction on an international rights trading platform, as well as interaction amongst South African and foreign publishers were observed, at the largest book rights fair, the Frankfurt Book Fair.

The findings of this study provide practical information and act as reference guide to role players in the publishing industry, including authors, trade publishers and literary agents. Recommendations for best practice in the selling of subsidiary rights are included, as well as initiatives for further research, experimentation, investment and development of the selling of subsidiary rights to European trade publishers to ultimately grow the Afrikaans fiction book buying and reading markets.

Keywords: Trade publishing, subsidiary rights, translation rights, Deon Meyer, Irma Joubert, Afrikaans literature, adult fiction, crime novel, historical romance, Dutch literature, Flemish literature, polystem theory, minority language, rights trading

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Declaration

I declare that the Master's dissertation, which I hereby submit for the degree MIS (Publishing) at the University of Pretoria, is my own work and has not been previously submitted by me for a degree at another university.

Name

Samantha Angelique Buitendach

Signature

Date

17/11/2017

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Chapter 1: Introduction

“Publishing a book is like stuffing a note into a bottle and hurling it into the sea. Some bottles drown, some come safe to land, where the notes are read and then possibly cherished, or else misinterpreted, or else understood all too well by those who hate the message. You never know who your readers might be.” — Margaret Atwood, retrieved on Pepperscript.com, 2017.

1.1 Introduction

Publishing is the business of creating, reworking, producing, selling and distributing the intellectual property¹ of authors in book and/or other formats to a defined target market. Copyright is used to imply ownership of original content and thus recognises the author as creator of the content (right of paternity), that may not be changed without consent (right of integrity), and that is allowed fair monetary gain by selling the work (Owen, 2014; Seeber & Balkwill, 2008).

The book trade therefore shares its “basic features with other forms of enterprise in the modernist capitalist economy; [as] it relies for much of its income on mass production, distribution and consumption” (McCracken, 1998:22). Trade publishers focus on publishing books for leisure reading to the general trade market in categories fiction and non-fiction. These publishers are regarded as producers of the ‘cultural capital’ of a country by publishing a range of titles that reflect the society’s social framework (Bourdieu, 1984). Thus in order to manufacture a product, there has to be a supply and demand, which resonates with the capitalist/commercial model. “Capitalism is an economic-cultural system, organized economically around the institution of property and the production of commodities and based culturally in the fact that exchange relations, that of buying and selling, have permeated most of society” (Bell, 1976:14). Publishing is first and foremost a business, and in order to ensure the sustainability of the said industry, publishers need to maintain a healthy market share.

Globally, publishers have had to adapt and constantly improve their business strategy and traditional product offering due to constantly changing consumer behaviour. This can be illustrated by the fact that in July 2013 two of the worlds’ largest trade publishers, namely

¹ **Intellectual property** is a global term defining the original creations of the mind – in other words, ‘things’ that people create from their personal imagination, and could include a story, a work of art, a dance routine, or an invention.

Random House and Penguin publishers, merged. Motivation for the merger was to combine resources and thus have a stronger footprint in the trade market globally, “This combination creates a clear world leader with a strong platform for continued creative and commercial success in a rapidly-changing consumer publishing industry” (John Fallon, chief executive of Pearson, in *The Telegraph* 2013).

Various factors lead to publishers devising strategies to satisfy consumer demand and stay profitable. Market preferences in terms of product often change, new publishing trends develop, the economy influences spending habits on luxury items and the digital era introduces new book formats and distribution channels. Notwithstanding global challenges, so-called developing countries face unique challenges. Whilst battling with economies of scale ensuring cost-effective print runs, producing universally-compatible format eBooks, fighting illiteracy and conceptualising and producing content for an evolving reader, South African trade publishers are renewing business models to develop a strong book reading and buying culture in order to increase their market share. Furthermore, the influence of government decision-making on the selection of educational content to be published, as well as the procurement and production of educational books in South Africa, the largest publishing sector, needs to be considered. In 2016, the closing down of On the Dot distribution, the book section of an important distributor in the South African trade publishing industry, had many trade publishers revising their distribution strategies.

Publishers in South Africa are experimenting with strategies in order to successfully serve their reading market. The digital strategy of trade publishers involves the producing and dissemination of books in various e-formats and on online platforms to a wide range of readers. The marketplace has become fragmented and some argue that this is because of the digital era, which gives way to smaller niche markets developing – referred to as the Long Tail Theory (Anderson, 2010). Marketing and promotional strategies aim to promote and brand the publisher, their authors and their products in a targeted manner to the modern information consumer via integrated marketing communication methods that they will respond to positively.

Moreover, South Africa is a multilingual country with 11 official languages. Trade publishers mainly publish in English and Afrikaans, due to readers' demand and historical circumstances. Afrikaans as a mother-tongue (home) language is regarded as a minority language² and is only spoken by a small percentage of South Africans (13,5%) (Statistics South Africa, Census, 2011). Consequently, Afrikaans trade books have a limited reading and buying market in South Africa. According to Van Rooyen (2005), a book can be regarded as a bestseller if it sells 5000 copies.

Considering the above challenges and strategies, it could be argued that to ensure sustainability and growth of the South African trade book publishing industry, the reading market could be expanded beyond its borders. With regards to a minority language like Afrikaans, this becomes a significant consideration.

In order to sell subsidiary rights of a South African work, publishing rights need to be clearly understood. Publishing rights are inherent to a published work(s). The most common is copyright that identifies the author's work as his/her own intellectual property and is included in the head contract between the author and the publisher, as primary rights. Subsidiary rights are secondary to the main publishing rights and may include inter alia reprint rights, translation rights, dramatisation rights and serialisation rights. A vast amount of subsidiary rights exists and it is either the publisher or literary agent's responsibility, depending on the contract stipulations, to exploit these rights. Local publishers are more inclined to invest their efforts in exploring rights-selling opportunities if there is a foreseeable return on investment on the trading of the specific right in question. "It has become apparent that an active and successful rights operation, working in harmony with company strategy, can contribute very significantly to the overall profitability of a company, especially in the trade publishing sector" (Owen, 2014:69).

The proposed strategy thus entails the selling of subsidiary rights of South African publishers' content to a publisher in a country that has similar needs or demands in terms of literary production. Van Kranenburg, Cloudt and Hagedoorn (2001:68) refer to this concept as "complimentarity [which is] a major driver of partnering behaviour."

² **Minority language** is a language spoken by a small number of people in a specific territory: "...spoken by less than 50 percent of a population in a given region, state or country" (Grenoblen & Singerman, 2014).

The aim of selling subsidiary rights is to make the same content available in various formats, in various languages, and in different countries in order to reach several reading markets, and in so doing create additional revenue. It could be argued that the selling of rights could aid the expansion of the publisher and author's market share and encourage profitability.

At present little is known about the actual exploitation or sale of subsidiary rights by South African trade publishers to the European market. Scholarly research available addresses the technicalities of translating text and cultural considerations when translating texts, but publishing strategy from a South African trade publisher's view has not been documented in detail. International case studies assist in benchmarking global practices and could be utilised in some instances, although these studies are still limited in terms of addressing decision-making regarding the selling of rights. This study aims to fill that gap, at least in part, by focusing specifically on the South African Afrikaans trade publishers' selling of translation rights, to trade publishers in Belgium and the Netherlands.

1.2. Research aims and questions

1.2.1 The research problem

To what extent do South African trade publishers optimally explore the selling of Afrikaans fiction translation rights specifically with trade publishers in Belgium and the Netherlands?

1.2.1.1 Sub-problems

- What non-literary factors promote and inhibit South African publishers to sell translation rights of adult fiction with trade publishers actively in Belgium and the Netherlands?
- How are subsidiary rights managed at the South African trade publishing houses with regards to available resources and infrastructure?
- What criteria could be used to select texts to be translated into Dutch or other European languages, and how is the success of translations evaluated?

1.2.2 Aims of research

The aim of this study is to determine whether the selling of Afrikaans fiction translation rights from South African trade publishers to trade publishers in Belgium and the

Netherlands is being explored to its full potential, to ultimately grow the market share of where these titles are read and sold. The study identifies what resources and infrastructure are required in South Africa to actively and successfully trade in the selling of subsidiary rights. Results highlight whether South African Afrikaans publishers have the necessary knowledge and skills to effectively trade in translation rights of fiction titles and indicate the advantages and disadvantages of selling translation rights to trade publishers in Belgium and the Netherlands. Information obtained from both secondary and primary research, best practice of rights trading, as well as the selection criteria for titles to be translated, are conceptualised.

A brief background of the position of Afrikaans in the global polysystem of language and literature, as well as the language's development are provided in the discussion that follows.

1.3 Background

1.3.1 The position of Afrikaans in the global polysystem of literature

Itamar Even-Zohar first suggested the polysystem hypothesis in 1970s (Even-Zohar, 1979). The polysystem theory relates to a dynamic system of various sub-parts that function in a hierarchy, "...a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are independent" (Even-Zohar, 1979:290). With regards to this study, it is argued that a global polysystem exists consisting of various countries' cultural systems. Within each cultural system, there are various sub-systems which the literary system forms part of. The literary system relates to inter alia books, authors, publishers, translators and readers. Within the literary system, language forms an important facet. Globally languages occupy a position within this polysystem, which could be central or peripheral, based on its popularity and use. English is regarded as the universal language and therefore occupies the central position in the global language system (Van Es & Heilbron, 2015). Casanova (2013:380) argues that it is not only the number of speakers that guarantees a language the dominant position, rather "the number of plurilingual speakers who "choose" it. Languages like French and German occupy a semi-peripheral position, and languages spoken by a small number of people (like Afrikaans) are regarded as peripheral (De Haan & Hofstede, 2008).

In South Africa, for example, the 11 official languages form part of the country's literary system. Translation between the languages therefore causes movement within this global literary polysystem from a peripheral to a central position, for example translating an Afrikaans book into English. This argument therefore enforces the idea that translation expands book reading and buying market share, as the books translated move from a smaller reading group to a language that has more readers and a higher status in the global polysystem of literature and language. This theory is discussed in more depth in Chapter 2.

It is, however, important to discuss the development of the Afrikaans language, considering the position it occupies in the global polysystem of literature.

1.3.1.1 Influences on the development of the Afrikaans language and publishing industry

The development of Afrikaans as a language could be credited to various influences, including European languages and Malay dialects. This is a highly contested area, with more recent literature addressing the influence of creolization and slaves on the development of the language (Deumert, 2004; 2017). However, a brief history of the Afrikaans language is included in order to provide background and is predominantly from a publishing perspective, rather than a socio-linguistic perspective.

The main linguistic influence is the Dutch language due to the Dutch East India Company (DEIC) that came to set up a refreshment station in the Cape under the leadership of Jan van Riebeeck in 1652. The station was set up for travellers who came from the North on the spice route between the Netherlands and the Far East (Kannemeyer, 2005; Worldfactbook, 2014). In 1795, the British seized the Cape Colony, briefly relinquished it back to the Dutch in 1803 and finally conquered the Cape Colony in 1806. Since then the influence of the British played an integral role in South African history.

Inhabitants of the Cape Colony at the time (a mixture of European descendants and Koi), who were agricultural and livestock farmers, were soon labelled as farmers or 'Boers.' The word 'Boer' means 'farmer' in Dutch. According to Kannemeyer (2005:21) the Cape inhabitants started to refer to themselves as 'Afrikaners' as early as 1701 and the idea of 'Boers' only became evident when the trading station also started to become an agricultural colony with the help of Simon van der Stel (Kannemeyer, 2005:27).

The Great Trek happened from 1836-1838 and the Boers settled inland. The motivation for the Great Trek included the establishing of their own state free from British influence in order to gain political independence (Venter, 2013). This travelling group thus became more isolated from foreign cultural and ideological influences (British, Dutch, French and other European cultures) (Kannemeyer, 2005:27). The Boers' own cultural traditions, language, ideals and 'national awareness' then developed (Venter, 2013:68).

Afrikaans was used amongst locals and was referred to as a 'kombuistaal' ('kitchen language'), although not classified as an official language in the 1800s. In 1822, the British proclaimed English as the official language of the country and English and Dutch were used by the social elite at that time (Webb, 2002; Kannemeyer, 2005:32). Afrikaans became a *lingua franca* in the Cape Colony but it should be noted that although Afrikaans had been growing in use and status, it was still being developed as a language.

Different cultural and language influences had an impact on the development of the South African publishing industry. During the 17th and 18th century, a high number of Dutch books were imported from the Netherlands and read in South Africa. In 1784, a German immigrant and book binder, John Christian Ritter, came to South Africa with a hand press on order from the DEIC's Council of Policy to print official documents. This is considered to be the first printing press in South Africa.

Amidst political conflict between the British and the Boers, the publishing industry was being developed with its own unique South African character. The 'Genootskap van Regte Afrikaners' (Society of Real Afrikaners) was established in 1875 and could be considered an instrumental influence on the development of the Afrikaans language and book production, considering that during this time, English and Dutch imported books were still dominating the market (Ploeger, 1984:16; Dekker, 1935). By the late 19th century, Dutch books were still being imported, but Dutch books were also printed in South Africa at this time (Ploeger, 1984:15).

The first newspaper reflecting a South African point of view, and more specifically the Afrikaans community that could be regarded as separate from the English ideals, was *De Zuid-Afrikaan* (1830-1894) (Kannemeyer, 2005:31). There were several other newspapers that followed a similar mission and ideals, but one that was specifically influential amongst

the Afrikaans liberal environment was *Het Volksblad* (1848-1849, 1856-1886) (Kannemeyer, 2005:31). This newspaper also published remarkable Afrikaans poetry by Francis William Reitz Jnr and Pulvermacher, which illustrates that even though Afrikaans had not yet established a writing tradition, it delivered literary work of high standard (Kannemeyer, 2005:33-34).

Another newspaper of the time, *Die Patriot*, had 3000 subscribers by 1877, and readers were encouraged to write in Afrikaans (Rosenthal, 1970:275). Furthermore, the annexation of the Transvaal in 1877 and the 'Vryheids Oorlog' (Liberation War 1880-1881) stimulated further Afrikaner nationalism (Venter, 2013:72). This Afrikaner nationalism played a significant role in the history of South Africa in the 20th century.

Die Patriot reported that in 1895 the 'Genootskap van Regte Afrikaners' had been responsible for the publication of an estimated 100 Afrikaans books, with a distribution of 81 000 of these books throughout South Africa (Ploeger, 1984:16). At the same time, the editorship/editors of *Ons Klyntji*, an Afrikaans magazine, worked hard to establish Afrikaans literature.

In 1910 when South Africa became the Union of South Africa, the Afrikaans book started to win prominence over the Dutch book (Ploeger, 1984:16). Publishers like HAUM (Cape Town) and Het Westen (Potchefstroom) published close to a dozen Afrikaans books per year. Local publishing companies like J.L. Van Schaik (established Pretoria, 1914), the Nasionale Pers (founded and established in Cape Town and Bloemfontein, 1915), Maskew Miller (established 1893) and Juta (established Cape Town, 1853), had major influences on the publishing industry at the time, especially after Afrikaans had been recognised as a school subject in 1914 (Ploeger, 1984:16). It was considered that Van Schaik had given promising young Afrikaans authors an opportunity to get their works³ published and created awareness amongst their readers (Ploeger, 1984:19). By 1918, Afrikaans was to be taught at university level - another milestone for the language and publishing (Van Zyl as quoted by Mpe & Seeber, 2000:37). In 1925, Afrikaans was proclaimed an official language in the Union of South Africa.

³ **Work/works:** refers to an author's manuscript/book/title, thus the author's intellectual property.

During Nationalist government rule in 1948-1994 prominence was given to the Afrikaner ideology, culture and language. The Afrikaans language and its literary production flourished. It was also under Nationalist government rule that apartheid was introduced in 1948. Today the Afrikaans language is still associated, to some extent, with oppression and apartheid.

The 'Sestigers' was a revolutionary movement of Afrikaans literary authors that challenged the Nationalist government ideals and was especially anti-government. "Their goal was not only political revolution – it was the reclamation of a language, and a people, from an oppressive and monolithic system through literary revolution" (Pienaar, 2011). Giliomee (in Pienaar, 2011) describes the work of the 'Sestigers' as follows:

This literature helped to change the political imagination of the Afrikaans reading public in subtle yet profound ways. They offered a new conceptualization of the Afrikaners and their history that differed starkly from the image the political leaders and cultural leadership tried to project of the Afrikaners as a people determined to crush all threats to their survival.

The year 1994 saw the birth of a new democratic South Africa when Nelson Mandela, leader of the African National Congress (ANC), became president. The ANC did not promote the Afrikaans language to the extent that the previous dispensation had done, but rather promoted all 11 languages as official languages equally. The Pan South African Language Board (PanSALB) was established in 1995 to promote local, indigenous languages. However, the fact that Afrikaans lost some of its privileges did not seem to limit the growth or support for the language where literary production is concerned. "The Afrikaans book-buying public became aware of the fact that the Afrikaans language and culture may be marginalized within the new political dispensation [...] which led to an increased book-buying (and accompanying production) pattern of Afrikaans fiction" (Galloway & Venter, 2006:58). It could be argued that today, Afrikaans is again experiencing pressure in the education and media sectors by being granted limited exposure in public media and as a teaching language. Recent events at higher education institutions in South Africa have led to universities reconsidering and adapting their language policies, suggesting English as the main instruction medium and removing Afrikaans as language of instruction (Makoni, 2016).

Colonisation has had a lasting impact on the local publishing industry. British, German and French missionaries played an integral role in developing the African languages in written form and subsequently multinational publishers were established in South Africa, mostly distributing books from the United Kingdom (UK). Today the importation of English language bestsellers and products from the United Kingdom and the United States of America (US) is a considerable threat to the local South African publishing industry (PASA, 2014-2015). Furthermore, a great extent of South African authors prefer to be published in English for global recognition, as well as being accessible to a market that may not be familiar with the Afrikaans or African languages. This is discussed in more detail in Chapter 3.

It is clear that historical, cultural, social and political factors greatly influenced the development of the Afrikaans language. Afrikaans has had a favourable position amongst its speakers and supporters of cultural products. However, considering that the reading market for this minority language is limited, a strategy to grow and expand the market seems logical. It is therefore hypothesised that subsidiary rights, specifically translation rights of Afrikaans fiction, can be sold in order to realise this goal.

1.3.2 Trade publishing and subsidiary rights

Trade publishers publish non-academic, non-educational books and publishing categories consist of fiction and non-fiction aimed at children, teenagers, young adults and adults. Non-fiction may include cookery, crafts, reference, travel, autobiographies etcetera, while the fiction genre provides books in various sub-genres including adventure, thrillers, suspense, romance and science fiction. In South Africa trade publishers publish almost exclusively in English and Afrikaans, and in African languages only to a very limited extent (PASA, 2014-2015). A total of 250 new Afrikaans adult print fiction titles and 205 digital editions were produced in 2015, according to the 2015 PASA report (Le Roux & Cassells, 2017). This indicates that although the market is still dominated by imported English titles, "Afrikaans materials dominate local production" (Borgstrom & Gough, 2016:24; Le Roux & Cassells, 2017).

In terms of export rights sales in the trade sector specifically, an amount of R268,000 was recorded for 2015. Local rights net sales accounted for R2849 000. Although this amount includes the general trade sector of South African publishers (all languages and sub-genres),

it is assumed that Afrikaans adult fiction forms a percentage of this quoted figure. For the year 2014, turnover for export rights sales in the trade sub-sector was R433,000. It should also be noted that these figures are based on a small sample, and could not be interpreted as representative of the entire South African trade publishing sector. Furthermore, the sample used in the PASA reports differs greatly in 2014 and 2015. This discrepancy may be due to under-reporting of rights sales and the fact that not all publishing companies capture these figures separately. This complicates effective analysis of data, and commenting on whether this is a high figure for rights sales, considering South Africa's publishing and book market challenges.

For publishers, the selling of rights is justified because it expands reading markets (especially if the source language is a minority language), it gives the author international recognition, it provides additional income for the author, literary agent or publisher and promotes the country's literary production. Furthermore, it aids in fusing cultures, ideologies and broadening the scope for readers on a global scale, thus exchanging cultural capital globally (Bourdieu, 1984).

To trade in subsidiary rights with publishers from Belgium and the Netherlands, South Africa has to have strong business relationships and networks with them. Considering the language and history that these countries share with South Africa, the exploration of trade relationships seems logical. A development that needs to be considered in the South African media industry is the appointment of B. Van Dijk (Dutch origin) as the new Group Chief Executive Officer of South African media monopoly, Naspers, in 2014. Van Dijk acknowledges the strong ties between the countries attributed to cultural heritage, and encourages development programmes as part of the company's social responsibility objective (de Jongh, 2014). Furthermore, Afrikaans adult fiction authors such as Irma Joubert and Deon Meyer, subjects of the case studies discussed in Chapters 4 and 5 respectively, have had success as translated authors in several foreign countries, including the Netherlands and Belgium.

Due to the small size of the trade publishing industry of South Africa, trained or knowledgeable publishing rights personnel (or literary agents) and qualified translators are scarce. It could be argued that this may also influence publishers' exploitation of this

business. It is further anticipated that the trading of publishing rights is not a top priority amongst South African publishing houses due to various reasons. Reasons include the fact that publishers may be fighting economic pressures to survive day-to-day operations; the popularity of digital products could be claiming publishers' market share and influencing consumer buying habits and behaviour; patriotism – publishers feel they still need to grow their market in the homeland first; and lastly, foreign publishers may have a misconception regarding the merit of Afrikaans fiction. In addition the costs of translations and international travel need to be considered for local publishers aiming to compete internationally. Moreover, publishers do not always have sufficient time or energy to consider venturing into an unknown market where financial gain or return on investment is not yet apparent. The full range of factors inhibiting or promoting the selling of subsidiary rights to European trade publishers is discussed in Chapter 6.

1.4 Demarcation and scope

The study focuses on South African trade publishing houses that publish adult fiction. Although perspectives of English trade publishers are also included, the focus is predominantly on Afrikaans trade publishers in South Africa that sell subsidiary rights to original Afrikaans adult fiction. The publishers that fall within this scope include two imprints of the Nasboek Publishing group, namely Human & Rousseau and Tafelberg publishers (Cape Town), and independent trade publisher LAPA Uitgewers (Pretoria). Case studies of authors Irma Joubert and Deon Meyer – who are published by the above-mentioned publishers – are also included.

Multinationals like Penguin South Africa that produce Afrikaans fiction titles are excluded from this study, as they have access to resources, knowledge and infrastructure that local trade publishers do not necessarily have access to. Literary agents are also common intermediaries and role players within the European publishing industry, and therefore these publishers are not considered.

The field of subsidiary rights is quite vast and for the purposes of this study only the trading of Afrikaans translation rights is studied. The study is also limited to the genre of adult fiction and excludes children, youth, and the non-fiction genres.

Fiction is a universally popular genre and is generally more accessible to an international audience. Non-fiction and education genre titles might be too country-specific and niche-targeted in some instances.

The trade relationship of the selling of translation rights is limited to South Africa, Belgium and the Netherlands. It is important to note that this study is not aimed at establishing the cultural complexities of Belgium and the Netherlands or South Africa's reading cultures, but focuses on the decision-making processes of publishing houses.

The role of the author in the process of rights selling is mentioned, but authorship is not the focus of this study. The study is also not a literary study of Irma Joubert or Deon Meyer's work, but rather the examination of the publisher's decision-making process of translating their books into Dutch. Similarly, the aim is also not to determine what makes a translation a best seller, but factors contributing to this status are considered.

Lastly, this study does not aim to be an advocate for a minority language and discuss the political associations with the Afrikaans language. Afrikaans is not isolated from its political history, but this is not the focus of this study.

1.5 Value

This study aims to identify the opportunities and challenges that exist in the selling of translation rights between the said countries. A list of selection criteria for a title to be translated is suggested for Afrikaans trade publishers. A suggestion on how to evaluate success regarding translation agreements in this endeavour is also summarised.

Local Afrikaans trade publishers, and to some extent fiction authors, will benefit from this research as the challenges and possibilities of this business are explored and recommendations made for best practice. Due to the lack of available research on the selling of Afrikaans adult fiction translation rights from a Southern to Northern hemisphere perspective, the study also enriches this research field of publishing considerably.

This study also aims to make an original contribution as various research methods are used to ultimately construct a set of criteria and theoretical framework whereby new research can be developed or continued.

1.6 Definition of terms

Trade publishing: Trade publishing is the publication and distribution of non-academic, non-educational books for a general audience that are intended for leisure reading. Trade publishing categories consist of fiction and non-fiction and are aimed at children, teenagers, young adults and adults. Non-fiction may include cookery, crafts, reference, travel, autobiographies etc., while the fiction genre provides books in various sub-genres including adventure, thrillers, suspense, romance, science fiction and several other genres.

Rights selling/trading: This refers to the process whereby local (South African) publishers sell the subsidiary rights or licence to produce, print, market, sell and distribute books in printed format or electronic format to foreign publishers.

Subsidiary rights: Subsidiary rights are those rights stipulated in the head contract between the publisher and the author that are additional to the primary rights and may include audio, film and TV, dramatisation, translation, radio, volume and serial rights.

Source language: The source language refers to the language a manuscript is written in originally. Translators thus use the source language to translate the manuscript into foreign, or target languages.

Minority language: This is a language that is spoken by less than 50% of a country's population.

Translation: This is a process whereby a source text is replicated into another language. The same intended message is thus communicated but the culture and language specifications of the foreign language is considered. Translation is usually done by an experienced and qualified translator.

Literary agent: This is a person that acts as the intermediary between the author and the publisher with regards to the selling of the publishing rights of a manuscript. The role of the literary agent is to represent the author, evaluate manuscripts and research opportunities for publication of the manuscript locally and internationally.

1.7 Research Methodology

1.7.1 Research Methods

Attempts were made to utilise a theoretical framework on which to construct the study, yet limited sources were available and could not adequately assist in constructing a South African perspective of the selling of rights to trade publishers in Belgium and the Netherlands. Therefore, the research design is qualitative and exploratory. The aim is to suggest a working model (criteria) for selling translation rights from the observed behaviour and practices. The results of this study thus manifest in the form of a set of criteria. By producing a set of criteria, this research could assist or serve as theoretical basis from which new research can develop or be conducted. A set of general factors influencing decision-making regarding the selling of translation rights is also constructed. The study utilises both primary and secondary sources. These methods are discussed in more detail in Chapter 2.

Secondary sources

The literature study provides an overview of the general publishing industry of South Africa and where and to what extent information on this particular subject has been published or researched. It concentrates on the trade publishing sector's opportunities and challenges. The statistics in the PASA publishing industry reports (2014-2015) indicate the income local publishers derive from the selling of publishing rights locally and internationally. Academic and commercial sources are consulted and include peer-reviewed articles, published books that focus on the local and international trade publishers' context, newspaper clippings, catalogues and publishing-related magazines. Global best practice, where publishing rights are concerned, are explored while key concepts are also defined. Similar sources explaining and providing information about Belgium's and the Netherlands' publishing industries will also be consulted and include *De Staat van het boek* conference presentations (2011-2014), book industry information and trends published by *Boekenvak*, the Growth From Knowledge (GFK) reports (2014-2015) and the Frankfurt Buchemesse reports (2014-2017). These reports assist in generating an idea of the existing state of affairs of the Dutch publishing industry.

Academic articles discussing the translation of fiction, including the process of selling translation rights, translation practices and information about popular international translations are also consulted.

Secondary research therefore provides background on publishing and the trading of rights in these countries. Furthermore, secondary research assists in formulating criteria for evaluating the success of the case studies and ultimately determine key success factors for the optimum trading of subsidiary rights between local and international publishers.

Primary sources

Empirical research is needed for this study, as the study is mainly of a qualitative and exploratory nature. There is little research available on this topic. A blended research approach is followed where techniques from various disciplines, such as interviews, observation and case studies are used as primary data research methods.

Interviews

Semi-structured interviews, conducted both face-to-face and by e-mail or telephone, are conducted with four publishers. Two independent South African trade publishers who annually attend the world's largest book rights trading fair, the Frankfurt Book Fair (FBF), and sell and acquire subsidiary rights in the European market are interviewed. These publishers mainly publish in English but they provide an inside view of trading rights internationally.

Both Irma Joubert and Deon Meyer's publishers are interviewed. The author's titles are discussed in the case studies chapters (Chapter 4 and 5). A representative of the Publishers Association of South Africa (PASA) is interviewed to gain insight into the workings of a support organisation of the South African publishing industry.

Interviews with two of the largest Dutch book publishers are also be conducted, while doing participant observation at the Frankfurt Book Fair. These publishers provide insight into the selection of text to be translated into Dutch for the Belgian market.

An interview with the Flemish Fund for Literature (FFL), a Flemish cultural organisation that subsidises translations into and out of Dutch, provides information about this support

organisation, and insight into challenges and opportunities for translations from a Belgian perspective.

An independent role player in the Dutch publishing industry is also interviewed. This role player is a professional Afrikaans/Dutch translator, editor of the monthly magazine *Maandblad Zuid-Afrika* and organiser of the 'Week van die Afrikaanse roman', a promotional tour in Belgium and the Netherlands celebrating Afrikaans translated authors.

Data obtained from the interviews substantiate information supplied in the secondary sources and provide information about the present circumstances of the trading of translation rights between the South African and the international publishing industry. Interviews also provide information on the selection criteria for text to be translated. The interviews shed light on the opportunities and challenges experienced in this environment.

Participant and non-participant (passive) observation

A research trip to the largest and most popular international book rights trading fair, the Frankfurt Book Fair (Germany), with the financial assistance of the University of Pretoria and 'Stichting Studiefonds voor Zuid-Afrikaanse Studenten' was undertaken in 2014. Utilising the observation research method "... means that the researcher sees for herself the context and site of the research study" (Bertram & Christiansen, 2014:84). A combination of structured and unstructured observation is conducted. The reasons for applying this method at the Frankfurt Book Fair are twofold:

- 1. Evaluating the Frankfurt Book Fair as an international platform for trading rights**

At the Frankfurt Book Fair (FBF) the meetings between various publishers are observed as a bystander. An inside view of the trade fair is obtained, social interactions are recorded, rapport between publishers are noted – thus capitalising on the benefits of the participant observation method.

- 2. South African publishers' visibility**

A set of criteria is used to evaluate the visibility of South African trade publishers at the FBF. The availability and visibility of Afrikaans books at the fair are documented specifically.

Attending the world's largest book rights fair is important, in order to observe the environment and all its constituent parts. First-hand experience of product offerings, stand design, informal conversations and availability of seminars and programmes are researched which would not be possible if not attended in person.

Case studies

Two case studies of South African Afrikaans fiction authors are analysed according to pre-determined criteria established through secondary and primary research. The criteria is used to evaluate the process and decision-making with regards to the selling of Afrikaans translation rights to trade publishers from Belgium and the Netherlands. Author Irma Joubert's historical romance novel series (2006-2015) and a collection of Deon Meyer's crime novels (1994-2015) are examined. The following data collection methods are used to construct the case studies:

Semi-structured interviews are conducted both face-to-face and by e-mail or telephone with the Afrikaans authors, their literary agents and their local and international publishers, where possible. Information about the publisher's decision-making process regarding the translations as well as issues encountered in the publication or negotiation process are obtained. Furthermore, correspondence between publisher(s) and author(s), contracts and sales reports of the specific titles are inspected (**document analysis**) to gain insight into the process of the selling of translation rights. Confidentiality of sales figures and correspondence is problematic, and therefore the research is supplemented with information and data obtained from secondary sources. Lastly, **paratextual analysis** regarding the identified translated titles (i.e. analysis of the books themselves) is also conducted. According to Gérard Genette (1997:261), the paratext is "for us the means by which a text makes a book of itself and proposes itself as such to its readers, and more generally to the public." A coherent view of the product and all its sub-parts is formulated in order to understand the positioning of the product within the translation and publishing process as well as its foreign market.

The criteria extracted from the literature review and other sources are applied to the case studies to evaluate their success and unmask the decision-making regarding the books' translation. In this way, a list of criteria for successful rights trading is proposed.

Furthermore, the theory of the literature study creates the basis for the research, indicate the gaps in research and support or complement the findings of this study.

A comprehensive and blended research methodology is pursued by combining interviews with important role players in the South-African publishing industry (publishers or authors at micro level), observation of the dealings and processes with regards to rights selling on an international level (regarding the Frankfurt Book Fair) and the evaluation of two case studies according to pre-determined criteria. This gives the study a non-biased, non-generalised view of the existing state of affairs of the trading of translation rights between trade publishers of South Africa, Belgium and the Netherlands. The combination of data collection methods provide information that is triangulated and therefore ensure validity and credibility of the data obtained.

1.8 Outline of chapters

Chapter 1 is the introduction to the study and it provides a background to the theme of the study. It gives an overview of the literature consulted, specifies the demarcation, scope and value of the study. A section on definition of terms and assumptions is also provided.

Chapter 2 outlines the research plan and methodology and discusses both secondary and primary research methods in detail. A motivation for the selection of research methods is also included.

Chapter 3 is a review of the literature discussing specific themes relating to the study which are verified by academic and other secondary sources. This chapter provides a theoretical framework from which primary research are constructed and explained. The polysystem theory and cultural capital theory are included to provide context.

This chapter discusses the South African publishing industry in terms of publishing sectors and their income, size, support structures, challenges and opportunities, the training of publishing professionals and the country's translation culture. It also provides research on the publishing industry of Belgium and the Netherlands.

The chapter discusses translation between different languages and highlights the prominence of English as *lingua franca* and its central position in the global polysystem of

literature. The cultural exchange and knowledge production between the Southern and Northern hemisphere – which is related to the Long Tail Theory – is also included.

Chapter 3 further explains the background, rationale and decision-making process regarding subsidiary rights selling and identifies role players in this publishing segment. Furthermore, criteria for selecting translations and evaluating success are developed.

Chapter 4 and 5 analyse two case studies separately as part of the primary research aspect of this study. Authors Irma Joubert and Deon Meyer's Afrikaans and translated works are studied according to pre-determined criteria as constructed in Chapter 2.

Chapter 6 discusses factors influencing the trading of subsidiary rights from a South African trade publishing perspective. These general factors are constructed by triangulating secondary data, the case studies analysis and data obtained from other primary research methods like observation at the FBF, interviews with South African and Dutch publishers and other role players in the publishing industry. A comparison of the case studies and a list of criteria for selecting texts are included.

Chapter 7 concludes the study by providing an overview of the key findings of the study, answers research sub-questions and explores the limitations of the study. This chapter highlights the inherent value of the study's results for the South African publishing industry and recommendations for South African trade publishers that are keen on exploring this business aspect of publishing. Lastly, areas for future research are identified.

Chapter 2: Research methodology

“After all, the ultimate goal of all research is not objectivity, it is truth.”

— Helene Deutsch, retrieved on BrainyQuote.com, 2016.

2.1 Introduction

The focus of this chapter is to identify and discuss the research paradigm and research design that is most suitable for this study in order to answer the sub-questions of the research topic efficiently. Both primary and secondary research methods are introduced and the explanation of the research design follows.

The research paradigm for this specific study is qualitative and exploratory, with the intent of gaining insight into the attitudes, views and perspectives of publishers regarding a research field that is not yet fully explored from a South African point of view. Exploratory research also aids in unmasking the decision-making of role players with specific reference to South African and Dutch trade publishers. In order to publish a book there are several practical considerations, which relate to the origination, production, printing and distribution of the book, and all of these need to be carefully weighed against return on investment, to ensure a minimal risk for the publisher.

The qualitative research paradigm aims to explore the reality from the insider’s perspective, thus including the role players in the publishing value chain⁴, and understands that subjectivity “is essential for the understanding of human experience” and values the peoples’ interpretation “above the researchers’ preconceived ideas” (De Vos, 2000:243; Brink, van der Walt & van Rensburg, 2012:11). An interpretive paradigm is followed to some extent, as the researcher aims to develop an understanding of “how people [publishers] make sense of their contexts in which they live and work” (Bertram & Christiansen, 2014:26).

According to Mouton (1996:59), an open and flexible research design is needed, as exploratory research is dependent on gaining “new insight and comprehension.” In order to answer the research sub-questions a combination of empirical data collection methods are used. A multiperspective approach, also referred to as ‘multioperationism’ by Cook and

⁴ **Publishing value chain:** This refers to the origination, production, printing, marketing, selling and distribution functions that constitute a value chain in publishing practice.

Campbell (1979), is followed by combining different qualitative techniques and data collection methods in order to ensure validity and credibility of data.

2.2 Secondary research: Literature review

A literature review provides essential background and context to the field of study. It provides both factual and theoretical information on several aspects and constructs a theoretical framework as it “places the study in the context of the general body of knowledge [and] increases the probability that [this] study makes a valuable contribution” (Brink et.al, 2012:71). It further aids in identifying the gaps in research, indicating in this case that there exists limited literature that deals specifically with a South African (Afrikaans) trade publishers’ decision-making perspective on the trading of translation rights with European trade publishers.

The trading of subsidiary publishing rights in South Africa is a field that is not extensively researched or published in. Very few scholarly secondary sources exist that focus specifically on a South African trade publisher’s perspective. It is also argued that the United Kingdom and the United States are the most active in rights trading. Therefore, rights selling predominantly occurs from the Northern to Southern hemisphere and the literature addresses the international perspective. This study, however, aims to provide an original Southern to Northern hemisphere perspective. International sources provide context and background and thus create a platform for global benchmarking South African publishing practices. Furthermore, available scholarly literature mostly deals with the technicalities and complexities of translation practices, or focuses on children’s literature, which is not the focus of this study.

In order to discover the factors promoting and inhibiting South African publishers from actively exploiting the trading of translation rights in the Afrikaans adult fiction niche, a summary of the South African publishing industry is provided. The macro environment of the publishing industry is analysed by briefly discussing the political, economic, socio-cultural, as well as technological (PEST) factors influencing the industry (Lazenby, 2014:118). The overview of the South African publishing industry, describing the structure, support systems and Afrikaans fiction production output and turnover, assists in summarising this industry’s major opportunities and challenges. It also indicates the *status quo* of the trading

of rights within the publishing industry. Once the local industry's inherent opportunities and challenges are examined, the internationalisation of the local publishing business⁵ can be explored more realistically.

Literature is consulted in the form of both peer-reviewed academic articles and commercial articles published in popular media, documenting the historical and cultural ties between South Africa, Belgium and the Netherlands in order to provide background about the cultural and historical relationship between the countries.

There are similarities as well as differences between the South African, Belgian and the Dutch publishing industries. It is necessary to obtain information about the Dutch book publishing industry in order to benchmark with and contextualise the Netherlands and Belgium's publishing industries against South Africa's publishing practices. Information and trends relating to the Dutch book industry provided by *Boekenvak/Book.be*, an organisation that manages the interests of Belgian booksellers, publishers and book importers (www.boekenvak.be) assists in generating an overview of the Dutch publishing industry and its support structures. The conference proceedings and presentations of the annual book industry event, titled *De Staat van het boek* (2011-2014), are produced, made available annually and presented by key publishing professionals. They include statistics about the book industry and shed light on their micro environment, challenges and opportunities. Lastly, the Growth From Knowledge (GFK) report 2014-2015 is consulted. Peer-reviewed scholarly articles and commercial sources are also consulted to gain insight into the Dutch publishing industries, and specifically their activity regarding translation from and into different languages. It is imperative to research all parties concerned in the trade relationships in order to identify similarities, differences and mutual needs, with specific reference to leisure reading. Cultural organisations that specialise in the promotion of Dutch translation called the Flemish Fund for Literature (FFL) and the Dutch Fund for Literature (DFL) are studied by analysing their websites and any translation-related industry reports published by them.

⁵ **Internationalisation** refers to a publisher trading subsidiary rights in the international market, thus competing on a global scale.

Several sources are used to provide a global context of the business of trading subsidiary rights, for benchmarking global publishing best practices, and to explicate key concepts. These include academic sources, including reference works like *Selling rights* (Owen, 2014), *Publishing for profit* (Woll, 2000) and *Publishing agreements* (Clark, 1993), 'how to guides' and peer-reviewed academic articles on the trading of rights. These shed light on both the theory of, and to a lesser extent, the practical application, of this business venture.

Academic articles that deal with the technicalities of translating Afrikaans texts, case studies of successfully translated Afrikaans and foreign international works and articles that deal with Dutch fiction are inspected to gain insight into the translation process and its challenges and opportunities. Because there are so few academic sources available that deal with the subject, supplementary information like commercial sources are also used. These include articles in publishing-related magazines, published books, newspaper clippings, as well as blogs (such as the South African blog *Bookslive*). These sources are included as they provide relevant, up-to-date information on the present circumstances of the industry.

From the literature review, a thorough explanation of the selling of translation rights is constructed, and consequently a set of criteria for selecting texts to be translated is created, which are applied to the case studies. Case studies form part of the planned primary research methods.

The information in the literature review assists in formulating certain answers, yet out-dated statistics are problematic, considering the latest PASA industry report is for the year 2015 (Le Roux & Cassells, 2017). The sample used for the PASA report differs annually, which makes the statistics limited.

It would also have been more representative if a consistent sample were used annually. Furthermore, there exists a limited amount of data regarding decision-making, especially from a qualitative and South African trade publisher perspective. The theoretical principles of trading subsidiary rights trading are provided, but it is assumed that these may differ depending on certain publishers' circumstances, internal processes and decision-making philosophies.

Empirical research is therefore needed for this study, and techniques from various disciplines such as interviews, participant and non-participant observation and case studies are used as primary research methods, also referred to as “ethnographic methods”, to substantiate secondary research (Kawulich, 2005).

2.3 Primary research

2.3.1 Semi-structured interviews

Semi-structured interviews with local and international candidates are conducted, both face-to-face and by e-mail or telephone. Interviews verify, support and disprove information obtained via secondary research, as well as address the gaps in the available sources. A key part of this research relies on exploring publishing role players’ decision-making, their attitudes, perceptions and beliefs about the trading of subsidiary rights, and therefore this method is applicable. An interpretive research paradigm is followed by conducting interviews because they are interpersonal and social in nature. The interpretive paradigm is a “perspective [that] implies that the researcher needs to engage the situation from the viewpoint of participant” and this approach is grounded by the idea that “people’s behaviour is context dependent” (Bertram & Christiansen, 2014:26-27).

The interviews adhere to the University of Pretoria’s ethical research requirements. Interviewees are informed of the purpose of the research study and the extent to which their information is to be used. Permission is obtained to use this information, as well as company data (where applicable), beforehand, in order to comply with ethical research requirements. As required by the University of Pretoria, interviewees are not identified by name in this report. However, both authors’ names have to be included, as they constitute the case studies and permission was granted.

Interviews are scheduled for 60-90 minutes and are recorded in written and/or audio format (transcribed). The interview schedule consists of a set of standard questions, but also allows for probing and clarifying questions. Participants can therefore express both their enthusiasm and apprehension about engaging in the field of subsidiary rights trading, and provide examples of successful as well as unsuccessful agreements and processes. The aim is to gain a better understanding of their attitude and perspective towards rights trading, as well as identifying problems and opportunities in this field.

In order to combat any language or interpretation barriers that may arise with interviewing Dutch role players, the interview schedule (structured questions) was sent electronically to the respondents two weeks prior to the actual interview in English or Afrikaans. This ensures clarification and understanding of questions. However, in the instances where it was possible, the follow up interview in person validates answers, allows for spontaneous discussions, and interpretation of the answers. A set of standard interview questions (Appendix A-D) is drafted, but with the allowance of open-ended and other questions as it relates to the specific respondent in question.

Data is analysed and coded via a category system by checking for patterns in the answers of various interviewees. The answers may include positive or negative experiences, and what they perceived to be challenges or opportunities within this business, relating to subsidiary rights trading. Therefore, inductive reasoning is used in order to categorise data (Brink et al., 2012:193). Descriptive codes are used in order to analyse the words that participants use and explanatory codes are used as to deduce deeper meaning in terms of what is said (Brink et. al, 2012:194). De Munck (1998:48) values a coding system as it “represents the 'true' structure of the process you are studying, ... it offers a framework for organizing and thinking about the data.”

Brink et al. (2012:193-194) argue: “data analysis is done concurrently with data collection,” with only a small part of analysis done at the end. While interviewing the candidate, “reflective remarks” and “memoing as meaning comes to the fore” (Brink et. al, 2012:193). Once all the data has been obtained after every interview, the data reduction process takes place whereby all answers are categorised in pre-determined categories.

In the event where information is redundant or does not fit into a predetermined category, it is eliminated.

Once the interviews have been transcribed, interviewees have the opportunity to verify the interpretation and understanding via e-mail, which refers to ‘member checks’ (Brink et al. 2012:172)

2.3.1.1 South African context: Interviewees

Exploratory research relies mostly on gaining insight and comprehension, and therefore key informants are interviewed (Mouton, 1996:59). Purposive sampling is used to identify the informants, based on their experience in certain aspects or sectors of the research field. The sample of informants assists in creating variation, and multiple perspectives on the phenomena are realised. Furthermore, “by virtue of their position within the context, ... informants can provide ... ‘inside’ view of the norms, attitudes, constructions, processes, and culture that characterize the local setting” (Lincoln & Guba, 1985:258). Categories of informants are established in order to provide structure to the sampling (priori sampling), but also lead to snowball sampling once the research progresses.

In order to obtain in-depth information about specific organisations’ roles in facilitating the trading of rights internationally, further key informants are interviewed. Four South African trade publishers are interviewed, varying in size and languages they publish in.

A representative of the Publishers’ Association of South Africa, an industry association, is also interviewed.

2.3.1.2 The Dutch context: Interviewees

Key informants at support organisations in the Dutch publishing industry are interviewed. These include a representative at the Flemish Fund for Literature (FFL), an institution that supports and subsidises translations into and out of Dutch, as well as an Afrikaans/Dutch translator, who is also a key role player in organising promotional events for South African authors in the Netherlands and Belgium.

The aim of the two interviews is to not only obtain information about the challenges and opportunities regarding the selling of translation rights, but also to uncover other aspects that contribute to the successes and challenges of translating texts from Afrikaans to Dutch and the publishing process associated with it. Furthermore, these informants divulged important information regarding the marketing and promotion of the translated authors, book-related events, and the context of cultural specificities.

By using the convenience sampling method, representatives of two Belgian (Flemish) trade publishers were interviewed at the FBF 2014. An agent, with whom the researcher has worked before (2012), made these interviews possible. These publishers attend the FBF every year and therefore the researcher has easy access to the sample, as the participants are “readily available” (Brink et. al, 2012:139). The aim was to obtain information about the criteria/process of buying the rights for translating Afrikaans texts from a Dutch publisher’s perspective.

The reason these two publishers are chosen, except for the fact that there exists a personal connection by means of the Dutch agent, is that these two publishers are two of the largest and most popular trade publishers in Belgium, according to the Frankfurt Buchemesse report (2014). The two identified publishers, however, cannot be regarded as representative of the entire Dutch book publishing industry. The convenience and purposive sampling method in this instance could run the risk of presenting low external validity; however, it still provides in-depth qualitative and exploratory data.

Interviews verify information supplied in the literature review and comment on the current situation and support, or lack thereof for the publisher in terms of resources and financial provision, of the trading of translation rights between the trade publishers of South Africa, Belgium and the Netherlands.

2.3.2 Case studies

South African case studies are analysed in terms of pre-determined criteria as established by secondary and primary sources. This is to evaluate the success of the selling of the Afrikaans translation rights to trade publishers in Belgium and the Netherlands.

The two case studies used constitute a collective case study method. Triangulation within each case study is achieved “to collect information from multiple sources but aimed at corroborating the same facts or phenomenon” (Yin, 2009:92), and to “pick triangulation sources that have different biases, different strengths, so they can ‘complement’ each other” (Miles & Huberman, 1994:267). Although pre-determined criteria are set, the design

of the research study is flexible and developed as information is uncovered and emerging issues identified (Pickard, 2013:103).

Non-probability sampling, specifically a combination of convenience and judgement sampling, is used to identify the case studies (Brink et.al, 2012:139-141). Reasons for selection are based on the characteristics of the case studies, namely 1.) Both authors are South African authors that write in the genre fiction category, in the language Afrikaans, 2.) Both have been translated into several languages, of which one is the Dutch language, and 3.) Both these authors' books have gained bestseller status locally and internationally. These authors' translated Dutch novels are selling an average of 40,000 copies in the foreign market, and far above 2,000-3,000 copies (the average print run) in South Africa.

The two case studies have similarities and differences. They are different in the sense that the genders of the authors differ, thus predicting possible different reading markets. The female author writes historical romance novels, the male author writes crime novels. Important to note that Joubert's books are regarded as popular fiction in South Africa, whereas all international rights sales of her books were to Christian imprints. This awards an interesting dynamic to the study. The reason for choosing these two different authors, is to determine whether the genres do play a role, and two sets of data could thus be analysed.

Both are South African authors whose source language and preferred writing language is Afrikaans, and they use South African milieus and cultural specific contexts in their stories creatively. Both authors have published a few titles, have been translated into Dutch and are still producing books regularly.

By examining their publishing history and success factors, the research questions are addressed. Each case study is studied individually and then the two are ultimately compared in order to draw conclusions from both sets of data.

As will be discussed below, primary research methods used to analyse these case studies include interviewing the author, his/her agent and the respective local and international publishers. Pickard explains that "gaining entry...also includes establishing trust and building up a rapport with all the stakeholders, participants, informants and gatekeepers" (2013:104). Having worked in industry, the researcher is able to obtain the necessary

records and conduct interviews with local publishers, as a rapport between researcher and publishers has been established. Purposive sampling is used in identifying the key informants that have access to the information that is needed for the study (Pickard, 2013:104), as they usually provide an 'inside view' of the processes, attitudes and "culture that characterize the local setting" (Lincoln & Guba, 1985:258). Sales information of the books under study is treated as confidential and is only used for the purpose of this study.

Furthermore, the paratext of these books is analysed to reflect on the positioning strategy of the foreign publisher used. Lastly, document analyses are also conducted, whereby correspondence, contracts and sales records are scrutinised, if and where available.

2.3.2.1 Background to case studies

Case study 1: Irma Joubert

Irma Joubert was born in 1947 and is a South African author that has been writing Afrikaans historical romance novels since 2004. The author obtained a BA degree (1968) at the University of Pretoria and an honours degree in History at the University of South Africa (1986). She started her writing career only once she retired from teaching Afrikaans and History to middle school learners for 35 years.

Her first publication was in the romantic fiction genre, in the form of what South African trade publisher LAPA categorises as '*hygromans*' (a term used for short love stories that have a similar formula and style to *Mills & Boon* romance books or 'bodice rippers') under the brand *Romanza*. She produced two short romance novels (novellas), titled '*n Beskermengel vir Marlene* and *Vonkpos van die hart* in 2004 and 2005 respectively. In 2009, these stories were combined into a duet, titled *Veilige hawe*. For the purpose of this study only the trilogies that have been produced since 2007, and have been translated, are examined further.

Joubert's work was first translated into Dutch in 2011 by a Christian imprint. The sales of her first translation, *Tussen Stasies* (translated title: *Het meisje uit de trein*), were higher than expected and the historical romance novel was soon appearing on bestseller lists, selling close to 40,000 copies in the Netherlands, in the first two years. Since the success of *Het meisje uit de trein* the Dutch acquisitions editor of Uitgeverij Mozaïek has optioned the

rest of the series from LAPA Publishers. Joubert also published another trilogy with NB Publishers, under the imprint Tafelberg, which has also subsequently been translated. Joubert's acquisitions editor at Uitgeverij Mozaïek has since sold the translation rights to most of her books to German and English Christian publishers.

The author's book *Anderkant Pontenilo* was awarded the 2010 ATKV Prize for Romance Novels, and she was awarded the 'Alumni Laureaat-eeerbewys' by the University of Pretoria (Interviewee A, 2015) in South Africa, in 2015. Internationally she was awarded the Dutch BCB Publiekprijs (Christian book prize for translated fiction) for *Kronkelpad* (2014) and her English translation of *Tussen stasies* (*Girl from the train*, 2015) has been nominated for the American Christy Award in the category Historical romance.

The first book of her new historical romance trilogy, *Immer Wes*, was released in 2015. The author published the second title of the new trilogy in 2017.

Case study 2: Deon Meyer

Deon Meyer was born in 1958 and grew up in Klerksdorp. The author has an honours degree in History (University of the Free State) and obtained a Master's degree in Creative Writing at the University of Stellenbosch. He has worked as a reporter, press liaison, advertising copywriter, creative director, Internet strategist, and brand consultant. He published short stories in magazines in his early thirties and became a full-time author from 2009. By the end of 2016, he had published a total of 12 novels and a few short story collections. Some of his short stories and novels have been developed into feature film screenplays, for example *Jakhalsdans* (2010), *Die Ballade van Robbie de Wee* (2013) and *Die Laaste Tango* (2008). Two local television series were also aired, namely *Orion* (2007) and *Transito* (2008) (IMdb, 2015). In late 2016, a German production company produced another TV series based on his book *Dead before dying*, titled *Cape Town* (Meyer, n.d.).

Deon Meyer has gained status as the most popular crime writer in South Africa. His oeuvre of crime novels (1994-2015) is analysed to identify the key success factors that contributed to his success as a translated author. Once his second book *Fenik's* English rights were sold (1999) by his literary agent Isobel Dixon, the author's books have had international favour and success. Currently his books are translated into 28 languages and he is producing no less

than one new title per year (Meyer, 2015). He has won local and international literary prizes for his work, like the Barry Award for Best Thriller, 2011, in the United States of America.

2.3.2.2 Data collection methods

The following data collection methods are used to construct the case studies.

Semi-structured interviews are conducted both face-to-face and by e-mail or telephone, with the Afrikaans authors Joubert and Meyer. Meyer's local publisher, Tafelberg Publishers, was interviewed in person. Secondary sources provided sufficient information regarding the selling of Meyer's translation rights, and therefore his literary agent was not interviewed. In the case of Joubert, it was sufficient to interview her Dutch acquisitions editor, as she acts as her Dutch publisher and literary agent. Both her South African publishers were also interviewed. The interview with Uitgeverij Mozaïek was conducted in Zoetermeer, because "When context is vital to a research question then the investigation must allow for context, space and time to become part of the analysis of the situation" (Pickard, 2013:107). Dey (1993:110) elaborates regarding context/setting: "From this [interpretive] perspective, meaning depends upon context, and the interpretation of action or opinion must take account of the setting in which it is produced."

Information was obtained about the author and publisher relationship, the author and literary agent relationship (with specific reference to the selling of subsidiary translation rights), the problems encountered in the process and the publication process followed. In order to ensure the credibility of interview data, 'member checking' was done. Erlandson, Harris, Skipper and Allen (1993:31) state that "because the realities that will be included are those that have individually and collectively been constructed by persons within the context of the study, it is imperative that both data and interpretations obtained be verified by those persons." Informants read the case study reports and this gives them the opportunity to verify the researcher's interpretation and accuracy of information.

The interview method allows for in-depth interviewing and clarification of questions. The researcher must be cautious to stay objective and realise that the quality of data obtained is directly dependent on the quality of the interview conducted. The semi-structured nature of

the interviews allows for a set of pre-determined questions to be asked, and allows for comparability of the two case studies.

Furthermore, specific documents (existing documents) relating to the case studies are examined (document analyses). The data obtained illustrates the publishing process: from the head contract with the original publisher and the correspondence, contract or agreements with the foreign publisher acquiring translation rights to the production of the books and the distribution and marketing of these books. It is important to gain insight into the complete publishing process to efficiently analyse the case studies. Confidentiality of sales figures and availability of documents was problematic, and the data had not always been made available. The research was thus supplemented with information and data obtained from the other mentioned research methods, for example secondary sources. Meyer's work has been the subject of many an academic, therefore these secondary sources manage to supplement the primary research conducted for this specific study.

Lastly, paratextual analyses regarding the identified translated titles (i.e. analysis of the books themselves) are also conducted, thereby formulating a coherent view of the product and all its sub-parts. This analysis aids in understanding the positioning of the product within the publishing process, and considers different markets the books are introduced to. Mirenayat and Soofastaei (2015:534) state that, "[paratext is] that which surrounds the main body of the text and could include titles, headings, prefaces, acknowledgements etc." Not only limited to the book itself, paratext may also include "elements in public and private history of the book", or according to Genette (1997:432) "those liminal devices and conventions both within the book (paratext) and outside it (epitext)." The function of paratext is to "instruct the reader in how to read the text properly" (Mirenayat & Soofastaei, 2015:534).

The criteria extracted from the literature review and other sources are applied to the case studies in order to evaluate the process and the translations' success. In this way, an attempt is made to suggest at a model of best practice for successful rights trading. Criteria to evaluate the case studies (novels) include:

1. **Local and international rights:** This includes the full list of titles published locally and in the Dutch market. Comments about the publishing process, correspondence

between role players (e.g. literary agent/local and foreign publishers/translators/authors) and documentation pertaining to the author's works are discussed. Where adaptations had to be made to the original Afrikaans title to accommodate certain languages/countries/cultures, it is highlighted.

2. **Sales history of the titles in the respective countries:** Where possible sales records are provided in order to confirm bestseller status of both authors in their respective markets.
3. **Positioning and marketing strategy:** Visibility and the recognisability of the author via promotion and publicity, thus branding (local and international), is examined. Epitext analysis, namely brief comments on reviews and critique, are also included. It could be argued that a positive reception of the authors and their work may lead to increased sales.
4. **Paratext analysis:** The following elements are analysed:
 - **Book covers:** This includes the front cover and the back cover. The visual imagery could evoke emotion, draw attention and position the book in its genre. By producing a well-designed cover, the reader's expectations are managed. On the back cover of a book, a summary of the storyline (blurb) is included, as well as possible endorsements/quotes by important authors or media. A 13-digit ISBN, author photo and publisher details are also included and analysed.
 - **Titles:** A title reveals information about the book, the genre and storyline. Decision-making regarding titles in different languages is explored.
 - **Specifications:** Decisions relating to book specifications could be either a style decision or purely a cost consideration. Details regarding the format/dimensions of the book, page extent, etc. are examined. Once a publisher is familiar with a foreign publisher's style, the local publisher may be able to plan, negotiate and produce translations more effectively in future.
 - **Front and end-matter:** Information preceding the actual story or body text could include the title page, imprint page containing copyright and printing specifications, special dedications, prologue etc. End matter could include additional information that is provided at the end of the book, like conclusions or notes from the author to

inform the reader of a specific aftermath, for example an epilogue or any of the following:

- Glossary/list of terms: A glossary or list of source text terms may be included to educate the reader on foreign language terms.
- Reference list: Especially in the case of historical romance novels that rely on historically accurate information, a reference list is sometimes provided to support the credibility of information supplied in the novel. It may also aid in intriguing readers to research a specific event or historical facts that interest them.
- Acknowledgements: The author acknowledges certain people with special thanks at the end of the book. This information aids in telling readers more about the author.
- Author information: Personal information about the author, something about his or her writing career, family life etc.

5. **Distribution strategy**: A brief enquiry about the distribution strategy used for books in the local and Dutch market is included. It is argued that marketing efforts need to be supported by effective distribution strategies; therefore, a brief description of this is included.

Once each case study has been examined, cross-case analysis is done, where similar themes of the two case studies are identified and conclusions may be drawn from two sets of data. This adds another layer of analysis, as this method “aims to present rich, descriptive narratives at a micro level, to provide detailed descriptions, which will allow the reader to make sufficient contextual judgements to transfer the holistic case studies to alternative settings” (Pickard, 2013:106).

2.3.3 Observation

Observation is a primary research method that focuses on human behaviour and examines their experiences and opinions about a certain subject matter, within a specific context. This is not an accustomed research method for this field of study, and has not been conducted with a South African publishing research point of view before. This could, therefore be regarded as an original contribution to this research field.

In order to gain a deeper understanding of the trading of subsidiary publishing rights between South Africa and European trade publishers, a visit to the largest international book rights trading fair, the Frankfurt Book Fair (FBF) in Germany, was conducted in October 2014. The researcher engaged in both participant and non-participant observation methods at the FBF as “Observation is a purposeful, systematic and selective way of watching and listening to an interaction or phenomenon as it takes place” (Kumar, 2005:119).

In October 2014 the FBF had a total of 7,275 exhibitors from 102 nations, 631 literary agents, about 9,300 journalists, 275,342 visitors and 170,664 professional visitors, which clearly makes this the most important research platform where the trading of publishing rights is concerned (Frankfurt Buchemesse, 2015). The FBF provides the following opportunities for exhibitors, trade and personal visitors, as well as for researchers and scholars:

- **Exhibition space:** Role players in the book industry exhibit their products in specifically allocated exhibition halls that allow customer browsing and networking in order to build and improve business relationships with international counterparts.
- **Benchmarking opportunities:** Publishers, authors and literary agents discover trends in publishing on a global scale, and could benchmark their own professional practices.
- **Sharing of knowledge:** The fair presents several training and academic programmes, with which visitors could enrich their knowledge. Examples of such programmes are the International Self-Publishing and Author Programme and the Fellowship and Invitational Programme, as well as the business executive seminars.
- **Book discussions:** Visitors and exhibitors could attend book talks and author signings and listen to panel discussions.

Non-participant observation

The first research aim of attending the FBF was to observe (without participating) the representation of South African publishers at the fair, according to pre-defined observing categories. This included observing how these publishers are marketing and exhibiting their products and where the exhibition stands are located, how Afrikaans titles are displayed at

this fair, and the visibility of the South African trade publishers in general. The data obtained from this observation method help to give an account of South African publishers' discoverability and visibility at the FBF and draw conclusions from their international exposure.

A number of South African publishers share a PASA pavilion exhibition space at the FBF, which was made possible by the funding and support of the Department of Trade and Industry (DTI), under the 'Sector Specific Assistance Scheme (SSAS): Funding for emerging exporters.' The purpose of assistance is to promote local products and improve the South African export market. The scheme covers travel, accommodation, exhibition costs and services, as well as stand construction, marketing material and freight related costs, which makes it a very generous assistance scheme for companies operating in the creative industries (DTI, 2015:3-4).

The following observation categories were constructed regarding South African visibility at the FBF. Some of these categories have been constructed with the use of Schensul, Schensul, and Lecompte (1999). Furthermore, in order to comment on the representation of South African publishers via the exhibition stands, criteria derived from industry-related textbooks, as well as personal experience working in the marketing and communications field of publishing for 10 years were used to construct a set of critical analysis and evaluation categories.

South African publishers' exhibition-specific criteria:

- **Catalogue presence:** Are the listings of South African publishers accurate and available in the online and printed FBF catalogues? These catalogues are useful tools for publishers and literary agents to identify possible business partners prior to the FBF in order to set up appointments, as well as to research publishing companies and their publishing lists.
- **Details and descriptions:** Are all the details and descriptions about South African publishers, e.g. stand numbers, location and publishers' profiles correct on the FBF floor plan, catalogue and website? This aids the element of 'discoverability', which is further discussed in Chapter 6.
- **Location:** Where are all the South African stands located in terms of competitors?

- **Book displays:** Are any South African books on display to browse for visitors passing by? What kind of genre titles are on display?
- **South African catalogues:** Are there any printed or other format South African rights catalogues and marketing materials available at the stands at the FBF?
- **Interaction:** How is interaction with visitors facilitated by the South African trade publishes representatives at the stands?

In order to observe the above categories efficiently, some contexts had to be considered. Firstly, the FBF could, in this instance, and for the purpose of this study, constitute a ‘natural environment’ but with limited parameters – meaning that publishers attend the FBF for specific purposes. The FBF provides an environment and infrastructure in which publishers are confronted with certain stimuli. There would be meetings to attend, foreign publishers and role players in the industry to engage with, seminars and workshops to attend, and probably individual publishing company business and social objectives to focus on.

Secondly, the context of the South African publishers attending the FBF needs to be discussed. Not all South African publishers who would want to attend the FBF necessarily succeed in obtaining funding to do so. The Department of Trade and Industry (DTI) allows for financial assistance for a “minimum of 10 to a maximum of 20 entities for a particular project” to attend the book fair in order to promote their products, which would not necessarily have been possible considering the small turnover of a company (funding application details are provided in Chapter 3: Literature review). The publishers attending via the DTI sponsorship are classified as small enterprises with small turnover, and mostly owned by previously disadvantaged groups. For the purpose of this study, they were categorised as Group 1 publishers.

The second group of publishers, Group 2, were publishing companies that have the necessary funds to attend the FBF at own cost and are not dependent on DTI funding. They are regulars at the book fair with established contacts. Lastly, Group 3 includes the small publishers that apply for the FBF Invitational Programme. The FBF organisers selects a few publishers from so-called developing countries to exhibit their books at the fair. The aim is to set up social meetings and network opportunities within this group of diverse foreign

publishers in order to build relationships and their knowledge of this field (Frankfurt Buchemesse, 2015).

The three groups of South African publishers at the FBF (Group 1-3) reflect different financial positions and different company background and motives. These factors were considered when observation was conducted. Groups 1-3 of South African publishers were observed with the same set of observation categories.

When using a method such as observation, one has to be aware of certain interferences to provide an accurate depiction of the phenomena. Micro factors that could influence the results are the extended working hours publishers need to endure at the FBF, the high level of pressure and adrenalin in attending high stakes meetings and closing deals, the pressure of international travel, as well as normal behavioural patterns such as having lunch, bathroom breaks, etc. These are referred to as independent variables influencing the dependent variables, which in this case is the exhibiting of books in order to sell and buy rights at the FBF (Kumar, 2005:119).

The findings of the observation categories were recorded via category recordings, and would give an indication about the visibility and branding of the South African stands, as well the interaction of these representatives at the exhibition stands. Angrosino and DePerez (2001:46) encourage the use of a structured observation process, in this case a category observation system, in order to “maximize the efficiency of the field experience, minimize researcher bias, and facilitate replication or verification by others, all of which make the findings more objective.”

By observing the visibility of the South African publishers at the FBF and evaluating their exhibition stands, the researcher was conducting non-participant observation. The publishers were therefore not aware of the fact that the researcher was observing these elements, and a realistic reflection of the events could be recorded. There were, however, also disadvantages to using these methods. This includes bias because the researcher has worked in the industry before, and the fact that the researcher knows some of the publishers that were exhibiting. Therefore, the interpretation could have been subjective. Being only one person conducting the research, the researcher was possibly not capable of

recording all the important information. Ultimately, the results of this method could be combined with data obtained from other research methods, such as interviews and participant observation at the fair, to verify findings and triangulate results.

The reason for observing international visibility at the FBF was important, as it could be argued that an international presence is integral to trading subsidiary rights with European trade publishers.

Participant observation

At the FBF a meeting between an independent, small South African trade publisher and a foreign publisher was observed, as a bystander, in order to obtain an inside view in the process of networking with international publishers. Social interactions and rapport between these publishers were recorded, and basic conversation and negotiating techniques were examined specifically – thus capitalising on the benefits of the participant observation method (Key, 1997). A confidentiality clause between the parties and the observer was signed so as not to divulge any trade secrets or details discussed. This research method was implemented as one “may see around things for which insiders have developed ‘blind spots’” (Bertram & Christiansen, 2014:93). This method also allowed the researcher to not rely only on the information obtained via interviews, but provided the opportunity to formulate the researcher’s own interpretation. The main disadvantage was that human interactions are inherently complex. Therefore the researcher had to be wary of the *Hawthorne-effect* – where data’s validity changes as soon as the person who is being observed is made aware of the fact (Bertram & Christiansen, 2014:94). The observer could also have had a distorted view of the findings, as the *Halo-effect* may have happened – because the researcher knows the South African publisher, and may have over-rated his interaction with the foreign publisher based on previous interactions with this person. Nevertheless, observation allowed for obtaining first-hand data, as well as verifying and interpreting data to be recorded via interviews and other research methods. It was also possible to obtain a wide range of information relating to phenomena like the interaction between people at the FBF, verbal and non-verbal communication and atmosphere.

A set of observation categories were determined for the participant observation and documented the mix of structured and unstructured elements – as things happen (Bertram

& Christiansen, 2014:85-90). Observation categories, regarding the meeting between the small independent South African publisher and the foreign publisher included:

1. **Setting/environment:** Meeting venue details and factors influencing the meeting environment.
2. **Non-verbal cues:** Social interaction, specifically non-verbal cues (greeting, rapport, language use and tone etc.). DeWalt and DeWalt (2002: 54) suggest examining the “interactions occurring in the setting, including who talks to whom, whose opinions are respected, how decisions are made.”
3. **Discussion and wrapping up/rounding off:** Note key points of discussion. Observe rounding-off of meeting and follow up suggestions.

The data obtained from participant observation provided information about the interaction between a local South African trade publisher and a foreign publisher. The goal of participant observation was to “develop a holistic understanding of the phenomena under study that is as objective and accurate as possible given the limitations of the method” (Dewalt & Dewalt, 2002:92). It is acknowledged that the data obtained from this meeting cannot be generalised, however, it provides additional information that is useful to the study.

Participant observation was also conducted, to some extent, while interviewing two Dutch publishers at the FBF, as stated at point 2.2.1 (Semi-structured interviews) of this document. The observation results are combined in one discussion in Chapter 6 to triangulate the observation data findings and conclusions with interviews conducted.

2.4 Limitations of research methods

Awareness of the limitations of both primary and secondary research methods is necessary. One of the main concerns regarding the primary research methods is researcher bias. Having worked in industry before, preconceived ideas of publishing practices may exist with the researcher, which could influence interpretation and analysis of primary research data. Furthermore having personal connections with industry role players could influence the research process, referred to as the the *Halo-effect*. Yet it is the same familiarity with sources and informants that could be beneficial in obtaining access to important documents and data for this study. Carl Ratner (2002) states that an advantage of recognising

subjectivity “is to reflect on whether it facilitates or impedes objective comprehension.” “Distorting values can then be replaced by values that enhance objectivity.” In all aspects, criteria or structures as to how to obtain the data and analyse the data exist, therefore limiting the effect of subjectivity when processing data.

Observation is not an accustomed research method used in publishing studies, but for the purpose of this study, it was suitable as this information would not otherwise have been obtainable. One should, however, take caution of the *Hawthorne effect*.

With regards to secondary research, limited academic sources exist on this subject matter. Adding to this, the case studies’ authors under examination are writing for the mass market in the genre general fiction or leisure fiction. Information about these authors and their books has been recorded and made available via popular media and commercial sources like newspapers, magazines and social media. Therefore these sources can be utilised, but every source has to be verified. In the instance where academic sources exist, significant content is used to construct a theoretical framework.

Limitations exist for this study and thus caution is taken during the research process to overcome these limitations. All the results of the research are triangulated in order to ensure validity and credibility.

2.5 Conclusion

Primary research includes utilising several qualitative research methods. The study combines interviews with important role players in the South-African publishing industry from government level (macro) and publishing-industry-specific level (publishers, authors, translators (micro level), with the observation of the dealings and processes with regards to rights selling on an international level (FBF). It also evaluates two case studies according to pre-determined criteria in order to pursue a comprehensive and blended research methodology. This methodology provides a non-biased view of the current state of the affairs of the trading of translation rights between trade publishers of South Africa, Belgium and the Netherlands.

Secondary research in the form of a literature study constructs a theoretical framework for the basis for the research, indicates the gaps in research and supports or challenges the findings of the study.

In order to ensure validity, quality and accuracy of the research methods a combination of research methods are used, in order to triangulate the results and formulate an accurate depiction of the research question and its findings. Charmaz (1995:32) stresses that the results should not merely be accepted as true or absolute by the researcher's subjective knowledge, but should be "traced back to the raw data of the research, that they are not merely a product of the observers' worldview, disciplinary assumptions, theoretical proclivities and research interests." Furthermore, Mouton (1996:91) feels that "As a result of [these methods'] complementarity [they] ... correct for their respective shortcomings."

Qualitative research does not require generalisations, rather "transferability of the findings" (Pickard, 2013:21), which this study intends on achieving. The study thus aims to comment, in an exploratory way, on South African publishers' decision-making regarding the selling of subsidiary rights to trade publishers in Belgium and the Netherlands. Ultimately, these findings construct an accurate picture of the *status quo* of the selling of translation rights from a Southern to Northern hemisphere perspective, suggesting opportunities and exposing challenges. It is also expected to generate a set of criteria from the observed behaviour and practices. This set of criteria is used to make judgements about the selection of titles to be translated. Criteria to evaluate the success of translated titles from a South African trade publisher's perspective are also revealed.

Chapter 3: Literature review

“The language of Europe is translation.” — Umberto Eco, 1993.

3.1 Introduction

In order to explore challenges and opportunities for trade publishers with regard to the selling of translation rights, a discussion of South African and Dutch publishing markets is needed. This includes a PEST analysis of the South African publishing industry with a specific focus on the trade sector and its translation culture. The Dutch publishing industries of Belgium and the Netherlands, as well as their translation cultures, are also examined.

In order to provide context regarding the trading of publishing subsidiary rights internationally the following are studied: best practice regarding the trading of translation rights which includes decision-making and criteria for selecting texts to be translated and the subsequent role players in the publishing value chain.

Both Even-Zohar’s polysystem theory and Bourdieu’s cultural capital theory are utilised as a basis to explain translation as part of cultural exchange of content in a global context. A combination of academic articles, books, industry reports and corporate brochures are used as sources. The literature review thus provides a theoretical framework from which the primary research, which is discussed in subsequent chapters, develops.

3.2 Publishing: Balancing economic and social capital

Publishing is the process whereby a publishing company utilises text in manuscript form which has been submitted by an author, or has been conceptualised and commissioned by the commissioning editor, and produces a print or an electronic book, by reworking, editing, designing and printing the text with the assistance of skilled publishing professionals, and selling the book publically. The creation of a book involves various stakeholders including *inter alia* authors, commissioning editors (the ‘creative core of companies’), editors, illustrators, designers, typesetters, printers and literary agents constituting the publishing value chain (Heebels & Boshma, 2011:6-7). Publishing fulfils an important role in society and “has to ensure that the right information reaches the right consumer, at the right time, in the right format, and at the right place” (Greyling, 2003:83). It is argued that publishers strive to achieve the triple bottom line, which refers to obtaining a healthy financial position (business objective), publishing works that reflect society’s cultural framework and reading

needs (social objective), and lastly abiding by environmental best practices to achieve the environmental objective (Slaper & Hall, 2011). The creation of books is dependent on the demand for these products and an increase in book sales leads to a higher profitability for the publisher. Greco (2015:173) elaborates on the tensions publishers experience by aiming to realise both business and social objectives:

Basically, book publishing is too much of a creative operation to become a business, and too much of a business ever to take advantage of the myriad of creative opportunities it confronts on a daily basis. ... a classic example of juxtaposition of commerce and culture, with each operating unit seeking hegemony over the other in a convoluted, chaotic, but nevertheless unbelievably intriguing enterprise.

Publishing is thus a profit-driven business, but at the same time, publishers also need to fulfil the social objective by creating and distributing books that reflect society's reading needs. Moeran (2010) acknowledges that publishing involves high-risk decision-making and regards "acquisition of content and growth" as the main challenges publishers face regarding achieving sustainable growth. Defined as "content-acquiring and risk-taking organisations towards the production of a particular kind of cultural commodity", or according to Seeber and Balkwill (2008:7) "creators, acquirers, custodians, and managers of intellectual property rights", publishers need to make their books available to the broadest possible buying market (Thompson, 2005:15). Additional to creating and selling content to a local market, the selling and acquiring of subsidiary rights of a particular book could add to the income a publisher receives. Noorda (2012) regards rights selling as a strategy to be employed from the commissioning stage of a manuscript, thus being proactive and creating a book for an international audience with international appeal from conceptualisation phase.

One could argue that every country has its own cultural system and that literature is viewed as a sub-system within a country's cultural system. However, a country's cultural system does not function in isolation. This study places publishing in the context of the polysystem theory. The polysystem theory refers to the global literary system and is used to illustrate how translation facilitates cultural exchange globally.

3.3 The polysystem theory relating to publishing and translation

Itamar Even-Zohar first suggested the polysystem hypothesis in the 1970s (Even-Zohar, 1979). The theory is grounded in the fact that “Sign-governed human patterns of communication (e.g. culture, language, literature, society) should be regarded as systems rather than conglomerates of disparate elements” (Even-Zohar, 1979:288). This multi-layered system is termed a polysystem and is regarded as “system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (Even-Zohar, 1979:290). Criticisms, as well as different approaches and theories (Casanova, 2010; Codde, 2003; Damrosch, 2008; Moretti, 2000 & Swidler, 1986) in using the polysystems theory to illustrate cultural exchange and translation exist, but for the purpose of this study, it is the dynamic nature of the polysystem, as well as the fact that literatures are open to direct or indirect interference, that justifies the use of this theory in this regard.

In order to explain the application of the polysystem theory within the context of this study, one proposes to regard countries’ cultural systems as forming part of a global polysystem. The polysystem theory links to cultural theorist Bourdieu’s (1984) cultural capital theory in the sense that the theorist refers to a country’s cultural complement or output as cultural capital. Books are regarded as cultural products, which are sold to the consumer and have a value proposition. The income derived from selling these cultural products therefore contributes to a country’s economy. Bourdieu (1984) also distinguishes between publishers’ capital as cultural capital (consisting of education, skills and qualification), social capital (network and friends) and symbolic capital (prestige, renown, status and quality).

Therefore, in terms of the global cultural system it can be argued that it reflects a polysystem which Shuttleworth and Cowie (1997:176) explain as being “conceived as a heterogeneous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole.” An important characteristic of the polysystem is that these systems are not equal and compete with each other for the dominant position, as there is a “continuous state of tension between the centre and the periphery, in which different literary genres [or a country’s cultural capital] all vie for domination of the centre” (Baker & Malmkjaer, 1998/2001:177).

Two elements regarding the global cultural polysystem are identified and need to be clarified. Firstly, the commercial element is evident. Globally, cultural systems are mostly governed by the capitalist/commercial system, where content is a commodity and has an economic value, as Bourdieu proposes. The relevance of the polysystem theory to publishers lies in the fact that the role of a publisher is to acquire content “towards the production of a particular kind of cultural commodity” (Thompson, 2005:15). Pickford (2001:221) argues that the commercial model “places a premium on economic, rather than symbolic value.” Countries differ in the way they view “art” and “commerce”, and what the particular government supports in terms of subsidies, grants or support for the arts. Furthermore, strains between large-scale (low-brow, mass-produced literature) and small-scale (high-brow, symbolic value) exist, which adds another dimension to strategic decision-making for a trade book publisher, as business and social motives are considered (Franssen, 2015).

Secondly, how language fits within this global cultural polysystem needs to be elaborated on. In the context of this study, translation connects different countries’ literary/cultural systems. Even-Zohar argues that within a polysystem, systems are interdependent, “...translated literature is not disconnected from ‘original’ literature” (Evan-Zohar, 1979:299). If, for example, an Afrikaans book is translated into Dutch, it enters the Netherlands’ cultural/literary system and cultural exchange is facilitated.

This global polysystem is based on a hierarchy, where more dominant cultures, in the form of languages, have a more central status in the global polysystem. “International circulation of texts and the reading of translation flows as a significant indicator of cultural and economic hierarchies within a global polysystem” (Pickford, 2001:221). So-called developing countries’ languages, in some cases classified as minority languages, occupy a lower and more peripheral status. English is regarded as the universal language, the *lingua franca* and therefore occupies the hypercentral position in the global language system. Smaller language groups would occupy a peripheral or semi-peripheral position. English, German and French are regarded as more central languages. Russian, Spanish and Italian languages are viewed as semi-central, whereas other languages occupy less than 1% peripheral position in the global translation system (Van Es & Heilbron, 2015).

As a rule, small language areas produce proportionally more translations than large ones. De Haan and Hofstede (2008) explain that English (currently the strongest language position) translations account for less than 5% of overall book production. The United Kingdom is not particularly active in obtaining foreign language translations, but the previous 3% output figure has improved, with the translation of works by Swedish, Norwegian and Russian crime authors (Owen, 2014). In contrast, a smaller language group, and less widely spoken language, like Greek is responsible for a figure of 45% translations (De Haan & Hofstede, 2008:19).

Change or conversion of elements within a polysystem is an important characteristic of a polysystem. The position languages occupy within the global system may change. An important debate regarding the information flow between the Northern and Southern hemisphere by Van Es and Heilbron (2015:298), for example illustrates this point. Wafawarowa (2000:15) concurs with the “...unequal exchanges between language groups and countries that dispose of unevenly distributed resources” (Van Es & Heilbron, 2015:298) as he refers to the flow of information as “exclusively... from the industrialised nations to the developing nations” (Wafawarowa 2000:15). Britz and Lor (2003) also express their upset with regards to specifically the exchange of research between the Southern and Northern hemisphere by viewing the “... relative neglect [as reflecting] an assumption that the South has little to contribute – an assumption that is not necessarily valid” (2003:161), whereas Altbach (1986:1645) refers to it as “the compromise between the industrialised book-producing nations and the Third World ‘consuming’ countries.”

Smith (2005), however, argues that technology opens up opportunities for the information flow between the Southern to the Northern hemisphere, seeing as Africa is perfectly situated to act as a bridge between English, French, Portuguese, and “other languages with vibrant literatures” that popular English publishers show little interest in. However, it is important to note that it is literatures from larger language groups that have a readership and can often be supported by translation grants (Smith, 2005:277-278). This argument links to the “long tail theory” in the sense that markets should be viewed differently, and one should not only focus on large market segments, but rather “the multitude of smaller segments” (Smith, 2005:279), which these smaller language groups could form part of.

African books are viewed as the 'long tail' for most of the world, but the longer the 'tail' becomes and grows, it becomes a real power/force to content with, and evidently, there will be a power shift in publishing. "When this balance changes the tail may not necessarily "wag the dog", but like the tail of a large aquatic animal there is the possibility that it will become part of the beast that steers the rest of the animal in a new direction and determines its future." Smith (2005) also argues that publishers should "build on the foundations we [South Africa] have established and take advantage of a liberalized market place and harness emerging technologies to put African publishing squarely on the world map." This notion is also referred to as the 'democratization of the book', which could be explained as bringing more equality to the world of the book, thus correcting imbalances in the relationship between publishers in Africa and European publishers (Smith, 2005).

This is an important factor to consider for this study, as it may be assumed that Afrikaans fiction may also be perceived as having a 'lower' status/capital, because it originates from a so-called developing country and is a minority language. Dixon (2004) feels that South African authors should not be regarded as inferior compared to any other countries' authors, and there is an increase in new South African voices emerging (in Brand, 2014).

In this study the flow of information within the polysystem, in the form of books, and via the selling of translation rights is highlighted. It is thus argued that translation or the selling of translation rights acts as a conduit/catalyst for connecting/exchanging cultural capital within a global literary polysystem. The role of the translators is aptly described in this context as being "pivotal intermediaries" and "agents of reconciliation" ("agente van versoening") within a global literary polysystem (Beukes 2006:16; Erasmus 1998:35).

In order to explain how publishers facilitate translations, the global environment of rights selling and the technicalities thereof are explained. Thereafter the publishing environments of South Africa, the Netherlands and Belgium are explored, providing information about the challenges and opportunities that exist for selling translation rights between the said countries.

3.4 The selling of subsidiary rights

Globally publishers are facing similar publishing challenges including various political, economic, social and technological macro-environmental factors.

Van Kranenburg et.al (2001) suggest that diversification and internationalization, to name but a few, could be survival strategies to consider for publishers. With specific reference to the South African publishing milieu, 'international diversification' could be a factor to consider, meaning "International investment strategies of a company concentrating new activities in a particular region/country that has relevant comparative advantage" (Van Kranenburg et al. 2001:69). In the event of two publishing houses closing a subsidiary rights agreement, specifically selling or acquiring translation rights, it could be financially beneficial for both parties concerned. Van Kranenburg et al. (2001:68) refers to this as "complimentarity [which] is a major driver of partnering behaviour."

South Africa has 11 official languages. Machet (2002) states that because of the "multiplicity of languages spoken in South Africa [it] reduces the market for books produced in any one language," and it seems obvious that publishers and authors should extend their reading markets beyond South African borders (Machet, 2002:73).

Producing a title in another language via translation enables accessibility for other language speakers and markets. Goethe refers to this as 'world literature', which implies the sharing of literature between countries (Kundera in De Haan & Hofstede, 2008). This sharing of literature may be viewed as a cultural exchange, thus enriching the one culture but also preserving another culture (in the source language), as "...translation of literature,... is the most privileged form of intercultural dialogue, ...it is through their written tradition that cultures preserve their capital" (De Haan & Hofstede, 2008:39). Culture and language of a country is intertwined, yet they do not function in isolation and may be regarded, according to De Haan and Hofstede (2008:8) as "open systems that are fed by a wide variety of often conflicting currents," thus linking to polysystems theory (Kundera in De Haan & Hofstede, 2008).

According to Hervey and Higgs (2002), five categories of translation strategies exist and include exoticism, *calque* ("leenvertaling" or "loan translation"), cultural analysis, communicative translation and cultural transfer ("kulturele oorplanting") (in Steyn, 2015). A translation strategy can be explained as a procedure for the resolution of a problem that a person faces when a text segment of one language needs to be translated into another language (Steyn 2015; Schaffner & Wiesman 2001:26).

This section does not aim to explain the technicalities of translation strategies, but it is important to be aware that several strategies exist to manage cultural references in texts. These cultural and translation strategies are dependent on a commercial transaction; the sale of subsidiary rights. In order to translate a specific book, the subsidiary rights, namely translation rights of the work, need to be sold to a third party. It is important that authors, literary agents and publishers who are involved in this process, understand the technicalities of the subsidiary rights agreement, as well as realise the opportunities and challenges with regard to the selling of translation rights. Various sources regard publishing as a high-risk business. The foreign publisher publishing a translated title in a new market may have a high initial investment and risk, especially if it is a new author (Owen, 2014; Clark, 1993).

Once the decision has been made to translate a title, a legal agreement between said parties is required. If publishers are trading rights across borders, the macro factors impacting on the trading country's publishing industry need to be examined. A discussion of the technicalities of rights management is discussed to provide context, whereafter the decision-making process regarding the selling of translation rights is elaborated on.

Copyright

Copyright is governed by the head contract, which is the primary agreement between publishers and authors (as copyright owners). The contract includes specific information about the work, which includes the publishing of works (books) in specified formats, for a designated period in a geographical market, and is governed by national legislation ('governing law') (Seeber & Balkwill, 2008). In trade publishing, authors may choose to manage the publishing rights themselves, appoint a literary agent to negotiate the contracts/rights agreements on their behalf, or give the publisher rights management responsibilities.

Copyright can be seen as having both economic and cultural capital. The monetary value of assigning copyright is emphasised by Owen (2014): "Without the bedrock of copyright, it is doubtful whether many authors would have the incentive to be creative" (Owen, 2014:1). Moreover, Altbach mentions that copyright is intended to stimulate creativity and invention and is therefore beneficial for the society (Altbach, 1986), whereas Seeber and Balkwill

(2008) resonate with Bourdieu's cultural capital theory: "intellectual property rights are central to the promotion of cultural advancement and the flow of knowledge and information" (Seeber & Balkwill, 2008:7).

Countries comply with specific international copyright agreements, although no universal copyright law exists. Examples include the Berne Convention for the Protection of Literary and Artistic Works (established 1886 as multilateral copyright treaty, which South Africa forms part of) and the Universal Copyright Convention (established 1952) (Seeber & Balkwill, 2008). The Berne Convention is administered by WIPO and reflects the "Western European concept of copyright and protect interest of European nations ..." (Altbach, 1986:1645). In 1971, the Paris Revisions to the texts of Berne and Universal Copyright conventions aimed to address the copyright needs of so-called developing countries. These countries claimed that they did not have sufficient access to academic and educational content in more affluent countries, and both the US and UK only ratified these changes in later years (Owen, 2014; Altbach, 1986). National publishers' associations and the International Publishers Association continuously attempt to persuade countries to join international copyright treaties (Owen, 2014). The need to acknowledge mutual copyright systems, and facilitate the distribution of knowledge and cultural exchange between countries is important, especially where the trading of publishing rights is concerned (Altbach, 1986).

As this study focuses on the selling of translation rights between the Netherlands, Belgium (both civil Napoleonic) and South Africa, it is important to state that these European countries follow the Continental Europe tradition (civil). The foundation of South African law is Roman-Dutch (civil law, Dutch heritage), but influenced by common law (British) and customary law. South Africa therefore has a 'hybrid'/'mixed' legal system (Worldfact, 2014; Supreme Court of Appeal of South Africa, 2015). South Africa's copyright law is based on the Copyright Act No. 98 of 1978, and it is currently being revised.

Territories play an important role in rights selling. Territories define markets, and due to different legal systems (especially intellectual property right/copyright) and regulations in

countries, the need to apply territories becomes evident. An author/the literary agent may grant different rights to different markets, for example an author may have a different agreement with regards to the US and UK market, although both markets serve an English audience. Rights may be granted in exclusive or non-exclusive territories ('open market'), and certain rights may be sub-licensed within designated territories (Owen, 2014; Clark 1993).

Territories and legislation play an important role in rights selling in the publishing industry, but it is also important to evaluate the microenvironment, for example, whether the publishing house obtaining rights is equipped to effectively pursue rights acquisition and selling. It is suggested that an easily accessible rights system/programme should be available to relevant staff at any time to capture author and manuscript data, as well as rights sold, territories, sub-rights granted, and contain important financial information. With regards to human resources, a publishing house that intends on selling and acquiring rights, needs qualified and skilled employees to manage the rights division. The requirements of a rights specialist include good communications skills, being knowledgeable of the publishing process, understanding contracts and being able to evaluate manuscripts (Brand, 2014; Owen, 2014). An intuitive and informed judgement on saleability of a project in a variety of forms and markets is also required, as well as the ability to adapt to new circumstances – especially true with the advent of e-publishing and technologies, when strategies need to change quickly, as market demand and behaviour change (Owen, 2014).

In the event of an author appointing a literary agent to manage subsidiary rights on his or her behalf, the literary agent will be the negotiator between the author and the publisher and handles contracts, advances and manages subsidiary rights. The responsibilities and role of literary agents are described as: “vetting manuscripts and acting as a sieve, shielding the publishers from the flood of raw material that the publishers do not really want to see” (Van Rooyen, 2005:157). Literary agents are expert project managers, coordinators, liaisons and enthusiastic market researchers.

In South Africa, the literary agency system is not implemented and promoted to such an extent that authors are utilising their services actively. A few South African literary agencies exist, but these focus mostly on English language titles, best-sellers or niche markets.

Nasboek (NB) Publishers, Jacana Media, Protea Boekhuis and Briza Publications are a few South African trade publishers that are actively trading publishing rights internationally. Isobel Dixon, literary agent of bestselling author Deon Meyer, confirms that there seem to be more South African books available in translation, than when she first started in the business more than 19 years ago (Malan, 2014). One could speculate about the reasons for this possible increase in rights selling, but primary research could elaborate on this assumption.

Numerous publishers regard the selling and acquisitions of rights as an important revenue centre for their companies. Publishers may categorise income derived from trading rights as 'other trading income' or combine the income within an editorial department that deals with specific imprints (Owen, 2014).

The monetary division of income received from rights selling should be discussed as early as possible between the publisher, author and literary agent. In the event of a rights sale, the person or entity that manages specific rights (author/agent) will retain a share of the proceeds from the sale of the rights as payment in being involved in placing them. The percentage division could be 10-15% on the prime publishing agreement, or in some instances 20% on foreign-language sales. The amount the literary agent requires for services rendered versus the amount the publisher is willing to pay, is also dependant on the ability of the new publisher to promote and sell the book in various markets, as well as the ability of the publisher to manage other rights relating to the authors' work (Owen, 2014).

Book publishers should regard the intellectual property system "as a significant business tool to skillfully and strategically optimize his [their] operations... it underpins the entire structure of the knowledge and information industries of which publishing is just one part" (Seeber & Balkwill, 2008:9). It is thus clear that various aspects need to be considered where subsidiary rights trading is concerned. The previous discussion explored general aspects regarding copyright and rights selling. It is, however, also important to consider the decision-making process from a publisher/literary agent's perspective, where rights selling is concerned. Consequently, criteria for the selection of text to be translated are also explored.

3.4.1 Decision-making regarding subsidiary rights selling

Before a subsidiary rights agreement is entered into, it is important to consider various factors. The discussion that continues will focus specifically on the decision-making process regarding the selling of the subsidiary right, translation rights. This section also aims to develop a list of key criteria for translation, from sources consulted.

The publisher/literary agent selling subsidiary rights needs to conduct market research on the foreign publisher's country's macro environment by identifying opportunities, trends and challenges in the reading market. The suitability of the foreign publishing house⁶ and the status and reputation of the commissioning editor, where the work will be published are two main considerations. The suitability of the publishing house relates inter alia to the territories and the languages the publishing house publishes in, as well as how the publishing list coincides/complements the title considered for publication in terms of genre and style.

In the instance where an author produces an English book, the literary agent/author/local publisher can either sell world English-language rights to one publisher on one side of the Atlantic, assuming they would have access to other markets via parent or subsidiary companies, or make separate arrangements with publishers on either side of the Atlantic with exclusive territories/shared territories specified. A selection of publishing houses on both sides of the Atlantic form part of multinational media conglomerates, implying they have established infrastructure to sell books to both markets, without sublicensing.⁷The main English language markets include not only the UK and US, but Australia, Canada and South Africa as well. Although the English markets occupy a central position in the global literary polysystem, there are other language markets and territories to sell to. This example only emphasises the dominance of the UK and US English language markets.

Publishers/agents need to identify specific books to be translated and assess the status of the author in the domestic country and elsewhere, quality of work, rights available for purchase, suitability of content for different markets, timing of publication and possibility of

⁶ **Foreign publishing house:** Foreign in this instance refers to a publishing house that is not situated in the country where the work is produced.

⁷ **Sublicensing:** Sometimes multinational publishing houses have branches across the world and they sell the license to publish the same product in another language/territory.

co-editions and the implications thereof (Owen, 2014). Literary agent Dixon feels that quality of the text is most important, followed by a good story with an excellent translation (Brand, 2014). Local and international interest in the author is an important factor to take into account when translations are considered. For instance, South African author, poet and translator Antjie Krog has been awarded prizes locally and internationally. She is internationally known for her English texts about the Truth & Reconciliation Commission and she has received an international doctorate for her writing (Scholtz, 2002:47).

Krog has been translated into many languages, including Dutch. Respected and bestselling authors become sought-after assets for a publishing house. Some foreign publishers find it to be more effective if an author has produced a number of titles, as the author can supply a writing history, indicate author reputation and oeuvre – as these titles could then be marketed simultaneously. If there is a feature film, programme or any other addition to the book, it is important to time the publication of the book or translation correctly. The example of award-winning South-African author J.M. Coetzee's Afrikaans translation (*In oneer*) of *Disgrace*, was said to have been 'rushed' to coincide with the release of the movie in South Africa, according to Human's (2009:15) review. Kleyn (2013) argues that in this particular instance the marketing value had a higher priority than that of the quality of the translation (Human, 2009:15; Kleyn, 2013:130-131). This example emphasises the author's status, but also the correct timing of the publication of a translation. One should consider marketing opportunities and the value thereof, but the quality of the text and production value should be a publisher's top priority, no matter the strong brand or reputation of the author. The timing of the publication of a translated title is crucial, especially concerning different language editions. Selling another language edition of a book in an English speaking audience may prove detrimental to sales. The probability of the English edition outselling the native language edition is high (Owen, 2014).

Prizes and awards play an important role when it comes to selecting or accepting texts for translations. Accolades could create new interest in a specific genre, and the publisher is acknowledged for putting literary value on a niche genre like translated poetry, above commercial gain (Kleyn, 2013:38). *Agaat*, originally produced in Afrikaans and translated into English (2006), received the South African Sunday Times fiction prize in 2007 and "became an artwork in its own right" (Minter, 2013:56).

In January 2015 it was announced that literary rights agent Dixon (the literary agent of Karin Brynard and Deon Meyer) signed debut author Dominique Botha, author of *Valsrivier* (*False river* in the English edition), to the London agency Blake Friedmann. The number of prizes awarded for this title in 2014, including the Eugène Marais Prize for debut work, the Jan Rabie-Rapport Prize for debut or early work in Afrikaans, the University of Johannesburg Debut Prize for English Literature, the University of Johannesburg Debut Prize for Afrikaans Literature 2014, finalist in the Sunday Times Literary Prize, the Kyknet Rapport Prize and the 2014 Versindaba Lykgedig Competition, and this cultural capital played a significant role in signing this debut Afrikaans author (Jennifer, 2015).

It is also suggested that the book that wins the Hertzog Prize, the most prestigious Afrikaans literary award, should automatically be translated into English, so that the Afrikaans authors may become part of the other voices in our country, thus making the text accessible to a wider reading market (Krog in Brits 2004:5).

Kleyn (2013:136) states that there has also been an increase in prizes for translated works in the last decade in South Africa. Examples of these prizes include the 'Nedbank-Akademieprys vir Vertaalde Werk' and the SAVI-prys vir Voortreflike Vertaling (SAVI prize for outstanding translation).

Another important consideration is the proposed marketing strategy for a work outside its domestic market.⁸ The foreign publishing house should be able to manage rights and the associated marketing strategy effectively (Owen, 2014). Literary agents and publishers engage in either passive (sending catalogues/marketing material/list titles on rights trading platforms⁹) or active selling (actively pursuing rights sales by doing market research, building contacts, preparing proposals, attending book fairs). Venuti (2008:40) argues that translated authors are regarded as more successful, their work of a higher status and are supported by publishers' promotional and marketing campaigns. Once a translation has been released into the new market, the reception of the work by the new reading market may indicate success or failure; thus adds another step of evaluation of a translation project. "In order for a foreign writer to be accepted in a native system, translations of his/her work need to be

⁸ **Domestic market:** The original work's country of origin/local market.

⁹ Examples of **rights trading platforms** include Pubmatch, Frankfurt Virtual (e-stands), RightsCentre Inc., Rights.com (UK) and goodstory.com.

supplemented by critical appreciations from the pen of a major literary figure within the potentially receiving system” (Lefevere, 1986:8). This adds credibility to a text as well as creating a sense of trust between the foreign reading market and author. “Every step in the translation process – from the selection of foreign texts to the implementation of translation strategies to editing, reviewing and reading of translations – is mediated by the diverse cultural values that circulate in the target language, always in some hierarchical order” (Venuti,1995:311).

Publishers profit from extending their markets to foreign countries and in the process build their publishing list, brand, author profiles and international connections. Kleyn (2013) argues that South African publishers do not have the marketing or distribution structures to market international books, with reference to South African publishers acquiring foreign rights for English/Afrikaans translations. Adding to this Van Rooyen (2005:155) states that a major trade publisher like Penguin Random House has a local South African branch, but regards this branch more as a sales office for international titles than a publishers-function office.

In 2015 an amount of R268 000,00 was recorded for the sale of export rights sales, in the trade sector specifically. It is not clear from these reports which sub-genres of trade accounted for the export rights sales, for example children’s books, fiction or for which language (PASA, 2015). Another limitation of these statistics is that the data is representative of a limited sample of only a few publishers and could not be viewed as an accurate account of total trade rights sales in South Africa (20 trade publishers). Publishers could also be under-reporting sales in this regard. This is also the only source that provides information on right sales in South Africa. The low figures do, however, suggest that South African publishers are not actively selling rights to their books, thus not capitalising on the exchange of cultural capital.

3.5 The South African book publishing industry

The South African book publishing sector may be regarded as an industry, “a group of organisations that are close substitutes for one another, or that customers perceive to be substitutable for one another and which influence one another in the course of competition” (Lazenby, 2014:127). The publishing industry consists of three main

publishing sectors, namely educational, trade and academic publishing. The publishing industry recorded a total net income of R2,9 billion in 2015, a decline from the R3,7 billion recorded according to the 2014 industry survey of the Publishers Association of South Africa (PASA, 2014; PASA, 2015). This industry survey suggests the reason for this decline is due to the fact that the Department of Education have ordered less educational titles, and seeing that the educational publishing sector produces the highest income and production output, specifically for the South African school market, the performance of this sector influences the rest of the publishing sectors as well.

The educational sector contributed 64% towards the total industry income and is subsidised by government (PASA, 2015). The Department of Basic Education dictates, coordinates and implements the school Curriculum Assessment Policy Statements system (CAPS). The CAPS system prescribes, amongst other education and learning matters, which textbooks and learning materials should nationally be used by learners from Grade R - Grade 12 (DBE, 2014; Borgstrom & Gough, 2016). The idea of implementing state educational publishing¹⁰ has been debated over several years, but has not been implemented fully and is contested by educational publishers. Integral changes in this sector's operations could negatively influence the rest of the publishing sectors.

Academic publishing income accounts for a 9% contribution towards total industry income and is considered the smallest publishing sector. This sector produces books for the tertiary and professional market, namely prescribed, recommended and professional textbooks (PASA, 2015).

Trade books are aimed at the general market and categories of trade publishing include, but are not limited to fiction, non-fiction, children/youth literature and religious trade books (Van Rooyen, 2005). Books published under the children/youth category may include both fiction and non-fiction, and are loosely classified as picture books, story books, teen/youth literature. Adult fiction includes genres like romance, suspense, fantasy, science fiction (sci-fi), drama, crime and relies on a fictional storyline that depends on coming to realisation by

¹⁰ **State educational publishing** implies that government controls, manages and publishes educational books for South African learners. This is of grave concern for educational publishers, as government will replace educational publisher's core business.

the activation of the reader's imagination. There are various classifications and descriptions of the fiction genre, but for the sake of this study a detailed discussion of the crime fiction and historical romance genres are described in Chapter 4 and Chapter 5 respectively. Non-fiction may include cookery, crafts, travel and reference books, as well as coffee table books. The Afrikaans fiction sub-sector of trade publishing has showed growth over the past years, and is an important consideration for this study (PASA, 2015).

The trade publishers of South Africa are a mix between local and international publishers. International publishers in this instance refer to local publishing houses that act as distributors of international titles, as well as multinationals that have branches over the world, including South Africa. Only a few publishers publish trade books in both Afrikaans and English. The main publishers producing books in Afrikaans and English include Nasboek Publishers (NB) (with imprints including Kwela, Queillerie, Tafelberg, Human & Rousseau and Pharos), LAPA Publishers, Penguin Random House, Naledi Publishers and Protea Boekhuis. Pan Macmillan is considered a larger trade publisher, yet their publishing list is not focused on Afrikaans titles. Jacana Media also publish English books, and some Afrikaans titles.

This sector had a total net income of R733,291 million in 2015, with a 27% contribution towards total industry income. Most of the income is still generated in the home market with 97%, including locally produced and imported book sales (PASA, 2015:4;21). The year 2015 produced 1,262 new trade titles, across all genres, languages and formats (print and digital). Adult fiction specifically, contributed R42, 189 million to trade sector's turnover for 2015, whereas Afrikaans adult fiction contributed R40,259 million to this amount alone. It is important to note that these figures are based on a limited sample of publishers and booksellers (across all publishing sectors), as part of the research conducted for the 2015 PASA report. The information is therefore based on the sample data, which is not inclusive of all sales for the year 2015. It does, however, provide a figure that one can draw conclusions from to some extent. In another report compiled by Stassen (2016), it is alleged that a decade ago R1,5 million books were sold by general booksellers in South Africa and this has now increased to an estimate of R3,4 million books sold in 2014 (Stassen, 2016). The data in this report is based on a study that NB Publishers conducted by utilising Niensens

Bookscan sales figures. The Niensens Bookscan report, however, excludes one of the book chain retailers, Bargain Books, and it focuses on books sold by general booksellers, which could include both local and international titles.

Publishing is intrinsically linked to a country's political, economic, social and technological environment (PEST environment). Publishing is not an industry that functions in isolation but it rather feeds from and into the macro environment, aiming to reflect a country's disposition in a global framework. A brief PEST analysis of the South African trade industry follows.

3.5.1 PEST analysis: The South African trade book industry

In order to conduct business successfully locally and internationally, the analysis of the political, economic, social and technological (PEST) environment becomes integral to optimal business functioning (Lazenby, 2014). Organisations need to realistically consider the impact of political variables when planning competitive strategies "because of global interdependence among economies, markets, governments and organisations" (Lazenby, 2014:212).

South Africa has a peculiar political environment that influences local and international communication, legislation, and most importantly the country's economy. The Nationalist Party was the South African governing party from 4 June 1948 until 9 May 1994, which had both positive and negative influences on the development of the South African book publishing industry. The Nationalist Party introduced apartheid. This political party also favoured the Afrikaans language and a specific Christian ideology and consequently the main publishers of that time Nasionale Pers (Naspers), Perskor, and HAUM-De Jager, flourished. The Afrikaner Nationalist ideology was also enforced by the publication of newspapers and magazines, by "...the Afrikaner communication giants [...]" (Willemse, 2012:429), like *Die Burger*, *Die Volksblad*, *Oorstelig* and *Huisgenoot*, to name but a few (Scholtz, 2014). Furthermore, Afrikaans was prescribed by law for use in public domains and white Afrikaans-speaking people were awarded better education and social privileges (De Kadt, 1996:186; Willemse, 2012:429). Willemse (1996:96) notes that in less than a century: "Afrikaans literature became arguably the most sophisticated and best provided-for

literature in South Africa.” According to Oliphant (2000:117) the “volumes of Afrikaans works, with a flourishing locally produced fiction tradition, published at the height of apartheid outstripped all other languages and literatures by far” (Oliphant, 2000:117).

This time also witnessed new publishers being established. Human & Rousseau, a popular trade publisher was formed in 1959 and became part of Naspers in 1977.

International interest in South African authors was influenced to some extent because of the political dispensation and associated boycotts. An example of how politics influence publishing is that of popular fiction writer Wilbur Smith. His novels have been translated into various languages. Although he writes in English his book, *When the lion feeds* was translated into *Iets moet sterf* in Afrikaans (published by Nasionale Boekhandel) in 1965. The content of the book was regarded as controversial during the apartheid regime, and some alleged blasphemous and sexually explicit scenes and dialogue were omitted from the Afrikaans translation. The English version was banned in South Africa due to the risky content; however, this title is marked as the one launching his international writing success (Breytenbach, 2014). A re-edition of this title was published by NB Publishers under the new Afrikaans title *Witwatersrand*; with the omitted scenes re-inserted and some offensive words replaced with racially more politically correct terms (Breytenbach, 2014). Because this title was banned it could only be read internationally and therefore opened up a market for this author’s books. Due to some authors’ work being banned during apartheid or they themselves were exiled to foreign countries because of the content their work contained, an international awareness for writers was created. Many of these authors published overseas, in English during the 1970s and 1980s.

Notwithstanding the negative influences, apartheid also witnessed the rise of South African oppositional publishers, publishing books against government rule in the 1970s-1980s, which contributed to the development of a strong local publishing industry.

After apartheid, the African National Congress (ANC) became the governing party of South Africa in 1994, and a new Constitution followed in 1996. The new government posed many challenges to the publishing industry as publishers’ (across all sectors) publication programmes had to become more diverse to be more inclusive of other race and language groups. Whereas Afrikaans and English were the only two official languages, nine other

languages were now included in the Constitution and needed to be published in (Scholtz, 2014). The implementation of a new education policy followed the 1994 elections, which resulted in less government spending on books and libraries (Van Zyl, 2001:259). This directly influenced the educational publishing sector.

Barnard (2005:21) argues that the marginalisation of the Afrikaans language led to a decrease in readership of Afrikaans books, although according to Galloway and Venter (2006:58): “The Afrikaans book-buying public became aware of the fact that the Afrikaans language and culture may be marginalized within the new political dispensation [...] which led to an increased book-buying (and accompanying production) pattern of Afrikaans fiction.” In 2001 Naspers’ individual imprints (such as Human & Rousseau, Tafelberg, Kwela, Van Schaik) were combined under one publisher umbrella named ‘NB Publishers’ in an attempt to pull together resources and recover from any financial losses (Barnard 2005:88-89; Galloway & Venter, 2006:64) created by post 1994 government clamping down on Afrikaans educational and library privileges. Smaller independent trade publishers have since emerged such as Fantasi, Griffel and Naledi (Van Rooyen, 2005).

African language publishing¹¹ did not develop or flourish during Nationalist rule. According to Mpe and Seeber (2000:19, 21-22) by the “1940s and 1950s, censorship was stringent, and any discussion of politics or alternative history was suppressed in books for schools, while conformity to Bantu Education and Christian National Education were required for books to be prescribed.” By 2001, it was argued that South African literature was still dominated by white authors writing in Afrikaans and English (Morgan, 2006:181). A study conducted by Möller (2014) indicates that from 2004-2012 the percentage of white authors publishing in trade averaged 88,5%, with very few black authors (11,5%) making up the demographic for trade books. African languages are mostly used in educational textbooks, and very few adult trade books in these nine languages exist today (Fredericks & Mvunelo, 2003; Möller, 2014). The PASA industry survey reports confirm this notion (Struik & Borgstrom, 2014; Borgstrom & Gough 2016; Le Roux & Cassells, 2017).

¹¹ **African language publishing:** South Africa has 11 official languages. These include Xhosa, Zulu, Swati, Tswana, Sepedi, Ndebele, Venda, Sotho (Northern & Southern Sotho) and Tsonga. African language publishing in this instance refers to the publishing of books in the indigenous languages of South Africa.

According to Census (2011), the languages Zulu (22,7%) and Xhosa (16%) are the two indigenous languages that are spoken as home language, by the biggest population percentage of South Africa. A percentage of 13,5% of the South African population speaks Afrikaans, and 9,6% speak English as home language, yet these are the two languages trade publishers most often publish in. Although these figures indicate the percentage of home language speakers, there are still many other South Africans that speak these languages as a second language. However, Minter feels that “South African literature is focused on one nation and one historical context,” and that South African literature has grown in several aspects, “including number of contributors, diversity, style and genre” (Minter, 2013:53). De Kock (2005:70) summarises the political complexity by referring to South African literature as “only as a signifier whose reference is complicated, divergent and contradictory, held together by the need to proclaim South African oneness against forces of division.”

Closely linked to the political environment, is the economic climate of South Africa. Barnard (2005) states that limited financial resources are available to spend on luxury items or various forms of entertainment, which trade books form part of in so-called developing countries. Some argue that the “new” South Africa still has a long way to go regarding social and economic transformation, as the country has 21,77% of people living in extreme poverty (Nicolson, 2015). The high percentage of VAT (14%) charged on books in South Africa limits consumer spending on books as well.

The intended reader of trade books is the “general reader” or “man on the street.” This target market bases their purchasing decisions on preference for genre, author or available funds (Van Rooyen, 2005:299). Trade books are mostly sold in bookshops that are situated in the more affluent urban areas. It is difficult to sell books to a large part of South Africa’s population that are situated in rural areas, and access to books is therefore limited. Libraries provide a cost-effective way readers could still access books. However, the library system is not supported by government in terms of adequate funding, which adds to the fact that there are limited access points for books, especially in rural areas (SABDC, 2016). With the advent of the digital revolution ease of access to books also increased and trade books can now easily be ordered via online retailers, but this is only possible for those readers who have access to the internet.

Factors influencing the financial progress of the trade publishing sector of South Africa include the high production cost of books, including paper, binding and printing costs. The high cost is directly caused by the trade sector's small print runs, with an average print run of 3000 copies. A print run of 5000 copies sold makes a book a best-seller (Van Rooyen, 2005). The small print runs are due to the unpredictability of the target market demand and size. The main booksellers include CNA, Exclusive Books and Bargain Books (Van Zyl, 2001:262). Booksellers require an average discount of 47%, with book club discounts as high as 68%. Trade discounts directly influence publishers' profit margins, and evidently, all of these factors influence the sustainability of publishers.

In terms of the socio-cultural environment, South Africa is a multicultural society that has 11 official languages. Evidently, each culture has its own demographic variables, which may be based on religion, race, income, education, language or geographic area, which in turn affects how the reading population consumes and manufactures products and services (Lazenby, 2014:124). National identity influences literary production as the content of books is culturally influenced, and reading enables people to "feel affirmed in their sense of purpose, belonging and identity" (Harrison quoted in Mulgrew, 2012). Language forms an important part of cultural identity, and the production of Afrikaans literature is mainly determined by "Afrikaner economic and cultural interests and produced for a market circumscribed by Afrikaner concerns," as mentioned earlier (Willemse, 1996:96). Machet (2002:76) feels that "Although Afrikaans no longer occupies a privileged position where it is supported by the government at the expense of other languages; Afrikaans literature has continued to be published, reviewed and bought." Stassen (2016) reports that there has been an increase in Afrikaans' books market share from 22% in 2004 to 45% against the English book market share of 53% in 2014 (Stassen, 2016). It is not clear whether these figures relate to trade books only, or include educational books as well.

Literacy plays an important part in the development of a nation politically, socially and economically (Mulgrew, 2012). In South Africa, it is estimated that between 7 to 8, 5 million adults are functionally illiterate (UNESCO, 2010). Literacy and reading programmes like Na'ibali, African Storybook, Fundza, PRAESA, and various other initiatives by the National Library of South Africa (NLSA) focus on not only increasing literacy amongst South Africans, but also cultivating a love for reading and books amongst South Africans from a young age.

The National survey into the book reading behaviour of adult South Africans (2016) states that 70,5% of South Africans enjoy reading as a leisure activity. Based on the survey, South Africa has a total of 5,3 million committed readers of hard copy books. One in three respondents read mostly educational materials to their children at home in the evenings (South African Book Development Council, 2016: 3-4).

The advent of the digital era has introduced new technological challenges to the South African publishing industry. Most trade publishers in South Africa are publishing books in both hard copy and electronic format simultaneously (eBooks).

Discussing a few macro-factors influencing the current state of the publishing industry, a few support structures and role players for the industry will now also be elaborated on.

3.5.2 Publishing industry support

The publishing industry of South Africa is supported by governmental and private organisations. In terms of government support the Department of Arts and Culture (DAC) is responsible for reviewing and implementing the National Book Policy. Objectives include inter alia prioritising the lifting of the status of the book publishing sector, encouraging literary creation with South African content for both local and international readership and thereby motivating authors to write locally, as well as providing fiscal, credit and administrative incentives to the book value chain. Exports of South African products, ensuring an adequate, affordable and accessible supply of books for all segments of the population, facilitating nationwide distribution and international circulation of books, facilitating and coordinating reading promotion activities and skills development are encouraged (SABDC, 2009). The Book Policy has not been implemented yet.

The Department of Trade and Industry (DTI) leverages business relationships locally and internationally in order to enhance and develop South Africa's economy and trade sectors (DTI, 2015). It supports the publishing sector, specifically the trading of subsidiary rights, by annually sponsoring 10-20 South African publishers, in collaboration with PASA, to attend international book fairs, like the London Book Fair and Frankfurt Book Fair. In 2015, the DTI stopped sponsoring PASA and university presses to attend the Frankfurt Book Fair, seeing as PASA is not considered a publisher per se and university presses are likely to be subsidised

by the universities themselves (Le Roux & Cassells, 2017). Book fairs are discussed in Chapter 6, where this specific point will be elaborated on.

The Publishers' Association of South Africa (PASA) was formed in 1992 with the aim to protect and represent the rights of the independent publishing sector in South Africa to "co-ordinate industry representation, including submissions to and negotiations with government legislators and other relevant public and private bodies with reference to matters affecting South African publishers" (PASA, 2014; Evans & Seeber, 2000). This association liaises with international publishing organisations, regarding promotion and enforcement of legislation, as well as encouraging interest in the country's authors and publishers (PASA, 2014).

With regards to the distribution of books and providing access to the reading market, the South African Booksellers Association (SABA) represents the retail book industry in South Africa, whereas the Library and Information Association of South Africa (LIASA), a professional non-profit organisation, represents all institutions and people working in libraries and information services in South Africa (LIASA, 2014). With specific reference to author support associations, the Poets, Playwrights, Essayists, Editors, and Novelists (PEN) and Academic and Non-Fiction Authors Association of South Africa (ANFASA), exist. Each association provides the members with useful information and guidance in pursuing and managing their writing careers in South Africa and abroad. The Professional Editors Group (PEG) provides editing professionals with information, training and membership benefits. The South African Translators Institute (SATI) looks after the needs and rights of translators (SATI, 2007). The Dramatic Artistic and Literary Rights Organisation (DALRO) is a copyright collecting organisation. These institutions and associations collectively represent a comprehensive spectrum of support structures within the publishing value chain – origination, production, marketing and distribution.

As the study focuses on how rights are managed at local publishing houses, it is important to reflect on the training of publishing professionals in South Africa. Skills development in this industry is necessary as: "Training and education can ... stimulate long-term transformation, contribute to the development of new markets, help improve competitiveness and assist in ensuring that publishing's role as a cultural, educational and developmental catalyst in our

society flourishes” (Evans & Seeber 2000:245). ‘Publishing’ as a study profession was first introduced in South Africa post 1990 when representatives of SACHED Books, Skotaville Publishers, Ravan Press and Seriti SaSechaba formed a coordinating group that identified the skills shortage within the South African publishing industry. Since then there have been significant developments over a span of more than 20 years that resulted in two tertiary institutions offering a degree in Publishing Studies in South Africa. Currently the University of the Witwatersrand (WITS) offers a postgraduate honours and masters qualification, whereas the University of Pretoria (UP) is the only university in South African that offers an undergraduate degree, as well as postgraduate degrees, in the field of Publishing Studies. Training in the publishing subsidiary rights field was only introduced as an elective of the Bachelor of Information Science: Publishing Studies Honours module in 2010. The course equips students with knowledge about commissioning and acquisitions, the financial and strategic aspects of list building as well as the acquisition policies and procedures. Lastly, it also “introduces students to the complexities of rights sales and acquisitions” (Le Roux, 2014). This is an important fact to consider, as this study will examine South African publishers’ *status quo* on trading rights abroad – and integral to this would be having skilled human resources available.

South Africa’s book publishing industry is confronted with both general as well as unique publishing challenges, yet opportunities for growth and development are evident. The brief discussion of PEST factors provided an overview of the macro-environment of the South African book publishing industry. A snapshot of the support structures and infrastructure of the industry was also provided. Considering the focus of the study being the selling of translation rights of Afrikaans fiction, the translation culture of South African publishing is discussed further.

3.5.3 South African translation culture

Translation involves the process whereby a text in one language is transferred into another language, by applying a specific translation strategy, aiming to preserve the author’s intended work, meaning and writing style. Thus the text in its original, also referred to as source language, is available in another language, and therefore available and accessible in a new market that would not have been possible before. In order to translate a title, a good quality literary text needs to exist. Secondly, qualified translators need to be acquired and

should be experienced in translating the language in question. Lastly, the foreign publisher seeking to translate the title in question needs to acquire the subsidiary rights to do so.

The South African Translator's Institute (SATI) provides information about various courses in translation and interpretation that are offered at tertiary institutions. There is also interest in the Afrikaans language at various foreign universities, but this is mainly limited to literature and history, and not translation-specific courses. One example is the Polish University of Wrocław that teaches Afrikaans literature as part of their Netherlands course (Nederlandstiek) and the Adam Mickiewicz University in Poznań teaching some aspects of Afrikaans literature under the "South African Studies" course (Koch, 2007:225). There is also training provided for Afrikaans translation at international universities like the Afrikaans and literature module presented at University of California, Los Angeles – but it is assumed that this may be one of the few institutions that present this (De Vries, 2015).

Qualified translators are scarce, especially where the translation of minority languages into English is concerned. Škrabec (2007) believes that a "more important factor determining the poor showing of the literature from smaller nations on the international scene is the dearth of people capable of competently translating from the foreign language into English" (Škrabec, 2007:19).

Not all of the Afrikaans mother tongue speakers necessarily read in Afrikaans, or buy literature in this language. Afrikaans readers may also read English books as well. Consequently, the Afrikaans book buying and reading market is relatively small. Given the fact that the Afrikaans literature does not have international competition, it could be regarded as an advantage in terms of market share in its home country (Machet, 2002:76). However, an author's work can only be supported by the small percentage of Afrikaans readers in South Africa or wherever Afrikaans is read and understood. Therefore, translation into other languages becomes a viable consideration to extend market reach.

Louise Viljoen (2004:13), in her review of the Günter Grass translation of *Kreeftegang*, concurs:

As Afrikaans die profiel wil hê van 'n kultuurtaal wat op volwassenheid en dimensie aanspraak maak, moet daar ook uit en in Afrikaans vertaal word. Die belangrikste literêre werke in Afrikaans behoort in ander tale beskikbaar te wees en belangrike literêre tale behoort in Afrikaans vertaal te word. Oor presies wat en hoe vertaal moet word, sal simposiums gehou en tesse volgeskryf kan word; ook dit is deel van 'n lewendige verkeer rondom 'n taal en 'n letterkunde...

If Afrikaans wants the profile of a cultural language that has both maturity and dimension, there should be translations in and out of Afrikaans. The most important literary works in Afrikaans should be available in other languages and important literary languages should be translated into Afrikaans. Various symposiums will be held and theses could be written about what should be translated and how it should be translated; [but] even this is part of the movement (dynamics) of a language and literature... (own translation).

According to Kleyn (2013:120), Afrikaans has a rich translation history. Translations from Afrikaans to other languages were recorded as soon as 1890 in *Toerien*, and early translations from other languages into Afrikaans, to name a few, include the *Juweel-Nouvelles* (editorship Audrey Blignault) published by Nasionale Pers, *A.P.B-Wêreldboeke* (Afrikaanse Pers-Boekhandel), various Shakespeare plays published by HAUM, *Poësie uit verre lande-reeks* (by Perskor) and the popular prose-translations in the *BM-reeks* (by Boek Mosaïek). According to Britz (1999:13), it was especially in the 1960s that translation flourished.

Translation into Afrikaans is dominated by Afrikaans translations of Christian fiction and non-fiction (such as publishers CUM and Carpe Diem), Jacklin Enterprises's popular Mills & Boon series, self-help guides, popular psychology and a great amount of children and youth literature (specifically co-productions with international publishers or translated for the local market) (Kleyn, 2013). Kleyn (2013) also states that according to Barend Toerien's

Afrikaans Literature in translation (1998), Afrikaans texts have been translated into more than 40 international languages (excluding English) (Kleyn, 2013).

Kleyn (2013:132) compiled the following list of criteria to produce a successful translation into and out of Afrikaans specifically:

- The translator needs to be creative and the translation should not be a weak mirroring of the actual text (Human, 2009:15)
- References and words used should be clarified for a new audience, and inexplicable or incomprehensible writing styles should be avoided when speaking to or writing for a completely new audience (Pakendorf, 2004:62)
- Translations need to be contextualised for readers of a different language group or country
- Faulty or poor translations should be avoided as it provokes critique.

Translations may pose unique challenges and considerations as Lefevere (1986:6) highlights: “One is that the foreign writer’s ideology, or world view, might not be too compatible with that of the culture you belong to, and the other is that the way the author writes, his or her poetics, is too extraneous to the receiving literature to make much of an impact.” Any text harbours its own interpretation of the world, as depicted and formed by the authors’ cultural and social conventions. In order for a text to be accepted globally, one culture should easily ‘absorb’ the other culture.

It has been noted by sources that Afrikaans literary works are Afrikaner-specific, meaning that these books incorporate Afrikaner traditions, referring to farm life, a patriarchal family structure, and a politically volatile and crime-ridden South Africa. One wonders how familiar ideas and lifestyles translate into foreign markets. Translator Michiel Heyns (in Rautenbach, 2015) argues that any author of merit would be able to use a specific context in such a way that it is universally understood and has impact:

...’n goeie skrywer kan aan ’n spesifieke konteks ’n universele trefwydte gee.

... a good author can award universal impact to a specific context

(own translation).

Translation also poses some linguistic predicaments as there are certain words that cannot be translated one hundred per cent accurately. Some languages “seem not to be transferrable in nuance from one language to another” (Minter, 2013:53). In a newspaper article, Michiel Heyns, the translator of literary authors J.M Coetzee, Marlene van Niekerk and Eben Venter’s books, mentions that dialect (“streektaal”) is a major difficulty when approaching translations (Rautenbach, 2015). Translation is not merely the act of replacing words directly from one language to another and weaving sentences together to still be coherent, it is also about transferring nuances, emotion, ideology, culture and meaning. Afrikaans is difficult to translate because of its idioms, proverbs, accents, and therefore it needs a translator that is Afrikaans speaking, and understands the intricacies of the language and the culture. With reference to Heyns’ praised translation of *Agaat*: “[He] is consistent in transplanting into the English text the cultural framework within which the Afrikaans exists” (Minter, 2013:55).

Including a discussion of two Afrikaans fiction translations not only provides important information as to what made them successful in translation, but it also highlights the process of trading translation rights within Europe. Both titles have been translated into Dutch as well.

The first example is that of Afrikaans author Dalene Matthee, who wrote *Kringe in ’n Bos* in 1984. The story is set in the Knysna forest and highlights themes of natural resource conservation, the exploitation of less privileged and illiterate people while also highlighting the interesting dynamic of relationships between colourful characters. Once the author finished writing the Afrikaans manuscript, she immediately translated the title into English herself (*Circles in a forest*). It is not clear what her motivation was for the translation, but considering that her manuscript evaluator Andre P. Brink, a well-known Afrikaans author, made the book available to his English literary agent Dinah Wiener shortly after, one assumes that an agent submission was the strategy. *Kringe in ’n Bos* (1984) was translated into eight languages before it became popular and a good seller in South Africa (Van der Westhuizen, 2004:149-153). Rights to the book were sold to publishers in England, America, Germany, Italy, the Netherlands, Sweden, France, Portugal, Brazil and Israel before the Afrikaans book was publically available in South Africa (Müller, 1984). This title is currently available in 12 languages. It has also been argued that South Africa publishes books that

reflect 'Eurocentric values', although the Afrikaans books reflect a very specific Afrikaner culture which could intrigue foreign reading markets (Fredericks & Mvunelo, 2003:134). Not only the intriguing storyline, but also the setting (Knysna forest) and main character 'Oupoot', an elephant, made this book appealing to an international audience. The novel has been praised and compared to other classics by international media: "*Circles in a Forest* has the fervor and the passion of a Thomas Hardy or D.H. Lawrence novel, and much of the lush evocation of the wild those authors displayed" (New York Times Book Review as quoted on www.daleenmatthee.co.za, 2016). Matthee authored 13 books in total and her books have been translated into a total of 14 languages.

The second example is that of the award-winning Afrikaans literary novel titled *Agaat* (Marlene van Niekerk) that was published in 2004 and translated into English by Michiel Heyns in 2006. This text seemed fit for translation as: "*Agaat* is intertextually entwined with Latin, German and Afrikaans literature, musical references and what Heyns (2006) refers to as 'cultural goods'." The translation has been praised because of the: "...attention to detail, the transplanting of cultural sensibility, the sensitivity to cultural relativity, as well as the ability to play with words..." (Minter, 2013:54). Regarding Heyns' translation of *Agaat* the strategy was to include the 'feel' of the text, considering aspects of the text such as "the sound, rhythm and register of the original" (Minter, 2013:55). Heyns' idea was also to make the English version of *Agaat* 'feel' like Afrikaans (Rautenbach, 2015).

The crux of translation is to transfer the 'cultural', which is embedded in the language such as Afrikaans, into a language such as English, which may not have the same cultural references, corresponding with the argument of Minter (2013), De Haan and Hofstede (2008), and Lianeri and Zajko (2008). *Agaat* has been praised by critics and academics, and according to Minter (2013:56) "...has opened up the scope of what English is capable of achieving, even when used as a vehicle of translation, as a means to reach a wider audience."

Kleyn (2013:135) is of the opinion that translations increase the cultural field wherein the text is read and appreciated. The example of *Agaat* illustrates that the literary merit of the title increased in status because the title reached an international audience. In both examples the benefit of having an Afrikaans text translated into English,

in order to make it accessible to a wider audience and thereby exchanging cultural goods between countries and increasing the readership of an Afrikaans story, was realised.

3.5.3.1 The relationship between English and Afrikaans

Considering the shared history between South Africa and the Netherlands, and particularly the Afrikaans language's path to gaining independence, it is interesting to note that there exists a need for South African authors to be translated into the colonial languages English and Dutch. Some argue that in order to gain international prestige and exposure as a writer of merit, Afrikaans authors have to be translated into English or another European language: "As an Afrikaans writer you will only be taken seriously when read in translation. That is why there is such a push towards translation" (Winterbach quoted in de Vries, 2009:12).

However, many criticise English's position as universal language, for fear of diminishing national identities and indigenous languages. Considering Afrikaans authors' fearing the loss of authentic mother tongue texts and losing language-specific special qualities Minter (2013:56) argues: "there is no reason for authors to feel that the essence of their mother tongue is lost in translation, or that English, to use the initial metaphor, is a trampling giant that obliterates the artistic creation in its path. It should rather be viewed as a door opening up new markets and broadening the circle of acceptance and acknowledgement" (Minter, 2013:56). In South Africa English is perceived, especially by African writers as "powerful, universal, a uniting *lingua franca* which will enable blacks to transcend ethnicity, especially when this coincides with vernaculars that reinforce intracultural rather than intercultural communication" (Chick & Seneque 1987, 130; Ndiki 2002, 17; Trump 1990, 170; Young, 1987:3). African writers also view this language as a catalyst to increasing job and educational opportunities, and still prefer to write in English as it will make their work accessible to the global reading community, breaking down "ethnic and racial boundaries" (Chick & Seneque 1987:130; Ndiki 2002:17; Trump 1990:170 & Young 1987:3).

Škrabec (2007:19) acknowledges that books that are translated into English do not automatically become bestsellers, but that the aim of an English translation is to "get the attention of intermediaries who might foster their translation into languages (such as French and German) that are much more open to foreign writers" (Allen, 2007:19).

Similarly, De Swaan (2002:228) refers to English as the “hypercentral language” in the global literary polysystem and he does not regard this as being a purely negative fact. De Swaan explains that the rise of English illustrates the rise of bilingualism and encourages the fact that: “culture, which includes literature, remains largely the domain of indigenous languages” (De Swaan, 2002:144). Bellos (2011:208) regards English as a culturally dominant language, because it has a large amount of translation activity between the language itself and other languages, with these other languages having less bilateral relationships (Bellos, 2011:210). In this sense considering the English language markets, the United Kingdom (UK) has a long established export market to the Commonwealth, whereas the United States (US) market has a domestic population five times the size of the UK population – indicating the relative English market size (Owen, 2014).

Considering the number of years it took South Africa to resist British imperialism, fight for independence and Afrikaans being acknowledged as an official language only in 1925, some patterns established during colonial periods are still evident (Kannemeyer, 2005). There are still major multinational British publishers situated in South Africa, and many books are still being imported from the United Kingdom (UK) rather than other African countries. This also rings true for co-publishing, whereas books that are translated into indigenous languages often come from the UK, and not Africa. There is also positive change in this regard, as publishers like New Africa Books, for example, are scouting for books with an African origin to translate.

3.5.3.2 The relationship between Dutch and Afrikaans publishing

An article by Martin and Gouws (2011) is particularly useful in pointing out linguistic challenges, as well as similarities between the Dutch and Afrikaans languages. Dekker (1935) argues that Afrikaans is different in terms of vocabulary, word meaning, in idioms and sentence construction, but the difference mainly lies in the fact that Afrikaans is a “gedeflekteerde taal” (deflected language) (Dekker, 1935:4). Martin and Gouws (2011:784) also feel that: “The last few years saw an increasing need for the translation of Afrikaans text to Dutch because of the problems Dutch and Flemish readers encounter when reading Afrikaans texts.” Malan (2014) feels that these languages can be understood relatively well in most instances, but the languages have drifted apart over the years and therefore the

need for translation increases. The fact that translation practice between these languages has increased indicates that there is a new relationship being rebuilt between these countries: “which could be in favour of local publishers exploring the trading of translation rights.” Furthermore “the political situation in South Africa has revitalised relations with Holland and Belgium resulting in a growing demand for Afrikaans literature in Holland and Belgium” (Martin & Gouws, 2011:784). Daniel Hugo, a multilingual translator (Dutch/Afrikaans/English), believes that translations between Afrikaans and Dutch are important because Dutch and Flemish literature is especially gripping, Afrikaans speaking people have genealogical ties with the Dutch-speaking countries, and lastly this literature reflects both a modern and authentic view of Europe (Malan, 2014).

In September 2014, the promotional event ‘Week van de Afrikaanse roman’ was hosted in the Netherlands and Belgium. This was the first of its kind and aimed to promote Afrikaans authors and their Dutch translations in the two countries. Six Afrikaans authors, Chanette Paul, Sonja Loots, Etienne van Niekerk, Irma Joubert, Kirby van der Merwe and Maritha van der Vyver participated (Week van de Afrikaanse roman, 2014). This programme was coordinated and supported by various South African, Belgian and Netherlands’ organisations including Afrinetwerk, SASNEV, Suid Afrikaanse Akademie vir Wetenskap en Kuns, Nederlandse Taalunie, Maatschappij der Nederlandse Letterkunde, Uitgeverij Mozaïek. This event will be discussed in more detail in Chapter 6, but it aids in illustrating how translations are promoted in foreign countries.

Favourable funding opportunities available from associations like the Flemish Literature Fund (FLF) and the Dutch Fund for Literature (DFL), create an opportunities for Afrikaans authors to be translated into Dutch, as well as to translate Dutch texts into Afrikaans. There is, however, a definite imbalance when it comes to the number of texts that are being translated from Afrikaans to Dutch and those that are translated from Dutch into Afrikaans (Erasmus, 1998:30):

[d]ie gebrek aan Nederlandse tekste in Afrikaanse vertaling eweneens ’n aanduiding sou kon wees van weerstand wat gebied word teen neo-koloniale impulse uit Europa.

The lack of Dutch translations available in Afrikaans could be attributed to an anti-neo-colonial impulse from of Europe (own translation).

The reason for this imbalance could be attributed to the Dutch language system's strong translation traditions that have been developed over many years, as Umberto rightfully affirms: "The language of Europe is translation" (Eco, 1993).

A few examples of Dutch translation into Afrikaans include Dutch bestselling thriller author Pieter Aspe's (pen name) first three crime novels, *Die vierkant van die wraak* (2010), *Die Midasmoorde* (2011), and *Die kinders van Chronos* (2013), and Tom Lanoye's *Sprakeloos* (2011), to name but a few. When this exchange (translation) happens, the Afrikaans and Dutch readers learn more from each other's countries and their cultures. Some Dutch authors may also feel the need to write about South Africa, e.g. Tom Lanoye's *Gelukkige Slaven*, Adriaan van Dis in *Tikkop* and Martin Bossenbroek's *De Boerenoorlog* (Malan, 2014). A reciprocal cultural respect is thus established by translating between the two languages. However, Van Dis (quoted in Wasserman, 2001:4) stresses another problem relating to the South African translation system, notwithstanding the language problems, which could possibly be applied globally, and urges that one should be cautious when a system remains stagnant:

Wat vreemd is, is dat dit hiervandaan [Suid-Afrika] altyd dieselfde skrywers en digters is wat gekies word om soontoe [Nederland] te gaan. Daar is nie juis 'n verskil tussen die nuwe en die ou hegemonie nie, albei ly aan die siekte van mag en monopolie.

It is peculiar that it is always the same South African authors and poets that are selected to visit the Netherlands. There is no real difference between the new and old hegemony – both suffer from the disease of power and monopoly (own translation).

Some of the popular Afrikaans authors to be translated into Dutch, German and French include Etienne van Heerden, Andre P. Brink, Karel Schoeman, Dalene Matthee, Deon Meyer, Maritha van der Vyver, AHM Scholtz, Riana Scheepers, Marlene van Niekerk and Rachelle Greeff (Kleyn, 2013:126).

One could speculate why the same authors are often translated. Reasons may include the fact that they produce quality titles, that the European audience receives their books positively and thus a market has been established and risk minimised for the European publishers. This could also relate to ‘industrial isomorphism,’ whereas in this context it refers to how different publishers agree on the quality of a certain text to be translated. In some instances, publishers do not understand the source language of the text to effectively judge the quality of the writing or the strength of the story, but if peers value it as ‘good enough to publish’, they would also consider publishing it in their language (Franssen, 2015). This point will be elaborated on in subsequent chapters.

Etienne van Heerden (quoted in Moodie, 2001:2), a literary Afrikaans fiction author, regards London as the European centre of publishing, but he also believes that South African authors get an alternative window of opportunity via the Netherlands for international translation into for example, German and the Scandinavian languages.

In order to explore the trading of translation rights between South Africa, Belgium and the Netherlands it is vital to understand said countries’ publishing environments. Lazenby (2014:121) stresses the importance of evaluating one’s possible future business partner: “before starting or expanding international operations, strategists need a good understanding of the political and decision-making processes in countries where their organisations may conduct business.” A discussion of the Dutch publishing industry follows.

3.6 The Dutch book publishing industry

For the purpose of this literature review, when referring to the Dutch book market, it includes the book publishing sector in the Netherlands, where Dutch is the main spoken language, and the books/products produced are also of Dutch origin. Although regarded as similar in terms of written language, some would argue that the book markets for the Netherlands and Belgium should be discussed separately (Van Coller & Odendaal, 2005). For the purpose of this section, the two markets are discussed separately, as it is assumed that the consumer profile and their buying behaviour of the respective markets may differ. It is also possible that the publishing industries have unique characteristics and statistics, which assists in drawing conclusions from two separate sets of data. Ultimately, these countries’ industries are compared and discussed.

3.6.1 The Netherlands

The Dutch book publishing industry faces similar challenges to South Africa with regards to the threat the digital era poses, the high cost of books due to 6% VAT rate on books (compared to the standard rate of 14% in South Africa) and average print runs of between 2000-3000 copies. Sales of 10 000 copies are regarded as 'exceptional' and 25 000 copies sold make a book a bestseller. The average selling price per book is estimated at €13,00 (Frankfurter Buchmesse, 2015).

The main Dutch publishers include Reed Elsevier and Wolters Kluwer (knowledge and specialist information sector), WPG Publishing Group (active in both Netherlands and Flanders and include subsidiaries Bruna, Arbeiderspers, Balans, De Bezige Bij, Querido, Ploegsma, Zwijsen, Manteau and Standaard) and Lannoo Meulenhoff Publishing group. Veen, Bosch and Keuning Uitgeversgroep (VBK Uitgevers) is an important role player and includes press, school books, trade books and is also active in both Flanders (Flemish speaking region in Belgium) and the Netherlands; with subsidiaries Luitingh-Sijthoff, Thieme Meulenhoff, Kosmos, Van Dale, Ambo/Anthos and Atlas/Contact (Frankfurter Buchmesse, 2012). Small independent publishers include Prometheus, Bert Bakker, De Geus, Podium, Cossee, Wereldbibliotheek and Van Oorschot. It is estimated that 100 publishers produce 95% of all the titles. Verdaasdonk concurs that literary publishing houses form an oligopoly – in the sense that a very small number of companies accounts for the majority of sales: “it is impossible for one single publishing house to acquire too predominant a position in a specific segment of the literary market” (Frankfurter Buchmesse, 2012; Verdaasdonk, 1986:578). In South Africa, it could be argued that a few main publishers produce most of the books and turnover in the industry, which evidently limits the variety of books produced. Although many independent publishing houses exist, they cannot challenge the market share that the multinationals have in the market.

Traditional booksellers are the main retailers of books and contribute 88% of book sales – only 12% of book sales are achieved through alternative selling channels like supermarkets and petrol stations (Frankfurter Buchmesse, 2015). The largest retail chains include Bruna, AKO (mainly airports and railway stations), Selexys, Boekenpartners (central buying operation) and Intres. A large number of independent booksellers exist (Frankfurter Buchmesse, 2012). Bookseller discount ranges between 33-38%; with an estimated 8%

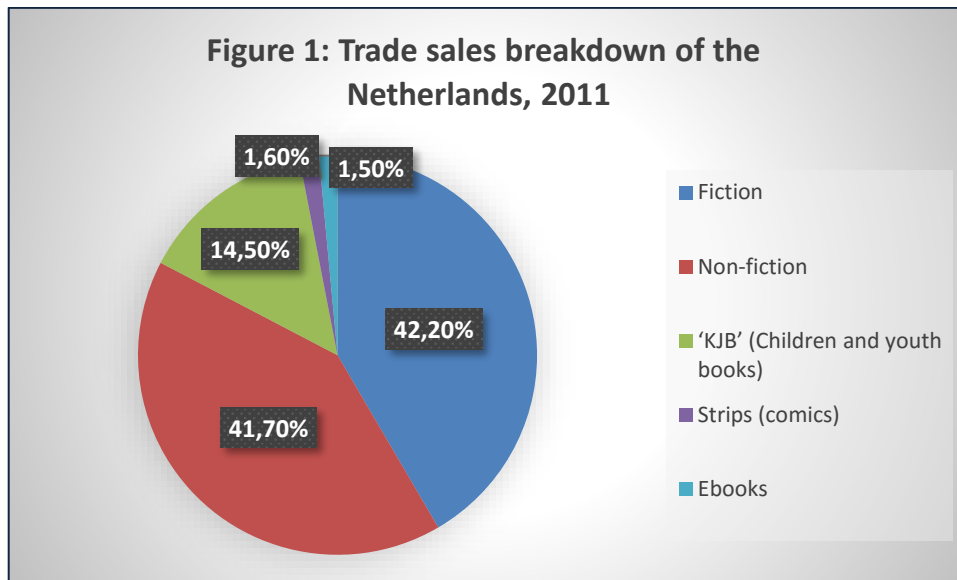
discount awarded to the main book distributor, CB Logistics (formerly Centraal boekhuis) (Frankfurter Buchmesse, 2015). Similar to South Africa, online booksellers pose strong competition for Dutch brick and mortar bookshops, one competitor being Bol.com (formerly known as Bertelsmann on Line). Ebooks only started to indicate growth in 2010 with 1% of book sales, whereas online booksellers were responsible for a total of 27% of all book sales in 2011, with an increment of 3-5% sales growth expected in 2015 (Frankfurter Buchmesse, 2012).

In 2012, the Frankfurter Buchmesse report claimed that the Dutch book market was saturated and there had been competition due to an overproduction of titles (Frankfurter Buchmesse, 2012). Joost Nijsen, publisher at Podium (Amsterdam) reflects on the Dutch book industry by stating that they “are a small and spoiled country, it is refreshing to have the opportunity to tighten our belts. A little bit of realism can’t hurt” (Dunkelgrün, 2013). He confirms that the Dutch have a strong reading culture, and reiterated that foreign agents and publishers are surprised that they could sell a great number of bestsellers in their country (Dunkelgrün, 2013). Verdaasdonk (1986) elaborates: “As a rule of thumb, Dutch publishers assume that three out of ten newly published titles will yield a profit, four will result in a loss and three will break even” (Verdaasdonk, 1986:576). This information was recorded in 1985 and further primary research may confirm or deny that this industry standard is still relevant today. Due to differences in the structure of the publishing industry, internal organisation of literary publishing houses and the structure for the market for literary books between countries, the literary complement/product will not be similar (Verdaasdonk as by cf. Peterson 1985:50-52). It is therefore important to find a publisher that complements the book to be translated in a different language or country.

The Dutch publishing industry contributes an estimate of 23% of total net sales of European publishing companies (Van Kranenburg et al., 2001:69). In 2014, the members of the publishers association registered sales for general literature of an estimated €467 million. Fiction sales accounted for 38% (€177,460,000), non-fiction accounted for a 43% contribution and children's books contributed 16% towards this sales figure mentioned (Frankfurter Buchmesse, 2015). A market analysis report by Growth From Knowledge (GFK) 2014 indicated fiction sales dropped with 16% (GFK, 2014:21). However, in the fourth

quarter of 2015 a growth of 7% in the total industry turnover was recorded. The growth was mainly attributed to two bestsellers; and fiction had a decrease of only 2% (GFK, 2016).

The trade book sales report by Hemker and Van Baelen is useful as it indicates the difference in the popularity of the fiction and non-fiction genres (0, 5% difference) among Dutch book buyers (in the Netherlands). Refer to Figure 1.



Source: Hemker and Van Baelen (2012).

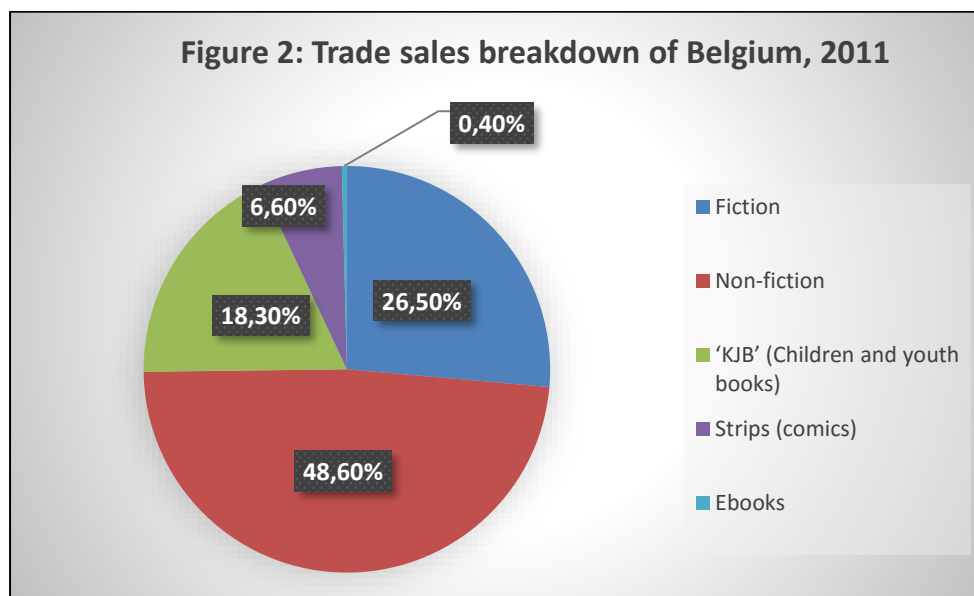
3.6.2 Belgium

The Belgian book market encompasses the book publishing sector in Belgium, where the books produced are of Flanders. 'Flanders' is commonly used as a term to indicate the northern Flemish speaking region in Belgium and excludes Brussels, where French is the main spoken language. The main spoken languages of Belgium include Dutch, French, German and Flemish (Frankfurter Buchmesse, 2015; World Fact Book, 2014).

Belgium has an estimated population of 10,4 million, with 99% literacy. The country's advantageous geographic location makes trading with European Union and other countries advantageous (World Fact Book, 2014). The main trade publishers in Belgium are WPG, Lannoo and education and specialist publishers Keure, Pelckmans, Plantyn, Van In and Wolters Kluwer. Book distribution is mainly managed by CB Logistics (formerly Centraal Boekhuis), similar to the Netherlands' book industry. Standard Boekhandel is the largest book retail chain.

The Belgian book market recorded an income of €365 million in 2014 across all sectors. An estimate of 70% of this amount was earned inside Flanders, whereas the remaining 30% came from sales to the Netherlands and France. Fiction and children’s books together achieved combined sales of €82 million, with a title output of 5,086 new titles (46,2%) for trade books (fiction and non-fiction). The Belgian book market recorded a total of 15 million units sold (Boek.be, 2015). The sales of paper books in this market increased slightly by 0,2% in 2015. The Boek.be press release (2015) reports that in 2015 e-book sales increased from 2,9% to 3,14%. Online retail channel’s turnover increased in 2015 with 19%, thus indicating a growth from 12,2% to 14,4% market share.

According to Hemker and Van Baelen booksellers were responsible for a total of 83% of sales. An amount of 11,4% was sold via wholesalers and 5,6% by non-traditional sales outlets (Hemker & Van Baelen, 2012). In comparison with the the Netherlands’ breakdown of trade sales for 2011, the Belgian trade market indicated a 22,1%, difference between the fiction (26,5%) and non-fiction genre sales (48,6%), clearly indicating a preference for the non-fiction genre.



Source: Hemker and Van Baelen (2012).

A comparison of the book markets for the Netherlands and Belgium, based on 2011 trade sales statistics revealed that Belgian non-fiction is outselling fiction, whereas fiction in the Netherlands and non-fiction genres only have a 0,5% difference, with a strong 42,2% fiction sales in the Netherlands. Dutch children’s books and comics (‘strips’) are faring better in the

Belgian book market (6,6% and 1,6%), while eBooks are selling better in the Netherlands. In both markets, the general trade books contributed 14-15% to the turnover stake of the top 100 in 2012 (Hemker & Van Baelen, 2012).

This sales information is important if one is to understand, and draw conclusions from, the positioning of cultural products (e.g. books) in Belgium and the Netherlands.

Regarding the main support, structures¹² of the Dutch book publishing industries, available resources and possible collaboration opportunities within this market are identified. The KVB is the Royal Dutch Book Trade Organisation of which the members are mainly publishers and booksellers. The NUV is the Dutch Publishers Association, and the KBD is the Royal Booksellers Association. The VOB is the Netherland's Public Library Association and a very important role player with regards to providing access to books. The Dutch Foundation for Literature (DFL) is an institution that supports and develops Dutch literature and authors abroad (Frankfurter Buchmesse, 2015; Boek.be, 2015).

The Boek.be is an organisation that collectively oversees guides and manages the needs of the Vereeniging Vlaamse Boekverkopers (VVB), Vereenigde Boek Importeurs (VBI) and the VUV Vlaamse Uitgevers Vereniging (VUV). Its main goal is to promote the book in Flanders. VUV is similar to PASA in South Africa, and therefore ensures the needs of the publishers are adhered to. The VVB represents bookseller needs and challenges while the VBI (Vereenigde Boek Importeurs) manages the importers of foreign books. The Flemish Fund for Literature (FFL) has a similar function to that of the DFL (Boek.be, 2016).

Challenges: Dutch markets

With regards to the Dutch market, online booksellers are gaining market share and inventive digital content packaging poses serious economic concerns for booksellers and publishers. These and other factors influence the publishing industry with the traditional publishing value chain being forced to adapt rapidly, referring to publishers rethinking their 'core business' and entering new product life cycles (Van Kraneburg et. al, 2001).

¹² The **support structures** are not limited to these mentioned, but these were the most important with regards to the focus of the study.

This has several consequences. Publishers are experimenting with selling directly to the consumer, cutting out the intermediaries (booksellers) and using print-on-demand printing methods. Booksellers are also experimenting with different business models by publishing directly with authors, and Boekencentrum (distribution agent) branches out to using non-traditional distribution channels (*'branchvreemde'*). In an article about Dutch publishing companies diversifying into new electronic markets where three main publishing houses (Reed Elsevier, Wolters and VNU) were under scrutiny; it was indicated that they are all reconsidering their product portfolios and combining resources together to maximise their competitive advantage (Van Kranenburg et. al, 2001). The merger of two of the world's largest trade publishers, Penguin and Random House, in 2013 was an example of main role players joining forces in an attempt to combat the digital threat.

Suggestions to survive in this competitive and evolving market include disinvestment, joint ventures, mergers and acquisitions, diversification and internationalization (Van Kranenburg, et.al, 2001). An industry in flux calls for desperate plans and reorganisation - with the introduction of innovative business models, improved relationships with booksellers (high book discounts and book returns) and improved calculation models of p-books and e-books (Kruiden, 2013).

Multilingual publishing is also not unique to South Africa, as the Dutch market struggles to accommodate multicultural societies and to ensure the longevity of the reading market (Kruiden, 2013). In addition, the divide between high-brow and low-brow literature also poses a challenge: "Thrillers, detective stories...pop poetry; these and other kinds of trivial literature are accorded a weighty treatment that nevertheless avoids, somehow, questions of value," which divides a Dutch reading market (Fowler, 1982). Kraaykamp and Dijkstra (1999) state that "book reading is a popular leisure activity amongst inhabitants of the Netherlands; and that the complexity in books and being seen with reading prestigious books will provide some kind of social status" (Kraaykamp and Dijkstra, 1999:206). Bourdieu (1984:194) refers to the "cultural capital" of a country, which consists of widely shared high-status cultural signals (behaviours/tastes) that are used for cultural exclusion, and refers to the socialisation into high-brow activities like reading literature (De Graaf, De Graaf & Kraagkamp, 2000:93).

Flanders and the Netherlands have strong book publishing industries and are supported by stable reading cultures. It is reported that in 2015 a percentage of 86% of the population has at least read one book (Frankfurt, 2017). Notwithstanding the challenges and threats both Dutch book industries face, several opportunities and innovative publishing business models loom. Kruiden (2013) is of the opinion that the synergy between Flanders and Netherlands could be utilised better, yet each industry has potential for growth and reinvention in these challenging times.

3.6.3 The Dutch translation culture

Dutch as a main or subsidiary subject is offered at over 200 foreign universities, thus introducing a secondary reading market for this language. Initiatives for Dutch language translation included the Dutch Language Union, *Expertisecentrum Literair Vertalen* (ELV) and *Nederlands Literair Productie- en Vertalingenfonds*.¹³ *Translation Workshops on Location*-project entails a group of instructors that visit Dutch departments at foreign universities to present literary translation workshops for advanced students and graduates (De Haan & Hofstede, 2008). *Expertisecentrum* is the current programme that evolved from the previous projects and this programme is now in need for more language combinations and more workshops. De Haan and Hofstede (2008) emphasise the concept of life-long learning, and argues “world class literature deserves world class training” (De Haan & Hofstede, 2008:30).

The biggest concerns regarding existing training systems available for the training of literary translators at university level, are that these programmes are either too short, or do not focus on training literary translators. Extracurricular courses at Leuven (taught by experienced translators) and occasional classes on the subject in Antwerp are offered (De Haan & Hofstede, 2008). The Lessius Hogeschool (Antwerp) places emphasis on literary translation (at Masters level), and since 2007 has offered a literary translation workshop in English, French, German and Spanish (De Haan & Hofstede, 2008).

Heyns states that an average novel may take up to five or six months to translate (Rautenbach, 2015). It is important for a translator, if possible, to be in contact with the

¹³ English translation for ELV is Expertise Centre for Literary Translation. The English translation for NLPVF is Foundation for the Production and Translation of Dutch Literature.

source language and culture, as well as with colleagues translating from the same language. Many European countries have a number of centres which are united in the RECIT network¹⁴. One such system is the one of the Belgian regional authority in Antwerp in 2008 and it hosts 15 translators per year (De Haan & Hofstede, 2008:22). Between 2006-2009 the RECIT-affiliated translation centres applied to the European Commission for a one-year grant and it was awarded, as 9% of the total European culture budget was earmarked for translating literature (De Haan & Hofstede, 2008:22). In the new 'no sectoral' Culture Programme for 2007-2013 the programme no longer provides for a fixed literature budget and all art forms have to compete for European subsidies (De Haan & Hofstede, 2008:2). De Haan and Hofstede feel that: "This is an indication of Europe's failure to comprehend its own cultural identity – a Union in which translation plays a fundamental role, both culturally and financially..." (De Haan & Hofstede, 2008:23).

The DFL and FFL play an important role in terms of creating reader awareness and increasing sales of the Dutch-language literature. Specific criteria are considered before a grant is issued – distribution channels, promotional efforts, the publisher's profile, the translation contract and the proven quality of the translator (De Haan & Hofstede, 2008:23). These aspects are elaborated on in Chapter 6.

De Haan and Hofstede (2008) discuss a five-point recommendation strategy with regards to translations that includes:

- 1.) Formalising a new degree program in literary translation on tertiary level.
- 2.) Providing on-going training and guidance for both advanced and beginner translators.
- 3.) Improving the economic and cultural position of professional literary translations.
- 4.) Diversifying supply by giving literary foundations, more scope to also translate more difficult books and non-fiction titles.
- 5.) Recommend that the European Union (EU) embrace literary translation as an important aspect of its culture and provide regular subsidies to European translation centres.

¹⁴ RECIT: Réseau européen des centres internationaux de traducteurs littéraires. English translation of RECIT is European Network of International Centres for Literary Translation.

The reason for including the recommendation strategy is that this plan could be considered for a South African translators' environment as well, although PEST factors specific to the country need to be considered.

The Flemish Ministry funds translations of publications and, in some instances, covers travel costs of authors, in order to introduce and market their translated work in foreign countries. Visibility of the translated author in the foreign country creates awareness and encourages acceptance into a new literary system (Kleyn, 2013:123). In the event where Belgian bestselling author's Pieter Aspe's thrillers were translated into Afrikaans by LAPA Publishers in 2011, both the Flemish Fund for Literature (FFL) and the Embassy of Belgium in South African sponsored travelling funds to support the author's South African tour (Personal observation, 2012). Apart from the Netherlands and Flanders many countries offer grants for translators (De Haan & Hofstede, 2008). A translation subsidy is given to publishers to influence supply, and translators' subsidies are awarded to translators to improve the quality of translations (De Haan & Hofstede, 2008:21). The Frankfurter Buchmesse report of 2014 claims that Flemish publishers have over the last 5-10 years invested efforts in expanding their rights departments and raising their professionalism. These efforts have already had a clear impact on the sales figures, as over a two-year period (2012-2014) the international licensing trade grew in Flanders by an estimated 163% (Frankfurter Buchmesse, 2015).

Regarding the Dutch reading population, Verdaasdonk (1986) states that readers in Western countries prefer reading narrative prose, and that works "belonging to the national literature" are more popular than translated works and are not equally valued (Verdaasdonk, 1986:576). Johan Wolfgang von Goethe (author and translator) whilst in conversation with Johann Peter Eckermann (31 January 1827) in (De Haan & Hofstede, 2008:4) however, stated that:

Nationale literatuur heft nu weining betekenis, het tijdperk van de wereldliteratuur is aangebroken en eenieder moet er nu naar striven dat tijdperk te bespoedigen.

National literature now has little meaning, as the time of world literature has arrived, and everyone should strive to hasten this process (own translation).

One could argue that because of literatures being exchanged within this global polysystem of literature via translation, two cultures and literatures are brought together, referred to as 'cultural mediation', 'reciprocity', creating something new, reinventing literature and keeping it alive (De Haan & Hofstede, 2008:9). When a book from a foreign language is translated into Dutch it broadens the Dutch literary market in terms of scope, it enlarges the author's literary capital, its market and indirectly its language areas as well.

At a Belgian book publishing seminar, *Staat van het boek* (2012-2014) it was suggested that literary translation of literature from Belgium and the Netherlands should be given individual attention:

... because it [languages] is far from equal. For historical reasons Flemish occupies a peripheral place within the already semi-peripheral position of Dutch among the local language system and has far reaching consequence for literary translation. All the major Dutch publishers are based in the Netherlands and the Dutch market is much bigger than the Flemish one. Flemish and Dutch publishers prefer translators from the Netherlands: though the richness of Flemish is often appreciated in the case of original work, translations are expected to be completely free of Southern Dutch linguistic influence (De Haan & Hofstede, 2008:16).

Most Flemish translators realise that they have to find the correct balance between standard Dutch and their own Belgian variant when translating (De Haan & Hofstede, 2008:16). De Haan and Hofstede (2008) also mention that the remuneration for translators in Flanders is lower than in the Netherlands and that most translators there work part-time.

The share of translations in overall Dutch language book production was in 2008 greater than it has ever been. Reasons for this increase include the mass availability of cheap paperbacks, a rise in the standard of living, a better-educated populace, the trend of internationalisation, as well as an increased demand for knowledge from other countries and cultures (De Haan & Hofstede, 2008:11). The Low Countries' book market was the focus country in 2016 at the Frankfurt Book Fair and as a consequence of international exposure, translation agreements were signed and initiated (De Haan & Hofstede, 2008; Frankfurter Buchmesse, 2017).

Table 1: Dutch translations from European languages for the year 1946 and 2005 respectively

Translations from language	1946	2005
English	2%	26,7%
French	0,6%	1,9%
German	1,4%	3,5%
Other languages	1,2%	3,2%

Source: De Haan and Hofstede (2008:11).

This table indicates that “The higher the international status of a language, the more interest it generates elsewhere, and the more translations are made of its literature” (De Haan & Hofstede, 2008:11). This notion also correlates with the polysystems theory regarding a language’s position. The Frankfurt Buchmesse report (2012) confirms that English is the most popular language of origin, and is then followed by Scandinavian languages and this could be attributed to their successful crime writers. Proximity should also be considered, as these authors are located close to the Netherlands.

Original versions of English are very popular and pose a threat to Dutch translations – similar to South Africa with regards to the importation of English titles (Frankfurt Buchmesse, 2015). Verdaasdonk states that the majority of translated works stem from Anglo-American literature and “exert a profound influence on Dutch culture (mass media, politics and science); moreover by the volume of books in print, the Anglo-American book market offers vast possibilities of choice which are not equalled by the book production in any other language area” (Verdaasdonk, 1986:581).

It is estimated that translated works account for 30% of overall Dutch book production, and for fiction specifically the figure rises to 70%¹⁵ (De Haan & Hofstede, 2008:10).

With reference to the two publishing areas, namely Belgium and the Netherlands, the presentation of *Staat van het boek* (2011) indicated that the Netherlands’ language market

¹⁵ Figure obtained from Heilbron 2008. In Dutch language area there is a discrepancy between figures (up to 1997) provided by *Stichting Speurwerk*, an organisation carrying out commissioned surveys.

has more fiction translated authors (27) than the Belgian (with regards to Flemish) language market (15).

Table 2: Dutch author’s genre division

Flemish (Belgium)	Dutch (the Netherlands)	Genre
7	17	Fiction Dutch
15	27	Fiction translations
27	5	Non-fiction
1	1	Children and youth

Source: Hemker and Van Baelen (2012).

The German language remains the largest translation area, with over twice as many applications as the French and English language areas combined (De Haan & Hofstede, 2008:21). A recent trend indicates there is an increasing interest from Turkey, China and the new European Union member states, giving the relevant parties in the Netherlands the opportunity to follow up on their plans to focus on emerging countries and migrants’ countries of origin (De Haan & Hofstede, 2008:21; Frankfurter Buchmesse, 2014).

3.7 Conclusion

This specific study requires research on opportunities and threats for South African trade publishers selling translation rights to Dutch publishers in the Netherlands and Belgium. It also requires information on how subsidiary rights are managed at local publishing houses, and needs to produce criteria for selecting texts to be translated into Dutch. The literature consulted succeeded in providing background and context to said countries’ publishing and translation environments, explained the technicalities of subsidiary rights agreements, clarified concepts, and integrated both commercial, industry and academic sources.

The polysystems theory was utilised to explain the position English, Afrikaans and Dutch occupy in the global polysystem of cultural global exchange via translation.

Globally, publishers face similar challenges, and the literature review provided background to the nature of these threats and opportunities for specifically the South African and Dutch publishing industries. As the PEST analysis revealed South Africa experiences a range of challenges and opportunities, being a so-called developing country. Poverty and unequal representation of official languages and cultures suggest that the publishing industry still caters predominantly for the white, English and Afrikaans-speaking markets, even though English and Afrikaans speaking South Africans constitute a smaller percentage of the population (Fredericks & Mvuleno, 2003:134).

Due to Dutch and British colonialism in South Africa, and the fact that the Dutch language has similarities to Afrikaans and is therefore more accessible, the Netherlands and Belgium are regarded as potential translation rights trading partners with South African trade publishers. The Dutch publishing industry is known for a high percentage of translations and supports translations via the FLF and the DFL. It would thus be regarded as an opportunity for South African publishers to diversify their business relating to selling subsidiary rights, and translating home-grown literature for the Dutch market. It has also been suggested that the Dutch market could pose a window of opportunity of translations into other European language markets.

Afrikaans had to endure various stages of development in order to gain status and differentiate itself from colonial influence. However, today most Afrikaans authors are striving for global recognition by being translated into English or Dutch. Jeff Andrew (2010) in the PA Market Report claims that fiction authors investigate rights selling opportunities with local subsidiaries of major multinationals such as Penguin Random House “in order to maximise the opportunity for international sales” (Andrew, 2010:55). Popular general fiction and literary fiction authors like Deon Meyer, Etienne van Heerden, Karen Brynard, Maritha van der Vyver, Irma Joubert and Antjie Krog are translated regularly, infusing an authentic Afrikaans ideology into foreign audiences’ culture and literary systems, as the polysystem theory illustrates.

It is estimated that Africa consumes 12% of global books, yet contributes less than 3% of all books read in the world (Wafawarowa, 2000:15). The fact that South Africa’s literary agency environment is still developing and limited makes it a somewhat daunting possibility for

authors and publishers to publish overseas, yet not impossible. In addition, South African publishers may not view the selling of rights as a viable opportunity, as “smaller publishers neglect this aspect of business, either because they are unaware of it or because they lack the skills to make the most of it” (Seeber & Balkwill, 2008:55). It is clear that translation is not free from political or ideological tension, and therefore Erasmus (1998:30-31) regards the choice of the text to be translated; the timing of the translation; translation requests and strategies, and the choice of the translator, publisher and other relevant parties as integral parts of the decision-making process. De Vries (2009) elaborates on these criteria by claiming that the status of original work, the marketability of the work, funding/sponsorship possibilities and cultural connection points between languages/countries are integral to making the translation decision. One should evaluate different sets of criteria as suggested by sources, and together with the analysis of the case studies (Chapter 4 and Chapter 5) ultimately formulate a model for best practice for selecting texts for translation and trading subsidiary rights from a South African trade publisher’s perspective.

Once South African trade publishers explore the trading of Afrikaans translation rights by carefully evaluating texts to be translated, equipping staff with the necessary skills and knowledge and reinforcing roots with ‘incubating countries,’ Afrikaans fiction translation may become the proverbial ‘long tail’ that Smith (2005: 284) refers to and may “...become part of the beast that steers the rest of the animal in a new direction”. Readdressing, however slow or low impact, the imbalance of information flow between the Northern and Southern hemisphere, increasing reading markets for Afrikaans translated text and building a new revenue stream for local publishers will then be realised.

Chapter 4: Irma Joubert: Writing historical romance in South Africa

*“Joubert once again demonstrates a knack for stringing believable, interesting characters through a historical South African landscape. Not just a sweet romantic novel, Joubert’s book is a testament to the value of hard work and perseverance. — Publishers Weekly (regarding *The Girl from the Train*), 01 October 2016.*

In an attempt to uncover decision-making regarding the selling of subsidiary rights from a South African trade publisher’s perspective, an instrumental/illustrative case study method is used (Bertram & Christiansen, 2014:42). By examining the case study, first-hand data on the factors influencing the selling process and the challenges or opportunities within this field are uncovered. Therefore, this chapter provides background information about the author’s published works in order to provide context, and the case study is discussed according to the pre-determined criteria, as specified in Chapter 2. Another case study, of bestselling crime author Deon Meyer, is done in Chapter 5. The case studies are then compared in order to draw conclusions from both sets of data.

4.1 An introduction to Irma Joubert’s oeuvre

For the purpose of the study, only the author’s three trilogies in the historical romance genre are examined. Irma Joubert has been publishing books since 2005. Her first trilogy was published in Afrikaans by LAPA Publishers and consists of the titles *Ver wink die suiderkruis* (2006), *Tussen stasies* (2007) and *Tolbos* (2013). *Tussen stasies* quickly gained popularity in the local market and due to the title’s success demand for all her books grew in South Africa (Interviewee A, 2015). The first editions of *Tussen stasies* and *Ver wink die suiderkruis* were initially marketed as individual novels; it was not decided from the beginning that a trilogy would be the end-product. *Tolbos*, the last book in the trilogy, was published in 2013, six years after *Tussen Stasies*, and required an updated cover design. As a result, the other two books in the trilogy were reprinted in 2013 with new covers and the books were numbered to indicate the chronology in which the titles should be read. All her books, however, can also be read as individual titles. Characters and storylines are fully coherent without reading the trilogies in a specific order. It does, however, improve the reading experience if the proper order is followed, since characters overlap throughout the books.

Joubert published a second trilogy with NB Publishers, another Afrikaans trade publisher, under their imprint Tafelberg in 2009.

The first title of this trilogy is *Anderkant Pontenilo* (2009). The titles *Persomí: kind van die brakrant* (2010) and *Kronkelpad* (2011) followed. In 2015, the first book of Joubert’s third trilogy, *Immer Wes*, was published with her original publisher, LAPA Publishers. The following table provides a list of Joubert’s Afrikaans titles published to date.

Table 3: Irma Joubert’s Afrikaans published titles to date

Year	Title	Publisher
2005	<i>Vonkpos vir die hart</i>	LAPA Publishers
2006	<i>’n Beskermengel vir Marlene</i> <i>Verbode drif</i> <i>Ver wink die suiderkruis</i>	LAPA Publishers
2007	<i>Tussen stasies</i>	LAPA Publishers
2009	<i>Veilige hawe</i> (a duet of two short stories) <i>Anderkant Pontenilo</i>	LAPA Publishers NB Publishers
2010	<i>Persomí: kind van die brakrant</i>	NB Publishers
2011	<i>Kronkelpad</i> <i>Die Tuiskoms: Stories van die liefde</i> (short stories)	NB Publishers NB Publishers
2013	<i>Tolbos</i>	LAPA Publishers
2015	<i>Immer Wes</i>	LAPA Publishers

Source: LAPA Publisher correspondence of Van Heerden (2013); NB Publishers website (2015).

Joubert writes for the genre romance fiction category, of which historical romance is a sub-category. Romantic fiction requires a love story with one central intrigue, predictable structure and ending, but placed in a specific historical time period (Snyman & Penzhorn, 2011). Genre fiction has been criticised due to its formulaic nature issued by romance book publishers (Curtis, 1982:178) and it may also be regarded as popular fiction or mass-produced literature. Shaw (1983:21) defines historical novels as “...works that in some way represent historical milieux...and is to speak in terms of fictional probability” and “...works in which historical probability reaches a certain level of structural prominence.”

This implies that whatever is communicated in narrative form needs to be probable. It is also an objective of historical romance novels to portray not only the political events and social conditions of a specific time in history, but also reflect the impact that these events have on individuals (Taljaard-Gilson, 2013). Abrahams (2005:201) in Taljaard-Gilson (2013) concurs: “The work may deal with actual historical personages, or it may contain a mixture of fictional and historical characters. It may focus on a single historical event [...] or portray a broader view of a past society in which great events are reflected by their impact on the private lives of individuals.”

Joubert (2015) firmly believes that a story exists in every historical event, as she would literally see ‘history’ as “his” and “story” (Joubert, 2015). War, which is always a central theme in all of Joubert’s books, has the same effect on individuals – no matter the individual’s nationality. It is argued that if an author can portray emotions of characters effectively, a reader will most likely connect with the text and story faster. Ankersmith in du Pisani (1999:179) feel that literature offers a “treasure-house of deep and unsuspected insights into human nature” and feels we should “fictionalise the past if we wish to discover the truth about it.”

According to Taljaard-Gilson (2013), the historical romance novel has certain functions. These functions are included to indicate the reasons for popularity of this genre. These include, but are not limited to, the following functions within a South African context. A romance novel:

1. *Provides an opportunity for redemption (“boetedoening”)*: It is argued that readers can obtain some repentance about the injustices of the past if an author, for example, writes about historical periods like the Anglo-Boer War and the Nationalist rule in the apartheid era.
2. *Confirms Afrikaner identity*: By writing about certain household and family traditions, it evokes a sense of nostalgia. Some would argue it aids in reaffirming or rediscovering the Afrikaner identity and thus instills a sense of patriotism. Loots (2011:75; 94) in Taljaard-Gilson (2013) regards historical romance novels as “memory museums” (*geheuemuseums*), where folksongs, dialects, traditions, idioms and sayings can be safely stored.

3. *Reconciles present with past*: Presenting the past in a story format can aid the process of envisioning the future for readers. This especially rings true for South Africans currently, as political instability creates uncertainty regarding a future for South African citizens (Van Coller, 2011).
4. *Archives historical events*: Some sources, like Taljaard-Gilson (2013), feel that by fictionalising stories, but against the backdrop of real history, people gain access to historical data that would not necessarily have been available in book form. Van Coller (2011:688) is also of the opinion that authors of historical fiction are taking it upon themselves to correct the “censored” truth to publish and make books available to the general reading public.

Afrikaner culture is a strong focus in Joubert’s books. Her novels usually revolve around a family’s experience of key social, political and historical events in South Africa and abroad. She focuses mostly on the first half of the twentieth century, against the backdrop of events such as the Anglo Boer War (1899-1902), World War I (1914-1918), World War II (1939-1945), the Afrikaner rebellion (1914), the depression of 1930, the rise of Afrikaner nationalism (1948), the black Uhuru in Africa (mid-1960s) and the fall of apartheid (1994). The focus however is not only on South Africa, as Joubert uniquely combines two cultures and countries of origin into each of her novels. In the case of *Tussen stasies*, two storylines, namely the South African Afrikaner’s disposition just before the Anglo-Boer War and the experience of Polish citizens during World War I, develop individually, until finally the historical events and storylines merge when the two main characters meet. It is argued that it is this element that makes her novels particularly popular – the fact that she can fuse two cultures and storylines in such a way that the history of both can be presented. Irene Wainwright, the translator of Elsa Joubert’s autobiography *’n Wonderlike Geweld*, noticed that there are many similarities in the literature of South Africa dealing with apartheid and Eastern Europe dealing with communism (de Vries, 2015). Koch (2007:226) agrees with the similarities between South African and Polish history since both had oppressive government systems, and this brings an immediate power imbalance. Therefore, these ideologies are much more powerful than one can imagine.

In writing *Immer Wes* (2015), the first title of the third trilogy, the author conducted extensive research by visiting Berlin. The story spans the period of 1905-1947 (covering both World Wars). The second title in her third trilogy focuses on the Netherlands, while the final book of the trilogy will include Britain as story milieu. This could be viewed as an interesting strategy, because the English translation of *Tussen stasies (Girl from the train)* was published in 2015 by Thomas Nelson, a Christian imprint of Harper Collins. Thus a reading market may have already been established among readers in the US and UK.

Relationships between family members, friends, strangers, as well as relationship with the community and nature play an important role in Joubert's books. The 'love conquers all' theme is always prominent in her stories and aids in creating suspense and evoking emotion. Romance is an integral part in her novels and referring to her latest title *Immer Wes* (2015), the author says:

Maar wat is 'n storie sonder 'n liefdeslyn om die grusaamhede van oorlog verteerbaar te maak? (Interviewee A, 2015).

But what is a story without love/romance in the storyline to make the gruesomeness of war bearable? (own translation).

According to Snyman and Penzhorn (2011) statistics indicate that the romance genre dominates the US paperback market, as one out of five people who read books, read romances. In the UK, a book in the romance genre is sold every 6,6 seconds on average in bookstores (Segal 2008 in Snyman & Penzhorn, 2011). According to the South African Book Development Council report romance is the third most popular genre in this country. The only genres more popular are religion and history, in first and second place respectively (SABDC, 2016:74).

People read what interests them, or they read to fulfil a need. According to Janice Radway (1984: 54): "...readers choose their category because essential features of their social life create needs and demands that are somehow addressed and fulfilled by these books." With regards to romance readers in South Africa, two main needs are identified, which include reading for relaxation and reading for escapism. In terms of escapism, it could be to escape from day-to-day chores and responsibilities, the threat of crime and the associated feeling

of helplessness, as well as escaping the dominant patriarchal Afrikaans system in households (Snyman & Penzhorn, 2011). “Romantic fiction is a genre in which connections between ideology and consumption are explicit, negotiating (and exploiting) the position, expectations, anxieties and desires of women within patriarchy in an often ambivalent manner...” (Botting in Grover & McCracken, 2012:164). People also read to reconstruct their identity (Holland, 1968 in Snyman & Penzhorn 2011), to ‘complete’ texts and to bring their own experience and knowledge to a text (Iser 1978 in Snyman & Penzhorn, 2011). “Women (use) books ... to explore issues and situations pertinent to their own lives They (look) for heroines facing difficulties like their own ... to explore a wide range of issues including race, gender, class, violence ...” (Jarvis 2006:71 in Snyman & Penzhorn, 2011).

Joubert confesses that most of her stories are based on the truth, as some of her stories are the stories of relatives or people she knows. Informants help to paint an accurate picture of certain historical events and the experience thereof (Joubert, 2015). Cuddon (1998:383) feels that although historical writers need to conduct thorough research about a certain time period, imagination does play a role. Somma (2013) also feels that “Joubert is free to allow the romanticism to flavour the smatterings of memory she has second-hand from her relatives as well as use the ‘facts’ of South Africa’s role in the war as a setting” (Somma, 2013:143). With reference to the historical facts and data, Joubert for example provides footnotes in her book *Anderkant Pontenilo* that flag historical events, movements and concepts. Somma (2013: 88) regards this as atypical of the genre and mentions that these footnotes are more frequent in the initial chapters and act as “...an expedient contextualising strategy, providing another level of depth to the fiction as we see the taglines of history running like news tickers at the foot of the page” (Joubert, 2009:7, 14, 27, 34, 38, 94, 95, 168). It also allows the reader to comprehend or gain a better understanding of what the political climate was at the time, and how the oppression of current government systems have impacted citizens.

Joubert has been praised for her writing and a summary of her achievements follows. It was noted in the literature review that prizes do play an important role in considering authors for translation.

Prizes

A high point in Joubert's career as translated author is receiving the *BCB Publiekprijs*, the Christian book prize for translated fiction in 2014, for the title *Kronkelpad*. The following table indicates Joubert's local and international prizes and nominations awarded for her work. Only awards for books were included, although Joubert has won awards for her journalistic pieces as well.

Table 4: Prizes and nominations for Irma Joubert's works to 2016

Year	Prize	Title
2008	Finalist ATKV prize for prose, novel (romance)	<i>Tussen stasies</i>
2009	Exclusive Books 'Homebru' campaign	<i>Anderkant Pontenilo</i>
2010	ATKV prize for prose, novel (romance)	<i>Anderkant Pontenilo</i>
2010 & 2011	Exclusive Books 'The List' promotion	<i>Personi: kind van die brakrant & Kronkelpad</i>
2011	Finalist ATKV-Woordveertjie prize for prose, novel (romance)	<i>Kronkelpad</i>
2011	Exclusive Books 'Lekkerlees Leesfees' promotion	<i>Die Tuiskoms</i>
2014	Tuks Alumni Laureaat Honorary prize	For all her work/novels published
2014	<i>BCB Publiekprijs</i> (Christian book prize for translated fiction)	<i>Kronkelpad</i> (Uitgeverij Mozaïek)
2016	Nomination for Christy Award, honouring excellence in Christian fiction (category Historical fiction)	<i>The Girl from the train</i> (US translation, Thomas Nelson)
2016	The International Association of Logos Bookstores selected <i>The Girl From The Train</i> as the best book of the year, category fiction	<i>The Girl From The Train</i> (US translation, Thomas Nelson)

Source: NB Publishers website (2015-2016); Postorderboekhandel.nl (2015); Irma Joubert website (2016) and Irma Joubert Facebook page (2016).

Background information about Joubert's oeuvre, as well as a discussion of the key elements of the genre historical romance have been highlighted to provide context in order to continue with the discussion of the case study, according to the pre-determined criteria.

4.2 Local and international rights

In order to illustrate the decision-making process in selling the translation rights from South African trade publishers' perspectives, the events leading to the selling of the rights are divulged and discussed. Developments with regard to other language rights sold are also included in the discussion, as these provide information on the building of the author's international brand and increasing international exposure.

Referring specifically to the translated trilogies, Joubert has signed a contract for both trilogies with LAPA Publishers and NB Publishers respectively. Joubert does not retain her subsidiary rights, therefore, according to the contract, it is the responsibility of the publisher to exploit these rights (Unpublished operational documents, LAPA, 2007). One of these subsidiary rights is translation rights, which will be the focus of this case study.

In 2009 the Dutch acquisitions editor of Uitgeverij Mozaïek enquired about the translation rights of a certain book by an Afrikaans author on LAPA Publisher's website (Interviewee B, 2009). The Dutch acquisitions editor regularly scouts foreign publisher's websites and catalogues for book translation opportunities. Uitgeverij Mozaïek is an imprint of Uitgeverij Boekencentrum (established in 1999) and publishes original and translated fiction. They publish an estimated 40 titles per year in the genres romance, poetry, children and gift books. The central themes of their books include spirituality, life questions and history (Mozaïek Uigeverij, 2015). The original query regarding an Afrikaans title could not be solved, however, the description of *Tussen stasies* on the publisher's website was considered interesting and it seemed to fit the list of the Dutch publisher's titles (Interviewee B, 2009). At the time LAPA had not engaged with foreign publishers regarding any other translation agreements before. Discussions via e-mail commenced and once LAPA Publisher's commissioning editor was satisfied with the rights deal proposed, Joubert's first novel was translated into Dutch in 2011. The author and her first title was positioned as a Christian title, seeing as Uitgeverij Mozaïek specialises in this genre. The Dutch publisher had a conservative first print run of the translation of Joubert's first novel *Tussen Stasies (Het meisje uit de trein)* in 2011. Introducing a new author to the Dutch market was considered risky and the publisher wanted to examine the Dutch readers' response first (Interviewee B, 2014). The Dutch translation of Joubert's first novel *Tussen Stasies* (as *Het*

meisje uit de trein) was soon appearing on bestseller lists, reprints commenced and the title was selling close to 40 000 copies in the first two years in the Netherlands (Interviewee B, 2014). Due to the success of *Het meisje uit de trein*, LAPA Publishers appointed Joubert's Dutch acquisitions editor as her literary agent. The literary agent consequently optioned the rest of the series. NB Publishers realised that the author was successfully selling in the Netherlands and therefore also appointed the Dutch acquisitions editor as the literary agent for Joubert's books published by them.

In terms of managing rights sales locally, the commissioning editor at LAPA Publisher feels that the Dutch acquisitions editor at Uitgeverij Mozaïek is familiar with and knowledgeable of the rights market, has international contacts, is fluent in many European languages and has proven success with Joubert's books (Interviewee A, 2015). Joubert is comfortable with the local and international publishers' agreement regarding her book's translation rights (Joubert, 2015). It is therefore LAPA Publisher's strategy to continue with the relationship with the Dutch acquisitions editor. The South African office manages communication with the literary agent, and handles any administrative aspects relating to contracts receiving royalties and suggesting new titles for translation.

LAPA Publishers currently holds all Afrikaans language rights to Joubert's work, whereas other subsidiary rights are dealt with separately, as and when they occur. NB Publishers work on the same basis regarding Joubert's books with the Dutch acquisitions editor as literary agent (Interviewee B, 2015).

Once the Dutch publications achieved high sales and gained popularity, translation rights to *Tussen stasies* was sold to a German Christian publisher, Francke. This publisher specialises in the genres romance, biographies, children and gift books, as well as theological reference books. It could be argued that due to the Dutch translation's success, as well as the fact that the book received positive feedback from a foreign audience, the German publisher may have been easier to persuade to translate the title. It is argued that once a translation has already proved itself in its national literary field, a translation is regarded as a strategy of risk-avoidance (Franssen, 2015:308). Franssen and Kuipers (2013) regard institutional isomorphism as "isomorphism between literary fields in different nations," and imply that

people in the same organisational field look at each other (publishers in this instance) for confirmation and inspiration and often copy successful strategies. Van Es and Heilbron (2015) accurately hypothesised that if a Dutch author is first translated into German or French (thus a language occupying a semi-peripheral position), it is more likely that the title will be translated into English (central position on the global polysystem).

A further breakthrough came in 2015 when the acquisitions editor of Uitgeverij Mozaïek sold UK and US English language rights of *Tussen stasies* to the Christian imprint Thomas Nelson Publishers of Harper Collins, a multinational publisher. The translation, titled *The Girl from the train* is distributed in the UK and the US (Interviewee B, 2016). Furthermore, *The Girl from the train* was selected as the US retail chain Target's 'Club pick' for November 2015. A first print run of 80 000 was published in September 2015. Harper Collins also acquired the English rights to translate *Persomí: kind van die brakrant* (NB Publishers), which was translated as *Child of the river* in 2016 (Interviewee B, 2016). Spanish and Polish translation negotiations for Joubert's books are currently in progress.

Uitgeverij Mozaïek has translated several Afrikaans titles and is still acquiring titles of various other original Afrikaans fiction from different publishers including books by Connie Luyt (*Schaduw over Afrika* and *Regen over de Serengeti*, published by NB Publishers), Deon Opperman's title *Donkerland* (NB Publishers), *Die verhaal van Racheltjie de Beer* and *En Rachel huilde* (published by Naledi Publishers). LAPA Publisher's author Hans du Plessis's titles *Op weg naar Schuilhoek* (2015) and *Als de windt draait* (2016) were also translated (Mozaïek, 2015). Other Afrikaans translations may exist, but the examples provided indicate that Afrikaans titles are regularly translated by this Dutch trade publisher. All of these titles strongly adhere to the genre specifications of historical romance and focus strongly on an Afrikaans historical period. It could also be argued that the translation of Joubert's *Tussen stasies* created opportunities for other Afrikaans books to be translated, not only for LAPA Publishers. Evidently this expands the reading market for Afrikaans authors' work and contributes towards South African trade publisher's income and cultural capital.

Adaptations for certain markets

Special considerations should be noted with regard to translating titles for foreign markets. As the literature review (Chapter 3) states, different languages may imply different cultural

considerations. One example is that Joubert has not yet been able to break through to the Belgian reading market. This may be because, according to the 2013 statistics of the Belgian census, Belgium has a 57% Christian religion, mostly Roman Catholic (EU Business school, 2015). The premise of Joubert's books is mostly protestant Christian, and this group makes up a small percentage of the religious community. In other respects, the translator and author had to make some adaptations to the books to suit different cultures, as well as include additional chapters to provide political and historical context, in some instances.

The titles *Tolbos* and *Immer Wes* had the most significant adaptations in terms of the translations. Joubert made most of the changes required for *Immer Wes* herself, while with *Tolbos* the author and her translator worked closely together to accommodate proposed changes (Joubert, 2015). The premise of *Tolbos* is about a young girl that grows up amidst apartheid. She joins an anti-government movement, the *Voëlvry* movement, which entailed a group of musicians travelling the country and spreading their message via music to the youth. This is a very well-known movement in South African history, but the international audience is not necessarily familiar with this movement or the impact it had on the youth at the time. This did pose problems in terms of translation, as the publisher had to contextualise the historical time and movement. The acquisitions editor reiterates that they had to be "...very specific on culturally determined issues" (Interviewee B, 2016). In the English translation of *Tussen stasies*, Joubert had to cut a significant section of the book that included Polish history. The reason stated was that this particular market (US) did not show an interest in an extensive account of the Polish history and suggested that these parts could be condensed in the book (Interviewee B, 2014).

These examples relate specifically to decision-making as the foreign publisher had to evaluate whether the content would be relevant to the Dutch readers, and whether the Dutch audience will understand the content. One could argue that there has to be a balance between creating a feeling of exoticism and intrigue by including socio-political issues specific to a country in a translated text, but at the same time not excluding foreign readers.

Table 5: A list of Irma Joubert’s translated Afrikaans books to 2016

Afrikaans title and year published	South African publisher	Translation and year published	Foreign publisher
<i>Tussen stasies</i> , 2007 (second edition, 2013)	LAPA Publishers	Dutch: <i>Het meisje uit de trein</i> , 2011 German: <i>Das Mädchen aus dem Zug</i> , 2014 English: <i>The Girl from the train</i> , 2015	Uitgeverij Mozaïek Francke Harper Collins Christian imprint, Thomas Nelson
<i>Ver wink die suiderkruis</i> , 2006 (reprint 2008 and second edition, 2013)	LAPA Publishers	Dutch: <i>Het spoor van de liefde</i> , 2011 German: <i>Und über uns die Sterne</i> , 2015	Uitgeverij Mozaïek Francke
<i>Tolbos</i> , 2013	LAPA Publishers	Dutch: <i>Tolbos</i> , 2014	Uitgeverij Mozaïek
<i>Anderkant Pontenilo</i> , 2009	NB Publishers	Dutch: <i>Pontenilo</i> , 2012	Uitgeverij Mozaïek
<i>Persomí: kind van die brakrant</i> , 2010	NB Publishers	Dutch: <i>Kind van de Rivier</i> , 2013 German: <i>Hinter dem Orangenhein</i> , 2017 English (US/UK): <i>Child of the river</i> , 2016	Uitgeverij Mozaïek Francke Harper Collins Christian imprint, Thomas Nelson
<i>Kronkelpad</i> , 2011	NB Publishers	Dutch: <i>Kronkelpad</i> , 2013	Uitgeverij Mozaïek
<i>Immer Wes</i> , 2015	LAPA Publishers	Dutch: <i>Hildegard</i> , 2016 German: <i>Sehnsuchtsland</i> , 2016	Uitgeverij Mozaïek Francke

Source: NB Publishers (2015); Uitgeverij Mozaïek (2016) and Franke (2016).

4.3 Sales history of the titles in the respective countries

According to van Rooyen (2005) an average print run for a South African trade publication is 2000-3000 units in their home country. To date Joubert’s titles have sold an average of no less than 10 000 copies per title annually in South-Africa (Unpublished operational documents, LAPA: 2011-2013; Interviewee C, 2015). LAPA Publishers migrated from one stock system to another (Pastel) during the first publication and reprint publications of

Tussen stasies, therefore discrepancies exist with regards to sales records of this title (Interviewee A, 2015). However, the data still indicates a sales pattern and popularity of the titles can be deduced from available statistics.

Joubert's Dutch translated novels are selling an average of 40 000 copies annually across all titles in the foreign market (Interviewee B, 2014 & 2015). To date 95 000 copies, across six of her titles, have been sold (Interviewee B, 2016). This does, however, not include the US print run of Target's special promotion, as mentioned earlier. *Het meisje uit de trein* was on the top 10 bestseller list continuously for two years (2011-2013), and has had several reprints (Interviewee B, 2014). Joubert's titles are thus classified as bestsellers both locally and internationally. The Dutch acquisitions editor of Mozaïek Uitgeverij confirms:

We zijn ongelooflijk trots op Irma. In totaal zijn er nu zo'n 42,000 romans van haar verkocht. En dat in twee jaar tijd – een ongekennde prestatie. Wat deze top-10 overigens niet laat zien is dat Joubert ook in de algemene boekhandel erg goed verkocht wordt (Interviewee B, 2014).

We are incredibly proud of Irma. In total 42,000 of her novels have been sold. And this in two years' time – an unparalleled achievement. What is not indicated by the top-10 list is that Joubert is now also selling well in the general trade market (own translation).

An author's royalty payment is calculated based on a percentage per copy sold. Royalty rates can vary, and with some titles, particularly those with very high start-up and origination costs, a sliding scale is sometimes used. For example, 5% of net receipts is payable for sales of 3000 copies, 7,5% royalties payable for 6000 copies sold, and 10% cent thereafter. It is argued that early in a book's life cycle the publisher is still trying to recoup the start-up costs and has less of a margin to share with the author. Once sales have passed a certain level, the rate can increase (Seeber & Balkwill, 2008:65). The Dutch acquisitions editor of Joubert's books confirms that due to high risk and investment in the translation of *Tussen stasies*, the original suggested advance could be increased as requested by LAPA Publishers, but the royalty percentages had to stay under 10% per copy sold (Unpublished operational documents, LAPA Publishers:2009).

With her Dutch translations, Joubert started with low percentage royalties for the first conservative print run of 2000 copies, and when the sales increased, the agreement became advantageous for the author. Regarding the remuneration for German and English translations, the sliding scale percentages start at a slightly higher percentage and increase above 10 000 copies sold (Unpublished operational documents, LAPA Publishers:2009). The author is also paid an advance for all foreign translations; this amount has also increased over the years.

The translation of Joubert's trilogies has been financially rewarding, considering the high volumes that have sold and are still selling as all titles are still in print locally and internationally (Joubert, 2015; Unpublished operational documents of LAPA:2013). By the end of 2016, all Joubert's new titles are optioned for Dutch translation automatically, thus generating a steady income for the author, local and foreign publisher, literary agent and the translator.

4.4 Positioning and marketing strategy

In order to obtain high sales, and create awareness amongst foreign readers, a proper marketing and positioning strategy is required.

Positioning can loosely be defined as a product's 'place' in a given market as perceived by its target market (Wind in Day & Wensley, 1990). A product's position is also assessed by measuring the target market's perceptions and preferences for a product in relation to its competitors (Wind, 1990). Various positioning strategies exist, but for the sake of this study, the theoretical premise of different strategies will not be discussed. Rather the acknowledgement of the necessity of a positioning strategy and the general considerations of positioning a product will be emphasised. Furthermore, although the planning of a positioning strategy is important, it will not have the desired effect unless it is accompanied by "creative execution and an effective implementation strategy" (Wind, 1990:405).

In order to understand the promotional and marketing strategies related to Joubert's books, one needs to understand that in order to successfully fulfil the reader's needs, a publisher has to manage the reader's expectations. If, for example, the readers are avid historical romance readers, the content of the book, as well as the persona of the author needs to conform to these genre conventions.

Besides the fact that [genre and canonicity] are both acts of sorting, [they] are also related in the sense that the recognition of an artefact as belonging to a certain genre can automatically exclude it from potential canonizing [...] To put it in another way, the act of canonizing is one of the potential use-values associated with certain genres [...] not only are genre systems ideological, but their cusps provide a most advantageous place from which to observe the workings of ideology in literature (Beebee, 1994:17).

The kind of publisher also plays a role in the positioning strategy amongst readers, as both local publishers, NB Publishers and LAPA Publishers, are well-known trade publishers. Wind (1990:406) concurs that it is “...often advantageous to have a name that connotes a positioning.” This makes it easier for the publisher to position the author in the market, and therefore expect greater acceptance within the market. Wind elaborates, “effective product design and differentiation requires that a product’s physical, functional and structural characteristics is consistent with consumer’s perceptions and preference for products” (1990:388). In the case of Uitgeverij Mozaïek, the acquisitions editor only scouts for titles available from publishers that publish in the same genres as they do. Evidently, the local publisher also sells titles to foreign publishers that reflect similar values and genre books.

In South Africa, Joubert’s books are marketed as general women’s fiction, sub-category historical romance fiction. Her books have a spiritual undertone in the sense that the characters usually practise the Christian faith. Joubert declares that she herself is a Christian. In the Dutch, German and English markets, her books are classified as Christian fiction. All her translations have been published by Christian publishers/imprints, namely Uitgeverij Mozaïek, Francke and Thomas Nelson. This is because her characters display good morals, live by Biblical principles and practise wholesome lifestyles. Although positioned as Christian fiction in the international market, her Dutch acquisitions editor confirms that Joubert has managed to break through to the secular general trade market as well (Interviewee B, 2014).

Joubert’s commissioning editor at LAPA Publishers feels that the energy authors portray, as well as their storytelling ability and natural charisma, influences their success and likeability amongst readers (Interviewee A, 2015). In this respect, Joubert is fluent in Afrikaans and

English, she is a comfortable speaker and passionate storyteller. She is an eager researcher and her fondness of history and writing is obvious.

Joubert's international success has encouraged her local publishers to formulate and implement comprehensive marketing strategies. Due to her increased popularity, the local publishers strive to maintain the brand loyalty and grow her reading market. Promotional activities include book discussions either individually or with fellow authors, book launches at local bookshops, book talks at reading groups ('leeskringe') as well as appearances and signings at literary book festivals across the country. In 2015 Joubert had an extensive promotional book tour in South Africa for *Immer Wes* that stretched over a period of 10 days (Joubert, 2015). The commissioning editor at LAPA Publishers confirmed that Joubert's international success has also increased book sales to local bookstores (Interviewee A, 2014).

Information about her books is available on both local and international publishers' websites, catalogues and promotional material. Furthermore, Joubert has an active social media presence with a personal Facebook page, a LinkedIn profile, and a Wikipedia page. Joubert regularly contributes to the blog 'Romanzalesers blog' – a website aimed at avid readers of Afrikaans romance novels. Publishers send review copies to prominent media and favourable reviews and interviews have been published in various media.

In order to successfully position a foreign author in a new market, it is advantageous to use an international connection, if available. Notwithstanding the historical content of Joubert's books, including various countries' political histories, Joubert also has a Dutch grandfather. It has, however, been suggested by the Dutch publishers that the German origin of her grandmother should not be advertised within the Dutch community (Interviewee B, 2014).

Similar to the South African publishers' promotional strategy, Joubert would have book discussions at bookshops or libraries in the Netherlands. At these book launches in the Netherlands, the author would speak in Afrikaans and have a translator present. These translators would do Dutch readings of her work. It could be assumed that this is integral to maintaining the sense of exoticism regarding foreign authors and their books, thus being "Zuid-Afrikaans" (Joubert bij boekhandel, 2012).

In February 2016 Joubert's Dutch publisher created a website for the author, as "such an important author deserves a website" (Interviewee B, 2016). Information about her Dutch publications, in both hard copy and e-book format is available on the Uitgeverij Mozaïek website. Uitgeverij Mozaïek markets Joubert's books as bestsellers on their website, "Haar romans zijn ongekennde bestsellers" ("her novels are unparalleled bestsellers – own translation), which suggests a perception of quality and merit with foreign readers. Each title has a free electronic sample book (15 pages) and a few videos of Joubert on a tour in the Netherlands, interacting with Dutch readers. In these promotional videos, Joubert would speak in her home language Afrikaans, with Dutch subtitles provided. Another example of how videos are effectively used as a promotional tool is when the Dutch acquisitions editor of Joubert's books introduces Joubert to the Dutch audience while providing the premise of the storylines on these videos. It could be assumed that this is a strategy in the sense that this message awards credibility, and a vote of confidence that could aid in the Dutch reading community's perception of Joubert's work (Interviewee B, 2012).

Joubert has a personal South African Facebook page and a Dutch author's Facebook page. These social pages inform fans of Joubert's new releases, share personal life stories and publish favourable reviews received about her books. Because the author resides in South Africa, foreign fans have limited contact with the author. Therefore, social media assists in developing and maintaining a connection with the author with her international audience. Joubert appears on important online book platforms like *Bol.com* and *Boekblad.nl* (similar to the Afrikaans literary blog *Litnet*). In 2012, with the translation of *Anderkant Pontenilo* and *Persomí: kind van die brakrant*, three Christian daily newspapers published interviews with Joubert. Important figures in the Dutch literature community Marianne Hoksbergen and Linda Stelma conducted interviews with the author for a Dutch daily newspaper (Francke, 2012). As mentioned in the literature review, it is important to obtain the support from local media to instil a sense of confidence in a foreign author.

In September 2014, Joubert participated in the Dutch /Afrikaans promotional initiative, the 'Week van de Afrikaanse roman.' This initiative aims to promote translated authors in the Netherlands and Belgium. Because Joubert's books are classified as Christian fiction, it was a

clever strategy of the Dutch acquisitions editor to have her participate to get access to a general market as well (Interviewee B, 2016; Week van de Afrikaanse roman, 2014).

Although the focus of the study is the translation of Afrikaans fiction into Dutch, mention could be made to the German and English publisher's positioning of the author as well, because this could aid the study in drawing conclusions about various positioning strategies.

In terms of positioning the author in the German market, Publisher Francke publishes information on their website and includes press and customer comments. Joubert's work is described as "well researched, exciting and suspenseful." Positive comments from customers include the fact that they could connect with the characters and that her books are "emotionally credible" (Francke, 2015). Joubert's titles appear under the heading "Best sellers romance novels" on the publisher's website and each German translation has a downloadable eBook (21 pages). Foreign readers are provided with sample text to first 'test' the book, in order to guide their purchasing decision. The German translation of Joubert's title *Immer Wes*, namely *Sehnsuchtsland*, was published in 2016. The publisher had an extensive promotional tour for Joubert (Interviewee B, 2016; Francke, 2016).

The English translation *The Girl from the train* by Thomas Nelson Publishers posed many marketing demands. Although the book is available on the publisher's website, is listed on Goodreads and has the basic marketing activities planned, a few additional marketing requests were made. These included having the author personally sign 5000 cards that are glued inside hard copy books, translating Afrikaans traditional family recipes that are to be used for publicity, and creating extra letters between characters that were not available within the book itself for the Target retail chain's 'Book of the month' campaign of November 2015 (Joubert, 2015). Joubert also had to write a separate chapter based on *Tussen stasies*, but from another character's perspective. A total of 500 readers also received copies of the book before it was publically available, with the requirement of writing a review that could be used for marketing purposes (Interviewee B, 2014). It is clear that the US market has a more aggressive approach toward marketing, if compared to the South African publishing campaigns.

4.4.1 Epitext: Reviews

Epitext, according to Genette (1997) is “discontinuous” with text and is only associated indirectly with the text. These relate more to the advertisement and critique of texts and may include newspaper and magazine reviews, publicity events, interviews, fan mail, etcetera. What is communicated about the text to the public can possibly influence their purchasing decisions, or aid in forming a perception about the author and her work.

One has to acknowledge the impact of social media on ‘word-of-mouth’ referrals and book marketing. A review in a popular newspaper or magazine does not have sole power in constructing a book in the eyes of its readers anymore. Publishers and authors now have to contend with a variety of voices and marketing platforms. All of Joubert’s titles have Goodreads (an online reader’s review platform for books) listings – therefore every language group can evaluate the author’s books. These reviews are from a reader’s perspective, and thus serve as a marketing research platform for publishers to analyse readers’ perceptions and ratings. Joubert has an average rating of 4.14/5 on Goodreads, which includes 699 ratings and 131 reviews posted by readers across all her language titles. *Tussen stasies* has the most reviews and rating of 4.16/5, whereas *Tolbos* is ranked lowest with an under 4/5 score (Goodreads, 2016).

Joubert’s books are regularly featured in popular and literary Afrikaans magazines. These include, and are not limited to, *Huisgenoot*, *Vrouekeur*, *rooirose*, *Rapport*, *Beeld*, *Tydskrif vir Letterkunde* and *Litnet*. Her books receive ample publicity in the media and she is regularly reviewed by respected critics in the field. An example of wording used in reviews is the following extract, published in the *Huisgenoot* (2014) magazine:

Joubert se onnabootsbare vertelstyl en vermoë om ’n tydsgees en geskiedenisgrepe vas te vat word weereens uitstekend uitgestal; Ouwêreldse sjarme en nostalgjie; Lewensveranderde verhaal.

Joubert’s writing style cannot be imitated and she has the ability to capture a specific time spirit and pieces of history which is again excellently portrayed; Old-time charm and nostalgia; Life changing story (own translation).

Positive publicity ensures that the image of Joubert's brand is maintained amongst her readers. The fact that she has been translated into four different languages adds to her credibility and is usually mentioned in these published media pieces. The media therefore aids in positioning the author as a popular international best seller in her home country.

In South Africa Joubert's works are publicised widely in popular media as her books are positioned for the general trade market. With reference to the Dutch market, glowing reviews are highlighted by sentences such as "Een prachtig/aangrijpend boek" ("a beautiful/gripping book" – own translation), or "the most beautiful Afrikaans romance novel of the last ten years". The operations manager of the Christian retail chain De Fakkkel describes Joubert's book *Kind van de rivier* as a page-turner:

uiteindelijk is het haar geweldige schrijfstijl die maakt dat je dit boek van maar liefst 576 pagina's in een ruk wilt uitlezen. Een echte aanrader!
(Heusinkveld, 2012).

Ultimately, it is her great writing style that makes you want to read the 576 page book in one go. This book is highly recommended (own translation).

However, as stated earlier in this chapter the acquisitions editor at Uitgeverij Mozaïek confirmed that Joubert has crossed over to selling well in the general trade market as well. Strategies to position Joubert in the general trade market include sending review copies and notices to general popular media reviewers (Interviewee B, 2014).

4.5 Paratext analysis

With reference to positioning it is important to consider elements of a book that contribute to guiding consumers' purchasing decisions. These may include not only the design of the book, but according to Wind (1990) also the price, tone of advertisements, promotional activities and the distribution strategy of a book. Simandan (2010:32) refers to the "architectuality" of text, which is "the designation of a text as the point of genre/genres." Readers therefore have a certain expectation of the historical romance novel and books are designed and presented accordingly.

It is evident that the book covers, marketing text and positioning of Joubert's South African books differ from the Dutch translations. A paratext analysis of the original Afrikaans books

and the Joubert's Dutch translated books was conducted to determine how publishers of different nationalities and cultures relate to the visual presentation of these books, as well as explain positioning strategies of the translated books in their home country.

This directly relates to decision-making in terms of designing the cover for a translation aimed at a specific culture.

The hard copies of Joubert's Afrikaans trilogies that were examined were obtained from bookshops, libraries, LAPA Publishers or family. Photos were taken of the Dutch translations of *Tussen stasies* and *Ver wink die suiderkruis* while conducting research in Amsterdam (2014), and were examined together with physical copies of the two titles mentioned that were obtained from the University of Pretoria's library. The elements of the books that were scrutinised were documented in an Excel spreadsheet, in order to evaluate differences between Afrikaans and Dutch translations. The main findings of the analysis are included in this discussion. As the study focuses only on the comparison between Afrikaans and Dutch editions, a discussion of the German and English editions was not included, unless important data was discovered that benefitted the study.

4.5.1 Book covers

The covers of the three trilogies were examined according to front cover image, colour, font and quotes and/or endorsements used.

The first editions of the first trilogy *Tussen stasies* and *Ver wink die suiderkruis* were published in 2006 and 2007. When *Tolbos*, the last book of the trilogy was published in 2013 the covers of the other titles in the trilogy were redesigned. However, the original covers are also discussed, as any design changes in the trilogy should be noted to indicate motivations for these changes. Furthermore, the Dutch acquisitions editor saw the original covers of the Afrikaans books before deciding on translating them.

Both of the original covers of *Tussen Stasies* and *Ver wink die suiderkruis* denote a warm feeling with autumn colours and a strong red undertone used. It is clear from Figure 3 that images of adults are used on the covers, and the backgrounds include imagery that is specific to the time period portrayed (e.g. steam train, buildings reflecting architecture of a specific period, informal settlements due to apartheid etcetera).

Figure 3: Front covers of Joubert’s South African historical romance trilogy published by LAPA Publishers



Source: *Ver wink die suiderkruis* (2006); *Tussen Stasies* (2007) and *Tolbos* (2013). LAPA Publishers: Pretoria.

Staying in trend with modern book cover design in 2013, the cover for *Tolbos* was designed by a new designer and the full series was redesigned. A few years had passed since the last publication of the previous title in the trilogy, *Tussen stasies* (2007). There is still the same hint of warm colours that were used with the previous titles, but the font of the author’s name changed to a sans serif font. The most significant change however, is the image of the young girl on the new edition of *Tussen stasies* that was not used previously (refer to Figure 3 and Figure 4). In the top right-hand corner the number of the book in the trilogy (3) is indicated with a specially designed red block. Never before were the books numbered in the trilogy. The numbering could assist readers to follow a specific sequence, and secondly by indicating a specific number the reader is immediately aware of the fact that there are still two other books in the series, and this could create a demand for these other two titles.

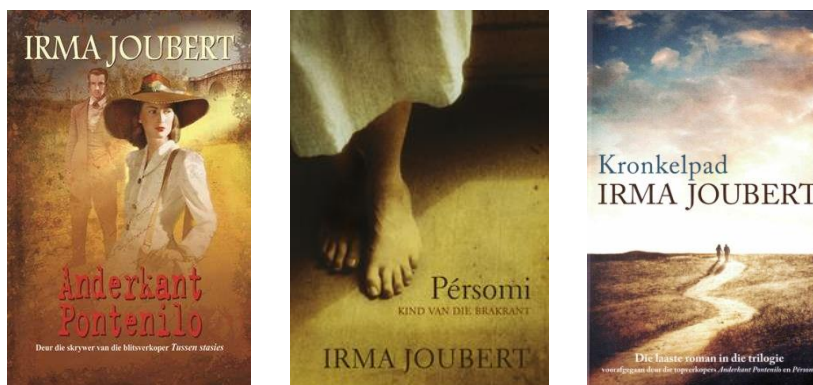
Figure 4: Front covers of Joubert’s redesigned editions of the historical romance trilogy published by LAPA Publishers



Source: *Ver wink die suiderkruis* (2014); *Tussen stasies* (2013) and *Tolbos* (2013). LAPA Publishers: Pretoria.

Anderkant Pontenilo was the first title of the second trilogy published in 2009 by NB Publishers. Although both publishers produce books for the fiction genre category, each publishing house has their own branding and editorial philosophy. However, *Anderkant Pontenilo*'s cover design does have similarities with the original cover of *Tussen stasies* that was published by LAPA Publishers in 2007. This could have been a strategy from NB Publisher's side to maintain a consistent 'look and feel' for Joubert's books, as she has built up a loyal audience since her first publications. Similar font, colours and style of imagery were used (refer to Figures 3 and Figure 5). In 2010 and 2011 *Persomi: kind van die brakrant* and *Kronkelpad* were published by NB Publishers and reflect a different, more modern style to that used with *Anderkant Pontenilo* (refer to Figure 5).

Figure 5: Front covers of Joubert's South African historical romance trilogy published by NB Publishers



Source: *Anderkant Pontenilo* (2009); *Persomi: Kind van die brakrant* (2010) and *Kronkelpad* (2011). NB Publishers: Cape Town.

In 2015 Joubert published *Immer Wes*, the first title of the third trilogy, with LAPA Publishers. The colour of the cover is mostly green, but mixed with grey and red undertones. The background images reflect war. The font use is the same to stay consistent with the design of the previous trilogy (refer to Figure 7).

Endorsements or quotes from respected reviewers are used to award credibility to the publication and serves as a promotional strategy. Building on the success of the bestseller *Tussen stasies*, a sentence is published on the second edition of *Ver wink die suiderkruis* (2009) reading "...die voorgeskiedenis van *Tussen stasies* se Kate & Bernard," "the prequel to characters Kate and Bernard from *Tussen stasies*" (own translation).

A short tag line on the front cover may assist in persuading readers to purchase the book, as the text appearing on *Tussen stasies*' cover demonstrates: "'n Aangrypende verhaal wat jou intrek en meesleur, karakters waaroor jy bly dink lank nadat jy die boek neergesit het" ["A gripping story that sweeps you up, with characters that will linger with you long after you've put the book down"] (own translation). This is thus creating an expectation that *Tussen stasies* is a 'gripping read.'

As Joubert has established herself as a bestselling author in South Africa, it would make sense to cross-market both trilogies from two different publishers. On *Anderkant Pontenilo*'s front cover referral is made to Joubert as the author of the fast seller *Tussen stasies*, which was evidently published by LAPA Publishers. A sticker on the cover of *Anderkant Pontenilo* advertising that this title won the ATKV Prize for romance novels in 2010 is also apparent on the reprint edition of this title. On the cover of *Kronkelpad* it indicates that this is the last title of the trilogy, of which the books are labelled as 'top sellers.'

Bestselling authors have become celebrities in their own right. Once an author has built up a popular reputation, especially if they are considered international standard, readers perceive their books to be of good quality. Readers identify with the author before they even read the text in some instances – this could be labelled as 'brand loyalty.' There is limited space on back covers, therefore including key information that would aid in persuading a reader to purchase a book is considered priority. An important element of a back cover is the blurb, and could be defined as marketing text presented in an attention-grabbing way that would inform the readers of the story line and persuade them to purchase the book. In all the books examined the text was effective in evoking an emotion that would entice an historical romance reader to buy the books. On the back cover of *Immer Wes*, the last paragraph claims that Joubert is one of the most popular and loved Afrikaans authors of historical romance novels.

The original editions of *Tussen stasies* (2007) and *Ver wink die suiderkruis* (2006) did not include a photo of Joubert on the back cover. However, the re-editions with the new covers and *Tolbos* included a small photo next to the ISBN (2013 onwards). NB Publishers, however, has been using the author's photo on the back cover since the publication of

Anderkant Pontenilo (2009), which could be an indication of the publisher's specific style. Additional elements on the back cover of both trilogies include the publisher's logo, as well as the publisher's and author's website and any social media pages.

The covers of the Dutch editions have a very distinct style (Figure 6). Firstly, it is important to acknowledge that Uitgeverij Mozaïek is a Christian publisher – therefore the book covers should conform to what is acceptable and attractive to the audience within this genre.

The Dutch covers have a predominantly green and light colour scheme. Leaves are used as a recurring design element and frame the images on the front cover. Noteworthy is the fact that on the covers of the Dutch translation of *Tussen stasies*, *Tolbos* and *Kronkelpad* images of children are used, whereas images of adult women are used on the rest of the titles. The images of females used on the covers are always facing a road, gate or stairs and their backs are turned towards to the reader. One could speculate about the image analysis, but this could be a popular convention in Christian fiction. Further research in the symbolism of images used on covers could be an area for further research.

Figure 6: Front covers of Joubert's Dutch translations, published by Uitgeverij Mozaïek



Source: Irma Joubert website (2016).

With the Dutch translation of *Immer Wes* (published in 2015), the title was changed to *Hildegard*. The reasoning behind the title change is discussed under point 4.5.2 Titles. The cover design is somewhat different to the rest of the other trilogies' designs. The cover has a beige background with an adult and a young girl facing away from the reader. Once again the Dutch cover prefers to use the child, whereas the South African editions use the adult female character. The Dutch acquisitions editor wanted to change the design approach of *Hildegard* to introduce the book as part of a new trilogy. The publisher also wanted to avoid readers getting tired of Joubert's books as people would be "assuming all books are the same" (Interviewee B, 2016).

Figure 7: The Dutch and Afrikaans front covers of *Hildegard* (Uitgeverij Mozaïek, 2016) and *Immer Wes* (LAPA Publishers, 2015)



Source: *Immer Wes* (2015). LAPA Publishers: Pretoria; Irma Joubert website (2016).

Font type is used consistently on all the Dutch translated titles, however the only distinguishable element that differentiates the two trilogies from each other, is the white block used to frame the title and author name of the first trilogy (originally published by LAPA Publishers). No numbering of the trilogies is evident.

Endorsements, tag lines and teasers appear on most of the Dutch translations, for example on *Tolbos* the *Nederlands Dagblad* says, "Joubert's grote passie is verhalen vertellen en dat kan ze als geen ander" ["Joubert's biggest passion is to tell stories and this she does like no other"] (own translation) (www.irmajoubert.com). This quote was used on the front cover of *Hildegard* (2016).

Stickers and labels on the covers are also used to market the author as a best seller, for example on *Het meisje uit de trein* a “12,000 verkoopt” (“12,000 sold”) sticker is visible (refer to Figure 8).

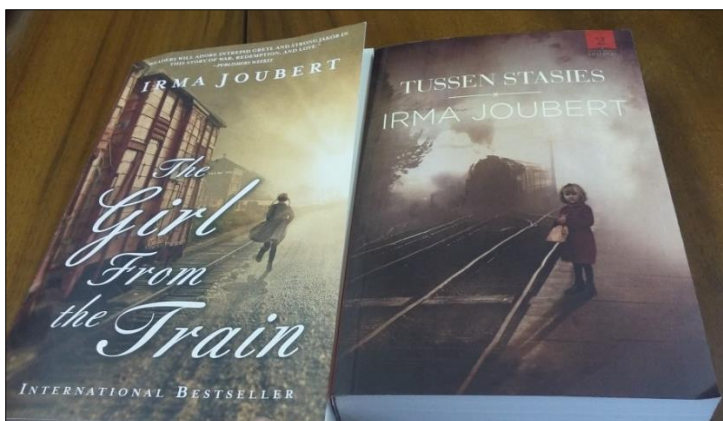
To illustrate the point of how different cultures and countries relate to visual aspects of design, editions of *Tussen stasies* in Afrikaans (original cover), German, Dutch and English are provided in Figure 8 and 9 respectively.

Figure 8: Front covers of the first Afrikaans edition of *Tussen stasies*, and German and Dutch translations



Source: Uitgeverij Mozaïek, Zoetermeer, Amsterdam (2014).

Figure 9: Front covers of *Tussen stasies* in the first edition English translation and the new Afrikaans edition



Source: Uitgeverij Mozaïek, Zoetermeer, Amsterdam (2014).

In terms of the trilogies’ back covers, the general labelling elements like the ISBN, publisher’s logo and details are apparent. A well written blurb exists and reviewers’ endorsements are included from magazines. Sentences like “indrukwekkende series”

("impressive series") are also used to position the book as a potential best seller. Joubert's photo is included on most of the back covers.

4.5.2 Titles

A title signifies what the book is about, what the reader can expect and positions the title within a certain genre. Linking with the title is the cover design, as discussed previously. A book's design should emphasise the content of the book, thus formulating a specific message to the reader as to what to expect. Considering translations, it is important to justify why certain titles changed when translations were published.

Most of Joubert's Dutch titles remained the same, but some changes need to be explored.

With the translation of *Tussen stasies* the South African publisher focussed on the main character's journey on a train that evidently led to a life of surprises and turmoil. But the train station also provided hope and mimics the lives of two characters coming together in a love story. The Dutch title *Het meisje uit de trein* emphasised the aspect of the character starting the journey as an innocent girl - therefore 'meisje' meaning 'girl.' A Dutch thriller has been published with a similar title with only a small difference - titled *Het meisje in de trein* by Paula Hawkins in 2015. Hawkins's book is a New York Times bestseller, has been sold in 44 territories and was optioned by film producers DreamWorks (Paula Hawkins, 2016). This could potentially confuse readers as they search for the same title, and readers could sometimes end up buying the wrong title. Nevertheless, cross marketing of a similar popular title can be effective in terms of sales.

Joubert's other title, *Ver wink die suiderkruis*, denotes stars and direction, thus finding oneself on the way to happiness. With the Dutch translation the title changed to *Het spoor van de liefde* highlighting the journey the two main characters have while traveling on trains and at the same time end up falling in love. The second Dutch translation's title relates to the train tracks ('spoor') as central focus, thus binding the two titles together as part of a series. *Persomí: kind van die brakrant*'s title was changed to *Kind van de rivier*. Lastly, the most recent title of Joubert, *Immer Wes*, refers to the Afrikaans saying "Oos wes, tuis bes" (East, west, home best), meaning that whichever direction you go, home is always best. The story follows a female character called Hildegard finding herself amidst war, and the heartache and setbacks it brings. The reason the Dutch title was changed to *Hildegard*, was

that the Dutch reading community is not familiar with the “Oos wes, tuis bes” (East, west, home best) reference. It made sense to change the title to the main character’s name (Interviewee B, 2016). The German translated title of *Immer wes, Sehnsuchtsland* (translated as ‘longing’/‘country’) was evidently also used for the German readers’ market, using a title they would identify with (refer to Figure 10).

Figure 10: Front cover of the German translation of *Tussen stasies*, with the title *Sehnsuchtsland*



Source: Francke website (2016).

Table 6: Afrikaans and Dutch titles of Joubert’s publications to 2016

Afrikaans title	Dutch title
<i>Tussen stasies</i>	<i>Het meisje uit de trein</i>
<i>Ver wink die suiderkruis</i>	<i>Het spoor van de liefde</i>
<i>Tolbos</i>	<i>Tolbos</i>
<i>Anderkant Pontenilo</i>	<i>Pontenilo</i>
<i>Pérsomi: kind van die brakant</i>	<i>Kind van de rivier</i>
<i>Kronkelpad</i>	<i>Kronkelpad</i>
<i>Immer Wes</i>	<i>Hildegard</i>

Source: LAPA Publishers website (2016); NB Publishers website (2016) and Uitgeverij Mozaïek website (2016).

4.5.3 Front and end-matter

The front matter of Joubert’s books consists of the content on the pages precluding the main story.

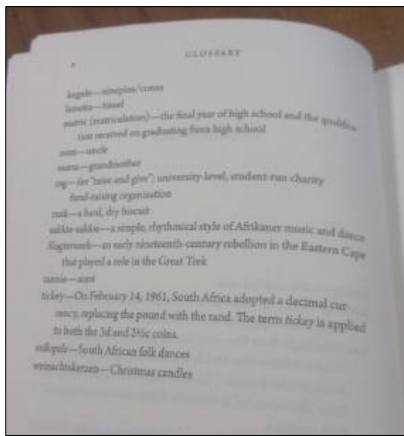
Both South African publishers capitalise on the author's popularity by cross-marketing titles. This is once again confirmed with including all the available titles from both publishers of this author in all her publications under "other titles by this author," as evident from her 2013 title *Tolbos* and other titles published by NB Publishers. Both publishers realise that due to Joubert's brand royalty readers will purchase her books, irrespective of publisher (Interviewee A, 2015; Interviewee C, 2015).

An interesting addition to *Tussen stasies* (2007) is the inclusion of a 1948 map of Europe. The map aids in the reader's understanding of the journey the main character, an orphan named Gretl, endured as she travelled across countries. The map was also included in the Dutch translation.

End matter in Joubert's books includes epilogues, reference lists, acknowledgements and author information. These elements are quite standard and the only significant data obtained from examining the books with regards to end matter is that the author information and acknowledgements aid in establishing a positive impression of the author and brand. Joubert's passion for people and their history and her homely nature are emphasised. This is also evident from her acknowledgements where Joubert expresses her gratitude toward God, her family, friends and the publishing team in realising the publication of her work. Lastly, the reference list ensures validity and accuracy of historical facts, as a full list of sources she consulted is provided in every title.

Joubert's Dutch titles include epilogues, adverts for other books in the series, as well as endorsements from media as end matter. The English translation *The Girl from the train* (2015) includes a glossary of South African terms to make some of the cultural-specific elements more accessible to a foreign market (refer to Figure 11). Words like "sakkie-sakkie" (a form of traditional dance) and "volkspele" (South African folk dance) are included.

Figure 11: Glossary included in *The Girl from the train* explaining South African specific terms



Source: *The Girl from the train*, Irma Joubert (2014), reviewed at Uitgeverij Mozaiek, Zoetermeer, Amsterdam (2014).

4.6 Distribution strategy

This section does not aim to discuss both the local and international distribution strategy for Joubert's books in detail. However, the reason for its inclusion is that distribution forms part of the positioning strategy for the author and her books. Furthermore, it is advised that a marketing strategy and distribution strategy work closely together in order to effectively create awareness about an author's work as well as to improve sales of the titles. Where and how Joubert's books are distributed in the Dutch market will indicate how extensive or selective accessibility to the author's books is.

According to Wind (1990:407), each distribution outlet has its own positioning strategy and specific target market it caters for. Therefore, it is important that the publishers select the most suitable distribution channel for the product to ensure consistency with the product positioning strategy. Seeing as Joubert's books are categorised as Christian fiction in the Dutch, German and English markets, it is possible that these publishers would use a selective distribution strategy, whereby books are made available in Christian bookstores, categorised under 'Christian/religious fiction' in bookstores or via online sales platforms (Business Dictionary, 2016). However, because Joubert's Dutch translations have crossed over to the general trade market one would assume that the distribution strategy has been adapted to accommodate a general bookstore market as well. The acquisitions editor confirms that Uitgeverij Mozaïek's books are available at most bookstores in the Netherlands and Flanders, as well as via Bol.com, Bruna and Christian bookstores (Byblos)

(Interviewee B, 2016; Boekencentrum, 2016). The Openbare Bibliotheek of Amsterdam also has a full set of Joubert's Dutch books available (Personal observation, 2014).

The South African publishers use an extensive distribution strategy, making the book as widely available as possible, considering the authors' books are categorised as popular fiction. Distribution outlets are not limited to physical bookshops, but also include libraries and online book retailers (Interviewee A, 2015). The authors' books are available for purchase in some of the Christian bookstores in South Africa, although the general bookstores are the focus area of distribution.

4.7 Closing remarks: Irma Joubert

For the last ten years Joubert has had favour with her historical romance novels locally and internationally. *Tussen stasies* was a bestseller since first publication (2007) in its original language Afrikaans and is still in print in South Africa. Internationally, several of Joubert's books have been translated and are achieving high sales. As an author Joubert manages to typecast her characters very well and her novels conform to genre expectations in terms of paratext and content (Interviewee A, 2015). The fact that the author manages to fuse histories of different countries to complete an enticing story, using universal themes of love, war and relationships that readers worldwide can identify with, is also advantageous.

The acquisitions editor of Uitgeverij Mozaïek's role was integral to Joubert's international success. Furthermore, the acquisitions editor could read and understand Afrikaans, which made the process easier, as inadequate access to a minority language could limit the selling of translation rights to foreign countries. Once the Dutch translation of *Tussen stasies* was published it sparked interest with German, US and UK Christian publishers, leading to the acquisition of translation rights of the rest of Joubert's books. In this instance, LAPA Publishers was re-active with regards to rights selling, as they were approached by the acquisitions editor of Uitgeverij Mozaïek. LAPA Publishers are predominantly producing books for the Afrikaans market and therefore the selling of translation rights has never been a consideration or formed part of their business strategy (Interviewee A, 2015). LAPA Publishers' appointment of the acquisitions editor as Joubert's literary agent proved strategically wise as her knowledge and experience in the field add to this author's success. This fact also divulged how the local publisher is managing rights locally. NB Publishers

adopted this strategy and currently all three of Joubert's trilogies are translated internationally.

Positive publicity of and regular new releases by this author increase awareness about her work locally and internationally. Strategic selection and application of paratext elements, as well as effective marketing and distribution of the author's books aid in positioning Joubert as a bestseller in both her local and international market.

A conclusion regarding both Irma Joubert and Deon Meyer case studies is provided in Chapter 6.

Chapter 5: Deon Meyer: Writing crime fiction in South Africa

“Meyer possesses a deep humanity that permits him to create primary and secondary characters that the reader will immediately connect to. The cherry on the cake is the context in which these novels take place, South Africa today, post-apartheid, as desperate and fascinating and as beautiful and violent as the world of KOBRA.” — *Pages Des Libraires*, obtained from the Deon Meyer website, 2016.

This chapter analyses Deon Meyer’s work as a case study according to pre-determined criteria as specified in Chapter 2. By interviewing the author, utilising information obtained from a previous interview conducted with his literary agent and interviewing local publishers, as well as conducting paratext analysis of Meyer’s work, the process regarding the selling the translation rights to the author’s work to Dutch trade publishers is uncovered. Factors influencing the selling process and the challenges or opportunities within this field are also discussed.

It can be argued that the reasons for Meyer’s international success as a translated author include the use of a literary agent and clever positioning in an international market via strategically orchestrated marketing and brand management (Le Roux & Buitendach, 2014). Because of Meyer’s national and international bestseller status in the crime fiction genre and the fact that his Afrikaans books are translated worldwide, he was selected as the second case study to be evaluated.

5.1 An introduction to Deon Meyer’s oeuvre

Deon Meyer has gained status as the most popular crime writer in Afrikaans and has been praised as the “king of local crime fiction” (Warnes 2012:986). Meyer himself argues that “there has never been a culture in Afrikaans of thriller writing” (cited in Davis 2013) and that he was “the first to publish, back in 1994” (Meyer n.d. in Le Roux & Buitendach, 2014). Most of his books have been translated, with the first English translation of *Feniks* (English title *Dead before dying*) published by Hodder & Stoughton in 1999 (Dixon, 2013). Since then Meyer has gained worldwide popularity and achieved bestseller status. Meyer is producing no less than one and often two new titles per year (Meyer, 2015). He has also won several literary prizes for his work locally and internationally.

As an author Meyer prefers writing in Afrikaans, as this is the language he is most comfortable with when writing (Meyer, 2015). Meyer also believes an author gains a competitive advantage by reading both local and international crime fiction in order to educate oneself on what is available in the market: “You need to strive to be the best in the genre you are writing for.” He fondly attributes his addiction to reading crime novels to author Ed McBain’s work (Britz, 2000).

Meyer writes crime fiction, which is a sub-category of popular or genre fiction. It is believed that Edgar Allan Poe’s short narratives *The Murders in the Rue Morgue* (1841) and *The purloined letter* (1844) were founding texts for this genre (Warnes, 2012). Naidu and Le Roux (2017:40) suggest that both Poe and Arthur Conan Doyle contributed to the development of the detective story. In South Africa specifically detective novels (*speurverhale*) have been published since the days of Leipoldt and Langenhoven in the 1920s and 1930s. In Venter and Galloway’s (2006) analysis of Afrikaans fiction production for the period 1990 to 2003, they found that 75% of all titles published were popular fiction, with an estimated 6% categorised as crime fiction. NB Publishers (belonging to Naspers, previously known as Nasionale Pers) had already started experimenting in this genre in the mid 20th century, with re-editions of works by Doc Immelman (1980s), and other authors like Alex Muller (the pseudonym of Eleanor Baker), Chris Moolman and Nic Tredoux. NB Publishers only produced, on average, one title a year in this category (mostly translated novels). In 1994 Meyer’s first novel *Wie met Vuur Speel (WMVS)* was published. In the same year, 28 other crime fiction titles had already been published in Afrikaans with different publishers (Le Roux & Buitendach, 2014). It is, however, argued that Meyer’s manuscript offered something different to publishers: “a popular genre that would appeal to both male and female readers, and would incorporate both an interest in current socio-political events and growing concerns about the crime rate after the 1994 democratic elections” (Le Roux & Buitendach, 2014:20). None of the previously published authors in this genre, including Arthur Maimane, James McClure and Wessel Ebersohn, have successfully driven the development of this genre in the same way Meyer has. For this reason he has been described as the “father of the South African crime-writing community” (Warnes, 2012:986).

For the purpose of this study, Meyer's work is classified as crime fiction, in the thriller sub-genre. Palmer (1978) defines a thriller as "a fictional narrative in which an investigator/protagonist seeks to thwart a secret conspiracy that threatens the wellbeing of a community" (in Primorac, 2011). Palmer (1978) further compares the essence of thrillers with that of romance novels in the sense that "the plot movement is always to removing a threat whose future outcomes are unknown." This is also referred to as the 'Janus-faced quality' of a thriller – moving forward while looking back. It has also been argued that this mimics the political movement in a country because "Nations are communities collectively imagined as progressing from primordial roots and origins towards various kinds of national goals and destinations" (in Primorac, 2011). Warnes (2012) believes this is also a reason why the thriller is a universally popular genre because the time-function quality can easily be mapped onto any nation's political status. Some academics would therefore also classify Meyer's work as a 'post-apartheid anti-detective novel' (Naidu & Le Roux, 2017:52).

Meyer's work has been successfully translated into Dutch. The Dutch thriller has to be contextualised in order to understand his novels' success. Korevaar (2006:2) argues that the Dutch thriller has "matured" in the last couple of years with regards to linear plots being replaced by sophisticated storylines and sub-genres emerging. The literary thriller has also gained popularity because of "deeper character development, strong dialogue and conscious attention to style" (Korevaar, 2006:2). Meyer's books are classified as literary thrillers in the Dutch market. According to Verdaasdonk (1986:577) this links to the conception of literature which is "a body of polysemic normative statements about the properties which a text is deemed to possess in order to count as a work of art" (Verdaasdonk, 1986:577). Not everyone necessarily agrees with the classification of Meyer's books as 'literary' as Dutch critic and book blogger Mick's (2012) comments about *Onzichtbaar (Blood Safari)* illustrate:

*Toegegeven, het heeft misschien iets meer diepgang dan menig andere thriller, maar literair is nog steeds te veel eer voor dit boek.
Literair licht zou toepasselijker zijn.*

Granted, the book has something deeper that differentiates it from other thrillers, but 'literary' is still too ambitious for the book. 'Light literary' would have been more applicable" (own translation).

There are two main elements of the thriller included in Meyer's work, namely the 'historical, social and political' and the 'detective.' It could be argued that the application of these elements in Meyer's novels awards a certain international curiosity about South African politics and associated crime. Primorac (2011:159) commends the way in which Meyer's novels "combine a certain historically specific, nation-related didacticism with a desire for transnational literary relevance."

The democratic elections in 1994 brought about many changes in South Africa. One of these changes brought about by the ANC government, which plays an important role in Meyer's work, is the transformation of the South African Police Force (SAPF) into the South African Police Service (SAPS). The workforce in the SAPS, which mainly consisted of white males, suddenly had to make room for multicultural inclusion. Bennie Griessel, the protagonist in *Dead before dying* (Afrikaans title *Feniks*, 1996) reflects on the "social and logistical problems" that a new political dispensation stipulates. Importantly, Meyer reconciles past and present in his novels. Warnes (2012:987) refers to this as "...the dilemma of middle-aged white men caught between traumatic pasts and a future which appears to have little use of them" (Warnes, 2012:987). Naidu and Le Roux (2017:52) elaborate by stating that it is the "sensational plots and the thrill of the physical chase rather than the romance of reason, combined with socio-political analysis [that] ensures the appeal of this sub-genre for a wide readership."

Characters like Bennie Griessel are used in Meyer's other novels and have gained international popularity. Literary theorists would argue that the detective is a representation of firstly a country in turmoil building towards a rebirth, and secondly, the fall or the rehabilitation of white male masculinity (Warnes, 2012). Meyer has been praised for his "capacity to situate psychological within social [which] allows him to breathe new life into some of the clichés of crime fiction" (Warnes, 2012:987).

Glover and McCracken (2012:119) stipulate: “Popular fiction draws on existing popular tropes, but it is also engaged in mapping the experience of new social relations.”

Political events and context thus encapsulate the premise of his work. *Dead before dying*, the English translation of *Feniks* (1996) was published in the year when Thabo Mbeki assumed power as the President of South Africa in 1999 (Primorac, 2011). Since Meyer addresses certain political and historical milestones, the timing of his novels is perfectly situated post-apartheid.

Amidst the political turmoil and social commentary, the detective in crime fiction books plays a significant role. Warnes (2012:986) describes the detective as an “antidote to disorder, violence and uncertainty.” Bennet (1990:212) believes that the narrative of these novels is organised around “the intellectual virtuosity of a detective hero who reconstructs the scene of a crime and apprehends the guilty party through the traces left behind” (Tony Bennet, 1990:212). With regard to Meyer’s novels the detectives and sub-characters Bennie Griessel, Mat Joubert and Thobela Mpayipheli fulfil this important role (Le Roux & Buitendach, 2014:18). However, Naidu and Le Roux (2017:50) refer to the negative hermeneutics of the detective by using the example of the book *Devil’s Peak* (2007), where the protagonist (detective) cannot solve the mystery, and this evidently leads to bloodbaths, a teenage rape and the execution of a drug cartel (Naidu & Le Roux, 2017:52). Whichever way Meyer decides to portray the protagonist, readers need to identify with the main character.

In reference to the Dutch thriller, Korevaar (2006:3) mentions that the thrillers give attention to the protagonist’s psychology, relationships and emotional inside. He also regards the most important ingredient of the Dutch thriller as the “human dimension, the relationships between people and the effects of unusual circumstances on those relationships.” With regards to Dutch thrillers, style and content are what matters, and “the blood splatters seldom reach the ceiling” (Korevaar, 2006:3).

There are several reasons as to why crime novels are regarded as popular literature. These novels are mass-produced and are also “...responding to changing and anxiety-provoking historical circumstances through the use of stereotyping and familiar forms”

(Botting in Glover & McCracken, 2012:163). In addition, Warnes (2012:985) regards it as “governing the possibility of violence and death” and imitating situations that haunt readers’ everyday life, for example. South Africans are confronted with crime on a daily basis. It is not only the crime rate, but more so the violence that accompanies crime that puts South Africa in the spotlight (Snyman & Penzhorn, 2011). Some would argue that violence has become a cultural phenomenon that dictates behaviour, “a form of behaviour driven by its own logic and attractive in its own right” (Altbeker, 2009:119). The high crime rate draws attention to South Africa and creates global curiosity. Added to this is the fact that South Africa is a popular tourist destination because of the beautiful landscapes, wildlife and seashores – thus a perfect exotic location that tweaks readers’ interest. Meyer fondly describes these landscapes in his novels and uses them as a backdrop for a suspenseful storyline. This also links to the concept of ‘country of origin’ marketing, where the source of the product acts as marketing medium. Andéhn, Nordin & Nilsson (2015:225) describe it as “the situation in which a consumer’s judgement is altered owing to an association between a product, service, or brand and a place.”

A last point to mention regarding Meyer’s work is that some would argue that it is his background as journalist that adds to the currency of his work, thus fictionalising crime, events and social phenomena that are mirroring real life events. Meyer’s South African commissioning editor at NB Publishers concurs that Meyer confronts readers with real-life issues and situations, but is never “preachy” (Interviewee C, 2015). When readers get to read his books they are topical, almost as if readers have already had time to desensitise to social issues and events (Interviewee C, 2015). A characteristic of popular fiction, according to Glover & McCracken (2012:118) is exactly this aspect: “Popular fiction offers a structure through which large and abstract events and ideas can be perceived and understood within the context of ordinary events of everyday lives.”

Meyer has published a total of 17 Afrikaans books as of 2017, of which 12 are crime novels. He has published two non-fiction titles, a cookbook and a non-fiction adventure motorcycling book (*Ridders van die grondpad/Dirt Busters*). Meyer has also published three short story collections of which one (*Die ballade van Robbie de Wee*) is a re-edition (with added stories) of his previously published short story collection (*Bottervissie in die jêem*). Table 7 indicates Meyer’s Afrikaans and English novels published to beginning 2017.

It is evident from this information that Meyer publishes a new novel or two every year. Although it is expected of bestselling authors to produce titles regularly, it restricts the creative freedom a writer poses (Curtis, 1982:175). Curtis (1982) argues that authors are sometimes pressured into writing books in a certain style (genre) and page extent, just to deliver a book that is commercially viable. Whether this is the case, a thorough content analysis of the author's work, together with in-depth epitext analysis are needed and could be an area for future study.

Table 7: Deon Meyer's Afrikaans and English publications to 2017

Year	Afrikaans title	South African Publisher	English title	Year
1994	<i>Wie met vuur speel</i>	NB Publishers (Tafelberg)		
1996	<i>Feniks</i>	NB Publishers (Queillerie)	<i>Dead before dying</i>	1999
1997	<i>Bottervissie in die jêem (short stories)</i>	J.P. van der Walt (changed the name to LAPA Publishers later)		
2000	<i>Orion</i>	NB Publishers (Human & Rousseau)	<i>Dead at daybreak</i>	2000
2002	<i>Proteus</i>	NB Publishers (Human & Rousseau)	<i>The heart of the hunter</i>	2003
2004	<i>Infanta</i>	LAPA Publishers	<i>Devil's peak</i>	2007
2007	<i>Onsigbaar</i>	NB Publishers (Human & Rousseau)	<i>Blood safari</i>	2009
2008	<i>13 Uur</i>	NB Publishers (Human & Rousseau)	<i>Thirteen hours</i>	2010
2010	<i>Spoor</i>	NB Publishers (Human & Rousseau)	<i>Trackers</i>	2011
2010	<i>Karoonag en ander verhale (short stories)</i>	NB Publishers (Human & Rousseau)		
2011	<i>7 Dae</i>	NB Publishers (Human & Rousseau)	<i>7 Days</i>	2012
2011	<i>Kom eet! Om die tafel met Anita en Deon Meyer</i>	NB Publishers (Human & Rousseau)	<i>Enjoy! Cooking with Anita and Deon Meyer</i>	2011
2013	<i>Kobra</i>	NB Publishers (Human & Rousseau)	<i>Cobra</i>	2014

2014	<i>Ridders van die grondpad</i> (ebook)	NB Publishers (Human & Rousseau)	<i>Dirt busters</i>	2014
2015	<i>Ikarus</i>	NB Publishers	<i>Icarus</i>	2015
2015	<i>Die ballade van Robbie de Wee</i> (collection of old and new short stories from publication <i>Bottervissie in die jêem</i>)	LAPA Publishers		
2016	<i>Koors</i>	NB Publishers	<i>Fever</i>	2017

Sources: NB Publishers website, 2016; Deon Meyer website, 2016.

Prizes

Meyer has won several prizes for his work, and as a result gained more credibility and popularity worldwide. He has obtained prizes in various countries including South Africa, Germany, France, Sweden, the Netherlands, the United States of America and the United Kingdom. A full list of prizes awarded for Meyer’s work is listed in Table 8.

Some would describe the position Meyer’s work occupies between a literary and consumer culture as ‘peculiar’ (Le Roux & Buitendach, 2014). This in essence makes it hard to critique or assess. Meyer confirms that the divide between high and low-brow literature is not unique to South Africa. Bourdieu (1984) would also indicate social status is associated with certain forms of cultural consumption. The premise of Bourdieu’s argument is that taste operates on a “form of social orientation, guiding members of different ‘class fractions’ into appropriate social spaces and working to exclude those from ‘lower’ fractions” (Humble in Glover & McCracken, 2012:94).

In the Dutch market, for example, Meyer’s books are labelled as ‘literary thrillers’, as mentioned earlier. In South Africa, Meyer was positioned within literary circles with the titles *Orion* and *Infanta*, by participating in book launches (including one at the Nasionale Afrikaanse Letterkundemuseum en Navorsingsentrum, or NALN), as well as academics researching his work and publishing academic articles and books (Le Roux & Buitendach, 2014:24). Naidu and Le Roux (2017:39) however, point out that Meyer’s novels could – with specific reference to *Devils’ Peak* (2007) – overlap between the literary detective novel and the crime thriller. Naidu and Le Roux argue that for the South African detective novel, “the impetus seems to lie not in allaying shared fears of contingency and inevitable loss, nor in

satisfying desires for order, ‘truth’, or justice, but in being able to narrate reflexively about these fears and desires” (2017:44).

Meyer is of the opinion that if one wants to be an author of high-brow literature, it is not necessarily important to be translated into English to be taken seriously. However, if one wants to write popular fiction an author has to be translated into English to be taken seriously and sell copies. Once Meyer won the French award *Le Grand Prix de Littérature Policière* for his book *Feniks* in 2003, he was able to cross the bridge that divides popular and literary fiction (Meyer, 2015). Although academics and critics differ about the cultural hierarchy of this genre, Jacques Barzun (1980:145) describes it as the “romance of reason” and Naidu and Le Roux (2017:39) argue that this sub-genre has come to be “regarded as ‘highbrow’ literature, mainly because of its celebration of the intellect.”

Prizes are important, but Meyer values the opinion of his readers more, as he aims to satisfy their needs (Meyer, 2015). He acknowledges that building brand loyalty is a long-term strategy and refers to this as “boek vir boek wen jy leser vir leser” (“book by book you win reader for reader”, own translation). Meyer argues it rarely happens that authors have a first hit with their debut novels. It takes commitment and perseverance to ensure a fan base, because according to Meyer, “*Jy as skrywer moet bou aan jou loopbaan,*” [“as an author you need to build your writing career: and this takes time”] (Meyer, 2015; own translation).

Table 8: Prizes and nominations for Deon Meyer’s works to 2016

Year	Prize	Title
2000	ATKV Prose Prize, suspense novel	<i>Orion</i>
2001	Nomination for MNET prize	<i>Orion</i>
2003	ATKV Prose Prize, suspense novel	<i>Proteus/Heart of the Hunter</i>
2003	Le Grand Prix de Littérature Policière	<i>Feniks (Jusqu’au dernier),</i> French translation
2004	Prix Mystère de la Critique	<i>Orion (Les soldats de l’aube),</i> French translation
2004	ATKV Prose Prize, suspense novel	<i>Devil’s peak</i>

2004	<i>Chicago Tribune</i> selection as one of top 10 suspense novels in the United States of America	<i>Heart of the Hunter</i>
2005	ATKV Prose Prize, suspense novel	<i>Infanta</i>
2005	Shortlisted for the MNET prize	<i>Devil's peak</i>
2006	Deutsche Krimi Preis (international category)	<i>Proteus</i>
2007	A Peter Millar Times Christmas Choice	<i>Devil's peak</i>
2007	ATKV award for Best Television Script	<i>Orion</i>
2008	ATKV Prose Prize, suspense novel	<i>Onsigbaar</i>
2008	Inaugural ATKV award for Best Suspense novel	<i>Blood safari</i>
2008	<i>Död i Gryningen</i> shortlisted for The Martin Beck Award for best translated crime fiction, Sweden	<i>Dead at daybreak</i>
N.d.	Shortlisted for the M-Net Book Prize	
N.d.	Shortlisted for the <i>Sunday Times</i> Literary Prize	
2009	ATKV Prose Prize, suspense novel M-Net Award in the Film Category	<i>Thirteen hours</i>
2009	German Krimi Award, 3 rd place	<i>Blood safari (Weisser Schatten, German translation)</i>
2010	Martin Beck Award ("Den gyllene kofoten" or The golden crowbar) by the Swedish Academy of Crime Writers	<i>Devil's peak</i>
2010	Readers' Award from CritiquesLibres.com for Best Crime Novel or Thriller	<i>Devil's peak (Le pic du diable, French translation)</i>
2010	Shortlisted for the CWA International Dagger award in the United Kingdom	<i>Thirteen Hours</i>
N.d provided	Nominated one of the Ten Best Crime Novels by KrimiZeit	<i>Trackers</i>
2010	The Pan South African Language Board (PanSALB) annual multilingualism awards (language, written and oral literature category)	<i>In general</i>
2011	Barry Award for Best Thriller in Holland's Vrij Nederland magazine	<i>Thirteen hours</i>
2011	Shortlisted for the 2011 Macavity Award for Best Mystery Novel	<i>Thirteen hours</i>
2011	Book Prize Fanatics Choice Award, Exclusive Books	<i>Thirteen hours</i>

2011/2012	Nielsens Booksellers' Choice Award, by the South African Booksellers Association (SABA)	<i>7 Dae</i>
2011	Best Crime and Thrillers, <i>The Independent</i> Named one of the best thrillers of 2011 by <i>Kirkus</i> Graeme Blundell's crime pick Shortlisted for the Svenska Oversatta Kriminalroman (Martin Beck)	<i>Trackers</i>
2012	ATKV Prose Prize, suspense novel	<i>7 Dae</i>
2012	M-Net Prize for Most Filmic Novel	<i>7 Dae</i>
2012	'Shot in Translation' - best translated crime novel award from Shots Magazine	<i>7 Dae</i>
2012	VN's Detective & Thrillergids 'Thriller van het jaar'	<i>13 Uur</i>
2014	ATKV Prose Prize, suspense novel	<i>Kobra</i>
2015	Longlisted for Crime Writers' Association International Dagger Award	<i>Cobra</i>
2016	Longlisted for Crime Writers' Association International Dagger Award	<i>Icarus</i>

Sources: NB Publishers website (2016); Deon Meyer website (2016); Bookslive (2016) and Dixon (2013).

It is evident from the list of prizes that Meyer is well regarded in his home market as he has won several ATKV prizes. Since 2001 Meyer has won a prize or has been nominated for a prize every year, except for 2013. He has won prizes in Germany, France, Sweden, Belgium, the United States of America and the United Kingdom. The title *13 Uur* has won or has been nominated for the most awards. This is also the title Meyer believes is responsible for his international breakthrough.

Meyer was also the first South African to receive the German award, Deutsche Krimi Preis, in 2006 for his book *Proteus*. It is regarded as one of the oldest and most coveted German literary awards for crime literature. In terms of prizes for his Dutch translations, *Trackers/Spoor* was nominated for the 2011 Barry Award for Best Thriller in Holland's *Vrij Nederland* magazine. *Thirteen hours* won the 'VN's Detective & Thrillergids thriller van het jaar' in 2012 (*Icarus*, 2015).

Nick Sayers of the British trade publishing house Hodder & Stoughton (Meyer's English language publisher), values the prizes Meyer has received and notes that he has already achieved bestseller status in various countries: "His nomination for the 2010 CWA

International Dagger simply confirms what we already knew – that he is one of the finest crime thriller writers in the world” (Le Roux & Buitendach, 2014:27). Squires (2007) notes that winning a prize has a commercial and status impact. Le Roux and Buitendach explain that it “contributes to both the literary and the economic capital of the author – as awards generally lead to immediate sales increases as well as increasing the standing of the author” (Le Roux & Buitendach, 2014:28).

It is clear that Meyer’s titles are very popular amongst readers. Their international appeal would not be possible without translation, and thus the selling of translation rights is an important part of Meyer’s success.

5.2 Local and international rights

Examining all existing translations of Meyers work (an estimated 28 languages) is not possible within the scope of this study. This study focuses on the Dutch translations. Mention is made of other countries’ subsidiary rights agreements, but only if these examples provide significant information that contributes towards the core focus of the study.

Meyer has retained his subsidiary rights and therefore his local publisher is not involved in any rights negotiations. The fact that South Africa does not really have an active literary agent structure, as indicated in Chapter 3, means that it is quite unusual that authors, like Meyer, would decide to retain their subsidiary rights. However, Meyer had a career in promotion and publicity and recalls that he once had to ask permission to use music in a promotional video in order for the musician to be compensated. Meyer noticed that the contract was mostly skewed in favour of the company and not the artist. This made him aware of the value of managing his rights personally. Meyer also realises the advantages of having a literary agent as he reaps the benefits of this relationship. Meyer believes that there should be more agents in this country, as “we [South Africa] have a shortage” (Meyer, 2015).

Infanta, Meyer’s sixth novel, was published with LAPA Publishers in 2004. The book formed part of his Master’s degree in creative writing that the Afrikaans Cultural Organisation

(ATKV) sponsored. Meyer therefore had to publish this manuscript with their affiliate publisher, namely LAPA Publishers (Interviewee A, 2015).

In 2015 Meyer asked for his rights to be reverted for this title (*Infanta*) and a short story collection that was also published with them (*Bottervissie in die jêem*). These rights were reverted back to Meyer in 2015. There were two reasons for his request for rights reversion:

- 1.) NB Publishers, his main South African publisher, had done rebranding of all his titles. Because another publisher published *Infanta*, the title had a different design. The idea was to keep a consistent brand, and that included a similar design of the cover of all of his books. Logistically and administratively it would be logical to keep all the titles under one roof, especially where rebranding and reprints were concerned (Meyer, 2015).
- 2.) LAPA Publishers is a full affiliate of the ATKV. There was a race debate (2014/2015) in the media that involved this particular organisation. Although the publisher is an affiliate and not directly responsible for claims in this regard, the implication of association was still a concern for Meyer. Being an internationally translated author, Meyer decided to ask for a rights reversion, in order to maintain brand consistency and to avoid any associations with the organisation in which his books or author's brand could have been implicated (Meyer, 2015).

Meyer's work has been translated into 28 languages. It is not only Meyer's novels that have been translated, but some of his short stories as well (Meyer, n.d.; Dixon, 2013; A.W. Bruna, n.d.). By tracing the steps from his first rights agreements, one can identify certain events that led to his success as translated author and uncover practices that contributed to the international breakthrough.

Feniks (1996) was Meyers' second published title. It was not a runaway success in South Africa at first, but it marked the time when Meyer and his commissioning editor (Interviewee C) developed a very strong working relationship. At the time Meyer was enquiring about a literary agent with a former head of Tafelberg Publishers (an imprint of NB Publishers), with whom Meyer publishes his books. Evidently, this contact referred Meyer to Isobel Dixon, who was working at a literary agency in London. Dixon read the manuscript of *Feniks* and describes this memory: "I printed out the first English chapters

(already translated by Madeleine van Biljon) of *Feniks* (which became *Dead before dying*) to read on the train back to Cambridge late one evening, just before the Frankfurt Book Fair. I was so excited by the writing, the character of Mat Joubert, and the suspense, that I immediately offered to take him on.” According to Dixon his work has “that infallible ‘hair-on-the-back-of-the-neck’ feeling you get when confronted with writing that rings true” (Dixon, 2013).

British and Commonwealth rights were acquired in 1999 by a British trade publisher, Hodder & Stoughton. Dixon also licensed translation rights to *Feniks* to the Netherlands and France. As Dixon was working for a literary agency in London, she annually attended the Frankfurt Book Fair to sell rights to authors’ work.

By selling the English-language translation rights, Meyer’s work became more accessible to a global audience (Le Roux & Buitendach, 2014). Dixon (2013) believes the real international breakthrough for Meyer’s work came with the selling of the English translation rights as “English editions are vital for any book’s success on the international market, especially when you have a source language like Afrikaans, with few proficient readers and translators internationally.” Snyckers (2012 in Le Roux & Buitendach, 2014) points out that it is unusual for an Afrikaans writer to become so popular just by being translated into English: “Meyer also sets his books in a determinedly South African locale, with no pandering to international readers. Nevertheless, his novels have been a huge hit both at home and overseas His narrative is so compelling that it loses nothing in translation and leaves the international reader utterly unbothered by the unfamiliar setting.”

The first Dutch translation rights of *Feniks* were sold to Dutch publishing house Van Buuren in the nineties. Meyer confirmed that the books were not easily accepted into the Dutch market. Once the original Dutch trade publishing company was declared bankrupt, Dixon sold the Dutch translation rights to another Dutch publisher called De Fontein, where Meyer had “moderate success” (Dixon, 2014; Meyer 2015; Kuijt, 2014). Based on library records provided by the Openbare Bibliotheek of Amsterdam, Meyer titles published by De Fontein included *Dodemansrit* (2005), *De Artemis Affaire* (2006), *Feniks* (2006) and *De Proteus*

diskette (2007) (Openbare Bibliotheek Amsterdam, 2014). One could speculate as to why his first Dutch translations did not sell well.

It could be assumed that the original publisher did not have the necessary marketing budget or resources, considering their liquidation later on. However, there is no additional information available for the company's liquidation or efforts to confirm these assumptions. Meyer is of the opinion, notwithstanding the unfortunate events of his original Dutch publishing house closing down, that the timing for releasing his novels into the foreign market was possibly problematic. Meyer speculates that although some years had passed since the end of apartheid, the content of his books may still have been too risky or controversial (Meyer, 2014 & 2015). Other reasons may include that these books had too much competition from local bestselling authors at the time, that Meyer was an unknown author and could have received poor or no media coverage and reviews, or that the content of his books was too foreign and peculiar for a Dutch market to relate to.

It was only with the third Dutch publisher (A.W. Bruna) that Meyer's books broke through to the Dutch market in 2012-2013. According to an interview with Meyer on the popular online blog *Hebban.nl*, not a lot of Dutch readers were aware of Meyer's work by 2012, but as of 2015 his books are in the top 60, and he gives his publisher credit for their promotional efforts (Kuijt, 2014). A.W. Bruna is a popular crime fiction trade publisher and by aligning with this publisher as a foreign author an expectation of the standard of work is created amongst the Dutch readers. A.W. Bruna publishes a range of translations and other genres, including romance and non-fiction. Their list includes popular authors from around the world, like Tom Clancy, David Baldacci, John Grisham and Kathi Hiekkapelto. In 2012 the WPG-group publishers De Arbeiderspers and A.W. Bruna merged. The new publishing house carries the name De Arbeiderspers|A.W. Bruna Uitgevers. This new combination makes it one of the largest publishing houses in The Netherlands, and contains the following imprints: De Arbeiderspers, A.W. Bruna Fiction, Signatuur, Orlando, Lev., VIP and Zwarte Beertjes (A.W. Bruna, 2012). A.W. Bruna's fiction section produces 40-50 new titles per year, of which 80 % is thrillers.

A.W. Bruna published Meyer's work as a complete series. Up to the date of the study the list of Meyer's translated titles available at A.W. Bruna, according to the publisher website, include: *Duivelspiek* (11/4/2012), *13 Uur* (8/5/2012), *Feniks* (2/10/2012), *Onzichtbaar* (6/11/2012), *Spoor* (22/10/2013), *Cobra* (13/5/2014), *7 Dagen* (20/5/2014), *Orion* (4/11/2014), *Proteus* and *Icarus* (2015). E-short stories *Karoonacht* (2013), *Verslag van een verdwijning* (2013), *Het Nostradamus document* (2015), *De perfekte moord* (2015) and *De schoen in Maria* (2015) are also published by A.W. Bruna. Meyer's contributions to other short story collections include *Kort: De beste korten verhalen van 2016* and *De laatste seconde en ander verhalen* (2015) to which David Balducci also contributed (A.W. Bruna, n.d.). What is interesting about Meyer's repertoire as Dutch author is the fact that short stories in e-book format, as well as contributions to short story collections with popular authors of this genre, are published. Therefore, it could be argued that A.W. Bruna does not only publish the existing Afrikaans titles, but extends the Deon Meyer brand into other forms of content and mediums for the Dutch market specifically. The fact that there is a variety of products available from this author for the Dutch market indicates credibility within and popularity amongst the Dutch readers. Furthermore, by including Meyer's short stories with popular bestsellers like Baldacci it immediately positions Meyer amongst international bestsellers.

Meyer believes that *13 Uur/Thirteen hours* was responsible for his Dutch breakthrough (Meyer, 2015). According to Meyer it was the right time - meaning that enough time after apartheid had passed and he was satisfied with his publisher's work and the relationship built (Meyer, 2015). Meyer feels that the world is viewing South Africa in a different light and refers to this as the "normalising of our literature" after apartheid. Meyer believes authors can compete on a level where South African writing can be evaluated on merit without attachment to political and historical preconceived labels (Meyer, 2015). Furthermore, Meyer received favourable reviews in the media, and the fact that he has won prizes for his work could have been contributing factors to his breakthrough. Once Dutch readers were pleased with *13 Hours*, acceptance of his other titles developed. An advantage of publishing a full series of an author is that once the market accepts the author and develops loyalty, their acceptance and support of other titles by this author grows.

The translation rights of Meyer's books have been sold to various foreign language publishers, including the biggest reading markets, namely French, German, Dutch, Spanish and English (UK and US markets). According to his website other languages into which his books have been translated include Italian, Japanese, Mandarin, Korean, Danish, Norwegian, Swedish, Russian, Finnish, Czech, Romanian, Slovakian and Bulgarian, to name but a few (Meyer, n.d.). At the time of the interview Meyer was finalising a translation agreement with a Polish trade publisher (Meyer, 2015).

Meyer's work is popular worldwide, yet according to his literary agent, Meyer has not been able to break through in some countries, such as Brazil (Brand, 2014). An important issue to note, according to Owen (2014), is that variations in Portuguese dialect could possibly play a role. Similarly, a Castilian Spanish edition published in mainland Spain¹⁶ is more acceptable in Mexican and Argentinian markets, than a Latin American edition would be in mainland Spain. The same would apply to Portuguese and Brazilian editions (Owen, 2014). However, it is not clear as to what the reason is for this, just as one can only speculate as to why Meyer's first Dutch translations did not fare well.

In an interview published in the *Maandblad Zuid-Afrika*, Dixon notes that European readers especially enjoy crime novels (Brand, 2014). One would assume then that what makes a work's subsidiary rights easy to be acquired by foreign publishers is the fact that the genre crime fiction is popular worldwide. According to Warnes (2012:981) "Publishers and markets are well established, the plot-driven nature of the novels mean they often sell well in translation, and there exists a voracious appetite for work from new locations." However, it is not the only element that plays a role. The popularity of the genre could also be a deciding factor with regards to reaching bestseller status. It also seems as if the international publishing industry has a romanticised version of African fiction. According to the rights manager at a South African trade publisher foreign publishers specifically enquire about available "new voices and manuscripts of African fiction" (Interviewee C & D, 2015). Brand (2014) elaborates on this point by stating that the Netherlands, France and Germany have always been very open to translating South African authors' books.

¹⁶ The term *Castilian Spanish* can be used in English for the specific dialects of Spanish spoken in north and central Spain. Sometimes it is more loosely used to denote the Spanish spoken in all of Spain as compared to Spanish spoken in Latin America; however, there are several different dialects of Spanish as well as other official languages in Spain.

He believes the reason may be because there is a shared history, and that these countries have a taste for stories about other cultures, as discussed in the Chapter 3 (Brand, 2014).

Adaptations for certain markets

Any translation poses challenges. This could be due to the translation strategy, an inaccessible language and cultural and social considerations, as discussed in Chapter 3.

Meyer prefers to work closely with his English translator, as he is bilingual. He prefers writing in his mother tongue Afrikaans, and does not wish to translate his own texts. Meyer would rather spend time proofreading his work and ensuring the production of a good product (Meyer, 2015). Because English is his second language, he is able to check the translation. This is considered an advantage because the English translation becomes the master copy when translation deals are explored for other language groups that may not understand Afrikaans. He also communicates with foreign translators, if they need assistance or clarification with the source text (Meyer, 2015).

The Norwegian, German and Dutch markets have some familiarity with Afrikaans and translators could in some instances translate from the Afrikaans (source) texts. Some would use the Afrikaans and English texts interchangeably. However, Dixon states that “in ...Russia, Sweden, Italy, Spain, Japan and Finland, the translators work from the English edition, and without an ‘intermediary’ English edition these deals would not be possible” (Dixon, 2013).

With regards to the Dutch translation of *Feniks*, one would assume that there would be an explanation of some South African specific references used in the books. A few examples include the word *suidooster* (the Southeaster, a very strong wind known to blow in Cape Town), the peculiar dialect of some of the characters and other cultural references. It is interesting to consider whether the Dutch market understands these references, or is it these elements that add to the exoticism of the books? It is important to note that while reading bestselling Belgian thriller author Luc Deflo’s book *Macht*, the foreign concepts and words did not limit this reader’s understanding or experience of the text (Personal observation, 2014). Any foreign terms or words were researched and clarified by the researcher by consulting translations and dictionaries.

Although this is a simple subjective analysis, it could be argued that there is some truth to the fact that every foreign concept does not necessarily have to be explained in order to make the text accessible, or popular. In fact, it could add to the reading experience by learning about new cultures and familiarising oneself with languages.

The American market poses some unique challenges with regards to translation. It seems that because of some lack of familiarity with South African historical, social and political contexts, additional chapters and explanations needed to be included in some of Meyer's books. Meyer was for example required to include glossaries, an abstract providing context about South African political history, and an additional explanatory chapter, in order to make the specific text more accessible to American readers (RSG, 2012). This is similar to Joubert's experience – she also had to make several adaptations and additions to her work for the American market (as discussed in Chapter 4).

Meyer's first novel, *Wie met vuur speel* (1994) is the only novel that has not been translated. One would assume that because of his global popularity all of his books would have been translated by now. His website (Meyer, n.d.) states that this book is "just not good enough to compete on the international market." Meyer's opinion with regards to translation of work is that any country or language has authors that are good enough to be translated, as well as authors that are not good enough. He refers to this as the pyramid of quality ("piramide van gehalte") (Meyer, 2015). He mentions that 90% of crime fiction in Germany and the United States of America is not translated and is only read in the particular home country (Meyer, 2015). In his article *Crime writers of Holland catalogue* (DFL and translation), Korevaar (2006:2) concurs with this statement regarding Dutch thrillers – "together they [Dutch writers] produce about fifty thrillers a year, with one thing in common: they are sparsely translated and therefore unknown abroad, unknown and therefore unpopular."

It could be argued that the quality of a manuscript is still important when translation is considered, and a strong brand name is not necessarily enough. It could also be hypothesised that not translating Meyer's first title is a clever tactic from the publishers to keep the mystery for an international audience, as they should surely be aware of the very first publication by their favourite crime writer?

Meyer does not specifically write for an international audience. He still writes for what he refers to as the 'constant reader' – himself. It has been noted by Meyer (2015) that translations into languages that he is less familiar with make it difficult to check and ensure his work is on standard. His literary agent will discuss any significant changes or adaptations, and further they rely on a skilled editor of that specific language.

Traveling internationally influences Meyer's stories and characters as he is easily inspired by people, places and events. In future, he may include more foreign locations as milieu for his stories. However the crux of his stories, as well as the main characters, are still South African (Meyer, 2015). Some would argue that it is exactly this aspect of his work that contributes to his bestselling status as translated author.

5.3 Sales history of the titles in the respective countries

In an attempt to confirm Meyer's bestselling status based on sales, several sources were used. These include statistics obtained from publishers and websites, as well as information shared by his literary agent. No sales figures, except for the local market, could be obtained, due to confidentiality issues. The mere fact that Meyer has been translated into 28 languages and the fact that he has been able to write full time since 2009, are indicators of his monetary gain from his translations. Meyer confesses that he is privileged to write full-time, travel and see the world, all because of his income from the sale of subsidiary rights (Meyer, 2015).

No set formulae for accurate prediction of sales of a particular trade title exist. Publishers gather available data from various research sources, use historical data as starting point and project estimate sales (Van Rooyen, 2005). This is especially true for fiction, whose market is relatively unpredictable. Botting (in Glover & McCracken, 2012:160) argues that by spotting what contributed to bestselling status does not necessarily produce a winning formula for success: "...finding a winning formula for bestselling fiction is notoriously difficult, except with hindsight, and the book trade is not that different from any other business in which identifying, marketing and selling a successful product remains a subject to a host of unpredictable factors" (Glover & McCracken, 2012:160).

Robert Escarpit (1966:116) distinguishes between a bestseller, a fast seller (sells a large number of copies initially) and a steady seller (sell well for a period of time). It is argued that it is not only the quantity that sells that determines bestseller status, but includes a combination of volume and speed of sales as well. A bestseller would thus be a combination of both a fast seller and a steady seller (in Glover & McCracken, 2012:162). In this way, Meyer's work could be classified as a bestseller.

Verdaasdonk (1986:586) reiterates that in Dutch literature sudden success and bestselling debuts are rare. He explains that "A reputation grows slowly and gradually. An author should publish at regular intervals to become popular", or publish a series of books like A.W. Bruna has done, to ensure availability of a full set of titles. Titles of popular authors remain on the backlist and are an important source of income for publishers. Bestselling authors also enable publishers to extend or broaden their literary programme, "by bringing out titles by new and indigenous and foreign authors" (Verdaasdonk, 1986:577). Meyer may have been part of what Verdaasdonk refers to as "new and indigenous foreign authors" (1986: 577) once, but since he achieved global popularity, he may very well be regarded as a bestselling author subsidising or creating publishing opportunities for other debut foreign authors. A large and vastly expanding literary programme of a publisher will give more room for the publication of titles by foreign authors (Verdaasdonk, 1986:591).

Foreign publishers inquire about the sales record of a potential title in its home country when considering a book for translation. This serves as an indication of local popularity and a foreign publisher would possibly hesitate to take on a translation if the title is not selling well in their local market. Verdaasdonk confirms: "A publisher's commercial strategy is based on his knowledge of an author's sales record" (1986:577). For a foreign publisher to take on a new title, have it translated and create a demand for this title in their home market is a risky – and an immense – task. This poses a dilemma for countries that have a small book reading and buying culture. The rights manager at NB Publishers confirms this and describes the South African publishing industry as "unique", where a bestseller could be anything above 3 000 copies sold. This is something a foreign publisher may possibly not understand, considering Belgian thriller authors like Pieter Aspe and Luc Deflo sell up to 500 000 copies per title (Interviewee D, 2015; Deflo, 2014 & Aspe, 2013).

It should be noted, however, that these bestselling authors' sales are exceptions. However, the South African book-buying market is loyal to both authors and publishers, once they have developed a taste for their books (Le Roux & Buitendach, 2014:19)

NB Publishers was conservative with first print runs for Meyer's books initially (Le Roux & Buitendach, 2014). The first edition of *WMVS* sold a respectable 3 591 copies (Le Roux & Buitendach, 2014). It is also argued that the television series based on *Orion* (2007) which contributed to create awareness of his books and heightened his visibility amongst readers in South Africa (Interviewee C, 2015). Sales of Meyer's books grew and by 2011, Meyer's new book at the time, *7 Dae*, had a number of 30 700 pre-orders (Malan, 2011). Based on 2013 statistics most titles' first print runs are between 10 000-40 000 (NB Publishers, 2013).

According to Meyer's literary agent, he is selling the highest volume of copies in France with his publisher Seuil Policiers: "French readers love intelligent, textured crime fiction from other countries and he [Deon] is a huge bestseller there..." (Dixon, 2013; Le Roux & Buitendach, 2014:28).

5.4 Positioning and marketing strategy

The author brand has to be developed and positioned in the foreign market to ensure acceptance and sales of the translation. Even though rights were sold to various languages and countries, this does not guarantee sales in the respective markets, as was proved with Meyer's first Dutch translations. Although the branding of the author is very important, the publishing house's brand and reputation also play a role in ensuring the success of a translated author (Heebels & Bochma, 2011:7). As a keen observer and an ex-brand strategist, Meyer clearly understands the benefits of benchmarking with his competitors and finding the unique selling proposition in his work. This allows for appropriate positioning in local and international markets (Le Roux & Buitendach, 2014).

Meyer publishes in the genre crime fiction and aligns with popular crime fiction publishers that assist in creating brand awareness amongst readers who are existing fans of the genre. Furthermore, he is also collaborating with international bestselling authors in short story collections or even via discussions endorsing each other's work.

This could also be regarded as another positioning strategy. Meyer's literary agent and the rights manager at NB Publishers stress the importance of devising and implementing a marketing strategy and effective public relations for a translated author. Jones (2002, n.d.) agrees: "Novels do not become popular purely on the basis of textual characteristics, but are supported by "huge marketing and budgeting strategies."

As is the case with Irma Joubert (discussed in Chapter 4), Meyer's international success has clearly shaped his local positioning marketing strategy.

Meyer published all of his titles, except two, with NB Publishers. Meyer favours this publishing house's work ethic, marketing efforts, distribution strategy and the fact that they stay current. A favourable working relationship with Meyer's commissioning editor also plays an important role (Meyer, 2015). NB Publishers is well-known in the local market and forms part of a bigger media company, Media 24 (part of Naspers). Being part of this structure, it provides this publisher with access to different media channels, distributors, and printers. It could be regarded as strategically beneficial to publish with this publisher, as publishing does not function in isolation, but utilises these functions to penetrate the market more effectively.

Meyer's first print runs were modest (Le Roux & Buitendach, 2014), but as popularity grew, the format (in terms of size) of his books changed and paratext elements were strategically applied. This publisher has also made an effort to keep up to date with technological developments – Meyer's book *Spoor* was the first Afrikaans fiction title to make use of a book trailer in South Africa (Huisgenoot, 2011). His book trailers are available on the publisher's website as well as on Youtube. These book trailers are also used for foreign markets, with subtitles added.

In 2013, Meyer appeared as guest editor for the quarterly catalogue of the South African book club, *Leserskring/Leisure Books* that had an estimated circulation of 65 000 members at the time (Leserskring, n.d). Another example of Meyer's popularity amongst South African readers is that one of Meyer's titles was advertised via a billboard on a very busy

road in the city of Pretoria a few years ago (Personal observation, 2014; Interviewee A, 2015).

The commissioning editor at NB Publishers agrees that this is not standard practice for South African authors or publishers, but Meyer's marketing budget is considerably larger than other authors' (Interviewee C, 2016). Meyer was also appointed as 'gate keeper' of the *Borg 'n woord* ("Sponsor a word") campaign of the *Woordeboek van die Afrikaanse taal* dictionary (WAT, South African dictionary) in 2015 (WAT, 2015). These are just a few examples indicating Meyer's local popularity and respect the reading community has for him as an author.

Meyer regularly participates in book festivals and he does a comprehensive South African book tour whenever a new title is released. Meyer receives ample press coverage and is always visible to his local audience via print and social media. He has a well-designed website that is available in both English and Afrikaans. The website provides information about him, all his books and his promotional events to his local and international fans (Meyer, n.d.). At the time of concluding the study Meyer's website had a strong design resemblance to that of American bestselling crime author Michael Connelly's website (Michael Connelly, n.d.). It is clear he aligns himself with other bestselling author brands.

Meyer has a strong social media presence with 12,400 twitter followers and 5,515 Facebook followers (Deon Meyer Facebook, 2016). Meyer updates these social media pages regularly with photos, information about his new books, translations available, and reviews received. A few months prior to the release of his latest novel *Fever/Koors*, marketing text and the book cover were posted, so he was pro-active in marketing his new release. Meyer considers his international audience and posts information in various languages on Twitter. His average rating on Goodreads is 3.98/5 of 14,530, with 1,643 reviews. Afrikaans, English, Dutch and German titles are available on Goodreads (Goodreads, 2016).

Stokes and Lomax (2008:286) refer to types of communication, including deliberate, unplanned, supportive and critical, which aid in forming an overall impression of not only the company, but "...determines how people think about and organisation and how they act

in relation to its products” (in Baverstock 2015:93). By associating with Dutch trade publisher A.W. Bruna, a sense of merit and credibility is added to Meyer’s work amongst Dutch readers. The commissioning editor at NB Publishers stresses that an author together with the content of the book need to find the perfect fit with the foreign language and publisher (Interviewee C, 2014). Verdaasdonk (1986:577) adds that “The more cultural prestige a publisher has acquired by its backlist, the greater the chance that his new discoveries will be favourably received by literary critics and the reading public” (Verdaasdonk, 1986:577).

It is customary that the international publisher invites the translated author to conduct a promotional tour in the said country. In 2016 and 2017 Meyer launched his latest title, *Fever/Koors* in various countries including Sweden, France, the United Kingdom, Italy and Norway (Meyer, n.d.). It is argued that popular authors become ‘celebrities’ in their own right and personal encounters with readers are considered important. Meyer concurs in a radio interview where he recalls growing up with the idea of the writer always being in the background, and the book being the focus. In the last 20 years this has changed for Meyer, and he cannot ‘hide’ from his fans anymore (RSG, 2012). At A.W. Bruna’s stand at the Frankfurt book fair in 2014, Meyer’s author photo and books were prominently displayed amidst their other popular authors (Personal observation, 2014). At the same book fair the cover image of one of Meyer’s German titles was painted on a display pillar - a clear indication of Meyer’s popularity, and the fact that he is now a sought after author for translation amongst various language publishers (Personal observation, 2014).

Meyer acknowledges and praises his publisher, literary agent and the media for their role in marketing books and writers, although he himself is also active in marketing his work both locally and internationally:

Vir die uitgewer is elke publikasie ’n dobbelspel en ’n groot investering van tyd en geld, sonder enige waarborg van sukses. Die minste wat die skrywer kan doen, is om dit te ondersteun met optredes en onderhoude.

For the publisher, every publication is a gamble and a big investment of time and money, with no success guaranteed. The least a writer can do is to support this with attending events and participating in interviews (Le Roux & Buitendach, 2014:30).

Some studies, including Van Zyl (2001), have shown that readers are more likely to buy a book based on word-of-mouth referral or reading an author interview: "... the single most common reason for buying a book was the author and it could be argued that this is due to best-selling authors now being aggressively marketed as brand names in their own right. Authors, particularly in mainstream fiction, can achieve high levels of recognition and loyalty (brand name status) from book-buyers" (Royle et. al, 1999). Best-selling authors' appeal is likely to last for some years and their ability to attract a large and loyal fan base gives a level of security to the publisher.

Brand reinvention is a concept that could be utilised to retain a steady fan base. Meyer has confirmed that he reads widely and constantly, especially crime fiction novels, in order to keep up to date with trends in the crime fiction market. In an article on popular Dutch literary review blog *Hebban.nl*, Meyer argues that if authors do not take risks in their writing, they will not grow. He suggests that "if a book was easy to write, it is probably a bad one" (Meyer in Kuijt, 2014). Furthermore, Meyer collaborates with artists and musicians on different projects. Meyer does what is regarded as genre-hopping in the sense that he has published short stories, novels and non-fiction books. He has also written several screenplays for films. "Effective branding spills over to new and other products, leading to faster consumer acceptance" and moreover "awareness of the brand name and attributes and benefits associated with the recall of the name that become entrenched in consumer's memories ... [is] then used to guide purchasing decisions" (Lamb, Hair, Mcdaniel, Boshoff and Terblanche, 2006:231–232).

Another positioning is not only by using labels such as 'bestseller', 'best crime author' on covers, but by also aligning the author with competitors in the genre.

Meyer has been compared to popular authors as his Dutch publisher's website states: "De pers zet Deon Meyer op dezelfde hoogte met groten in de misdadlitteratuur als Ian Rankin,

Henning Mankell en Michael Connelly.” [“The press positions Deon Meyer on the same level as big names in crime fiction literature like Ian Rankin, Henning Mankell and Michael Connelly”] (own translation) (Interviewee C, 2015; A.W. Bruna, 2016). The endorsement of Michael Connelly printed on the back cover of *Kobra* can only boost Meyer’s career: “With Deon Meyer you can’t go wrong. He’s a writer whose work I admire, wait for and then devour” (Meyer, *Cobra*, 2014).

A requirement in becoming a bestseller or to be successful as a translated author is to produce new books regularly. By producing books regularly readers' demand is met, awareness of the brand is maintained and competition amongst crime authors is stimulated. Meyer will also be writing the gift book for the *Spannende Boeken Weken 2017* (“Suspense Novel Week 2017”) for the year 2017 for his Dutch publisher. This book will be given as a gift to all book retailers’ clients that spend an amount over €12,50 on Dutch books (A.W. Bruna, n.d.).

Meyer’s series of books are available on A.W. Bruna’s website (A.W. Bruna, n.d.). His title *Icarus* is described as “vintage Meyer, die nooit zal teleurstellen,” [“vintage Meyer, that will not disappoint”] (own translation) by the *De volkskrant* (n.d.). On the website a description of each story is included, as well as a downloadable ebook that contains the first few pages of the title, a book trailer with subtitles, comments from readers and the media, and author interviews (A.W. Bruna, n.d.).

Meyer, his literary agent and publishers use an integrated marketing communication approach (IMC); using a variety of methods on various platforms (online, print, and event-based) in order to maximise exposure and visibility of Meyer and his work on different mediums and media.

Dixon confirms that marketing and branding of a book, and even more so a book in a foreign reading market, “...will sink without PR and marketing effort and a lot of my work as an agent is about pushing for better and more extensive marketing and PR for authors, often as part of deal negotiations too” (Dixon, 2013).

As previously mentioned, and as indicated in the case study of Irma Joubert in Chapter 4, paratext links closely to a title's positioning strategy, and forms an integral part of creating specific perceptions of a foreign author's work. Paratext analysis includes examining dust jackets, cover design, tag lines and endorsements or reviews as well as reception from readers in the foreign country. All of these elements are chosen carefully in order to orchestrate a well-defined and implemented brand strategy, which is discussed in 5.5.

5.4.1 Epitext: reviews

According to Baverstock (2015:257), "Features and reviews of books in media are one of the most influential ways of promoting purchase." Both local English and Afrikaans media praise Meyer's work for the writing style, the plot, the familiarity of South African landscapes and political and social contexts his books include. A review by Margaret von Klemperer in the newspaper *The Witness* (2008) reads: "...it [*Blood Safari*] is a competently executed thriller. It all adds up to a pacy, well-plotted thriller, with the familiarity of the setting giving an added something to local readers." Another reviewer's comments about the title *Onsigbaar* explains that "... Meyer dishes up a host of South African problems, including ecological ones. While the action scenes are plentiful and excellent, the plot is refined — a delicately prepared five-course meal" (Groenewald, 2007). English literature academic Andries Wessels (2004) praises *Infanta* for confirming Meyer's dominance as Afrikaans suspense novelist:

... *Infanta* [is] 'n kragtoer wat die leser stormenderhand verower en bewys dat Meyer internasionaal in die top-kategorie van spannings of speurverhaalskrywers hoort.

Infanta is a tour de force, which overpowers the reader and proves that Meyer belongs in the top category of international thriller or crime writers. (Le Roux & Buitendach, 2014:24).

Meyer receives ample publicity from important print media like local newspapers (*Sunday Times*, *Mail & Guardian*, *The Witness*, *Business Day*, *Beeld*, *Rapport*, *Volksblad*), as well as in magazines (*Huisgenoot*, *Rooirose*, *Weg!*) and appears regularly on popular radio and television programmes.

Baverstock argues that media exposure is important in creating a brand: "...getting authors onto 'talk shows' and news programmes as an expert can make a tremendous difference to their public image and interest in their material" (2015:257). Meyer is a favourite – with interviews, video clips and reviews of his work appearing regularly on various platforms.

Favourable reviews aid in shaping reader's perceptions and expectations. This is important for authors debuting in foreign countries. A knowledgeable or respected reviewer could influence the reader's perception of an author. In order to gauge Meyer's reception in the Dutch market, a few Dutch reviews published online were analysed. These were published on different media forms like blogs and newspapers, e.g. Hebban.nl, Literatuurplein.nl, Ezzulia.nl (forum for readers and books), *Vrij Nederland*, *De Standard*, Humo.be (book section), Boekgrris.nl, De Boekenplank.nl and Boek eschrijvingen.nl. Reviews posted on the author's website and his Dutch publisher's website were also examined.

The media comments on the fact that Meyer uses critical social themes ("maatschappijkritische thema's") and damaged characters ("zeer menselijke (vaak beschadigde)") that are very typical of Scandinavian crime fiction (including authors like Stieg Larsson and Jens Lapidus), but that he also incorporates the fast plot-driven action that is common to the American thriller tradition (including authors like David Baldacci and Harlan Coben). It is this unique mix that makes Meyer's books addictive page-turners ("verslavende pageturners") (A.W. Bruna, n.d.).

Meyer also received the title of "*Mankell Südafrikas*" ("the South African Mankell"), referring to the bestselling Swedish crime writer, by his German publishers and critiques. Yet, in France, *Les soldats de l'aube* was produced with a cover strapline saying "*Ce polar n'est pas suédois*" ("This detective story is not Swedish") in an attempt to differentiate it from the perceived flood of "Scandi-crime" (Le Roux & Buitendach, 2014).

Meyer receives ample Dutch media coverage including coverage on *De Volkskrant*, *Hebban*, the thriller writer's blog. This is discussed in more detail under point 5.4.1.

Dutch reviews have been mostly favourable, even describing Meyer as *scherpzinnig* (clever, wise, sharp), and a few examples are included below:

Sommige boeken zijn zo goed dat je ze eigenlijk niet wil uitlezen (VN Detective & Thrillergids regarding 13 Uur). [Some books are so good that you don't want to finish reading them] (own translation).

Een verhaal, zo direct, sterk, kort en krachtig in vorm, taal en inhoud, tref je niet vaak (De Volkskrant). [A story so direct, strong, short and powerful in format, language and content – you will not be disappointed] (own translation).

As mentioned Meyer is regularly compared to other international bestsellers, for example: “James McClure is het al jaren stil, maar Meyer neemt met verve de fakkel over” (*De Volkskrant*, about *Feniks*). Translated as :“James McClure has been quiet for years, but Meyer is taking over with verve” (own translation). This is significant as Meyer is compared to one of the early South African crime writers who achieved success overseas.

A more recent review of Meyer's title *Icarus* from *De Standard* on A.W. Bruna (n.d.) reads:

Met Icarus heeft Meyer zichzelf overtroffen. Wie bezwaar heeft tegen het thriller genre moet Meyer lezen, want dit is grote literatuur. Zijn inzicht in personages, de manier waarop hij het verhaal vaart en spanning geeft, de subtiele wijze waarop hij de complexe Zuid Afrikaanse samenleving becommentarieert en de heerlijke ironie maken van Icarus de beste misdaadroman die je dit najaar in de rekken zult vinden.

Meyer has exceeded expectations with *Icarus*. Whoever has objections towards reading the thriller genre has to read Meyer, because it is important literature. His insight into people, the way he creates suspense and tempo in his stories, as well as the subtle way he ironically comments on the complex South African community makes *Icarus* the best crime novel you will find this year (own translation).

The last example regarding reviews is the endorsement by best-selling author Michael Connelly printed on the back cover of Meyer's title *Kobra*: “With Deon Meyer you can't go wrong. He's a writer whose work I admire, wait for and then devour” (Meyer, *Cobra*, 2014).

Clearly, Meyer's work is popular locally and in other countries. This global success influences how his titles are packaged for different audiences.

5.5 Paratext analysis

Meyer's Afrikaans books and the Dutch translations thereof were analysed according to the same criteria applied in Chapter 4.

5.5.1 Book covers

Although Meyer's books are translated into English, there are no South African English editions; they are published with British publisher Hodder & Stoughton. The English copies are distributed in South Africa via the distribution agent Jonathan Ball (Meyer, 2015; Le Roux & Buitendach, 2014:29).

The following books authored by Meyer were selected for paratext analysis. The reasons for this selection of the **South African books** are stated below:

- 1.) **The original covers** of *Wie met vuur speel* (1994), *Feniks* (1996), *Orion* (2000), *Proteus* (2002), *Feniks* reprint (2004, different cover) and *Infanta* (2004) were analysed. These were the original covers of Meyer's first books, therefore the first covers foreign publishers viewed and considered for translation. The reason the reprints are included in the discussion is that the changes in the design are indicative of a change in branding or positioning in the market. The design of the books assisted in positioning the South African book and author brand in a Dutch market at the time. These titles were published from 1994-2004, which was also an important time in South Africa, as it was the first 10 years post-apartheid.
- 2.) In the **period of 2007-2011** the publisher produced covers that were quite different in style and approach from the previous period. Publishers could have experimented with a new design or awareness of the Meyer brand had increased internationally, therefore the publishers wanted to change Meyer's positioning in the local market. A combination of both considerations is probable. The covers that were analysed include *Onsigbaar* (2007); *Wie met vuur speel* reprint (2007), *13 Uur* (2008) and *7 Dae* (2011).

- 3.) The covers for **the period 2012-2015** were analysed as the most recent publication period. This period is signified by a new design for the full series of books. It could once again be indicative of the current trend in cover design – thus demanding a modern design. It could also be that the publishers are experimenting with yet another positioning strategy for their internationally renowned author. The covers of *Kobra* (2013) and *Ikarus* (2015) were analysed.

The motivations for the selection of Meyer's Dutch translated books are:

- 1.) **The original Dutch translations** of Meyer's books were published by Van Buuren. As mentioned, the publishing company was liquidated and therefore no physical copies of these titles could be examined. Instead, images of the cover designs produced by De Fortuin, his second Dutch publisher, were examined. These were provided by the Openbare Bibliotheek van Amsterdam (2014). The reason for inclusion is to examine how Meyer was initially positioned in the Dutch market via cover design.
- 2.) **The first covers produced by A.W. Bruna between 2012-2014** were analysed. Meyer's books are produced as a series, with sometimes more than two to three books appearing simultaneously. The Dutch editions of his work are not easily available in South Africa, and therefore one electronic sample of Meyer's titles, *Orion*, was downloaded from the A.W. Bruna website. One physical copy of the Dutch translation of *Feniks* was acquired in 2014 in Amsterdam, and was examined.
- 3.) **The most recent covers (2015-2016)** produced by A.W. Bruna include *Cobra* and *Icarus*. These have a modern look and different design. The samples of these books were downloaded via AW Bruna's website and evaluated.

Some sources argue that just by presentation books indicate status (Kleyn, 2013). "The physical appearance of the book is the first visible marketing strategy employed by the publisher [...] The dust cover and the text (blurb) on the inside flaps are crucial co-determinants of the book's initial reception" (Van der Westhuizen, 2004:147).

Books produced for specific genres have certain design characteristics. The wording, images and colour used on book covers denote a certain feel (suspense, danger, adventure, passion) and expectation for the reader, thus "positioning the book within its generic conventions" (Le Roux & Buitendach, 2014:20). Botting (in Glover & McCracken 2012:159)

concur by stating that a cover should easily be recognised in the genre in which it fits first, and points out the clichés of fast cars, danger and beautiful women being used on covers that are typical of the crime fiction genre. Books are competing for readers' disposable income amidst other forms of entertainment and publishers are therefore striving to make the book, as a product or commodity, more desirable. "Publishers try to make the decision-making process simple by presenting markets with category clues – women's commercial fiction will have a distinct cover look that separates it from crime fiction..." (Baverstock, 2015:152). A book should therefore be desirable and fulfil a certain need – enough to entice a reader to follow a 'call to action' and purchase the book.

Kannemeyer (2008:25) and Du Plessis and Du Plessis (2008:211), voice their opinion about the covers of Meyer's books, which they perceive as undesirable in terms of design. They argue that the covers were designed in such a way to speak to a certain audience insinuating a popular fiction style rather than a literary style. However, as mentioned earlier, publishers will design covers according to genre conventions in order to manage customer expectations.

Although paratext analysis was conducted on each title, only the key findings are included below. The analysis aims to support Genette's statement that paratext is "the result of deliberate decision-making," (1997:265).

South African editions

1.) Original covers produced 1994-2004

Examining the original South Africa front cover of Meyers' first book *WMVS* (published in 1994), it featured a generic drawing of a skyline, beautiful women, tough men and sports cars, within the crosshairs of a gun (refer to Figure 12). While this may not be a very original design, it does conform to the genre's typical style. Even though the book's content has a strong political undertone, it would not necessarily have been advisable to be published as such in terms of imagery used on the front cover. The second title, *Feniks* (1996), was the first one to be translated and had a very different approach to design. With its black background and only red and yellow colours used with flames in the title, the cover manages to denote mystery and danger. The publishers felt it was necessary to include a

strapline with the words “speurroman” (detective novel) to position the book according to the readers' expectations. With the publication of *Orion* four years later (2000), it brought about yet another cover design. This cover design was praised by Rautenbach (2000):

Moenie weer kom sê daar is nie speurromans wat vergelyk met die bestes uit Europa of Amerika nie. Daar is ... Boonop is hierdie een van die mooiste boeke wat ek nog in my hand gehou het. Komplimente aan die uitgewers.

Don't tell me again that there aren't crime novels that compare with the best from Europe or America. There are In addition, this is one of the loveliest books I've ever held in my hands. Compliments to the publishers (translation by Le Roux & Buitendach, 2014:24)

The cover of *Orion* included front and back cover flaps, with a blurb and media comments about Meyer's work published on the front and back extensions. Evidently, the same designer was used for all Meyer's titles from the year 2000 onwards. Meyer's name appears on the top part of the covers of *Proteus*, *Infanta* and *Feniks'* reprint. It is separated from the bottom title, with a central image of a landscape or road and a moon in the middle, denoting mystery and danger. Dark colours were used, ranging from black and deep purple to grey.

The cover of *Infanta*, published by LAPA Publishers, looked similar to the other titles in terms of font and image use. It could be assumed that author brand consistency was envisaged with the use of a similar design.

Most of Meyer's book covers contain sentences or words like “blitsverkoper” (fast seller) and “gewildste spanningsverhaalskrywer” (“most popular suspense novel author”), which positions Meyer as a best-seller and popular author in this genre.

With the publication of Meyer's books during the 1990s the Internet was not as popular and evidently website addresses were not included on the back covers of his first novels (1994-1999). Therefore, only since *Orion's* publication in the year 2000 was the publisher's website

address included on the book covers. Also, no author website address was included on the back covers.

Figure 12: Front covers of Deon Meyer's South African titles produced between 1994-2004



Source: Books obtained from the Merensky Library, University of Pretoria (2015-2016); images obtained via Google Images, (2015-2016).

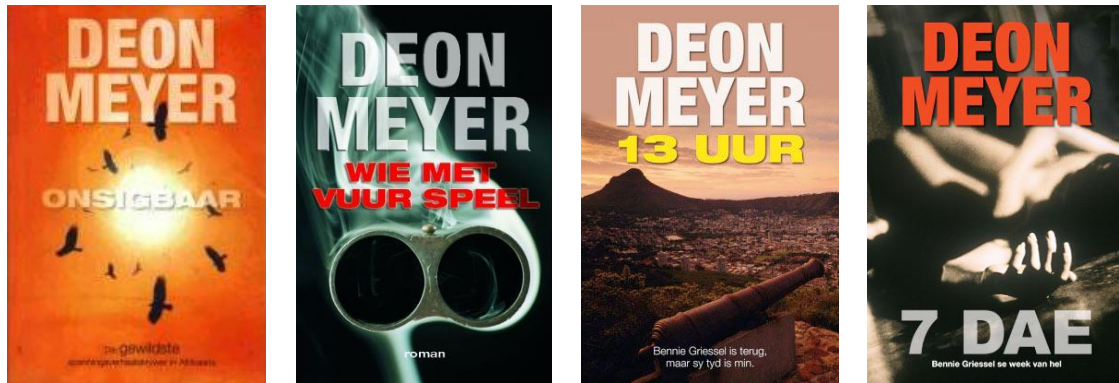
A photo of a much younger Meyer was used on the back cover, and on the cover of *Orion* Meyer's photo took up the whole back cover, containing no blurb. This is an interesting strategy as blurbs are regarded as an important marketing element that aids in selling books. The blurb was then included in the preliminary pages of the book. The omission of a blurb on the back cover could be to align with the design of Michael Connelly books and other bestselling authors in the genre, who would use full-page photos on the back cover.

2.) Covers for the period of 2007-2012

Three years after *Infanta's* publication, *Onsigbaar* was published (2007). This was also the year that the reprint of *WMVS* was published. All of these books have a similar design style, except for *Onsigbaar*. *Onsigbaar* has a very light orange cover, which is quite different and unexpected for a crime fiction title. This title has a wrap-around jacket with the blurb on the inside front-cover jacket flap. Inside flaps contain a blurb (front cover extension) and an endorsement about Meyer's writing from the publication *Times* (London) (refer to Figure

13). All the titles that followed, *WMVS* (reprint), *13 uur* and *7 Dae*, had mysterious dark colours used, with red as accent colour. Images of either a barrel of a smoking gun, a naked body or landscape were used.

Figure 13: Front covers of Deon Meyer’s South African titles produced from 2007-2012



Source: Books obtained from the Merensky Library, University of Pretoria (2015-2016). Images obtained via Google Images, (2015-2016).

Additional text that appears on these covers refers to Meyer’s popularity in this genre. Baverstock (2015:100-101) refers to these texts as “shout lines” and indicates they are short and evoke emotion. Endorsements can also work in this regard. On *7 Dae* the sentence “Bennie Griessel se week van hel” (“Bennie Griessel’s week of hell”) printed on the front cover refers specifically to the popular detective in the novel. The same strategy is applied on the cover of the title *13 Uur* with this sentence appearing on the cover: “Bennie Griessel is terug, maar sy tyd is min” (“Bennie Griessel is back, but his time is limited” (own translation)). This is an indication that the main character of his novels Bennie Griessel has gained individual popularity.

The cover of the title *13 Uur* had an earthier coloured undertone (browns) and includes the image of a cannon overlooking Cape Town city centre. The back cover has no blurb but has a photo of Deon Meyer with Table Mountain in the background. These images emphasise the South African landscape. As time had now passed since the publication of his previous books, his website address is also visible on the back covers. Endorsements by the media are used on the back cover, as is the case with *7 Dae* reviewed in the newspaper *Mail on*

Sunday: “Deon Meyer is een van die planeet se beste misdaadskrywers” (“Deon Meyer is one of the planet’s best crime fiction authors” (own translation).

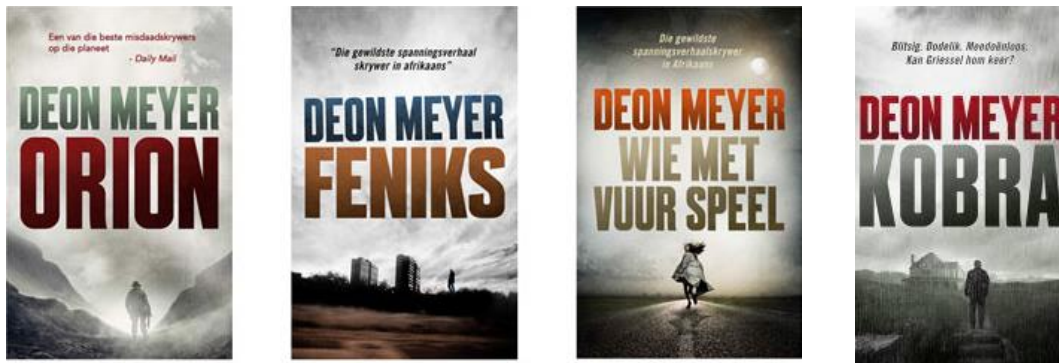
3.) Covers for the period of 2013-2016

In 2013 NB Publishers re-issued Meyer’s work with new covers (Figure 14). This is also indicative of a bestselling author – reinventing the brand regularly – thus keeping the interest of current fans, but simultaneously attracting new readers by introducing a new cover design and appeal (Le Roux & Buitendach, 2014). Meyer’s commissioning editor wanted to change the covers of the books in print (back list) to have a modern design. Some would argue the design is too simplistic, minimalistic and one struggles to find definition in the titles. A very similar look, colour use and design may even lead to confusion about what one has read or bought before, especially with covers *Cobra* and *Icarus* that look very similar (Meyer, 2015 & 2016; Personal observation, 2016). The publisher’s reasons for the cover design decisions are to 1.) Create a similar ‘look’ for the books to establish a series, 2.) Tap into consumers’ collection-instincts (because of the similar-looking titles), 3.) Establish a fresh approach with mass-market potential, and 4.) Adhere to international crime novel standards (Interviewee C, 2016). Botting (in Glover & McCracken, 2012:160) argues that there may be a reason for the choice of streamlined design, as “...the writer’s name is not associated with vision, innovative style or creativity, but serves as the guarantee of a certain type of product, a brand making a homogeneity between related commodities.” This may thus be a strategy to pursue brand consistency and packaging the series of books as a whole rather than using creative design to differentiate titles individually. This is similar to the design applied to the covers of John Grisham, Michael Connelly and other popular crime fiction authors’ books. The examples in Figure 15 and Figure 16 illustrate three different titles by Ian Rankin and Henning Mankell respectively. Both authors’ titles use the same white and grey background, spots of colour, similar font and font size for the titles and author’s names, including a faded image or landscape image in the background denoting a theme or particular event in the book in question.

Moreover, labels on covers are important: “...everything about bestselling fiction can be found in the phrase, the setting, and in the details of its forgotten advertisement” (Botting in Glover & McCracken, 2012:159). Using the word ‘bestselling’ clearly has one motive – to

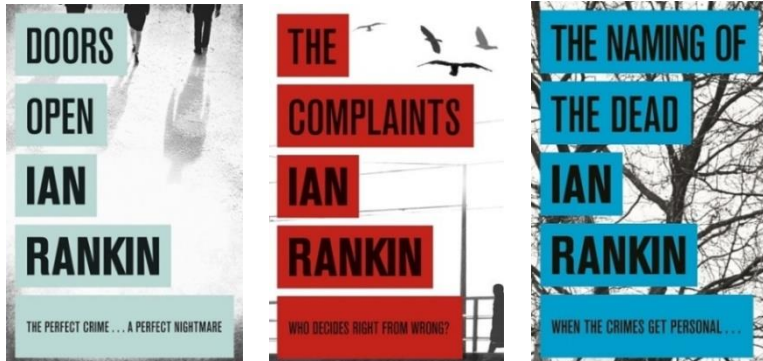
move a large number of units (refer to Figure 17). By just using the label, readers already assume that because of the previous books' success, the new release should be a bestseller as well. Furthermore, using a bestseller label is a marketing strategy as it can "foster the buyer-reader's confidence that the product will meet generic expectations" (Botting in Glover & McCracken, 2012:160).

Figure 14: Front covers of Meyer's South African books produced from 2013-2015



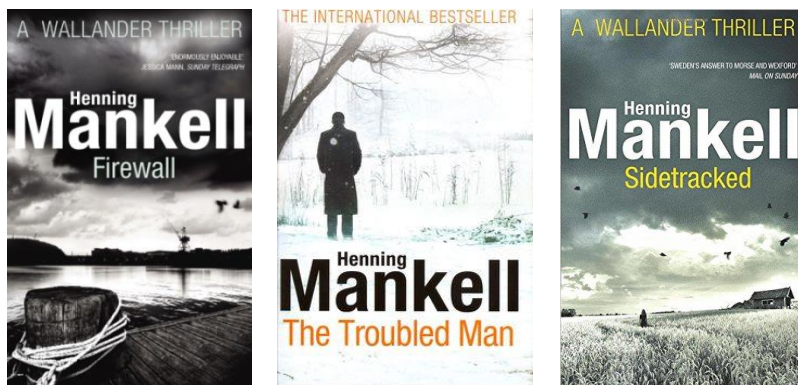
Source: Deon Meyer website (2015).

Figure 15: Front covers of Scottish writer Ian Rankin's series of books



Source: Ian Rankin website (2016).

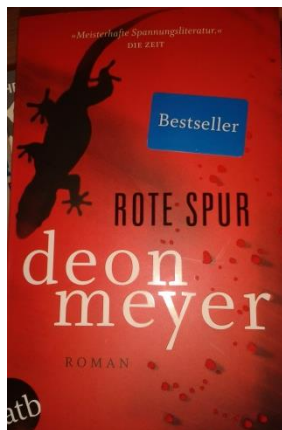
Figure 16: Front covers of English translations of Swedish writer Henning Mankell's titles



Source: Kerridge J (2015); The Telegraph; Amazon.com (2016).

Figure 17: Bestseller label on the front cover of a German translation of Meyer's title

Spoor



Source: Personal observation, Regensburg (2013).

Dutch editions

1.) The original Dutch translations of Meyer's books

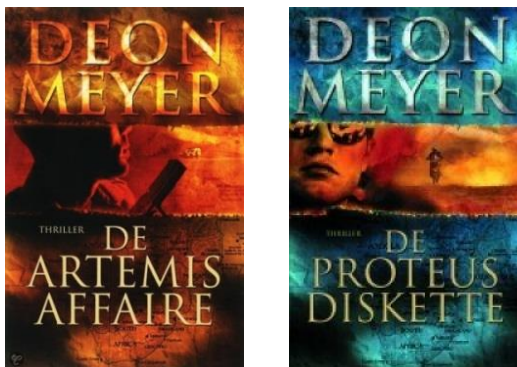
Examining the covers of the original Dutch translations of Meyer's books, it is evident that a similar design for Meyer's first books was used as for those of the popular Belgian thriller author Pieter Aspe (pen name) (Openbare Bibliotheek of Amsterdam, 2014). Images of *Dodemansrit*, *De Artemis affaire* and *Proteus diskette* produced by De Fontuin uses the same imagery, design and font and thus positions Meyer amongst the bestselling thriller authors of this genre, at the time (refer to Figure 18 and Figure 19).

Figure 18: A few examples of the front covers of Flemish writer Pieter Aspe's thrillers



Source: Openbare Bibliotheek of Amsterdam (2014).

Figure 19: Examples of the front covers of Deon Meyer's Dutch translations



Source: Openbare Bibliotheek of Amsterdam (2014).

2.) The first covers produced by A.W. Bruna (2012-2014)

The new covers produced by A.W Bruna between the years 2012-2014 under the imprint Zwarte Beertjes, have a modern design with images of females used on the front covers (Figure 20). Although a female character always exists in Meyer's novels, they are not necessarily central to the theme. However, a characteristic of the genre and of popular fiction, more generally, is to play on the idea of social relations, and especially those of the female character. Sometimes, the *femme fatale* is the focus on these covers (Glover & McCracken, 2012:119). Meyer's novels appeal to both male and female readers, and they were possibly targeting both in using these female-oriented covers. This is in contrast to the South African covers that have a very manly, hard-hitting design. Meyer elaborates on this point by confirming that this is a strategy to lure more female readers, as the Dutch publishers in this instance feel South African crime fiction has a strong male approach (Meyer, 2015). Bright colours are used for the background colour of the covers and are

striking and attention-grabbing. By using a consistent font and colour, the brand is strengthened. Meyer asserts that he respects the cover design decisions foreign publishers make, as they are knowledgeable of their markets (Meyer, 2016).

Figure 20: Front covers of Meyer’s Dutch translations produced by A.W. Bruna period 2012-2014



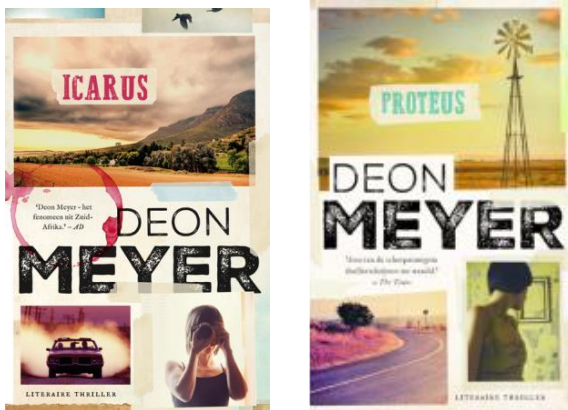
Source: A.W. Bruna website (2015).

Marketing text on the cover strengthens the author’s popularity with lines such as “Deon Meyer het fenomeen uit Zuid-Afrika,” [“Deon Meyer is a South African phenomenon”] (own translation). The categorisation of *Literaire thriller* (“literary thriller”) is also visible on the Dutch titles.

3.) The most recent covers produced 2015-2016

The covers of *Icarus* and *Proteus* published in 2015 have completely different, but modern covers (refer to Figure 21). An image of a woman is still used on the covers, but the story is portrayed via visual storyboards or photo snippets on the cover. These images are used to depict scenes typical of a crime thriller genre. Images of the South African landscape are also used.

Figure 21: Front covers of Meyer’s titles produced by A.W. Bruna period 2015-2016

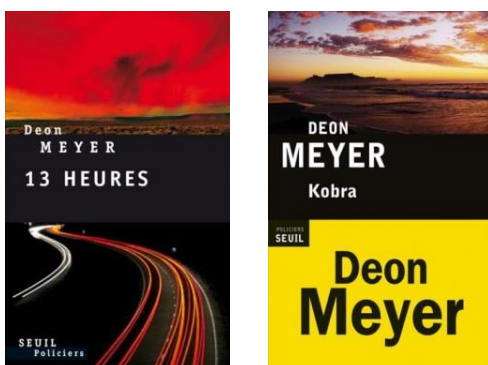


Source: A.W. Bruna (2016).

Proteus has a similar design style, although *Proteus* is actually Meyer’s fourth book. It is evident from *Proteus*’ imprint page that the publisher does not publish Meyer’s books in order, but in a unique sequence (A.W. Bruna, 2016). Meyer’s books can be read in any order, although it helps to follow a particular tread as characters and events overlap. This is also similar to the titles of author Irma Joubert, as discussed in Chapter 4.

Although the Dutch market is the focus of the study, the French market is Meyer’s biggest market and therefore the French covers of *13 Hours* and *Kobra* are included in Figure 22. The publisher also uses the landscapes as a feature on the front covers.

Figure 22: Examples of the front covers of Meyer’s French translated titles



Source: Amazon.com: Deon Meyer, n.d.

5.5.2 Titles

Except for *Wie met vuur speel*, one word titles were used on Meyer’s Afrikaans titles. The title of *WMVS* was originally planned to be *Icarus*, but the publisher at the time did not

believe that a one-word title would do well in the market (Meyer, 2014). It is not clear as to what the decision was to continue with one-word titles from the second title (*Feniks*), but it seems that this has worked well for Meyer’s novels, because this is the trend that has been followed since.

The Afrikaans titles for Meyer’s work were used for most of his Dutch translations. The only title that had to change was *Infanta*, which was changed to *Duivelspiek*. *Infanta* in this respect refers to a town in the Western Cape, which the Dutch readers would not necessarily be familiar with. Thus, *Duivelspiek* could possibly resonate more with the content that makes sense to the Dutch readers. The following table indicates Meyer’s titles in Afrikaans and Dutch to date.

Table 9: Afrikaans and Dutch titles of Deon Meyer’s publications to 2017

Afrikaans title	Dutch title
<i>Feniks</i>	<i>Feniks</i>
<i>Orion</i>	<i>Orion</i>
<i>Proteus</i>	<i>Proteus</i>
<i>Infanta</i>	<i>Duivelspiek</i>
<i>Onsigbaar</i>	<i>Onzichtbaar</i>
<i>13 Uur</i>	<i>13 uur</i>
<i>Spoor</i>	<i>Spoor</i>
<i>7 Dae</i>	<i>7 Dagen</i>
<i>Kobra</i>	<i>Cobra</i>
<i>Ikarus</i>	<i>Icarus</i>
<i>Koors</i>	<i>Koorts</i>

Source: Deon Meyer (2016 & 2017).

Most of Meyer’s titles like *Feniks*, *Orion*, *Proteus*, *Icarus* refer to Greek/Roman mythology. Titles like *Kobra*, *Spoor* and *Onsigbaar* links to danger and mystery which resonates with all the elements of a crime thriller. Due to the similarities between the Afrikaans and Dutch languages these titles could be easily translated. Furthermore, earlier in this document the time element of the thriller genre was explained, whereas titles *13 Uur* and *7 dae*

specifically relate to a time period in which crimes are committed, or need to be resolved. This adds extra tension and suspense to the story. It is also easier to translate a title that has a number in the title.

5.5.3 Specifications

The format of the Afrikaans and Dutch titles differs and it is assumed a reason exists for this production decision.

Originally, the South African format of the paperback novels of Meyer of *WMVS* (1994) and *Feniks* (1996) was 180mm x 130mm. From *Orion* it changed to 210mm x 150mm – this evidently aligns with the European standard of popular fiction for “trade paperbacks.”

The reasons for choosing this specific format could be that the preparation of the text, setting up margins, page extent etc., could be transferred easily to the English translation, which uses the European standard size. Another reason could be related to the positioning strategy, as the size mimics that of the international European standard. Since the English editions are being published by the UK publisher and are based on UK edition format, it could be assumed that South African publishers want a similar format for the Afrikaans titles, and so adapt their production specifications accordingly.

The format of the physical copy of the Dutch translation of *Feniks* is known as the “mass market paperback” (American), which the Dutch refer to as the pocket book (Pern Museum and Archives, n.d.). The format measurements range between 21.7 x 22.0 x 3.2cm and have a label ‘Beste Pocketserie’ (Best pocket series). These size books are usually intended for mass distribution and are distributed in both traditional and alternative sales points like grocery stores and train stations, and are aimed for easy and fast consumption. Producing books in this format is also indicative of Meyer’s books being regarded as bestsellers as this format books can be produced more cheaply due to economies of scale. The pocket books of A.W. Bruna Uitgevers have been available since 1955 under the Zwarte Beertjes label. This brand has been growing in popularity and the genres of thrillers, crime and popular non-fiction are published in the pocket series format (WPG, n.d.).

The new Dutch translations released between 2015 and 2016 (*Icarus* and *Proteus*) once again conform to the larger format, with sizes 155mm (width) x 231 mm (length).

5.5.4 Front and end-matter

There are various elements included in the front matter of Meyer's South African books:

- Dedications/acknowledgements: Meyer acknowledges the assistance of the *Moord en Roof* or Murder and Robbery Unit in Cape Town, as well as individuals who assisted with research from various members of the South African Police Service. He regularly thanks family members, his agent and publishing team. These kinds of acknowledgements ground him in his South African market and maintain his loyal fan base.
- Other titles: Since 2007 with the publication of *Onsigbaar*, other titles available from this author have been included in the front matter. This is important as it is yet again an indication of how the author's popularity grew. Once a reader reads Meyer's work and likes it, it may spill over to the purchasing of the rest of Meyer's titles. It also indicates the number of titles the author has produced.

In terms of the three Dutch titles analysed, *Feniks* (paperback format) had the standard title and imprint pages, and includes a page that lists all the Dutch editions available. In the samples of *Icarus* and *Orion* author information and a blurb are included.

The end matter in the books analysed included the acknowledgements, a list of sources Meyer consulted as part of research for his books and advertisements for other titles by the same author. In the Dutch translation of the title *13 Uur* a word list is also included in order to explain Xhosa and Zulu language terms (Refer to Figure 23). This is also similar to what Joubert had to do with some of her translations (see Chapter 4).

Figure 23: A word list in one of Meyer's Dutch translations



Source: *13 Uur*, Deon Meyer, A.W. Bruna, obtained from Openbare Bibliotheek Amsterdam (2014).

None of the South African books published prior to the year 2002 included end matter. Acknowledgements and sources consulted were included from *Proteus* onwards. The list of sources used expanded into extensive lists and detail from the title *7 Dae* onwards. It is clear from the reference list that the author has conducted extensive research into the subject matter of his novels, thus lending a sense of credibility and interest to his work.

In the later titles of 2013-2015 images of the new redesigned covers are also included at the back of the book to serve as advertisements of other titles, as well as introducing the new design of the titles to ensure recognisability and to limit consumer confusion.

No end matter was visible in the Dutch hard copy of *Feniks*. Because only the one pocket size copy was available to analyse, it cannot be assumed that the other titles do not include end matter. Moreover, space is limited in the pocket size format so it can be assumed that paper wastage is limited. As a result, no extra pages would be included.

5.6 Distribution strategy

Meyer's South African publisher forms part of a bigger media conglomerate that includes units specialising in printing, various media channels and distribution. The group's distributor On the Dot was, at the time of this study, one of the largest book distributors in Africa and offered a range of logistical and sales services including servicing book trade channels like traditional bookstores, libraries and non-traditional sales channels (On the Dot, 2016). While finishing the study the distribution facilities for books at On the Dot closed down and NB Publishers moved to a different distributor. Meyer's books are also available at both online and physical retailers, and are visible at airport bookshops, thus capitalising on the tourist reading market. Meyer's website accommodates sales by linking to distributors and book chains (Meyer, 2015).

Because of both Meyer and the genre's popularity, his titles' print runs are large and his books are intended for mass consumption. An intensive distribution strategy is therefore used to ensure availability of all of his books in as many sales channels as possible. This kind of distribution strategy is also popular when the product that is distributed competes with similar titles and brands, and customers therefore have a range to choose from (Chand, 2015). As an example, crime fiction readers would be able to choose between other

bestselling authors and if Meyer's titles are not available, they may decide to purchase another author.

Meyer's Dutch publisher, A.W. Bruna, forms part of a larger media conglomerate and has a steady hold in the market. A.W. Bruna is not part of the Bruna retail stores, yet they ensure that their authors get sufficient exposure in general bookstores.

While browsing through bookstores in the Netherlands the researcher could find at least one of Meyer's books in every general bookstore visited (Personal observation, 2014). The placement of Meyer's books is noteworthy, as his books were categorised in the crime fiction genre amongst other international bestsellers. In one of the retail stores his title was grouped with the Top 5 suspense novels (Figure 24).

Figure 24: A few examples of Meyer's titles in various bookstores across the Netherlands



Source: Personal observation at various bookstores in Amsterdam (2014).

'Bruna' (meaning 'the neighbours' in Dutch) has more than 400 physical bookstore locations across the Netherlands (Ecommerce news, 2015). De Standaard is a large bookstore chain,

as well as the AKO group that have stores at train stations, airports, in town and on the internet. Both Bruna and Standaard bookstores stock Meyer's titles in all the possible locations.

The Openbare Bibliotheek of Amsterdam also has a full set of Meyer's Dutch books available (Personal observation, 2014). Furthermore, Meyer's books are available on online retail platforms like Amazon.com and Bol.com.

Any marketing or promotional strategy needs to be supported by an effective distribution strategy. Once awareness about a book has been created and consumers are persuaded to buy the book, publishers need to ensure that the book is available for purchase: "As with most products, availability and consistency (rather than absolute quality) are the guiding principles of star-marketed authors" (Royle, Cooper and Stockdale 1999/2000:10).

In a radio interview in 2012, Meyer commented on how surprised he was by the amount of money and time invested by his British publisher, Hodder & Stoughton, and its local distributor, Jonathan Ball, in promoting his works and educating bookshop personnel about his books (RSG, 2012).

5.7 Closing remarks: Deon Meyer

Meyer's work is regarded as bestselling locally and internationally, based on various sources' criteria for qualifying as a bestseller (Sutherland, 2007; Le Roux & Buitendach, 2014). Qualifying elements include high sales, the market's awareness of the author and media exposure, global status, word-of-mouth, adaptations of the works in the form of movies and television series and displays in bookshops. In an article about Meyer's global bestselling status, the English translation, the role of the literary agent, the teamwork between authors, local and international publishers, as well as clever marketing strategies were mentioned as contributors to Meyer's success as translated author (Le Roux & Buitendach, 2014). Paratext elements applied on both local and international titles play an important role in creating a certain perception of Meyer as a popular crime fiction author amongst different language groups and cultures.

Starting with a conservative print run for *WMVS* in 1994, Meyer has proved that with hard work, perseverance, staying on top of trends, reinventing himself continuously and

producing new titles regularly, he has earned the label as one of South Africa's global bestselling, translated crime authors. Meyer participates in book events, ensures his website and social media are active, aligns with other bestselling authors' branding strategies, is present in various media coverage and forms, and does not neglect his loyal Afrikaans readership. This indicates that Meyer understands positioning and branding strategy. Strong backing of both local and international publishers, who themselves work hard to support and maintain the relationship with the bestselling author, and a resourceful literary agent contribute to Meyer's success.

Meyer was not a bestseller in the Dutch market from the start, but perseverance, rebranding, repositioning and finding the right fit for his books and the Dutch market with A.W. Bruna, proved successful. The selling of the English translation rights to his second book, *Feniks*, was instrumental to his success. Meyer acknowledges the role of his literary agent as Dixon "...plays a huge role in every professional decision I make" (Meyer, 2013). A literary agent was integral to gaining access to foreign markets.

Meyer's books have been praised by both local and international media for the inclusion of political, social and cultural content that adds an authentic South African flavour to his crime novels. It is also this element that differentiates Meyers' work from other authors.

Irma Joubert and Deon Meyer's case studies are analysed and discussed in the following chapter, together with more findings that aid in addressing the research sub-questions.

Chapter 6: Data analysis and new frameworks

“Without translation, we would be living in provinces bordering on silence.”

— George Steiner, obtained from Trustedtranslations.com, 2013.

6.1 Introduction

This chapter combines data obtained from both secondary and primary research in order to triangulate results and extrapolate the main themes for discussing the selling of Afrikaans fiction translation rights to Dutch trade publishers. Firstly, the case studies of Chapter 4 and Chapter 5 are compared, whereafter a set of criteria for selecting texts to be translated is proposed. Best practice operating procedures with regard to rights selling are suggested and the chapter concludes with summarising challenges and opportunities for the selling of translation rights, from a South African publisher’s perspective. By integrating the results of the research conducted, new generic or theoretical models are also suggested.

The literature review in Chapter 3 provided a theoretical framework from which the primary research methods could develop and expand on. The polysystem theory, developed by Evan-Zohar (1979), and its application on the global literary system was introduced. It is argued that a minority language like Afrikaans would occupy a peripheral position on the global polysystem, whereas Dutch would be regarded as a semi-peripheral language and occupy a position closer to the centre. Translation would therefore enable movement between languages within the polysystem.

In addition, similarities between the Dutch and Afrikaans languages enable publishers and authors, to some extent, to check Dutch translations for inaccuracies. This improves the quality of the translation, and limits errors and misunderstandings brought about by piggy-back translations.¹⁷ The literature also stressed the ‘comparability’ or cohesion between countries as an important factor when the trading of subsidiary rights is planned. South Africa has historical and cultural ties with Britain and the Netherlands, which allows for content and cultural exchange in certain respects.

The illustrative case studies provided valuable information and an ‘insider-view’ as to how translation agreements were initiated, as well as how success as translated authors was realised in the European markets. The two cases have different characteristics but both

¹⁷ Piggy-back translations could be described as translations of a work from an already translated text.

authors experienced success in their respective international markets. In other respects they challenged data obtained from other primary research methods and secondary research sources consulted. These will be referred to in the discussion of this chapter.

A South African trade publisher's perspective regarding rights trading with foreign publishers was sought. Semi-structured interviews were therefore conducted with two independent South African trade publishers to substantiate and augment results obtained from examining the case studies and these publisher's decisions. Lastly, non-participant and participant observation were applied at the Frankfurt Book Fair in 2014, where rights trading on an international platform could be observed. Data from all these sources was combined and is discussed in order to provide conclusions and arguments.

6.2 Case studies' analysis

After analysing the two case studies separately, similarities and differences were identified. The process of selling translation rights and managing these rights was also explored.

The decision to translate Joubert's first work, *Tussen stasies*, was firstly attributed to the fact that the title falls within the popular romance genre and secondly that the content suited the Christian publishing list of Dutch publisher Mozaïek Uitgeverij. The South African Afrikaner traditional context that the book encapsulates also motivated the Dutch publisher to translate the title. Joubert does not retain her subsidiary rights and the Dutch acquisitions editor was appointed to act as literary agent for the author representing her work in the European market.

Meyer, however, retains his subsidiary rights and therefore the publisher is not responsible for exploiting these rights. With Meyer's first translation of *Feniks*, his literary agent Isobel Dixon played a role in selling translation rights. The quality of writing and the theme of Meyer's books were praised, and Dixon pitched the English translation of *Feniks (Dead before dying)* to European trade publishers. Dutch, French and English translation rights were sold at the time. No further information about the actual selling of the rights is available, but one could assume that it was his literary agent's persuasive pitch in selling *Feniks* that played a role in the selling of translation rights. Both Meyer and Dixon feel that the inclusion of the political South African context, with the fall of apartheid in the book, created a unique selling proposition for Meyer's work at the time.

Margie Orford (in Warnes 2012), another successfully translated South African crime author, stresses the importance of having a larger reading audience and the use of a literary agent: “The South African reading public is small, so for a professional writer international sales are essential.” She further comments that an agent can raise an author’s international profile. Authors do not necessarily have access to international publishers or the business relationships that agents have been cultivating over many years. Meyer’s and Joubert’s agents are situated in Europe, which gives them easy access to the European market regarding translation opportunities. Local agents may need to travel frequently, possibly learn foreign languages and conduct market research on different cultures in order to pursue translation opportunities.

In both case studies the fact that the authors write in Afrikaans did not pose a problem, as was anticipated before the study was conducted. Joubert’s Dutch acquisitions editor and Meyer’s agent are both proficient in Afrikaans and can evaluate manuscripts in their original language. However, in both cases an English translation was important, although more so with Meyer’s books. A translation in Dutch provides access to other European languages like French and German, which is clear from Joubert’s translation agreements. With Meyer, however, his agent does not believe he would have gained access to the European market without an English translation.

A literary agent is not only responsible for initiating and signing translation rights agreements, but also needs to manage the publishing process. It is essential that the relationship between the author, publishers (local and foreign) and literary agent is amicable to ensure a smooth publishing process. In both case studies an effective team contributed to the success of these authors locally and internationally.

Subsidiary rights should be efficiently managed locally. A proper system for managing rights is suggested, with qualified staff to manage these rights and ensure sustainable growth in this respect. Meyer’s local publisher, NB Publishers, has invested and developed a business division that deals specifically with local and international rights management. This ensures a targeted strategy to achieve business objectives. Although small, the team is continually learning, building connections and improving the foreign rights list with the assistance of sub-agents in various foreign markets. LAPA Publishers realises that assigning Joubert’s

Dutch acquisitions editor as literary agent had been beneficial for expanding the rights-selling business of their titles. Since then not only Joubert's titles, but several other Afrikaans authors' books have been translated by this publisher once a favourable agreement was established with the Dutch publisher.

Another common theme that emerged from the study was that the authors are marketed as brands, especially those that have achieved bestseller status. In both cases the brands of the authors are carefully managed locally and internationally, all the while considering the target audience, as well as investing in comprehensive promotional drives and tours locally and internationally. Both the authors have won prizes for their work, which also contributes to the likelihood of being translated as their work is perceived as award-winning. It does, however, seem that international publishers have a more aggressive marketing strategy and value interaction with fans and boosting media coverage as important, especially the US market, with reference to Joubert's work. Meyer understands the art of packaging and repackaging content for different audiences and markets, for example the short stories for magazines, feature films, TV series and books he has been involved in. He continually extends the brand into different mediums and through this possibly grows his brand awareness and acceptance amongst readers in foreign markets.

Both these authors produce books regularly, thus staying active in the market and satisfying a reader fanbase. It should be noted that Meyer produces books annually, whereas Joubert's output is slower with a new title published every second year. Some of these Afrikaans translations are acquired as a series by Dutch publishers, and in some instances a few titles are produced simultaneously, which makes the dissemination of these titles into a foreign market faster. Readers do not necessarily have to wait too long for another title to be published.

Relating to product output and brand positioning is the fact that foreign publishers strategically plan paratext, such as cover design, inclusion of straplines and endorsements. They are pro-active in tailoring readers' perceptions and expectations of the translation.

As seen from various reviews of both these author's work, what keeps them popular is the fact that their work stays true to its South African roots.

Books by these authors present what readers perceive as an “authentic” Afrikaans and South African culture, describing landscapes, including political commentary, reflecting on traditions and creating a social consciousness through the portrayal of gripping storylines and characters. Botting (in Glover & McCracken, 2012:164) refers to this as a differentiating factor, describing it as “something [added] to stimulate the desire of (a sufficient number of) reader-consumers, that catches the imagination and ...public eye; something perhaps that is not – or not merely – provided by clever marketing and publicity, or topicality and extensive media coverage.” A commissioning editor and rights manager at NB Publishers elaborates that other local Afrikaans titles that have been translated do not necessarily reach the bestselling status or the high sales volumes as Joubert and Meyer’s work (Interviewee C, 2015; Interviewee D, 2015). These authors’ work contains something special that a foreign audience resonates with and therefore implies that these authors manage to write books for both their local and international audiences.

Based on the commercial nature of popular fiction, it makes sense that publishers would publish a popular and profitable genre such as historical romance or thrillers. It could be argued that publishers would then have more scope to also publish works that could be regarded as more literary, niche market-oriented with small audiences, and subsidising the production of these titles with the income obtained from popular fiction genres. Botting (in Glover & McCracken, 2012:163) refers to this phenomenon as ‘good literature’ becoming ‘parasitic’ on popular fiction. Both Meyer and Joubert’s titles operate in a capitalist system, a commercial system whose aim is to sell large amounts of books. “...to outsell other fictions, it is necessary to have a large market and in order to have that kind of audience books must be distributed, advertised and sold in a system that is both commercial and economic” (Botting in Glover & McCracken, 2012:161).

Meyer uses crime as central theme in his novels, while also utilising different South African dialects in his character dialogue. His main character, Bennie Griessel, is a white detective that struggles to adapt to a new political dispensation in the police service. Joubert writes in the historical romance genre and manages to fuse different histories and cultures – awarding her work a broad reading appeal.

Some sources, like Loots (2011:75 & 94) in Taljaard-Gilson (2013) even argue that historical romance has an important function of acting as a 'memory bank' for South African culture and traditions. Therefore, this genre stays popular and relevant.

Linking to the genres the books are categorised as, the publisher brand also played a role in positioning the translations in the foreign market. Although Joubert's books are classified as genre fiction in South Africa, the Dutch translation of her work with Christian imprint Uitgeverij Mozaïek led to translations by German and English Christian imprints. One could speculate whether the translations would have fared as well, should they have been published with a general trade publisher. The title would then have had to compete with all genre fiction English titles available. It should be noted, however, that the Christian market is a strong market, especially in the US. Meyer aligned with Hodder & Stroughton regarding his English language titles, and has remained there ever since the translation rights were sold. As mentioned in Chapter 5, Meyer only found success with his translations with his third Dutch publisher. A.W. Bruna is a well-known trade thriller publisher, and therefore Meyer's work has positive brand association.

Publishers perceive the publishing of debut authors in a foreign market as risky. They realise that once publishers acquire an author they have a long-term commitment that will take some time to achieve return on investment. Both the studied authors achieved high sales in their local market, but no guarantee exists that the same sales will be achieved in a foreign market. According to Curtis (1982:177), because of the time it takes to achieve a return on investment, most publishers cannot subsidise new books with bestselling books until profit is realised. It is therefore important for a publishing house to consider all of the factors mentioned before approaching subsidiary rights agreements with foreign publishers.

Linking the the polysystem theory discussed in Chapter 3 with the case studies, it is evident that the translation of Afrikaans books by Meyer and Joubert into languages such as Dutch, French, German and English, ensures movement within this system from a peripheral to central position. This confirms that translation ensures movement within a system characterised by movement and change.

It is suggested that conducting market research about the publishing industry and culture of where a translation is considered, as well as considering various criteria for selecting texts to

be translated and acknowledging risks involved with the selling of translation rights to foreign fiction publishers, could assist the decision-making process.

The following suggested criteria could therefore assist in evaluating texts for translation, and thus mimic best practice regarding the selling of subsidiary rights to a foreign publisher.

6.3 Criteria for selecting texts to be translated

The following list of criteria was compiled by integrating information provided in the literature review, as well as primary research, including case study analysis and semi-structured interviews with South African publishers. By triangulating data from both primary and secondary research, the result is one comprehensive list, serving as a reference guide for South African publishers. It should be noted that the proposed list is a generic list, in the sense that not every title considered for translation necessarily adheres to all the selection requirements provided.

Author's oeuvre: If an author has published a few titles it proves that the author has a brand identity and an existing following, produces books regularly and has credibility as a writer. Existing work could also assist in providing the foreign publisher with information about the writing style of the author. Joubert had published only a few titles in Afrikaans before *Tussen stasies* was acquired for Dutch translation. Meyer had only published one title before *Feniks* which was translated into English by a British publisher. It is uncommon for rights to be sold this quickly. Various translations followed and new releases by these authors triggered subsequent translations into other languages.

Based on the interviews conducted, it is not common to option debut authors, but it is also not impossible. Dominique Botha, author of the prize winning title *False river (Valsrivier)* was a debut Afrikaans author whose subsidiary rights were acquired by Meyer's literary agent, Dixon, for the London rights agency Blake Friedmann in 2015. Furthermore, in some instances foreign publishers may specifically ask for African literature, or "emerging voices" (Interviewee D, 2015).

Book sales in home country: South Africa has a unique book reading and buying culture, and this influences the print runs of local authors' books. This fact is not always easy to explain to foreign publishers that may be accustomed to providing to larger book reading

and buying cultures (Interviewee D, 2015). Conducting participant observation with two Dutch trade publishers at the FBF 2014, both asked specifically about sales records of the books, marketability of the proposed author as well as the number of titles published (Personal observation, 2014). However, referring to the case studies of Meyer and Joubert (Chapter 4 and Chapter 5), both had conservative sales in their home country initially. These titles were not overnight successes, but by regularly releasing new titles and building awareness locally and internationally, sales increased. It is therefore advised that foreign publishers should not base their decision to translate titles on local sales records alone.

The distinction between high-brow literature and popular fiction should also be considered, as literary fiction in South Africa has a very limited buying market. The average print run could be as low as 1000 copies, yet these titles frequently win awards based on their literary merit (Interviewee D, 2015). According to the rights manager at one South African publisher, foreign publishers sometimes ask specifically for 'literary' titles. This is problematic, as some titles may have literary merit but are classified as popular fiction due to their genre (Interviewee D, 2015). This limits access to South African titles that could potentially become best sellers in the foreign market. Meyer's crime novels are labelled as 'literary' by Dutch publisher A.W. Bruna, although not classified as such in South Africa.

A suggestion to overcome this predicament would be to provide sales data, PASA industry statistics and any other relevant statistics regarding average print runs and sales in South Africa to the foreign publisher to provide realistic expectations and relevant context. One could also sell rights based on the author's popularity and the quality of the manuscript, depending on the foreign market requirements.

Author's marketability: Considering the international appeal of a book, authors' marketability and reception of their work need to be evaluated. Two Dutch trade publishers indicated that the marketability of the author, in terms of public speaking, attending book signings, interacting with the press and fans are considered important (Personal observation, 2014). When positioning a foreign author in a new reading market, readers need to get acquainted with the author. Brand awareness needs to be created, whereas brand loyalty and brand equity could develop from "awareness of the brand name and

attributes and benefits associated with the recall of the name that become entrenched in consumer's memories ... [this is] then used to guide purchasing decisions".

Moreover, "Effective branding spills over to new and other products, leading to faster consumer acceptance" (Lamb et al. 2006:231–232). Meyer and Joubert have both been commended by the media and their publishers for their charisma, willingness to interact with their readers and their availability to regularly appear at book-related events.

Prizes/awards: Foreign publishers are influenced by the status of authors in their home country. Prizes, accolades and awards should be mentioned. The fact that the works have been judged by an external committee or external parties validates their quality and merit. Foreign publishers may view translating a prize-winning title as lower risk, because the title has already proved its worth in the local market. The idea of peers evaluating texts links with the idea of 'industrial isomorphism' mentioned in Chapter 3. Meyer mentioned that some publishers and reading markets still regard his books as low-brow literature, and do not associate his books with the same standard as literary fiction. Meyer has, however, been translated into an estimated 28 languages and has won several awards.

Translations available: If a book has been translated into another language, a foreign publisher is more inclined to consider a new translation in a different language. This is because the perception exists that a previous publisher found the book to be worthy enough or of good enough quality to be translated. Venuti (2008: 40) concurs: "...the very fact of translation not only implies that the text has been judged valuable enough to bring into another culture, but also increases the value by generating such promotional devices as jacket copy, endorsements, and advertisements and by enabling such diverse modes of reception as reviews, course adoptions, and scholarly research." Sources have also confirmed that the translation into a European language makes the specific title more accessible, as the original language may not have been accessible (such as Afrikaans) to a wider audience (Chick & Seneque 1987:130; Kleyn, 2013; Ndiki 2002:17; Trump 1990:170; Young 1987:3). The possibility of doing another translation is thus more probable.

Possibility of recurring sales: The possibility of acquiring more titles by a specific author, or publishing a series by the same author, is an important consideration when selecting texts for translation, as proven by both case studies. The decision to translate more titles by these

authors had thus been considered based on the sales record of the first titles translated, as well as the fact that the reception of the work was favourable in the Dutch market.

Once Meyer's books became bestsellers in the foreign market, other publishers began noticing other books available for translation by the same author. These publishers also discovered other books published by the same Afrikaans trade publisher, which led to the potential publication of more translations of different authors. It is also argued that if a good working relationship between the local and international publishers exists, a long-term partnership with regard to the trading of subsidiary rights could be realised.

Genre, writing quality and unique selling propositions: The genre of the book is an important consideration with regard to making a translation decision because "...genre, amongst other things, functions as a commercial device" (Palmer, 1992:116). The romance and crime fiction genres have established themselves as popular amongst readers worldwide. Thus if a new author writes in these particular bestselling genres, the possibility of the foreign publisher acquiring translation rights, especially if it is the foreign publisher's field of expertise and resonates with their brand and list, is increased. These popular genres have an established market that minimises risk for the foreign publisher, as sources confirmed (Franssen, 2015; Kleyn, 2013).

Notwithstanding the importance of the genre, the book also has to represent quality writing. Dixon (2014) feels that Meyer understands his genre well and is always "keen to push the boundaries, to experiment, while staying true to his characters, an array of them that readers have come to love." The Boekenbijlage (obtained from Irma Joubert website, 2017) praises Joubert's Dutch translation:

Het boek schetst een schitterend beeld van zowel Polen als Zuid-Afrika, waar de taal soms zo Nederlands klinkt, maar soms ook zo heerlijk exotisch is. Daarnaast gaf het mij een stuk geschiedenis mee dat me onbekend was. Een boek dat ik moeilijk weg kon leggen en bijna in één ruk uitlas.

This book sketches a shining image of South Africa and Poland, where the language sounds so Dutch, but sometimes sounds just as exotic. Added to this is one piece of history that to me was unknown. This is not a book that you

can put down easily, and you have to read in one sitting (own translation).

In order to succeed, a book has to have a unique selling proposition, which is defined as that special quality that awards the book its differentiating factor. Some would argue that it is the South African context that the studied authors use in their books that adds to their international appeal.

Timing of publication: The timing of specific projects is important. When participant observation was conducted with a Dutch trade publisher at the FBF 2014, the publisher was in the process of expanding their fiction list and was acquiring new authors. A disadvantage, considering this fact, is that this publishing house is known for its non-fiction list and they rarely publish new fiction titles. This publisher still has to create awareness amongst their readers about their fiction list extension. It could also have been considered an advantage, as the publisher was scouting for new works to be published and expanding lists usually implies increased marketing efforts and budgets.

The timing of Meyer's novels was problematic as both Meyer and his agent reiterate that his first Dutch translations did not take off, perhaps due to perceptions about South Africa's political climate and associations with apartheid (Dixon, 2014; Meyer, 2015). At the time his books used stereotypical characters and situations that could have offended certain conservative readers. It was not the only reason for his titles not breaking through to the Dutch market, but could be considered a factor. Although they both feel that the theme of the books was interesting and evoked international interest, the Dutch market did not respond favourably.

Timing of translations also plays a role where different language editions are concerned. Selling another language edition of a book to an English speaking audience may prove detrimental to sales. The probability of the English edition outselling the native language edition is high (Owen, 2014). It is therefore important to time the release of specific language editions well.

The above list provides some criteria for selection when considering translating a title. This aids publishers' decision-making in acquiring a title, and guides publishers that sell their

titles' rights to a foreign publisher of a different language. Local publishers could therefore select texts to be translated based on the recommended criteria and thus be prepared to promote titles that adhere to them.

With regards to factors influencing the selling of Afrikaans fiction translation rights, the following set of factors was constructed for best practice among South African publishers, using both primary and secondary research as data. Each factor reveals challenges and opportunities for South African trade publishers. These factors include two main factors, each with its own sub-factors.

6.4 International visibility

Considering the fact that Afrikaans is spoken by a small percentage of people in the world, discoverability of Afrikaans authors and their books may be limited. Therefore, attending international book fairs, building relationships with foreign publishers and providing access to promotional material in a universal language are suggested to increase awareness of South African fiction.

6.4.1 Book Fairs

In order to sell subsidiary rights to a South African book, a publisher or a literary agent needs to liaise with foreign publishers or a foreign literary agent. The Frankfurt Book Fair (FBF)¹⁸ facilitates international communication regarding rights selling and hosts publishers, agents, scouts, librarians, consultants, service providers, authors and industry professionals from over 100 countries (Frankfurter Buchmesse, 2015). The FBF also hosts various events, including author book signings, networking platforms and seminars including international speakers and professionals.

Since 1976 the FBF has had a 'Guest of Honour country.' Finland was the host country in 2014, Indonesia in 2015 and the Low Countries was the focus in October 2016. The 'Guest of Honour country's literature is given international exposure, and more translations from and into the country's languages via its translation support programmes are encouraged. In order to be considered as the 'Guest of honour country' at the FBF, factors like the country's

¹⁸ The FBF is not the only book fair that facilitates rights trading. Other international right fairs exist, but the FBF is the largest and most popular. Local fairs function on a much smaller scale.

“actively growing publishing industry, support for translations, and adequate budget and organisational structures for managing the programme” are considered (Frankfurt Book Fair, 2015). This is an opportunity that presents international promotional prospects for the South African publishing industry, including the trading of translation and other subsidiary rights. PASA should be pro-active in applying as the the contract is signed three years before it is implemented. A representative of PASA believes it is important to attend the FBF as it “provides a strategic opportunity for publishers to interact with many role players at once,” however, primary research also implied that selling rights is not a priority for, nor forms part of PASA’s strategy (Interviewee H, 2015).

Interviews with local publishers confirmed that the reasons for attending the book fair include wanting to (Interviewees C, D, F, G, 2015):

- sell rights to their South African books/content,
- acquire rights to foreign texts that could be adapted for a local market; they regard the FBF as an “entrepreneurial playground” (Interviewees D, F, G, 2015),
- conduct market research and identify global publishing trends and emerging markets,
- build and maintain relationships with foreign publishers, authors, agents and translators,
- create awareness of local products, as the FBF is the “Easiest place to be seen and create awareness” (Interviewee G, 2015),
- build a reputation as a publisher that can compete with international competition, thus “position[ing] yourself as part of a global publishing community” (Interviewee G, 2015),
- conduct a competitor analysis and benchmark international publishing practices, and
- meet with potential and existing business partners. Within meetings misunderstandings could be clarified, pending deals could be closed and new deals could be ignited (Owen, 2014).

Three out of the four South African publishers interviewed attend the FBF, and regard this book fair as the most important event on their corporate calendar. These publishers publish in both Afrikaans and English and they regard themselves as actively selling and buying subsidiary rights locally and internationally (Interviewee D, F & G, 2015). However, the commissioning editor of one of Joubert’s publishers confirmed that they have never attended the FBF. Their focus has always been the production of Afrikaans fiction for the

Afrikaans mass market – therefore they argued that there was no need for promotion outside of South Africa’s borders (Interviewee A, 2015).

The publisher also does not regard attending the FBF as being a key success factor in selling subsidiary rights of local content to international publishers (Interviewee A, 2015). Joubert’s case study revealed that it was the Dutch acquisitions editor that contacted the South African publisher with regards to acquiring translation rights to the author’s title *Tussen stasies*. Since its the success in the Dutch market, *Tussen stasies* and other titles by this author have been translated into German and English. The Dutch acquisitions editor has also since been appointed as Joubert’s literary agent. One could therefore understand why this publisher does not necessarily regard the FBF as integral to selling rights to Afrikaans fiction. However, Joubert’s work is classified as Christian fiction in the Dutch market and is also published by a Dutch Christian imprint. Because of this fact, the acquisitions editor does not acquire rights to Afrikaans books that do not fit the Christian list or adhere to the publishing house’s editorial philosophy (Interviewee A, 2015; Interviewee B, 2014). As a result, this influences the opportunity for selling translation rights to other general Afrikaans fiction books by this literary agent. In contrast, Joubert’s other South African publisher makes use of the Dutch acquisitions editor’s services as literary agent, but they also have a rights department in South Africa that represents a range of general fiction authors internationally (Interviewee D, 2015).

Some publishers interviewed regard ignorance or “the inability to see the value of the Frankfurt fair” as a serious challenge South African publishers face with regards to market expansion (Interviewee F, 2015; Interviewee G, 2015). They are also of the opinion that the FBF is professionally organised and provides ample support and valuable information for ‘newcomers’ via webinars, orientation programmes and a user-friendly website (available in various languages).

The two independent trade publishers interviewed are micro/small sized publishers and market expansion and rights trading are important strategies to add revenue to their existing business operations. To them, a presence at the book fair is integral as “it communicates that you as a publisher can afford to be at the FBF and you are amongst the respected international publishers” (Interviewee G, 2015). Furthermore, the commissioning

editor at one of these publishers acknowledges and values the responsibility a publisher has towards their authors in exploring rights selling possibilities for their books (Interviewee G, 2015).

It is strongly believed that the “world is looking for good content and alternative stories that might work in other markets” (Interviewee F, 2015). South African authors write about their unique social, geographical and cultural issues (Interviewee F & G, 2015). The rights manager at one of Meyer’s South African publishers affirms that there is an upsurge in acquiring rights to African literature and this should be further investigated (Interviewee D, 2015). The concept of country-of-origin marketing may also be a strategy to consider in this instance (Andéhn et. al, 2015:225).

According to one of the small South African independent trade publishing houses two kinds of opportunities exist in attending the FBF. Firstly, traditional opportunities refer to establishing new relationships and collaborating on projects when two publishers generate content together to create something new (Interviewee G, 2015). Secondly, surprise opportunities refer to those opportunities that the publisher does not expect and which happen in the corridors of the FBF. This may include spontaneous meetings and scouts being proactive at the FBF (Interviewee G, 2015).

Thus attending the FBF as a South Africa publisher would assist in building international reputation and visibility to ensure discoverability (discussed in point 6.4.2). South African publishing has established a place for itself and its authors are respected (Interviewee F, 2015).

South African publishers at the FBF

Because this study focuses on the selling of Afrikaans rights, the representation of Afrikaans fiction at the Frankfurt Book Fair (FBF) was specifically examined in order to contextualise the selling of rights of South African fiction within a global perspective. The exhibition stands of South African trade publishers at the FBF 2014 were observed according to pre-determined, non-participant observation criteria. Three kinds of publishing exhibitors were identified, namely the PASA Collective stand, South African publishers (independent) and the invitational publishing exhibitors. Semi-structured interviews with South African trade

publishers also provided information on their strategies to position themselves within the publishing rights selling environment on an international platform.

In 2014 South African publishers were located with foreign publishers in Hall 8 (Personal observation, 2014). In 2015 the layout of the FBF changed. South African publishers were separated from the main language markets like German, French and British publishers. The new 'stacked layout' proved to be more practical in the sense that one did not have to walk across long distances to locate halls, as was the case in 2014 (Interviewee F, 2015). This layout posed a problem because it is assumed that a browser¹⁹ will not move around too much in order to locate publishers and will go to a specific location to meet with a prospective client. Publishers therefore could miss out on what Interviewee G referred to as the 'surprise opportunities' by not being accessible or discoverable (Interviewee F, 2015). This therefore limits spontaneous meetings and interactions with foreign publishers, to some extent.

Some publishers argue that one could attend the FBF with only a suitcase of books and arrange meetings with prospective clients and still conduct successful business; however, there is some value in having products on display – especially if you as a publisher are selling rights (Interviewee D, 2015). A publisher should not limit their expectations regarding the use of their content.

Group 1: PASA collective stand

The PASA/DTI collective stand included 10-12 publishers (Hall 8, Row O23) in 2014 (Personal observation, 2014). These publishers obtained funding via the DTI emerging exporters funding scheme (refer to Financial Resources, point 6.5.1). The publisher's editorial niches in this group varied from poetry, teen fiction and adult fiction to non-fiction. Books on display were carefully selected to attract international interest and have a unique African socio-cultural appeal. No Afrikaans books were on display, and reasons for this may include that South Africa has 11 official languages and it may have been difficult to represent the multilingual and multicultural aspect of this country in the limited space available; these

¹⁹ **Browser** in this context could refer to a literary agent, a scout, or a foreign publisher researching rights trading opportunities.

publishers do not publish in Afrikaans; or did not attend (as is the case with Joubert's original South African publisher).

None of the publishers' details appeared in the printed catalogue that was distributed at the FBF, due to the fact that the publishers' information was submitted too late to the FBF organisers. It could be argued that potential business opportunities ('surprise opportunities') were lost due to this omission (Interviewee F, 2015).

A PASA rights catalogue 2014 was available in CD-ROM format at the PASA stand. The rights catalogue contained information about nine South African publishers that did not attend the book fair. The titles included were mostly English, with one Afrikaans non-fiction title and an African folk tale series which is available in six South African languages, including Afrikaans (PASA Rights Catalogue, 2014).

Most of the publishers had one or at most two representatives attending to queries and ensuring availability for unexpected or spontaneous business (Personal observation, 2014).

In summary, if adequate preparation was made, like arranging meetings prior to the FBF, providing training in rights selling and being pro-active by harnessing rights selling opportunities, attendance at the FBF could have been better utilised.

Group 2: South African publishers (individual)

This group of publishers funded attendance to the FBF themselves, or obtained funding directly from the DTI as some of them were not PASA members.²⁰ These publishers prefer having their own stands at the FBF as it communicates independence (Interviewee G, 2015). One of the small independent publishers feels that it is important to "find your place as an insignificant speck in this global platform", and by having a presence at the FBF annually, it does send a message that you as publisher should be taken seriously (Interviewee G, 2015).

Two of these publishers were strategically situated at the corner of a passage for optimal attention, or as one trade publisher directly opposite one of the biggest trade publishers

²⁰ Publishers are invited to become **members of PASA** in order to share in benefits and resources.

Hachette. This position implies being on the same standard as that of international counterparts and increased their international visibility (Personal observation, 2014). Meyer's South African publisher displayed a selection of Afrikaans fiction and non-fiction books. As far as non-participant observation could be conducted, this was the only publisher at the FBF that exhibited a variety of Afrikaans books (Personal observation, 2014).

The representatives at the stands were publishers, commissioning editors or rights personnel of the company who were knowledgeable about publishing matters. Descriptions and details of these publishers were included in both the online and printed catalogue. Business cards and rights catalogues were available at the stands, indicating their professionalism and focussed business goals.

Group 3: FBF Invitational publishing exhibitors

The FBF Invitational programme sponsors travel, accommodation and exhibition costs for selected publishers from the so-called developing countries (Frankfurter Buchmesse, 2016; Interviewee F, 2015). In 2014 one South African publisher exhibited in this area. This could have posed a problem to attract business partners because the publisher was surrounded with foreign co-exhibitors and therefore a similar social or cultural atmosphere to what was present at the PASA pavilion did not exist. Nonetheless, the FBF Invitational Programme caters for networking and training opportunities and is especially beneficial for first time exhibitors at the book fair.

The corporate profile and contact information of this publisher were available on the FBF website, as well as in the printed catalogues, titled 'International rights catalogue.' In terms of South African branding, a small South African flag was visible at the stand. No Afrikaans books were on display. The publisher of the company was managing the stand and works at the publishing house full time.

In summary, South African literature was adequately represented at the FBF 2014, although Afrikaans titles were not given ample exposure. Considering the sheer size and level of competition at the FBF, marketing and creating awareness of South African trade publishers' brand and products are essential. One also has to consider the DTI and PASA's guidance, as

well as publisher's own preparation with regards to using the FBF as a platform to trade rights successfully.

Exhibitors from Belgium and the Netherlands at the FBF

In order to compare international visibility to South African publishers, comments on Dutch publisher's exhibitions need to be provided as well.

The Flemish Publishers Association had an impressive collective stand in Hall 6. Each publisher had its own identity and brand, with each stand exhibiting a variety of titles and marketing material. Interviewing a commissioning editor of one of the biggest Belgian publishers, meeting time was limited, as a full day of meetings was already scheduled. This is indicative of the publisher's experience and knowledge of active rights trading at the FBF (Personal observation, 2014).

A.W. Bruna, Meyer's Dutch publisher's 2014 FBF stand was impressive with effective use of red, grey and black colours which mimics the publisher's corporate colours. Large photographs of their authors were visible, as well as a wide selection of books which reflects a professional image. Meyer's photo was also clearly visible at the stand, thus positioning the translated author as one of their own (Refer to Figure 27) (Personal observation, 2014).

Figure 25: Deon Meyer's visibility at the Frankfurt Book Fair via A.W. Bruna Publishers exhibition stand





Source: Personal observation, Frankfurt Book Fair (2014).

The colour orange was used to identify the Dutch publishers' stands, collectively presenting the Dutch publishers' association in Hall 5. The publishers' shell schemes and name boards were well-designed and effective, awarded a sense of brand consistency and attracted attention (Personal observation, 2014). No copies of Irma Joubert's titles were on display. Mozaïek Uitgeverij is a smaller imprint of a larger publishing brand Boekencentrum, and this could be the reason why there was no individual visibility of titles. The Dutch acquisitions editor of Mozaïek Uitgeverij does attend the FBF regularly and arranges personal meetings with prospective clients.

It was established through primary research that international visibility is increased if the FBF is attended and exhibition stands are well-designed and proper planning is conducted prior to attending the FBF.

6.4.2 Discoverability and access to language

Discoverability relates to how a company and its constituent products are discovered by interested clients. The issue of discoverability is important for a South African publisher, when books are published in a language such as Afrikaans. In this instance, how and where a foreign publisher seeking translations would become aware of Afrikaans authors and publishers needs to be explored.

International visibility at a world book fair like the FBF could ensure exposure of a publisher's products. The publisher's details would have to be included in marketing material and effective public relations could also be used to increase brand awareness. With regards to providing access to Afrikaans authors' books and rights acquiring opportunities,

information about Meyer's books is available on his local publisher's bilingual (Afrikaans/English) website. Contact information with regard to rights sales is provided, titled 'Request book rights' on this publisher's website (NB Publishers, 2017). No rights sales information is available on any of the other interviewed South African publishers' websites. In 2016 a news article was published in a popular Afrikaans newspaper that reported that a specific Turkish publisher was developing a new crime fiction list. Two Afrikaans authors' books have already been acquired for translation by this publisher (de Vries, 2016). In preparation for a visit to the Frankfurt Book Fair 2016, the publisher was researched and a language barrier was encountered as the website was only available in Turkish. In this instance, an English-speaking sub-agent, also fluent in Turkish, was required. Sub-agents are proficient in certain foreign languages and therefore act as intermediaries between the South African literary agent or publisher and foreign publishing partner. Any possibility of further pursuing subsidiary rights agreements with foreign publishers, where language could be a problem, are thus limited.

Information about the publisher, author and books therefore needs to be in the *lingua franca* English, if access to the information is necessary. In Irma Joubert's case, the Dutch acquisitions editor is proficient in Afrikaans and could therefore access important information on the publisher's website at the time. This publisher's website is currently only available in Afrikaans and Joubert has an author website available in Dutch only. Meyer's author website is bilingual (Afrikaans/English), which aids in discoverability of his work.

Both secondary sources and interviews conducted argued that if Afrikaans books are translated into English it opens up the translation possibilities – the language helps to gain access to the European market. This also refers to moving from a peripheral, to semi-peripheral to central position in the polysystem of global literature. It is important to consider the necessity of an English translation – Dixon feels that without an 'intermediary' English edition the translation deals of Meyer's books would not have been possible (Dixon, 2014). Dixon explains that she reads and comments on both versions, from the Afrikaans first draft, through to the English translation (2014). Furthermore, Afrikaans as source language can be used by some Dutch, German and Norwegian publishers or translators

(Meyer, 2015; Interviewee I, 2014; Dixon, 2014). In some of Meyer's markets like Germany, Norway and Holland, even if translators are working from the original Afrikaans text, they always consult the finished English text as well. In other foreign markets like Russia, Sweden, Italy, Spain, Japan and Finland, the translators can only work from the English edition. Publishers need to consider not only the language of their sample chapters that they send to publishers as part of a proposal, but also consider their international visibility via their promotional material like catalogues, website information and correspondence (Dixon, 2014).

Associated with exhibiting at the FBF, being discoverable and providing access to a language, the cultivation of relationships with foreign publishers is very important.

6.4.3 Relationships

Personal connections and relationships are important if a publisher wants to pursue international trading of publishing rights. Relationship building is a long-term investment and trust and rapport need to be established between publishers, literary agents and authors.

Owners of two prominent South African children's book publishing houses in Gauteng have built strong business relationships with various foreign publishers at the FBF over the years. These publishers do not exhibit books at the FBF, but prefer to meet and discuss new projects with existing business partners, as these relationships are established and trust has been earned. They mostly buy rights and translate books into Afrikaans or English, or consider co-productions with foreign publishers (Interviewee F, 2015). In order to emphasise the strength of these South African publishers' relationships with foreign publishers, Interviewee F (2015) divulged information about negotiating to acquire rights to a specific Polish children's title in 2015 at the FBF. The Polish publisher declined, because they had an established relationship with another South African publisher and wanted to give that South African publisher first right to refusal, before exploring other publishing opportunities (Interviewee F, 2015).

Two small independent South African trade publishers agree that relationship building takes time. Interviewee F (2015) only managed to acquire the translation rights (French into

English and Afrikaans) to a series of children's books, by Canadian French publishers Editions Michel Quintin, after a four year period.

A representative of the Flemish Fund for Literature (FFL) revealed that they have a few established relationships with South African publishers, and that their translation grants were mostly awarded to certain publishers' children's picture books, which they translate into Afrikaans. The FFL also confirmed that they would welcome more proposals from South African publishers in future. The FFL is discussed in more detail under Financial Resources (point 6.4.1).

The Frankfurt Book Fair and other international book fairs could encourage the development of new relationships with foreign publishers. However, these relationships need to be maintained. It is suggested that publishers keep in contact with new connections made and regularly correspond, even if no official agreement is in place yet.

The second factor identified is Resources and will be discussed next.

6.5 Resources

In order to manage rights effectively a South African trade publisher requires certain resources. These include financial and human resources, as well as support infrastructure.

6.5.1 Financial resources

A new business venture generally requires some form of capital investment. In terms of the trading of subsidiary rights, publishers need to employ qualified and skilled employees to coordinate and manage the rights-selling tasks, to finance translation costs depending on the rights agreement, and fund a marketing budget to promote translated titles. As discussed under International visibility (refer to point 6.4), a publisher's presence at international book fairs is important to gain access to the international market, where rights selling is concerned (Interviewee D; Interviewee F; Interviewee G, 2015). To pursue this aspect several costs need to be considered. These include international travel costs for employees, exhibition stand hire, courier of stock, production and printing of promotional catalogues, day-to-day costs, and FBF registration fees, among others.

The DTI annually finances a few South African publishers to attend the FBF with their SMME 'Emerging exporters' scheme, though the publishers must meet specific requirements, (DTI, 2017). Information obtained via personal observation at the FBF 2014, as well as correspondence with the PASA representative (Interviewee H, 2016; Le Roux & Cassells, 2017), shows that mostly the same publishers travelled to FBF via the DTI funding scheme between 2014 and 2015. This begs the question: were new applicants declined or were these publishers considered the best candidates for two consecutive years?

Some local publishers were prevented from attending the FBF because they claim that there has been ineffective customer service, lengthy administrative processes and delayed payout of sponsorship from the DTI.

This poses a predicament for small publishers, as cash flow and funding are carefully managed throughout the year (Interviewee F; Interviewee G, 2015). In terms of the Rand value, the exchange rates of Euro/Rand need to be considered, and could pose a serious limitation to attending international book fairs as well. Due to the importance of attending the FBF, however, one of the publishers interviewed confirms that they finance the trip themselves and "bear the claim-back process" (Interviewee G, 2015). One publisher was not aware of the funding scheme, and therefore regarded the expensive travelling costs as a serious limitation to attending the FBF (Interviewee A, 2015). The Frankfurt Invitational Programme is another funding possibility for a small publisher, but strict application requirements apply (Frankfurt book fair website, 2015).

Alternatively, if a publisher is new to the rights selling environment and cannot afford a high initial investment, the publisher could arrange personal meetings with foreign publishers, and rather use the FBF as a research platform, meet potential clients and not expect immediate sales agreements or exhibition opportunities. It is therefore important that publishers have a clear goal for attending the FBF, and consider return on investment.

Another cost associated with rights trading is the expense of translating texts once translation rights have been acquired or sold. Translation costs may not be included in the standard production budgets, and could require additional funding. Minority language groups require experienced translators and they are few and expensive (Interviewee B, 2015; Interviewee I, 2014; Interviewee D, 2015). Translation costs are usually calculated on

a per word fee, which could accumulate to a high amount, especially if the text has a large page or word extent. The general rule of thumb is that a foreign licensee may be working to a budget of up to 10% of recommended retail price as initial royalty rate, to cover payment of licensor and translator (Owen, 2014; Seeber & Balkwill, 2008).

In some instances translation subsidies exist. The US, France, Finland, Germany, Italy and many other countries have national subsidy schemes to assist with translation of their publications. In the UK the Arts Council administers a scheme to assist with translation of certain types of foreign literature into English. With regards to European countries' translation there is also the Literature Across Frontiers (LAF) initiative, which is a "European Platform for Literary Exchange, Translation and Policy Debate" that aims to develop intercultural dialogue and "highlight lesser-translated literatures" (Literature across frontiers, 2015). The FBF website also provides a list of programmes that support translations for areas Middle, East and North Europe, South Europe and the English region (Frankfurter buchmesse, 2016).

The Flemish Literature Fund (FLF) and the Dutch Literature Fund (DLF) organisations provide several grants to assist publishers and translators. The translation grant will be awarded to a foreign book or magazine publisher who publishes the approved genres of original prose (fiction), creative non-fiction and children and youth literature produced by a translated Belgian author. The FLF's Translation Guidelines state that "popular fiction and non-fiction do not qualify" and this was also confirmed in an interview conducted with a Dutch-Afrikaans translator (Flemish Literature Fund, 2015; Interviewee I, 2014). The representative at the FLF stated that they would, however, consider the application of popular fiction (for example a thriller/suspense novel) if the quality of the text is of a high standard (Interviewee J, 2014). This corresponds with the fact that the FLF sponsored a percentage of the translation of bestselling Belgian crime author Pieter Aspe's three novels (*Het Vierkant van de wraak*, *Die Midasmoorde* and *Kinderen van Chronos*) into Afrikaans between 2011-2013, which some would regard as 'popular fiction' (Personal observation, 2014).

Documents required for application include a contract between the translator and publisher, as well as proof of payment. A translator interviewed regards this as a significant limitation, as the translator has to already have a signed contract with the publisher before

he or she can apply for funding. As they are not sure whether the funding will be granted, publishers are sometimes wary of signing the contract with the translator beforehand (Interviewee I, 2014). It would also be beneficial if the translator applying is on the FLF and DFL approved literary translator's list (including 40 languages), otherwise the translation would have to be evaluated first (Interviewee J, 2014; Flemish Literature Fund, 2015).

The Dutch Foundation for Literature (DFL) is in contact with close to 150 publishers annually, and estimates that about 175 non-Dutch publishers apply for translation subsidies each year (DLF survey, 2014). The DFL offers financial support for the publication of a fiction, non-fiction, poetry, graphic novel or children's book in Dutch translation and in most cases the subsidy covers 70% of the amount for which a subsidy is requested (10 books of Holland, 2013).

In the event of translating a text, a travel budget for the author should also be considered. The FLF and DFL provide a small travel grant for translated authors (Interviewee I; Interviewee J, 2014). The criteria to qualify for a travel grant include the clarification of the aim of the visit; the literary quality of the author's work; the estimated costs and the requested grant; the existence of recent translations of work, and marketing efforts to reach the right audience (Flemish Literature Fund, 2015).

Interviews confirmed that South African publishers have to fund or partly fund translations themselves, or request external sponsorships from organisations supporting Afrikaans language (for example the Hiemstra and Dagbreek Trusts). The Dagbreek Trust is keen on sporadically supporting translations financially, but they lack structure in terms of funding guidelines (Interviewee D, 2015). The Hiemstra Trust is more specific regarding guidelines and one of the publishers interviewed has used them before to fund the translation of Afrikaans novel *Vlakwater* (Interviewee C, 2015). Other funding options include collaboration agreements or co-productions with international publishers, or proposing that the author pays for the translation costs themselves (Interviewee A; Interviewee D; Interviewee F; Interviewee G, 2015). Thus, the biggest challenge according to these interviewees is translation funding and therefore the need for a South African translation fund is essential "because we have good quality translators, authors and books to offer the global market" (Interviewee D, 2015). While I was finalising this study in 2017, Pen-Afrikaans

launched a translation fund for Afrikaans authors funded by the Trust vir Afrikaanse Onderwys (TAO). Considerations include prizes awarded for the title, available translations and sales in home country – similar to the criteria suggested in point 6.3.

Regarding the two case studies, Joubert is accountable for translation costs (subtracted from royalties), but no mention was made of translation costs of Meyer's work. It could be deduced from his bestselling status that foreign publishers cover translation costs, as sales are guaranteed. Funding for translation costs is therefore more important for smaller publishing houses that have limited funds for experimentation, and for supporting authors that are not best-sellers.

The research thus confirmed that several costs are associated with the selling of subsidiary rights. Collaboration between South African key organisations including local publishers, the Department of Arts and Culture, DTI, PASA and media conglomerates is suggested, in a similar way to how the FLF and DFL operate. Different initiatives and programmes can create awareness of South African publishers' products internationally. This would evidently aid the goal of both DTI and PASA to promote local products to the international market.

Literature consulted elaborated on the financial rationale behind selling rights. Seeing as publishers are commercially driven and many publish in the popular fiction genre, profit is an important business objective. The risk of investing funds in a new market may seem high. However, an independent South African trade publisher regards themselves as actively selling rights and confirmed that they now (2015) have a line item for rights sales and income received. It forms part of their strategy and they do not only focus on translation rights selling but they extend their efforts to acquiring American rights, and broadening their distribution infrastructure as well (Interviewee G & C, 2015).

Because Meyer has retained his rights, his local publishers do not derive income from foreign rights sales (only Afrikaans books' sales). However, it could be argued that because of foreign rights sales he has gained international popularity, which assists in building the publisher's brand as respected South African publisher and ensures steady sales in Meyer's local market. Meyer and Joubert's success have given other South African publishers and authors access to a foreign market. Although Joubert's South African publisher does not receive a substantial amount for the translation rights, it is still additional income received

and could grow sales which neither the publisher or author would have had, if the work had not been translated.

6.5.2 Human resources

In order to operate a rights division as part of a publishing house, qualified and knowledgeable human resources are required. Due to the size of the South Africa publishing industry and the fact that rights selling is operating on a much smaller scale than the international publishing industry, specifically with regards to publishing Afrikaans titles, only a few personnel are required. In some cases companies employ full time staff, as is the case with one of Meyer's South African publishers, whereas other publishers only contract literary agents on a monthly retainer and commission basis (Interviewee C; Interviewee D; Interviewee F; Interviewee G, 2015). A combination of methods is also used, as Meyer's South African publisher uses various sub-agents for different markets, as well as managing the subsidiary rights of some authors themselves.

Basic administration of authors' local contracts is usually managed in-house by the company secretary, administrative clerk or in some cases handled by the commissioning editors themselves (Interviewee A; Interviewee F; Interviewee G, 2015). With regards to a subsidiary rights agreement with an international publisher, the assistance from a legal representative or literary agent is summoned.

Joubert's original South African publisher argues that actively pursuing deals, following up with international correspondence, and coordinating publishing processes with foreign publisher's steals the focus away from the company's core business. The publisher confirms that they are not necessarily equipped to manage their authors' rights as there are many practical implications to consider, for example human resources and time available for a specific focus and strategy (Interviewee A, 2015). Heebels and Boschma (2011:4) explain that routines play "a crucial role in the behaviour and performance of firms", and routines also involve tacit knowledge and encourage learning by doing. Since Joubert's international success, this publisher is realising the benefits of selling translation rights, and is considering new strategies that are not limited to the Afrikaans mass-market only. This realisation ties in with the central idea of this study – realising that the trading of rights could be an extension of current business, especially considering that Afrikaans has a limited market due to

accessibility of the language. The publisher is investigating an American distribution opportunity, with the aim being to make physical hard copies of Afrikaans books available to expats, as well as to research the possibility of engaging in co-publications with foreign publishers in future (LAPA operational documents, 2015). Heebels and Boschma (2011:4) explain that the establishment of a new division or part of an existing company could become an 'independent business' and could ignite change of moving forward or diversify a business.

Due to the confirmed lack of knowledge and expertise in some South African publishers' experience and skills, they rely on foreign publishers with regards to rights agreements and negotiations (Interviewee F, 2015). A representative at a small independent publishing house did not have knowledge or experience with rights selling prior to 2013, but after participating in the FBF Invitational Programme, gained valuable knowledge. At this stage, rights selling negotiations and administrative aspects are managed in-house. These include contract negotiation and correspondence, as well as financial and administrative aspects (Interviewee F, 2015). This publisher feels that "whichever publisher has the best contract" will be used. This could be an advantage, but it could also limit the local publisher's bargaining or negotiation leverage, as they are merely following and not leading the negotiation. Trust between the parties is essential in this regard.

In the case of Meyer's South African publisher, they previously utilised Meyer's literary agent's services for some of their other titles. This agreement changed due to increased workload and other responsibilities and priorities, which then left the publisher with a need for a skilled rights manager. A rights management position was created and is currently managed by a person qualified in Intellectual Property Law, with a team of three people (Interviewee D, 2015). This business unit has been actively pursuing, managing and maintaining author contracts for the last three years (Interviewee C; Interviewee D, 2015).

One independent South African publisher is selling rights and continuing relationships with foreign publishers, but employed a literary agent to assist with the workload. The literary agent is of Dutch origin and handles administrative aspects regarding rights selling. In order to broaden their international presence, their agent can represent the publishing house at

international fairs, which they are not able to attend. This publisher also makes use of international distributors in the United States and Europe (Interviewee G, 2015).

The literature review indicates that there is a lack of training resources with regards to publishing rights management specifically. In terms of academic training the University of Pretoria and Wits offer undergraduate and postgraduate degrees, but rights management is only a small focus of these programmes. Most of the publishers interviewed consult international sources, attend the FBF, and 'learn by doing.' One of the publishers, now working at a small independent publishing house, had gained valuable training at David Philip Publishers, an oppositional publisher active during apartheid. This publishing house was in some instances not allowed to publish content that the apartheid government censored, and in order to still publish the desired content, the publisher had to source foreign co-publishers that understood the aim of the publications. This then led to the negotiation of co-publication deals, offshore printing and distribution agreements (Interviewee G, 2015).

Apart from internal human resources, there is also a need for other resources in the broader industry. A few literary agencies or agents are active in South Africa. Meyer is of the opinion that South Africa has too few literary agents, as he is a firm believer in the literary agent-author relationship. Meyer's relationship with his agent in the UK has proved fruitful. Interviews and a brief examination of agents' profiles reveal that literary agents situated in South Africa are predominantly representing English titles and bestsellers and very few Afrikaans titles and authors are represented. Most of these titles are regarded as literary titles, and not necessarily regarded as popular or mainstream titles. Another problem with regard to these agencies is that most of them are either not represented by South African citizens, not Afrikaans-speaking, or reside in Europe (Personal observation, 2016). However, this could also be an advantage in terms of gaining access to international markets and language groups. However, one has to consider presenting a country's titles which contains very specific cultural, political and social nuance, which could not necessarily be represented by a non-Afrikaans speaker or South African citizen. Being an Afrikaans speaker could be an advantage because the 'feel' of a book could be better expressed, but it is not a prerequisite to be an Afrikaans speaker.

Another skilled human resource to consider with regards to translation is translators. Translation requires a great deal of talent, vision, skill and knowledge from practitioners. A translator's responsibility is to utilise existing texts that were created by the original author and transform it to become something new. Prerequisites for translators include flair for languages, creativity, and "an excellent active command of the target language and culture, and a strong appreciation for both the kinds of choices they must constantly make and the tradition in which they are working" (De Haan & Hofstede, 2008:25; Möller, 2014). Steyn (2015:113) argues that translators should not only be bilingual or multilingual, but should also be bicultural, as only understanding the language is not enough to produce successful translations.

Translators have their own challenges and tension as a consequence of making decisions regarding the translation of texts. "The interpretation that the translator inscribes will [...] revise the foreign comprehension and evaluation of text in so far as the translator inevitably puts the work patterns of linguistic usage, literary traditions and effects, and cultural values in the receiving situation, possibly in an effort to address specific readership" (Venuti, 2008:29-30, 39).

In some occasions translators could be regarded as writers themselves as some texts require parts to be rewritten completely: "Translators are the shadow heroes of literature, the often forgotten instruments that make it possible for different cultures to talk to one another, who have enabled us to understand that we all, from every part of the world, live in one world" (Auster in Allen (ed.), 2007:4). Copyright law also acknowledges translators as creators of content (De Haan & Hofstede, 2008).

A poor quality translation could limit positive reception of a book with a foreign audience. It is therefore important that publishers collaborate with qualified translators and translating organisations, ensuring the original book is presented on an equal literary standing.

Realising resources required, an adequate support infrastructure also creates challenges and opportunities with regards to translations for South African publishers.

6.5.3 Support infrastructure

No industry functions in isolation, but is dependent on several support structures or organisations in order to be successful. On a micro-level the publishing industry relies on publishers, authors and other publishing value chain role-players to be a fully operational industry. On a macro-level governmental policy, legislation and international relation departments influence the industry. As mentioned in Chapter 3, the DTI, DAC, PEN-Afrikaans and SASNEV all have an effect on the publishing industry. Specifically, further investigation into the DTI and PASA supporting infrastructure with regards to the selling of subsidiary rights is necessary. It is argued that these departments do not only offer support in terms of funding, but in other respects as well.

The DTI supports the export and marketing of local product to international audiences. Books are regarded as cultural products and the DTI/PASA funding scheme is beneficial to their publishers. However, since 2015 DTI has excluded PASA from obtaining funding to attend the FBFs as they do not qualify as a publisher *per se*. PASA (August, 2015:90) states that because of this “no rights catalogue will be produced.” The PASA rights catalogue was annually compiled by PASA and included a list of rights available to certain books from various South African publishers. This rights catalogue would then be distributed to interested publishers at the FBF (Personal observation, 2014). The PASA project manager of this initiative identifies one to two publishers who will then have the responsibility of coordinating publishers’ activities at the fair on behalf of PASA (PASA AGM, 2015:105). One has to consider the implications of this decision. The rights catalogue that PASA produced will no longer be available and therefore exposure of certain publishers and their books to the international publishing community will be limited. As a body representing South African publishers at the FBF it would be interesting to know how they will keep up with events and publishing trends to inform the publishing industry in South Africa.

Currently no representative body exists in South Africa to provide advice for the selling of publishing rights. PASA confirmed that they “do not deal with any rights” (Interviewee H, 2015), and authors have the opportunity to ask for advice from PEN-Afrikaans or consult online copyright information pieces. However, no in-depth discussions or workshops are provided for publishers or authors. Publishers need to educate themselves by obtaining

training from international sources and use international book fairs as marketing research platforms. The FBF has commendable orientation programmes to introduce novice publishers to the trading of rights on a global scale. The Zimbabwe Book Fair used to be a good platform for book rights trading and training, but unfortunately this fair has become limited due to Zimbabwe's economy that has plummeted (Interviewee G, 2015).

Another government department supporting the industry is the Department of Arts and Culture (DAC). A sub-department of theirs is 'Book Development' but no proper representation or specific contact details regarding books in this department are available. It thus seems that there is a lack of assistance and guidance from support organisations in this respect in South Africa. Nevertheless, there are also dynamic local publishers that research and create opportunities to learn and grow in this instance.

International support organisations include the DFL and the FLF. These organisations not only provide translation and travel grants, but also offer author residences for the purpose of conducting research, speaking to native speakers and working on translations for one month, via their translators houses located in Antwerp and Amsterdam (Flemish Literature Fund 2015; Dutch Foundation for Literature, 2014). Accommodation is free and the initiative is made possible via the 'Ministerie van Cultuur van de Vlaamse Gemeenschap' and Antwerpen Boekenstad (Flemish Literature Fund, 2015). The Amsterdam Fellowship for International Publishers (AFIP) is organised by the Dutch Foundation for Literature and Bookalicious Literary Services and funded by DFL, The Collective Promotion for the Dutch Book (CPDB) and various publishers (The Dutch Literature Fund, 2015). Its 'International visitors programme' grants foreign publishers and editors the opportunity to familiarise themselves with the Dutch publishing industry and the literary infrastructure of the Netherlands. A few South African authors have resided in the Amsterdam residence, among others novelist Etienne van Heerden and poet Ronelda. S. Kamfer in 2012, Marlene van Niekerk (novelist) and EKM Dido (poet) in 2007 and 2008 respectively (DLF, 2015).

A suggestion could be to establish a similar 'translators/artist house' in South Africa – specifically in Cape town and Johannesburg – with the aid of organisations like the DTI and PASA. A representative at the FLF supported the suggestion of an exchange programme that could prove beneficial for building the business relationships between Belgium and South

Africa, and aid in promoting local talent and networking with foreign counterparts (Interviewee J, 2014).

Collaborative promotional events

In 2015 the FLF rolled out a fiction, poetry and non-fiction promotional tour for German publishers with the eye on being the focus country at the FBF in 2016. The Low Countries' promotional tour entailed hosting ten German publishers in Belgium and introducing them to the culture, discussions, books, authors and publishers (FBF newsletter, 2015). Once again, a similar possible consideration for a South African publishers' tour needs to be explored. Although the FLF and DFL support translations financially, they also actively promote translated literature with online and printed catalogues to bring "new literary titles to ... the international market" (Flemish Literature Fund, 2015). They regularly attend book fairs and liaise with foreign publishers (Interviewee J, 2014). Similarly, the DFL organises Literary Translation Days for practitioners translating into and from the Dutch language. Furthermore, a list of titles on the website platform Schwob creates awareness of undiscovered, untranslated classics of world literature (www.schwob.nl). The DLF also attends book fairs and in collaboration with foreign publishers and literary institutes, organises literary events abroad which present Dutch authors and their work. In less developed countries or in smaller language areas "outside the global capitals' programmes like Café Amsterdam," in collaboration with embassies or consulates, should also be developed. Café Amsterdam's aim is to host discussions and interviews with upcoming authors, musicians and other artists (Dutch Foundation for Literature, 2015). For specific areas (in this case Mexico), "a very good understanding of the local publisher's perspective was said to be necessary to improve opportunities for publication of Dutch literature" (DFL survey, 2014: 12). This could also be an initiative that could be considered for South Africa.

The "Week van de Afrikaanse roman" is a marketing initiative that promotes Afrikaans literature translated into Dutch (see Chapter 3). The festival is positioned well, incorporates the right sponsors and partners, and teams up with local literary celebrities and media (Interviewee I, 2014). South Africa contributed funds towards the promotional tour (via local publishers and South Africa media conglomerate Media24) in 2014. It should be noted,

however, that South African funding was mostly obtained from Afrikaans media and cultural organisations and not necessarily government departments. One of the aims of the promotional event was to create awareness amongst the foreign reading community, about Afrikaans books translated into Dutch. In 2014 the events were well-orchestrated in the sense that some venues were chosen specifically to incorporate both cultures, choosing for example the *Wêreldwinkel* that contained artefacts from Africa in Amsterdam. The programme also had a 'print-on-demand' function, whereby Dutch readers could order books if required. A full list of titles was available, thus being pro-active in providing physical books, seeing as a need may have been created for this book as instigated by the promotional drives (*Week van de Afrikaanse roman*, 2015; Interviewee I, 2014). The second "Week van de Afrikaanse roman" took place in 2016 with a selection of new authors. This indicates that this could be a continual marketing initiative which awards Afrikaans translated authors more exposure in the Dutch markets. Information about the authors, their publications and the programme are available throughout the year via its website, and it could be utilised as a marketing platform for South African literature (*Week van die Afrikaanse roman*, 2015). It is also important to collaborate on projects with the organiser, as she has various networks with the Dutch reading and publishing market. It is suggested that Afrikaans publishers take note of these marketing possibilities and strategies and develop their own promotional initiatives for their Afrikaans authors. By bringing foreign publishers to South Africa and possibly creating a writer's residence and a translation fund, it would communicate that the country is supporting its authors and actively restoring the imbalance of Southern to Northern hemisphere cultural and content exchange.

Many networking and collaboration opportunities exist, and a solid business foundation for future business endeavours could be established between South African and Dutch trade publishers. A so-called developing country like South Africa could learn from institutions like the FLF and DLF and acknowledge each other's unique publishing industry disposition, in order to facilitate cultural exchange between Southern and Northern hemispheres.

6.6 Conclusion

A set of generic factors regarding the selling of translation rights from a South African perspective was derived from the case studies and other research. It is evident that

international visibility and resources are key factors limiting and promoting the selling of translation rights from a South African publisher's perspective. Financial and human resources required were investigated and it was determined that there is a need for proper support infrastructure both locally and internationally.

The factors identified either support or limit the trading of translation rights between South Africa and Dutch trade publishers.

Primary research, both semi-structured interviews and observation, revealed that South African publishers are active in this area, to some extent. Challenges of a limited agency structure and a lack of funding pose serious limitations to the development of this area. However, benchmarking with international publishers and researching international practices with organisations like FLF and DFL, as well as utilising Dutch and FBF marketing and networking initiatives identified opportunities that could be explored and assisted in creating customised plans and strategies that address South African trade publishers' unique position.

A key hypothesis for this study is that, if opportunities for the translation of Afrikaans fiction are explored, it could expand the reading market for Afrikaans fiction and provide additional income for South African trade publishers and authors. The literature showed that trading or information exchange is predominantly from a Northern to Southern hemisphere. This notion is contested by several sources (inter alia Wafawarowa, 2000; Machet, 2002; Smith, 2005) that stress that South Africa needs to firstly cultivate pride for home-grown content and secondly facilitate exchange between developed and so-called developing countries and thus be pro-active regarding the export or marketing of local product. It is advised that South Africa, should move away from colonial-hierarchies with reference to information flow. Aims of the DTI, DAC and PASA advocate this. However, apart from the DTI/PASA sponsorship there seem to be few initiatives to support the export of South African books with regards to rights selling specifically. Sources have also confirmed that Afrikaans authors tend to be translated mainly into the colonial languages, such as Dutch and English.

It is suggested that the set of generic factors identified could be applied to other cases and situations, for example other minority language groups, with customisation regarding

country, language and cultural specifics. This could be the starting point for developing a template or model for rights trading.

Chapter 7: Conclusion

“When this [monopolised industry in Europe and North America] balance changes the tail may not necessarily “wag the dog”, but like the tail of a large aquatic animal there is the possibility that it will become part of the beast that steers the rest of the animal in a new direction and determines its future.” — Smith, 2005:284.

7.1 Introduction

The aim of this study was to explore the selling of Afrikaans fiction translation rights to Dutch trade publishers. The question of whether South African trade publishers are actively selling subsidiary rights, as well as the process of decision-making in terms of rights selling from a South African trade publisher’s perspective, were explored. This chapter therefore concludes the study by addressing the three research sub-questions and discusses recommendations for South African publishers in this regard. Areas for future research are also included, and limitations of the study are highlighted.

The study hypothesised that a way in which a minority language group like the Afrikaans books’ reading market can expand its reach, is to publish adult fiction in European languages and in order to reach an extended market outside South African borders. This process involves selling the subsidiary rights of a book (translation rights) to a foreign publisher. The selling of subsidiary rights could be initiated via a literary agent or via the local publisher directly. The team consisting of the author, local and foreign publisher and literary agent need to manage the publication process that involves acquiring the translation rights, translation and production, marketing and distribution of the translated title in a new foreign market.

With reference to the polysystem theory, languages occupy a certain hierarchical position in the global polysystem of literature. Translation facilitates the movement of languages within this system, when a book, for example, is translated from one language to another. It is argued that, because English is regarded as the hypercentral language, it occupies the most central position within this polysystem (Van Es & Heilbron, 2015). Afrikaans occupies a peripheral position, due to the fact that it is not spoken by a large number of people. However, translation into Dutch and English gives Afrikaans authors’ works exposure to other cultures and thus translation facilitates cultural exchange between countries’ literary systems, within the global polysystem of literature.

It is also hypothesised that similar challenges and opportunities with regard to the selling of translation rights to European publishers may be experienced by other language publishers that occupy semi-peripheral or peripheral language positions.

In order to investigate the research problem an interpretive research design was used. Relating specifically to publishers' decision-making the selling of rights an understanding of "how people [publishers] make sense of their contexts in which they live and work" was required (Bertram & Christiansen, 2014:26). This was done by using a combination of secondary and primary research methods. The literature review provided context by summarising South African, Belgian and Dutch publishing industries and book reading cultures. Terms were clarified and the literature managed to identify challenges and opportunities with the selling of translation rights to some extent. It was found that scholarly sources dealing with the selling of rights from a South African trade publisher's perspective, as well as information about decision-making regarding the translation of Afrikaans fiction titles were limited. There is also a lack of statistics of how many subsidiary rights of South African books are sold annually to the European market. Therefore, primary research was necessary to supplement data provided in the literature review.

Following the interpretive paradigm, an exploratory approach with qualitative research methods revealing opinions and attitudes was necessary. "From this [interpretive] perspective, meaning depends upon context, and the interpretation of action or opinion must take account of the setting in which it is produced" (Dey, 1993:110). Two case studies of South African Afrikaans fiction authors, Deon Meyer and Irma Joubert, were compiled to uncover challenges, opportunities and contributing success factors to their success as international translated authors. These authors publish in the crime fiction and historical romance genres respectively, and their books are still being translated into Dutch and several European languages from Afrikaans as source language. In order to limit bias and the *Halo effect* regarding the case studies, as well as substantiate data obtained from this analysis, semi-structured interviews with South Africa independent trade publishers were also conducted. These publishers publish predominantly in English, attend the Frankfurt Book Fair annually and regard themselves as actively selling rights to European publishers. Their opinions about the selling of subsidiary rights to the European market provided insight into general factors influencing rights selling.

Lastly, the Frankfurt Book Fair (FBF) is regarded as the world's largest and most popular subsidiary rights trading fair, and observation at the FBF was conducted. "When context is vital to a research question then the investigation must allow for context, space and time to become part of the analysis of the situation" (Pickard, 2013:107). Observation at the FBF provided information about South African publishers' international visibility and the exposure of Afrikaans books on an international rights platform.

Overall, a combination of research methods and a multiperspective approach was used to produce different sets of data, to ultimately triangulate results and provide conclusions for the main research question and sub-questions.

7.2 Research results

The research results aimed to answer the main research question: To what extent do South African trade publishers optimally explore the selling of Afrikaans fiction translation rights specifically with trade publishers in Belgium and the Netherlands?

The research exposed a set of factors that influence the selling of rights from a South African trade publisher's perspective and it was possible to compile a list of suggested criteria for selecting titles to be translated. Furthermore, a best practice procedure for selling subsidiary rights of Afrikaans trade books to European trade publishers was created. These conclusions were reached through investigation of the research sub-questions, discussed below.

7.2.1 What non-literary factors promote and inhibit South African publishers to sell translation rights of adult fiction with trade publishers actively in Belgium and the Netherlands?

Using primary research methods, data obtained from interviews with key informants as well as observation conducted at the FBF 2014, revealed factors that influence the selling of translation rights, from a South African trade publisher's perspective. Two main factors, namely international visibility and resources, each with its own sub-categories of investigation, were identified. In some occurrences the factor could both promote and limit the selling of translation rights depending on how the factor is applied in a South African publishing environment.

7.2.1.1 International visibility

In order for a South African fiction publisher or author to be discovered by foreign publishers or literary agents, investment in international promotion and exposure of a brand or product is necessary. This relates to attending book fairs, building international connections and considering accessibility of language.

Book Fairs

Interviews conducted with South African trade publishers, non-participant observation at the FBF and sources like rights specialist Lynette Owen's book *Selling rights* (2014), confirm that the FBF poses many opportunities for publishers trading subsidiary rights. The opportunities include exhibiting local products which give international exposure to South African publishers' book products, building relationships with foreign publishers and literary agents, conducting market research on publishing trends, and becoming part of a global rights selling industry by building a reputation as a focused publisher where rights trading is concerned. In order to capitalise on this liaison platform and the FBF's traditional and surprise opportunities, a publisher needs to be proactive in arranging meetings with prospective clients, have an attractive stand and have supporting marketing material in an accessible language like English.

It was found that some South African publishers may be ignorant regarding the trading of rights, and do not regard the FBF as a significant exchange platform for the trading of rights. This could be considered a limitation to expanding international market reach, especially where the publication of fiction in a minority language like Afrikaans, or any other African language, is concerned. It is argued that if the FBF is not utilised to its full potential, rights trading opportunities may be lost. However, there is also a counter argument. Joubert's case study shows that attendance at the FBF is not integral to the author's translation success. It should be noted, however, that pro-active efforts would be more likely to achieve success in this regard. Observation indicated that some South African publishers do not make an effort to brand their exhibition stands effectively, and do not always have the skills or experience to capitalise on the FBF as the world's largest rights trading platform. Being absent from the FBF catalogue or making little effort to distribute rights catalogues to other interested parties could lead to lost opportunities.

It is also argued that support organisations like PASA and DTI could assist more in training inexperienced publishers about effective subsidiary rights trading before attending the FBF. A positive image of the South African publishing industry should be encouraged in order to initiate translation agreements or collaborative projects.

It is thus argued that attending the FBF could be a factor that promotes the selling of rights, however if not utilised properly, it could also have little impact on the selling of rights. This factor links directly with another key factor influencing rights selling, namely Financial Resources, discussed under point 7.2.1.2.

Discoverability and access to language

Discoverability relates to how foreign publishers are made aware of South African authors, their books and their publishers. It has been argued that the FBF is an effective international liaison platform and aids in building international visibility and publisher awareness. It is advised that marketing material, including catalogues, brochures, online profiles and social platforms should be available in English in order to increase discoverability. An important marketing platform for trade publishers is a corporate website that is available in English. Furthermore, the websites need to contain contact details or information about available rights for books in the publishers' catalogues.

Other strategies to increase discoverability include appointing a literary agent that has a footprint in the foreign market, registering on rights selling platforms (such as Pubmatch.com) and proactively sending catalogues to prospective business partners.

The literature indicates that English is the *lingua franca* or “hypercentral language” (De Swaan, 2002) of the world. This finding was supported by interviews with key role players in the industry. Although many sources dislike the dominance of this language in the global language system, specifically with regards to literature, and its effect on the production of what Verdaasdonk (1986) refers to as “national literature”, it does provide access to works that would have been inaccessible, if not translated into English. Access to a minority language – occupying a peripheral position on the global literary polysystem – is limited. Consequently, in order to be translated into other languages, a work needs to be available in English first (Minter, 2013).

Sales in English may not be the biggest objective as it is rather considered a medium to gain access to large reading book cultures or language groups such as Spanish, Dutch, German and French, languages that are considered semi-peripheral (Škrabec, 2007).

Deon Meyer's case study indicated that the availability of an English translation was integral to his translation success, with his first title *Dead before Dying* (Afrikaans title *Feniks*) published in English by UK Publisher Hodder & Stoughton in 1999 (Dixon, 2013). Meyer's literary agent is proficient in Afrikaans and therefore could read and understand the manuscript and sell the English translation rights. Today Meyer is published in more than 28 languages, which would not have been possible without an English translation (Dixon, 2014). While the literature, and Meyer's case study, emphasise the importance of English translations, Irma Joubert's books did not follow this route. The first translation of her Afrikaans novel *Tussen Stasies* was into Dutch. There was no English translation available at the time, but the acquisitions editor at Mazaïek Uitgeverij understands Afrikaans. The German translation of Joubert's book *Tussen stasies* (Afrikaans) followed, and the English translation was only published by Thomas Nelson publishers (Christian imprint Harper Collins UK) in 2015. It is an advantage that Afrikaans and Dutch could be read and understood by some publishers, considering that there are some similarities in these two languages because of their colonial history. This 'complementarity' of the language limits the barrier to access to the language.

It is thus deduced that writing in Afrikaans is not necessarily a limitation where translation is concerned. If the literary agent, foreign publisher or editor is fluent in Afrikaans, publishing opportunities may still exist. The other point to highlight is that both case studies indicated that these authors continue to write in their mother tongue, Afrikaans, and it does not prevent them from being translated or gaining success as translated authors in the international market. Minter (2013:56) explains that "there is no reason for authors to feel that the essence of their mother tongue is lost in translation, or that English, to use the initial metaphor, is a trampling giant that obliterates the artistic creation in its path. It should rather be viewed as a door opening up new markets and broadening the circle of acceptance and acknowledgement." It is assumed that because of the success of the case studies' authors, other Afrikaans authors could realise that Afrikaans can be used as source language for translation in some instances.

Access to language could be considered a barrier, but if managed would not be an issue with regards to achieving success or gaining access to an international market.

Relationships

The FBF awards an opportunity to network with a range of publishers that specialise in different sectors of publishing. South African publishers need to utilise the opportunity to build new relationships with prospective partners, and realise that relationship building is a long-term investment. Establishing relationships is important and it is imperative that these relationships are maintained. A great deal of trust is required when pursuing business endeavours as various examples, supplied by South African publishers' interviews, indicate.

7.2.1.2 Resources

In order to pursue a new business endeavour resources are required. Chapter 6 identified financial, human and support infrastructure as resources that influence the trading of rights.

Financial resources

Financial resources are regarded as the most important factor as it facilitates a range of opportunities. It is argued that the South African publishing industry and its reading population are small. This could be due to historical, political, social and economic factors (see Chapter 3). In the South African trade sector, where books are bought for leisure and not regarded as a necessity, publishers have smaller print runs, as demand and supply need to be carefully considered.

Publishers are regarded as businesses and therefore need to make a profit. Investment in new business ventures, for example rights selling, could be viewed as risky and its success improbable. If no immediate return on investment is guaranteed, publishers may hesitate to pursue this venture. Nevertheless, some interviewed publishers commented on the fact that they had to start adapting financial worksheets to now include a separate division for income derived from foreign rights sales, which proves growth in this regard (Interviewee G, 2015).

If a publisher aims to establish a rights division it could necessitate capital investment, human resource acquirement, possibly installing new software and gearing current operating procedures, which all require funding. Furthermore, finances could also limit a publisher pursuing the objective. In order to attend the FBF, additional funds for international travel are required. Although sponsorship opportunities exist via the DTI or PASA, interviews with South African publishers indicated that they have had problems with regards to funding payments, DTI customer service and non-transparent application processes. The FBF Invitational Programme, as well as sponsorship of a cultural organisation or a corporate sponsor (e.g. Dagbreek Trust) may be utilised but are not guaranteed. Consequently, although finances may limit the attendance of the FBF, research revealed several funding opportunities with regards to attending the FBF exist, and could be explored by South African publishers.

Another concern in terms of funding is the translation costs. Experienced translators are costly and scarce, and the page extent of a book can influence the translation costs. Translation costs could be covered in the following ways: 1.) Paid by the foreign publisher acquiring the rights to publication in the foreign language, 2.) Paid by a translation subsidy, 3.) Paid by the author directly or subtracted from royalties. It could also be negotiated to pay the translator royalties, which would then have to be pre-approved by the publisher and author or agent. 4.) Lastly, external donors/cultural organisations/corporate sponsors could sponsor translations. In Joubert and Meyer's case studies, translation costs did not have an influence with regards to the production of the translation. It could be argued that these authors are bestsellers, thus the authors and publishers do not view the translation costs as an obstacle, as costs incurred will be recovered relatively quickly by selling high quantities. However, in the case of South African debut authors, and in some instances popular fiction titles that are not regarded as literary, translation costs become a concern.

Translation subsidy organisations like the Flemish Literature Fund (FLF) and the Dutch Foundation for Literature (DFL) provide translations subsidies for works to be translated from or into Dutch. Although regarded as a funding opportunity, South African publishers interviewed reported that the FLF applications were strict, that literary fiction is preferred over popular fiction, and discrepancies with regard to payment of translators occur (Interviewee I, 2014).

The FFL and DFL also offer travel grants to support publishers, authors and translators financially. Literature and interviews indicated that a translation should be supported by strong marketing and promotional activities. Both the Netherlands and Belgium offer writers' residences, though they are not the only countries responsible for these initiatives. An author can stay in the country, if application is approved, for a period of 30-60 days to conduct research, translate a book into or from Dutch, or write a book for a Dutch reading market.

Human resources

Human resources do not only relate to staff within the company – it also includes authors, literary agents and translators – constituting the publishing value chain from acquisition to delivering the end-product to the consumer. According to Kaplan and Norton (2004:4): “if a company’s intangible assets represent more than 75% of its total value, then its strategy implementation needs to focus on the mobilisation of its human capital, information capital and organisational capital.” Depending on the financial resources and human resources available, as well as the nature of the product or service required, the publisher could utilise existing staff or make use of consultants or literary agents. Because this is currently considered a developing area of specialisation in South Africa, especially with regards to selling Afrikaans adult fiction translation rights, few personnel may be required in-house. Existing staff could be utilised differently or trained in order to meet the requirements of a new business division strategy: “The development of the organisation and the extension of competitive advantage require that employees must also develop accordingly” (Lazenby, 2014:155).

Most of the trade publishers interviewed indicated that they do not have the full skill set or expertise to manage rights. According to Seeber and Balkwill (2008:55): “smaller publishers neglect this aspect of business, either because they are unaware of it or because they lack the skills to make the most of it.” These publishers learn from doing, learn from foreign publishers, or attend the FBF workshops and seminars in order to teach themselves the required skill set. Currently it seems that publishers tend to be more re-active, as they are still learning, or accept a foreign publisher’s lead regarding rights negotiations.

It could be argued that with more skills and experience South African publishers could become competitors in the rights selling market.

Although not the focus of the study, it is also evident that there is a lack of skilled translators into and out of minority languages. This is not only a South African limitation, but a global concern.

Data obtained from both secondary and primary research emphasised the role of literary agents in the process of rights trading. The case studies were especially helpful in unmasking the process of how rights to the Afrikaans novels had been and are still being sold. In both cases the role of the literary agent was instrumental to the authors' success. South Africa does not have a strong literary agency structure. Publishers mostly liaise with foreign publishers directly, whereas foreign publishers are familiar with conducting business via literary agents. The few South African literary agents that exist focus mostly on literary works, English titles and bestsellers. It should be mentioned that since the inception of this study, there have been improvements and changes in this regard. One publisher has recently appointed a literary agent to attend international book fairs and handle administrative matters regarding rights management. Another interviewed publisher has started a rights management division and is actively selling rights to Afrikaans books. It is also this publisher's first year where definite financial growth in this division has been recorded (Interviewee D, 2015).

It is argued by some sources that the utilisation of the services of literary agencies is not actively pursued due to the size of the South African publishing industry, a lack of knowledge about and expertise in the field, the limited book reading and buying culture, and South African publishers' inadequate infrastructure to handle international liaison and exports, and thus the utilisation of the services of literary agencies is not actively pursued. However, it could also be argued that without exploring markets beyond boundaries the local publishing industry may become stagnant, where growth in market expansion is concerned.

In both case studies the literary agents' proficiency in Afrikaans provided them with access to the Afrikaans text and they could therefore promote the title in an international context successfully. It is also argued that a literary agent that is familiar with the South African

environment, culture and language would be more beneficial, than utilising the services of a foreign rights agency which may not be accustomed to the South African publishing industry's unique challenges. A combination of agency and publisher models could also be utilised. Collaborating with sub-agents in foreign markets where language could pose a communication challenge is strategically advantageous (Interviewee D, 2015).

Authors and their intellectual property are considered assets of a publishing company, or part of the cultural capital (Bourdieu, 1984). Afrikaans authors who are locally and internationally successful like Deon Meyer, Irma Joubert, Etienne van Heerden, Maritha van der Vyver, Karen Brynard etcetera prove that South Africa has quality authors and products of high standard that the international market receives positively. Their sales records and favourable publicity received, as well as the fact that publishers are constantly acquiring backlist and frontlist titles to translate, demonstrate their popularity in the international market. The stigma of Afrikaans as language associated with apartheid has diminished, and Meyer refers to this as the "normalisation" of South African literature.

Human resources, in terms of capacity and training, currently seems to be a challenge, but with an agency industry in its development stage, growth and progress are anticipated.

Support infrastructure

Many opportunities exist with regard to international connections, marketing campaigns and collaborating with local and international cultural organisations between South Africa, the Netherlands and Belgium. It should, however, be noted that many of these initiatives and support are initiated by the Netherlands and Belgium – not necessarily from South Africa. South African government and private support organisations include PASA, the DTI, DAC and other private cultural organisations (Dagbreek Trust, ATKV, Hiemstra Trust). These organisations provide support in terms of financial resources. PEN Afrikaans is continually working on improving the rights for Afrikaans authors and provide support via Litnet, an Afrikaans blog sharing information about the South African publishing industry. ²¹There are

²¹ An Afrikaans Translation Fund has been established in June 2017 by PEN and is funded by the Trust vir Afrikaanse Onderwys (TAO).

no translation subsidies, travel grants or specific training and guidance with regards to rights trading specifically exist.

Once a local publisher has collaborated with a foreign publisher to translate a book, marketing and promotional opportunities should be explored. Having a solid marketing and public relations strategy for the translated author could aid sales and acceptance in the foreign market, and therefore promotion and marketing are regarded as important elements of support infrastructure.

Several Dutch cultural organisations, book festivals and campaigns exist that could assist in gaining exposure for the translated author, in both Belgium and the Netherlands. It could aid the sales of the author in both the local and international market. The case studies also indicated that when the author's international profile grew in popularity, sales in the home market also increased.

There are also several marketing opportunities for translations of books for the Dutch market. This includes the promotional campaign celebrating Afrikaans translated fiction across Belgium and the Netherlands – 'Week van de Afrikaanse roman' poses promotion opportunities. New authors are biannually suggested for participation in the programme, and ample advertising space on the website, social media and at the events are considered marketing opportunities. Irma Joubert participated in the programme in 2014, and found it heightened awareness of her books and profile as an historical romance writer (Joubert, 2015).

Analysis of the case studies revealed what the foreign publishers' marketing strategies for translated authors entailed. A foreign publisher's capacity to produce and market the title in its home market are important considerations when entering into a translation agreement. In both case studies the authors were granted an international tour, attending press meetings, book launches, and extensive use of social media in the Dutch reading markets. In the American market, specifically, the marketing of authors is much more aggressive. These include activities like adding extra chapters, word lists, creating additional letters between characters, pre-reviews written and published on Goodreads, nomination for prizes etcetera.

It is evident that various resources influence the selling of Afrikaans fiction translation rights to Dutch publishers. These resources should be considered, acquired and applied within the South African publishing context.

7.2.2 How are subsidiary rights managed at the South African trade publishing houses with regards to available resources and infrastructure?

This question overlaps with and is partly answered by Resources (point 7.2.1.2). It is also evident from the research conducted that a proper rights management strategy, a rights system, financial and human resources are required. Interviews with South African trade publishers revealed that there is development in establishing fully operational rights divisions within the trade publishing houses. Although these divisions differ in size and employees appointed, all the publishers interviewed do realise the necessity of a rights division or area of focus within the business to some extent. At least one employee at each publishing house coordinates rights administration and management. Most interviewed trade publishers utilise the services of literary agents, and two have indicated a growth in revenue in this area. Two of the publishers indicated that they are not knowledgeable enough to lead contract negotiations. Most of these publishers 'learn by doing' and attend the FBF to enhance networking and rights selling skills. If the agency structure in South Africa develops and grows in order to expand the reading and selling of Afrikaans fiction, it is imperative that the skills force pursuing this development is adequately trained and improved where rights selling is concerned.

7.2.3 What criteria could be used to select texts to be translated into Dutch or other European languages, and how is the success of translations evaluated?

The research indicated that there are several criteria to be followed when making the selection of texts. It should, however, be noted that the provided set of criteria is a guideline and cannot be generalised. The list of criteria is a comprehensive list compiled from both secondary and primary research, aiming to assist South African trade publishers in the selling of subsidiary rights. Titles considered for translation will not necessarily adhere to all criteria listed. The title in question, the publisher's editorial philosophy, and the country's cultural and literary environment also influence the selection of the titles to be translated.

Meyer's South African commissioning editor does not believe that all authors' works are fit to be translated. It depends on whether the author possesses the "commercial instinct or quality" to be translated successfully. Authors need to produce titles that fulfil a need or niche in the foreign market (Interviewee C, 2015). The criteria that were discussed in Chapter 6 includes the author's oeuvre, book sales in home country, author's marketability, prizes/awards, translations available, possibility of recurring sales, timing of the publication, genre and quality writing as well as unique selling proposition.

Success could be defined via monetary income for local and international publishers, author, literary agent and any other role player in this regard (Interviewee G, 2105; Interviewee B, 2015; Interviewees C & D, 2015). Most of the South African publishers interviewed confirmed that the selling of rights is becoming financially rewarding as a profit for rights sales was recorded, although the division between publisher, author and agent is 10%, 80% and 10% respectively (Interviewee C; G, 2015). Added revenue is definitely a key indicator of success.

Local publishers are also successful in their endeavours if their authors are published with a foreign publisher. Positive brand association may increase a local publisher's credibility and prestige. It has also been noted that whenever a book is translated and achieves success internationally it influences the local sales and perception of the said author positively. Both case studies confirm this notion.

Once a title has been translated into Dutch, the sales of the title and reception of the author's work in the Dutch market need to be evaluated. The relationship between the local and foreign publishers, as well as the relationship between literary agents and authors need to be reviewed once a title is available in the new market. Both local and foreign publishers need to assess whether the project was successful, and whether new projects will be collaborated on in future. Most of the publishers interviewed mentioned that once the publication of a translation was successful more titles were optioned and translated. This could mean the translation of more of the same author's titles, or other titles by different authors on the publisher's list, ensuring recurring sales and increased revenue (Interviewee A; Interviewee D; Interviewee G, 2015). A.W.Bruna is also commissioning Meyer for new works and not only translating current titles. An example of this is the gift book Meyer is

writing for the retail chain store for publication early 2017 (A.W. Bruna, n.d). Joubert's literary agent has also helped acquire another author published by LAPA Publishers (Hans du Plessis) for Dutch translation.

Dutch trade publishers and the FLF view translations as successful if it sells well, the translation is regarded of high quality, translation occurred with minimal problems and was properly financed and the publishers are promoting the translated title adequately in the new market (Interviewee J, 2014).

It is evident that success depends on the publisher's social and business objectives, whether the main motive is to increase revenue, build an impressive list or international reputation, create awareness or add to the cultural complement of another country's literary environment.

7.3 Limitations of the study

Due to the researcher's industry experience, subjectivity and bias regarding the study had to be considered. A number of techniques were used to triangulate the results to avoid this bias, and these included using different data collection methods.

Given that this study is a qualitative, exploratory study, the results are limited to the case studies analysed and the South African trade publishers interviewed. Using a combination of convenience and purposive sampling, these case studies were selected for specific reasons. It is clear that their results cannot be generalised or replicated exactly onto any other books, in different genres and languages necessarily. However, a set of generic factors were identified based on the case studies and other primary and secondary data collection methods. It is envisaged that the framework produced could be applied in other settings, which is discussed under Recommendations for further research (point 7.4.2).

The focus of the study is the selling of translation rights of adult fiction written in a minority language, namely Afrikaans, to Dutch trade publishers. Therefore, the criteria for title selection for translation, as well as the evaluation of a successful agreement provide a suggested working model, but cannot be generalised. The book, publisher and country's context and cultural framework need to be considered in each case.

The FBF non-participant research only focussed on visibility of Afrikaans titles and the literary agent's hall at the FBF was not consulted. Therefore, assumptions could be made regarding South Africa's literary agent structure, but cannot be generalised beyond the information obtained via data collection methods specified and the scope of this study.

7.4 Recommendations

7.4.1 Recommendations for South African publishers

Research indicated that it is not only the larger publishing houses in South Africa that are selling and acquiring rights. Independent smaller publishing houses realise that the selling of rights to their authors' work could be integral to their market expansion and growth.

Certain factors that influence the selling of Afrikaans translation rights were identified and current practices were also examined. It was then possible to construct criteria for evaluating success. Recommendations for South African publishers pursuing rights selling are also now suggested. For South African publishers, it is recommended that they:

- Attend the **Frankfurt Book Fair and any other international fairs** in order to improve their international visibility. It would be advised to make the FBF a priority, as this is the largest book fair in the world. Yet another opportunity for the South African publishing industry is to apply to become the host country of FBF, which would award South African authors and publishers ample international exposure. This would entail working closely with support organisations like PASA and the DTI.
- Prepare **rights catalogues and the necessary promotional material** for potential translations, and publicise it on the necessary platforms (online and offline) in universal languages, as it aids discoverability. Publisher websites should be available in accessible languages and geared to include 'rights available' and a contact person in this regard. It is also advisable to translate a few sample chapters of titles considered for translation into English.
- Make information available about books, authors and rights available in **languages** that are accessible to the markets the publishers are targeting. English translations are integral.
- Conduct **research about potential markets** and clients in order to find synergy between themselves, the foreign publisher, the genre and book.

- Realise that rights selling is a long-term investment; therefore **relationships** need to be established and maintained with foreign publishers and literary agents.
- Employ the **right support team** and rights management system– whether in-house or using the services of a literary agency. This business unit should have a dedicated focus, strategy and budget. The team can coordinate administrative-related issues and support agent functions. A combination of South African and foreign role players (publishers and sub-agents) are important, in order to promote and provide access to Afrikaans fiction in an international publishing environment.
- Develop support and guidance in terms of training and funding from government departments to assist publishers pursuing this business venture. If government departments do not have the available resources, publishers and private cultural organisations could pool their resources and collaborate efforts.
- Consider **the criteria for title selection** for translation and execute as well as possible. However, publishers should realise that these criteria must be applied with consideration of the cultural context and title specifics.
- Realise that **authors are also role players** and brands. Authors are not only producing content or cultural capital, but they need to be actively involved in the marketing and promotion of their translated titles as well.
- Realise the importance of a **positioning strategy** – strategically plan promotion and marketing elements, and use epitext to the title’s advantage. Publishers must position the newly translated author with other authors who have already broken through to a certain market and proved to be successful. Meyer is an example of a successfully translated Afrikaans author. With Meyer, having endorsements from fellow crime bestselling authors like Michael Connelly and Henning Mankell creates a favourable position in the foreign market. Dixon (2014) confirms that the marketing and positioning of a translated book into a foreign market is vital.
- Realise the importance of the strategic use of **paratext**. Elements like book covers, front and end-matter, as well as labels and supporting endorsements should be applied carefully. With the analysis of the case studies it was apparent that visual aesthetics communicate different cultural ideologies and genre conventions. Meyer’s crime novels conformed to genre conventions, whereas Joubert’s historical romances, classified as Christian literature abroad, resonated with this genre in the

use of soft, feminine and beautiful cover designs. Both titles also made use of labels and endorsements. It is beneficial to get as much exposure for a newly translated title in the foreign market from a respected critique or fellow author.

- Liaise or **collaborate with local and international government and cultural organisations**, as well as with corporate investors for e.g. translation subsidies/funds and promotional drives.
- South Africa is a popular tourist destination, and authors fondly describe the country's natural beauty in their books. Research revealed the existence of writers' residences across the world. A suggestion would be to establish a **writers' residence** in South Africa where international authors can work on books that use South Africa and its culture as a focus in their books. The writers' residence can also be used for accommodation for translators who are translating books into or out of South African languages, or it could be a place to host workshops and tours in order to network with international publishers.

Lastly, most publishers agreed that this area could expand and grow further if a South African **translation fund** existed, that could support both publishers and authors. A good example of such a translation fund is the FLF and DFL. One can learn from these organisations and investigate the possibility to adapt their business models to a unique South African environment. It could also be advisable to explore external funding options and sponsors for this area of publishing, as government interest and funding in this respect may be limited. While completing the study, PEN Afrikaans launched a translation fund for Afrikaans authors (PEN Afrikaans, 2017).

7.4.2 Recommendations for future research

Considering the limitations of the study, areas for further research include best practice or decision-making procedures for selling other subsidiary rights, for example film or adaptation rights, with reference to the authors studied in Chapter 4 and Chapter 5.

Extending the idea of cultural influences on paratext, for example book cover design, as was explored in the case studies, may also pose an interesting area for research into any other translated author's translations into specific languages.

Other areas for future research include exploring the motivation for Afrikaans authors to write in their mother tongue considering the small reading and buying market, and investigation of the best practice of rights selling with other minority language groups, for example indigenous South African languages.

Other languages occupying a peripheral position on the global literary polysystem, could be studied and the frameworks produced by this study replicated. It could therefore be determined if similar challenges and opportunities with regard to the selling of adult fiction translation rights to a European trade publisher are experienced from another minority language publisher's perspective.

7.5 Conclusion

Publishers, authors and readers need to believe in the value and quality of locally produced content in order to trade content confidently with its international counterparts – be it fiction, research or any related content. It is estimated that Africa consumes 12% of global books, yet contributes less than 3% of all books read in the world (Wafawarowa, 2000:15). In terms of export rights net sales in the trade sector specifically, an amount of R268,000 was recorded for 2015 according to the PASA Annual Industry Report (Le Roux & Cassells, 2017). However, with the success of authors like Deon Meyer, Irma Joubert, Maritha van der Vyver and Etienne van Heerden in the international market, Afrikaans fiction authors prove that Afrikaans translations can be successful.

It is argued that publishers sell rights because it secures additional revenue for themselves and their authors, it promotes authors and publishers, it builds relationships between countries and thereby creates opportunities for new projects or future collaboration. Furthermore, translation ensures movement within the global polysystem of literature.

It could also be argued that it gives Afrikaans authors a larger reading market, it adds to another country's cultural capital and evidently restores the balance between Southern and Northern hemisphere cultural information exchange, and therefore could become the proverbial tail that Smith (2005:284) refers to. African books are viewed as the 'long tail' for most of the world, but the longer the 'tail' becomes and grows, the more it becomes a real power/force to contend with, and evidently there will be a power shift in publishing.

When this balance changes the tail may not necessarily “wag the dog”, but like the tail of a large aquatic animal there is the possibility that it will become part of the beast that steers the rest of the animal in a new direction and determines its future (Smith, 2005:284).

The framework produced by this study could therefore be replicated to other minority language publishing research; exploring the selling of translation rights to European publishers in order to expand its reading market and growth.

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3. Belgian Publisher 1. Lannoo. Interview by author. 10 October 2014. Frankfurt, South Africa.
4. Belgian Publisher 2. WPG. Interview by author. 11 October 2014. Frankfurt, South Africa.
5. Translator/organiser of Week van de Afrikaanse roman. 2014. Interview by author. 30 September 2014 09:00. Amsterdam, The Netherlands. (Interviewee I).
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10. Independent South African trade publisher. 2015. Interview by author. 20 October, 2015. Pretoria, South Africa (Interviewee G).
11. NB Publishers. 2015. Interview by author. 08 December 2015 10:00. Media24, Cape Town, South Africa (Interviewee D).
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Appendices

Appendix A: Questionnaire: Key informants, South African publishing industry

Support organisations: A member of PASA's executive committee

1. What is your role in the PASA Executive committee?
2. Publishers are facing various challenges in these tough economic times. Some are rethinking their business models and adapting their strategies. One of these strategies is to sell and buy publishing rights. What is in your opinion, the *status quo* of selling South African translation rights to international publishers?
3. The DTI, together with PASA used to sponsor South African publishers to annually attend the Frankfurt Book Fair, as well as exhibit their local products at the collective exhibition stand. However, this year the DTI has changed its policy in this regard. What are the implications for South African publishers?
4. How many applications do you receive for this sponsorship annually?
5. What are the main challenges experienced with the sponsorship?
6. Is PASA involved in judging applicants for this sponsorship? And how?
7. What are PASA's goals/objectives for attending the Frankfurt Book Fair?
8. Are there specific exhibition branding guidelines that PASA provides to South African publishers prior to the Book Fair?
9. What is the general feedback you receive from publishers that attended the Book Fair?
10. Does PASA attend any other international book fairs and encourage their members to attend? Explain.
11. Do PASA and DAC (Department of Arts and Culture) collaborate on projects regarding the promotion of South African books and authors to the international market?
12. In your opinion, do you think South African publishers can successfully compete in the publishing rights industry, both acquiring rights and selling rights? Explain.

Independent South African trade publishers

1. Why did you attend the Frankfurt Book Fair in October 2014? Will you be attending the FBF in 2015?
2. Would you regard yourself as actively engaging in the selling of subsidiary rights of your books to international publishers? Why/why not?
3. Did you make use of the DTI/PASA sponsorship initiative?
4. Do you attend any other international book fairs? And for what purposes?
6. What are the main challenges a South African trade publisher faces with regards to attending the Book Fair?
7. What are the opportunities for a South African trade publisher attending the Book Fair?
8. Would you regard attending the Frankfurt Book Fair as important for South African publishers? Why/why not?

Appendix B: Questionnaire: Key informants, Dutch publishing industry

Dutch-Afrikaans translator and organiser of ‘Week van de Afrikaanse roman.’

1. You were the main organiser of ‘Week van de Afrikaanse roman 2014.’ How did this idea come about to host a promotional event for Afrikaans translated authors in the Netherlands and Belgium?
2. What are the objectives/goals of this event?
3. How was the attendance of these events in general?
4. Are the Afrikaans authors’ books marketed as ‘translations’ or as original works?
5. How are Afrikaans authors, and specifically Irma Joubert and Deon Meyer, received by the Dutch reading community?
6. How long have you been a translator, and which genres and languages are you most comfortable translating?
7. Do you experience the translation of your books as rewarding – both financially and in other respects? Explain.
8. Do you have established networks/contacts/business relationships with South African publishers and authors?
9. What are the common challenges you experience with the negotiation of translation contracts, as well as with regards to the end product?
10. What do you regard as a successful translation agreement for you as a translator?
11. In your opinion, are there opportunities for South African trade publishers, in selling translation rights to international publishers?

Flemish Literature Fund representative

1. What is the main goal of your organisation?
2. Do you have established networks/contacts/business relationships with South African trade publishers and authors?
3. On your website, you state that your organisation supports translations of Dutch literature. In the event of an Afrikaans author writing a book specifically for the Dutch market, and publishing the book in Afrikaans and Dutch simultaneously, would the Dutch publisher be able to apply for the translation grant?
4. Are you fully supported by government regarding funding for projects/grants?
5. Have you been involved with the translation of Dutch books into Afrikaans? If yes, how did you experience the project – with regards to process, communicating contract specifics, following up on sales etc.?
6. What do you regard as a successful translation agreement?
7. What are the common challenges you experience with the negotiation of translation contracts, as well as with regards to the end product?
8. Do you think there is more scope for Afrikaans fiction translations into Dutch?
9. The Flemish Fund for Literature provides the option of residence for foreign writers in Flanders – what are the criteria for application?

10. What are your organisation's objectives/goals for attending the Frankfurt Book Fair annually?

Trade publishers from Belgium representative

1. What is your publishing house's main publishing focus (editorial philosophy)?
2. What are the factors you consider when acquiring the translation rights to a manuscript?
3. Would the sponsorship towards translation costs influence your decision to acquire translation rights to a South African manuscript?
4. Do you prefer to work from the source text (Afrikaans) or the English translation?
5. Once you receive a copy/copies of the books to evaluate with regards to your decision to translate, what would the next step be?
6. Would you be interested in receiving more book proposals from South African publishers? Explain.

Appendix C

Interview guide for the Case study: Author Irma Joubert

Commissioning editor at South African publisher LAPA Publishers

1. How many books of Irma Joubert has your company published?
2. Would Irma Joubert be regarded as a best seller in South Africa amongst Afrikaans readers?
3. How did it happen that the Dutch translation rights to *Tussen stasies* were acquired by a Dutch trade publisher?
4. Did you consult a lawyer concerning the translation rights contract specifications? And why?
5. Would you describe the negotiation and confirming of the rights agreement as smooth or complicated?
6. Has this translation rights agreement been financially rewarding for you as the publisher up until now?
7. Why do you think the author's Dutch translated books are successful in the Dutch market?
8. Are you experienced with the process of selling rights to international publishers? Explain.
9. Would you prefer to work directly with international publishers when initiating translation contracts or via the literary agents in that country? Motivate your answer.
10. Do you have established networks/contacts/business relationships with Dutch trade publishers?
11. Your company has also translated Pieter Aspe's three books from Dutch into Afrikaans. Where there any problems that you have experienced with the negotiation of these translation contracts, as well as with the production of the end product?
12. What do you regard as a successful subsidiary rights (re translation) agreement?
13. Why would you, as a publisher, pursue or not actively pursue this area of publishing?
14. Are you considering proposing more titles for translation to Dutch publishers?
15. Do you attend the Frankfurt Book Fair? Provide reasons for your answer.

Author Irma Joubert

1. Why did you not retain your subsidiary translation rights?
2. Is a literary agent currently managing your subsidiary rights?
3. How have you experienced the translation process of your Afrikaans books until now – regarding negotiations between your local and Dutch publishers, as well as the actual translation process?
4. Dutch, German and English translation rights have also been sold to most of your work. What was your involvement with these negotiations?
5. Why do you think your books are so popular in the Dutch reading market?

6. Do you write for an international audience since being translated, or are you still writing for a South African audience?
7. Some South African authors are of the opinion that you will only be taken seriously as a writer once you have been translated into English. What is your opinion in this regard?
8. Do you feel that this business aspect of publishing, the selling of translation rights, is fully explored in South Africa – specifically from the Afrikaans publisher's side?
9. Do you experience the translation of your books as rewarding – both financially and in other respects?
10. What would you regard as the key factors to being a successful translated author?

Acquisitions editor at Uitgeverij Mozaïek (Dutch publisher)

1. Do you have established networks/contacts/business relationships with South African trade publishers? Explain.
2. How did you discover Afrikaans author Irma Joubert's book, *Tussen stasies*?
3. Why did you decide to translate the book?
4. Is it the first time that your publishing house has translated an Afrikaans fiction book for the Dutch market?
5. Did you experience the negotiation concerning the translation contract smooth or complicated with the author's South African publisher, with specific reference to communication, knowledge of the selling of translation rights and the technical points regarding a contract?
6. Did you have to rework certain parts in the book(s) to make it more culture-specific and reader-friendly, or did you do a simple translation? Explain.
7. Are you pleased with the sales of Irma's books in the Dutch market?
8. Who is responsible for the administration of translation rights contracts in your company?
9. You are acting as Irma's literary agent, as per her South African publisher's request. Recently you sold the German and English translation rights of Irma's books. Did you provide the text in the original language Afrikaans or the Dutch translated version?
10. Do you market the book as a 'translation' or just as a new book by a new author?
11. What is the inspiration /philosophy regarding cover design of Irma Joubert's books?
12. What kinds of marketing/promotional activities do you utilise to promote Irma Joubert in your country? I see she is travelling to Europe annually.
13. How do the Dutch readers receive Irma Joubert and her work?
14. What are the common challenges you experience with the negotiation of translation contracts, as well as concerning production of the end product?
15. What do you regard as a successful subsidiary rights (re translation) agreement?
16. Are you considering translating more Afrikaans books from South African trade publishers?
17. Do you prefer to work directly with South Africa publishers when initiating translation contracts or via the literary agents?

18. Translations can become very expensive, especially if the manuscript has a large page extent. Do you rely on sponsorships or translation subsidies from external sources to cover translation costs?
19. Do you regard the Frankfurt Book Fair as an effective communication platform for buying and selling translation rights?
20. Do you attend any other international book fairs? Why/why not.

Appendix D

Interview guide for the Case study: Author Deon Meyer

Commissioning editor and rights manager at South African publisher NB Publishers

*Please note that NB Publishers published the second trilogy of Irma Joubert. Therefore, the commissioning editor at NB Publishers was interviewed answering questions about both authors.

1. How many books of Irma Joubert and Deon Meyer has NB Publishers published?
2. Are these authors regarded as best sellers in South Africa amongst Afrikaans readers?
3. Would you regard their translations as successful in the international market? Motivate your answer.
4. Deon Meyer is regarded as the catalyst to opening the eyes of international publishers concerning the quality of Afrikaans fiction. What is your opinion in this regard?
5. The design of the new covers of Deon Meyer's books are very similar to those of international bestselling crime authors'. Please provide reasons for this new style design.
6. There was once a billboard advertising Deon Meyer's new title on one of the busy streets in Pretoria. It is unusual to see a South African author being marketed in such a way. Kindly elaborate on this marketing decision.
7. Did you have to rework certain parts in the book(s) to make it more culture-specific (for any nationalities) and reader-friendly, or did you do a simple translation? Explain.
8. Who is responsible for distributing Deon Meyer's English translations in South Africa?
9. Are all your translated author's books doing well in the international market?
10. Did you consult a lawyer about the translation rights contract specifications? Explain.
11. Do you prefer working directly with international publishers when initiating translation contracts or via the literary agents in that country?
12. How many of your authors are currently considered translated authors (other than being translated into English for the South African market)?
13. What are the criteria for selecting the authors that you propose for translation?
14. Do you have established networks/contacts/business relationships with Dutch publishers?
15. Have these deals been financially rewarding for you as the publisher up until now?
16. What are the common challenges you experience with the negotiation of translation contracts, as well as with regards to the end product?
17. What do you regard as a successful subsidiary rights (re translation) agreement?
18. Who is responsible for the administration of translation rights contracts in your company?
19. Why would you, as a publisher, pursue or not actively pursue this area of publishing?
20. Why do you attend the Frankfurt Book Fair?
21. Do you attend other international book fairs?

Author Deon Meyer

1. How are you experiencing the translation process of your books, for the Dutch market until now – regarding negotiations between your local and Dutch publishers, the actual translation, and the end product etcetera?
2. Why did you retain your subsidiary rights for all your books?
3. In the local market, another publisher was still publishing one of your titles until very recently. You requested for the rights to be reverted. Why?
4. Why do you think your books are successful (in terms of sales and reception) in the Dutch reading market?
5. Some South African authors are of the opinion that you will only be taken seriously as a writer once you have been translated into English. What is your opinion in this regard?
6. Do you feel that this business aspect of publishing, the selling of translation rights, is fully explored in South Africa – specifically from Afrikaans publishers' side?
7. Do you experience the translation of your books as rewarding – both financially and in other respects?
8. What would you regard as the key factors to being a successful translated author?