

One title, two languages: investigating the trends of publishing adult non-fiction titles in English and Afrikaans during 2010-2014

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Biographical notes

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Abstract

This article investigates the publication of titles in English and Afrikaans (one title published in two languages) by looking specifically at three publishers: LAPA Uitgewers, Jacana Media and NB Publishers. Furthermore the article examines why some books are more likely to be published bilingually than others in the sector of trade non-fiction for adults specifically; this excludes children's literature as well as titles in the religious trade sector. Bilingual publications from the period 2010-2014 are investigated for this article in order to examine this phenomenon over a relatively recent period of time.

The research determines what the reasons are for publishers to publish in both languages, how the decision-making process takes place, and whether the timing of publishing bilingual titles plays a significant role in their publishing strategy. By investigating the reasons publishers use to make their decisions, the possible future of this trend is predicted. This information was collected through an investigation of available literature and also through interviews with key role players at the publishing houses.

Keywords

Translation of English and Afrikaans texts

Publishers' decision making process

Trade non-fiction

NB Publishers

LAPA Uitgewers

Jacana Media

Introduction

In South Africa, sometimes trade publishers are publishing selected titles both in English and Afrikaans - in other words a title is written either in English or Afrikaans and consecutively translated, and often published at the same time. This article examines why some books are more likely to be published bilingually than others in the sector of trade non-fiction for adults specifically; this excludes children's literature as well as titles in the religious trade sector. This article focuses on non-fiction titles specifically as an area where local titles are popular among readers. Furthermore the research focuses on three local South African publishers: LAPA Publishers, Jacana Media and NB Publishers, which consist of two smaller imprints that sell bilingual titles for adults, namely Tafelberg and Human & Rousseau. Bilingual publications from the period 2010-2014 will be investigated for this article in order to examine this phenomenon over a relatively recent period of time.

The research will attempt to find out what the reasons are for publishers to publish in both languages, how the decision-making process takes place, and whether the timing of publishing bilingual titles plays a significant role in their publishing strategy. The article will also attempt to confirm bilingual publishing as a trend in the South African publishing industry, and whether or not this trend is becoming increasingly visible in the trade sector. An important factor to also include in the research is to determine what effect the publishers'

editorial policy has on their decisions to publish bilingual titles (and whether or not their editorial policies have changed as a result). Moreover specific genres most likely to be bilingually published will be highlighted. Because English and Afrikaans books essentially have slightly different markets, the marketing strategy may differ and the question of whether English and Afrikaans titles are marketed the same way or marketed differently to different markets is an important one to consider. This includes differences in covers for the different languages.

Methodology

For this research study, three local trade publishers were selected to be examined: LAPA Publishers, Jacana Media and NB Publishers – which includes imprints Tafelberg, Human & Rousseau, Kwela and Queillerie. These publishers are local publishers who publish adult non-fiction in both Afrikaans and English, and their front and backlists are freely available via their websites or have been made available to us. Other imprints of NB Publishers like Lux Verbi (religious books), Pharos (dictionaries) and Best Books (educational books) were excluded, as well as Protea Booksop, seeing as these publishing houses do not publish one title in both languages simultaneously or do not fall within the trade sector. Furthermore, multinationals like Penguin SA and Random House Struik (who merged with Penguin in 2013), was omitted due to the international nature and size of the company.

In order to investigate the bilingual publishing phenomenon fully, use will be made of a variety of information resources. The publishers' catalogues will be consulted to examine the in-print and available English and Afrikaans publications, the year of publication of specific titles and the covers of these books. The websites of these local publishers will assist in

identifying their editorial policy, and this will be confirmed with primary research methods (interviews with the publishers themselves).

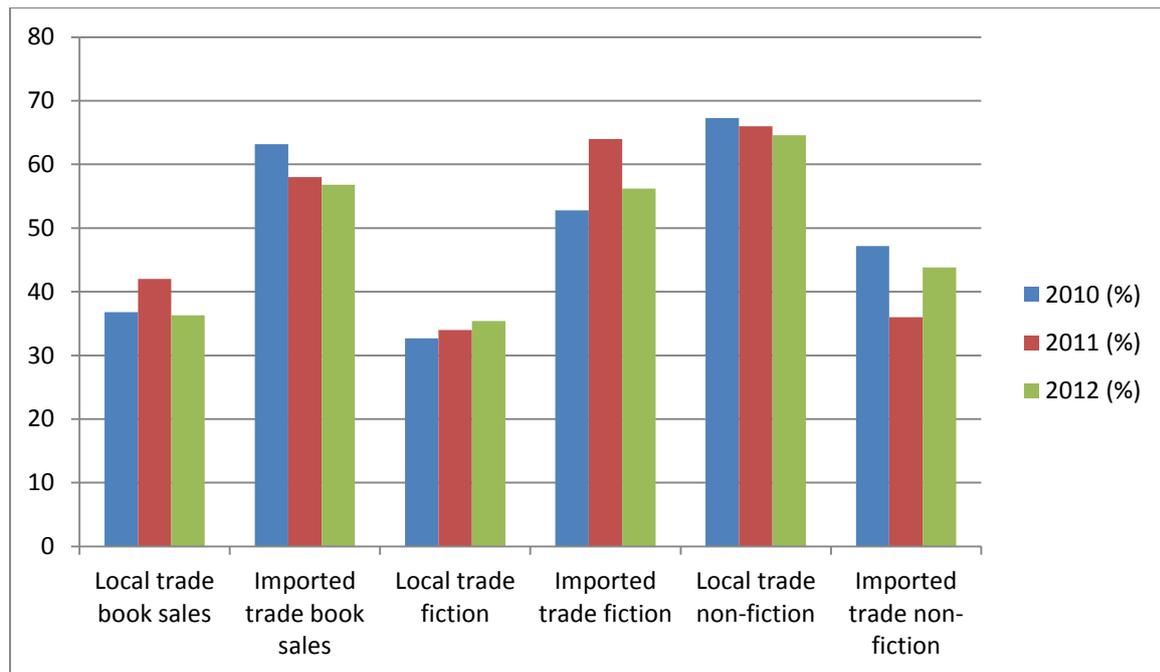
Reports compiled by the Publishers' Association of South Africa (PASA) will be used to look at sales of Afrikaans and English titles in the trade sector. Currently the latest report available is from 2012. Information from the 2010-2012 reports will be collated into graphs to illustrate the production of the titles. Other articles and secondary research will be used to support the findings. The PASA reports have not been consistent in the classification of data every year, so slight inaccuracies are inevitable. It is possible however to discern trends from these reports over the time period. There are few secondary resources available in this area as this research has not been done to any large extent before, and primary research is necessary. Semi-structured interviews with the chosen publishers will be conducted via email, or per telephone, in order to get first-hand knowledge and opinions to research questions, especially regarding the publishing decision-making processes.

The South African trade book market

In South Africa's trade book market, the most commonly published languages are English and Afrikaans. African language publishing is mostly focused in the schools sector. There are various reasons for this which is beyond the scope of this article, but many publishers may argue that the biggest reading markets are English and Afrikaans and that the market for African language books in the trade sector is too small to publish books viably. While there is plenty of local content being published, the largest part of net turnover sales comes from imported (English) sales. While imported trade fiction seems to be more popular than local trade fiction, local non-fiction is much more popular than imported non-fiction. This can be seen by comparing the results of yearly reports from the Publishers' Association of South

Africa (PASA), from 2010-2012, in Graph 1. It is thus clear that local publishers experience much competition from international publishers in the fiction market, but that the non-fiction market is an area where local content is popular among readers and it would be wise to focus efforts there.

Graph 1: PASA reports 2010-2012 (total net turnover unless otherwise stated)



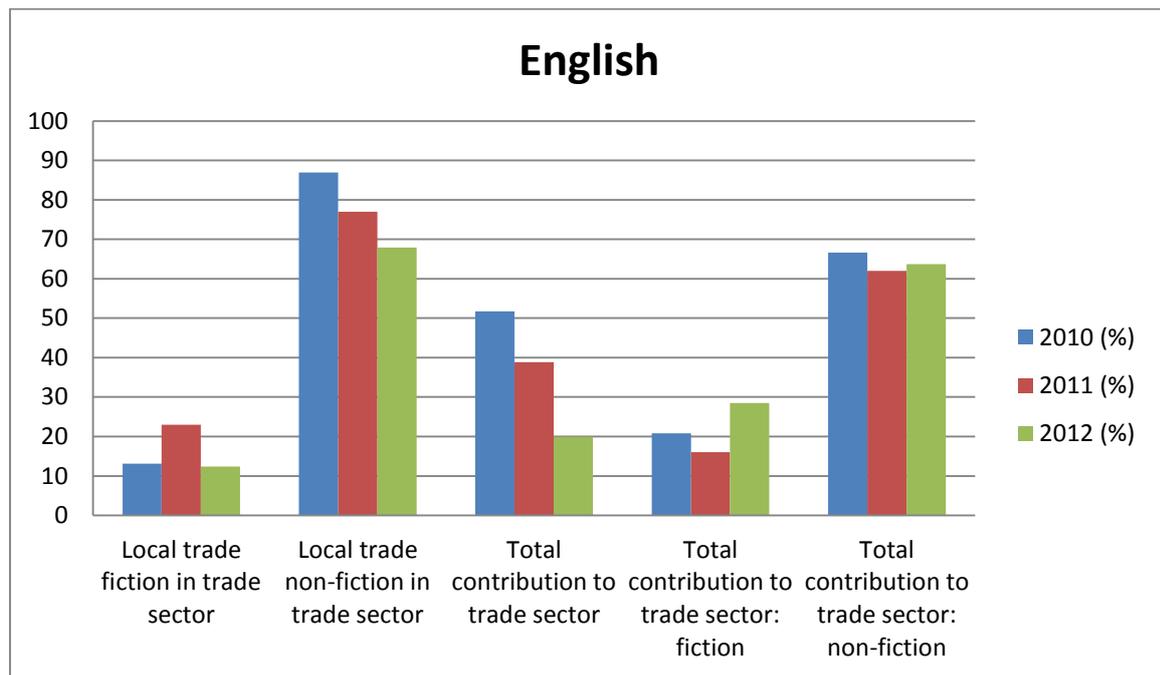
Sources: PASA reports 2010, 2011 and 2012

Furthermore, it is interesting to note the contributions of Afrikaans and English as languages in this time (2010-2012) to the trade sector. Because Afrikaans does not have the competition English has (in terms of imports), there are often more new local titles produced per year in Afrikaans than English. The Afrikaans reading market is also loyal to their language. Machet (2002, 76) explains 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. This indicates that once a literature and

reading public for a language has become established it will sustain itself even without government support.”

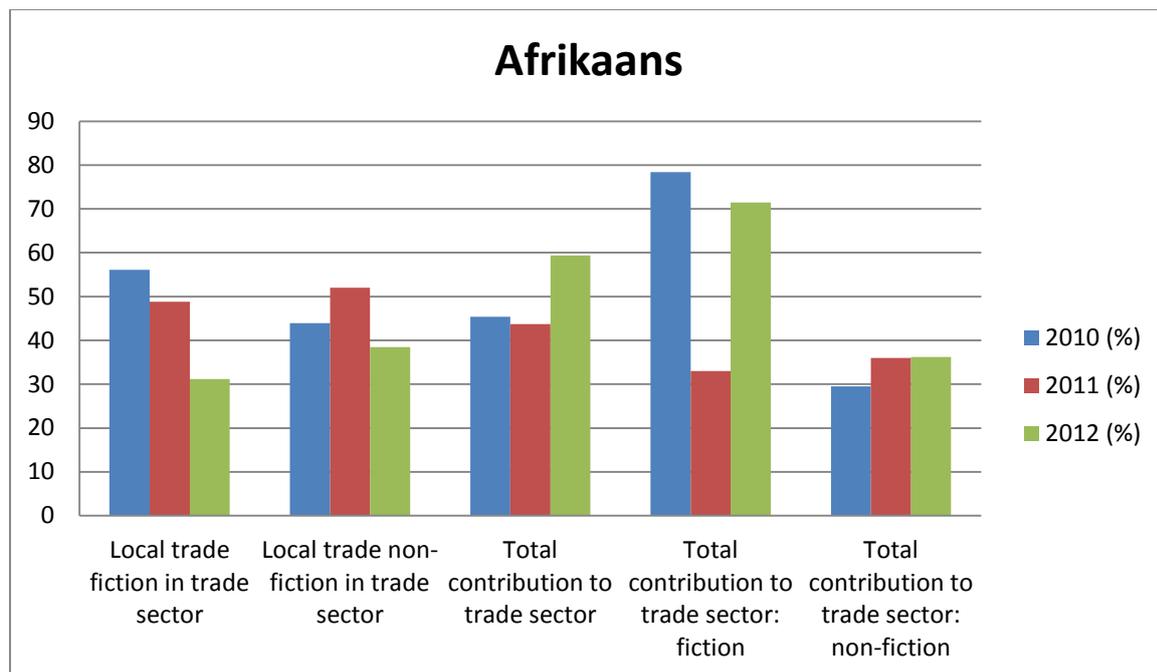
Sales of Afrikaans titles are also often more stable than sales of local English titles, because English sales may be heavily influenced by an imported bestseller, for example the imported *Twilight* series in the fiction sector. The results from the PASA reports from 2010-2012 per language can be seen in Graphs 2 and 3. Publishers also claim that Afrikaans readers are often willing to read English titles, but that it is not often that an English speaker will buy an Afrikaans title to read (Interview 2014).

Graph 2: English contribution to the trade sector 2010-2012



Sources: PASA reports 2010, 2011 and 2012

Graph 3: Afrikaans contribution to the trade sector 2010-2012



Sources: PASA reports 2010, 2011 and 2012

While this study focuses on translations of local content in the non-fiction sector, there are also imported titles translated from English to Afrikaans, in both the fiction and non-fiction sectors. The reasons for translating imported titles may be slightly different to those of publishers producing local titles. On a socio-cultural level, the translation of imported titles into the Afrikaans language does not only provide access to this content to Afrikaans speakers, but it also creates the opportunity and enjoyment of reading in the mother tongue. This could also be said for the other indigenous languages in South Africa. However a decision to translate will probably be made later than if it was a local title, which indicates that these translations probably take place less frequently. Furthermore the translation of imported titles can be complicated, especially where costing of such a book is concerned, with regards to the acquisition of the subsidiary (translation) rights and determining whether or not it would be financially viable to spend the time and money to produce a translated title. That is why funding may make a project possible where it would not have been done

otherwise. A good example of this is the translation of the popular French comic books *Asterix* into Afrikaans by translator Sonya van Schalkwyk-Barrois, and publisher Protea Books, which was discussed at length at the 2014 Woordfees festival by Zandra Bezuidenhout and Johanna Steyn. Although these comics are not local, form part of the fiction sector and are aimed largely at the children's market, it is interesting to note the reasoning behind the decision-making of the local publisher, for translating these specific titles. Sufficient funding for the project was made available via the Netherlands government – usually a translation organisation supported by government - enabling a translator to be paid for up to a two month period to translate the book. The comics have been translated into 100 languages worldwide and importantly there exists nothing similar in shape and format in South Africa for Afrikaans children aged 10 years and older – the reason for the translation thus obvious. Decisions could be based on the popularity of a title, for example the world-famous Harry Potter series was translated to Afrikaans and published by Human & Rousseau. The translation of the Asterix comic books shows that that the publisher's decision to publish a title in both English and Afrikaans may depend on a variety of factors including unique selling points and financial viability in terms of the markets.

Decision to translate and the most popular translated genres

Greyling explains that the role of the publisher is to ensure that “the right information reaches the right consumer, at the right time, in the right format, and at the right place” (2003, 83). This is why publishing houses have predetermined publication profiles, editorial policies, publishing categories or genres all aimed at the publishing house's sustainability and catering to specific market's needs (Galloway & Venter 2005, 52). Therefore it is imperative that publishers carefully consider the translation of titles as this will open up not only the

possibility of new revenue streams and new markets, but will also incur new costs and marketing efforts to effectively deliver to and communicate with this market.

Within this background of the trade publishing sector in South Africa, publishers of local content make a decision about whether or not to translate a specific title into another language (English or Afrikaans), early in the publishing process. In a publishing house, a commissioning editor is “responsible for identifying authors and developing projects...they play a central role in defining the development of the publisher’s list, and negotiate the terms of the author-publisher contract with the author” (Smith 2012, 9). In theory, usually as soon as a commissioning editor has finalised a concept and drafted a publishing proposal (in order to obtain approval for publication of the manuscript from the publishing house management team), the option to publish in various languages should be considered. An integral section of the publishing proposal is the market research report where information about the potential target market (primary and secondary) is clearly stated. Publishers would then base their decisions on the stability or estimated guarantee of the market size before going ahead with creating bilingual titles and then the print-run of these titles. Once a decision is made to publish the manuscript or if the concept has been approved, the title will be entered into the production schedule.

A source at Tafelberg publishers explains that this publisher makes a decision to translate a title once they have decided that a book will be published. The source explains that while both solicited (where a commissioning editor requests an author to write a book on a specific theme) and unsolicited manuscripts (where authors send their manuscripts to publishers hoping to be published) are considered for translation but in their case it mostly happens to be unsolicited manuscripts that end up being translated (Interview 2014). Submitted (especially unsolicited) manuscripts go through a basic assessment, after which the publisher submits the manuscript to NB Publishers’ management team. The team includes the head of publication,

head of non-fiction, the marketing manager, sales manager and other members of their respective teams. A meeting is then held once a month where it is decided whether or not new manuscripts or concepts will be published, and at the same meeting a decision is made as to whether it will be worth it to translate the title (Interview 2014). Often, the publisher (for example, the publisher in charge of cookbooks or historical titles) will make a recommendation about the translation regarding whether it is believed there is a big enough market for the different languages (English or Afrikaans). Tafelberg focuses on publishing English and Afrikaans books, and the source further explains that sometimes, a manuscript is submitted in English even though the author may be Afrikaans. This may be because the author has converted academic study (originally written in English) into a trade book format, or because they believed that there is a bigger market in English, which is not necessarily the case (Interview 2014). In South Africa English is often promoted as the language of power in almost all areas, from education to the workplace. Edwards and Ngwaru claim that English is the language of highest status (2010, 6) and this may be a reason authors want to write in English as opposed to Afrikaans.

A source at Tafelberg explains that an assessment of the market is of vital importance when making a decision to translate. An assessment of the market may show that there is a bigger market for the Afrikaans text or even just a big enough market in order to justify translating the manuscript. An exception may be if the publisher believes a certain title may be valuable to the Afrikaans oeuvre they will publish it even though they do not expect a high sales volume. Larger publishing companies have financial freedom to publish niche publications, or alternatively these publishers subsidise niche publications with the income of best seller titles. A source at Jacana Media explains however that even if they publish a bilingual title, and the English outsells the Afrikaans edition by far, and they did their costing correctly, the small amount of Afrikaans editions that sell is still hard sales that contribute to the company

turnover. In addition Jacana – known as a traditionally English publisher - is starting to create awareness amongst the Afrikaans audience about the new titles they are producing – thus slowly moving into that market (Interview 2014).

On the other hand, a source at LAPA Uitgewers talks mostly about translated titles being solicited (commissioned), where research is done to decide whether a commissioned idea (title) can be published. As they are predominantly an Afrikaans publisher, most of their titles are published in Afrikaans first, and only if there is an indication that there is a need in the market for an English title will it be translated (Interview 2014). It is important to note that the mission statement or editorial policy of the publisher plays an important role – LAPA is considered firstly as an Afrikaans publisher just as Jacana is considered English. A source at LAPA explains that sometimes an author will suggest that a translation would be a wise decision and this may influence the publisher's decision about whether or not to translate (Interview 2014), as most authors are regarded as specialists in their field. In this case the author will often translate the book him/herself. This is the case when the author knows their market well, or is quite a well-known author. Alternatively a translator will be hired for the specific task at hand. In LAPA's case, it seems that authors have a bigger say in who should do the translation of the title than in the case with Tafelberg translations. A source at LAPA also explains that there are various things to look at when making a decision to translate, including the available budget, the market, the genre, the author and the entity you publish for (for example, publishing a corporate publication like a small free cookbook, available at grocery stores) (Interview 2014).

A decision to translate may also depend on the genre of a book. A source at Tafelberg reveals that especially when it comes to current affairs, Afrikaans speakers do not mind reading the books in English, so it makes sense to publish books on South African politics or more general topics in English only. However, when a book related to Afrikaner issues or

topics specifically – in other words relating to the Afrikaner community directly (like books about the Border War) – Afrikaans speakers prefer to read the books in Afrikaans (Interview 2014). These books will thus be published in both English and Afrikaans. Interestingly Jacana Media reveals that they are testing this theory. A source revealed a new strategy where a book on the theme of the Boer War by an award-winning author acquired from a Dutch publisher, will be published in October 2014. It will first be published in Afrikaans, in hard cover for a specific time, before the paperback version in English will be released the following year (2015) (Interview 2014). They have a strategy in place for the release of this title and are keen on researching this market by producing a book in one language first. The difference in language sales will then be examined which would be interesting to see especially since the Afrikaans readers will not have the option of reading this title in English initially.

In contrast a source at Tafelberg stresses that it is crucial to publish a book and its translation at the same time, because if this does not happen, there is a risk the sales of the translated work will be negatively affected (Interview 2014). For example, it was mentioned earlier that Afrikaans readers may prefer to read a Border War book in Afrikaans. However if the English title is published first, they may buy the English title to read, and when the Afrikaans translation comes out later, there is a missed sales opportunity. The source further explains that they have had bad experiences in the past where the translated work appeared after the original, and it definitely impacted negatively on the sales of the translated work (Interview, 2014). According to a source at LAPA, the publisher has not always published titles in both languages due to time constraints but they also believe that it is better to publish the titles at the same time for cross marketing and publicity opportunities (Interview 2014). De Vries explains that “high sales figures of a text in its original language are an important factor to consider translations” (De Vries 2009, 12) so it is also possible that publishers publish a

translation after the original has been on the shelves for a while because of requests from the market. For example, readers may request an Afrikaans title after spotting the English one in Leisure Books' (*Leserskring*) catalogue or on bookstore shelves. In the case of craft or hobby books that teach a skill like knitting or beading, it would make sense for a reader to have in their mother tongue. In this case readers may wait until a title was available in their mother tongue. However if a book was not translated at the time of publication of the original title it means the publisher saw no need for a translation or funding had to be obtained first (Interview 2014).

The different publishers investigated have different editorial policies in terms of what they publish and this means that the most translated genres will be slightly different with each. However, a table compiled using data from the different publishers' catalogues (included in Appendix 1) shows that in the period of 2010-2014, an estimated total of 70 titles were published in both English and Afrikaans and that the cookbook genre was the most popular genre to be translated (total of 31 titles). A source at Tafelberg explains that in her experience, Border War books, biographies, cookbooks and business books (for example *Jannie Mouton: En toe fire hulle my/ Jannie Mouton: And then they fired me* by Carié Maas and *Aan die stuur: My leierskapsreis / In the driving seat: Lessons in leadership* by Brand Pretorius) are translated most often (Interview 2014). A source at LAPA claims their most translated titles include true crime, narrative non-fiction, cookbooks and craft books (Interview 2014). These statements are supported by the table in Appendix 1.

Marketing of bilingual titles

In book marketing, publishers first need to create awareness about a new product/title within the target market, and once the benefits and values associated with that brand (be it a

book/author) becomes entrenched in the consumer's memories, it will guide their purchasing decisions (Lamb, Hair, McDaniel, Boshoff & Terblanche 2006,). Moreover, "effective branding spills over to new and other products, leading to faster consumer acceptance" (Lamb et al. 2006, 231–232). Different publishers brand their companies in specific ways and thus many publishers have a specific way of marketing their titles that they believe works for them. Marketing for titles published in two languages will thus also be done in a specific way. Jacana is of the opinion that if you want to create a best seller, you pitch the book as a bestseller, and this basically implies that you position the book in a particular way, or implement specific marketing activities to back this strategy (Interview 2014). These may include publishing excerpts in of the books in prominent magazines and newspapers and doing live interviews with the authors in the media that they are familiar with and trust. A specific marketing consideration is also to host launches in areas specific to a spoken language where the publisher will get optimal attendance, for example because Centurion is mostly regarded an Afrikaans speaking suburb in Pretoria, the Afrikaans version of that book will be launched and marketed extensively in that area, whereas an English title will be launched in Rosebank or Sandton, due to the language spoken in that area (Interview 2014). A source at LAPA explains that while they will market translated titles (the original and the translated title) to the same book retailer, they will target different media for the two different languages (Interview 2014), and this will be their main communication strategy. Tafelberg follows a similar strategy: they pitch the two books differently to the media when contacting them about things like extracts or interviews with the author. The publisher will identify the extracts that they want to offer to the media and will mostly identify different material for the Afrikaans and the English media (Interview 2014). For example, on the back cover of the books *DF Malan en die opkoms van Afrikaner-nasionalisme* / *DF Malan and the rise of Afrikaner Nationalism* by Lindie Koorts and *Die oorlog kom huis toe: Vroue en gesinne in*

die Anglo Boereoorlog / The war at Home: Women and families in the Anglo-Boer war by Albert Gtundligh and Bill Nasson, different reviewers' quotes are used on the different translations (Interview 2014). With regards to the Afrikaans media, most publisher publishing Afrikaans titles will have established media contacts. Publishers also explain that and this language has a loyal reader base. Critics then publish reviews in well-known media, and publishers are comfortable working within this system (Interview 2014). Publishers will also go to work in the same way with the English media, using their established contacts to communicate to their audience (Interview 2014).

Paratext refers to “the means by which a text makes a book of itself and proposes itself as such to its readers” (Genette 1991: 261) – the decisions taken around packaging, cover design, and so on. A book’s cover is an extremely important selling point. Van der Westhuizen argues that “(t)he physical appearance of the book is the first visible marketing strategy employed by the publisher”, and an author or title can gain status by how the book is presented (as quoted by Kleyn 2013, 69). The packaging thus assists in creating a product that is desirable, as Scholtz states: “*Boeke moet begeerlik, verbeeldingryk verpak word. ’n Omslag moet vra om gekoop te word*” (“Books must be desirably, imaginatively packaged. A cover must ask to be bought”) (as quoted by Van Zyl 2000, our translation). When it comes to bilingual publishing, it is important to carefully consider the title of the specific language version, as well as the design elements making up the cover. A publisher at Jacana explains that with one title in two languages, the covers should be “twins, but not identical twins”. This indicates that covers of both titles need to be recognisable and relatable, but should still be able to stand on its own, even if they share the same basic “look and feel” (Interview 2014). For the covers of their titles in the two different languages, LAPA Publishers claim to follow a specific house style while keeping the covers very similar. There will only be slight

colour differences. This is not only for readers but to limit confusion amongst warehouse staff and distribution services when these titles are packaged and sent to customers (Interview 2014). Tafelberg also believes that a book and its translation need to have exactly the same cover with small differences for the readers to be able to identify the two books as the same but in different languages (Interview 2014). It is clear that both publishers want to keep both titles the same to avoid confusion – one for the warehouse and one for the reader. Assuming a product is being sold to two different markets, one would wonder why it is necessary for both markets to know that there is a translation to another language by keeping the covers the same, and what effect knowing that the book is available in two languages may have on the buyers. It may be because publishers do not want an Afrikaans speaker to accidentally buy an English book because the cover of the Afrikaans title was different and the buyer did not realise there was an Afrikaans edition available. It may also be due to cover design costs that similar covers are produced. It would be interesting to see what effect it would have on sales if the English and Afrikaans versions were created with different covers for the different markets specifically, as Jacana are attempting. It is worthy to note, however, that the Afrikaans and English are the markets in some instances, as the source at Tafelberg mentioned, for some themes like current affairs or general political titles. This may be a reason for keeping similar covers; in that case however, books are not often published in both languages.

Another important role player in the successful marketing of new titles is the author. Authors' popularity within a certain market may play a big role on the sales in of a title in specific language. Furthermore, authors may be involved in the actual translation of their titles which would affect the quality of the title.

Reception and sales

Authors may be very keen for their books to be translated into different languages. The reason why authors want to translate their books into English from Afrikaans may be because they will then be globally recognised and will be able to reach a bigger (international) market. Winterbach explains that there is even pressure on Afrikaans writers to be translated, in order to gain respect and recognition: “As an Afrikaans writer you will only be taken seriously when read in translation” (as quoted by Kleyn 2013, 135). As a publisher at Tafelberg mentioned, however, just because the book is in English may not mean it will sell more in the South African market. Furthermore authors may believe that if a book is translated it says something about the prestige or quality of the specific book – a perception that does not necessarily ring true. Venuti (2008, 40) explains: “...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.” It is however difficult to determine whether the reading public agrees with this perception and may be an area for further study, as these perceptions will affect their book buying habits. The perceptions of readers can however, be easily influenced by the way a title is marketed to the public as marketing is the management of expectations of your audience. Tafelberg claim they translate most often from English to Afrikaans, although they do also translate from Afrikaans to English (Interview 2014) while LAPA translate mostly from Afrikaans to English because they are a specialist Afrikaans publisher (again, much of these decisions are made based on editorial policy). They will sometimes translate from English to Afrikaans when they are involved in co-publications with other publishing houses (Interview 2014).

According to sources at LAPA, Tafelberg and Jacana, the sales of a title will definitely depend on the genre, the market and how well-known an author is. Often the ‘original’ book (whichever language it was written in originally) will sell better, although there are exceptions (Interview 2014). In the case of a Jacana title, the book ‘*Fat, fame and life with father*’ (Deidre Barnard) was published in English, although the book was about an Afrikaans person’s life. This book did not do as well as expected, although the quality of the translation also influenced the quality of the book (Interview 2014). A source at LAPA explains that in their experience the Afrikaans title will sell better than the English translation, however they believe this might be because the publisher is an Afrikaans publisher and the market associates their brand with Afrikaans (Interview 2014). Two of the titles that have sold better in the translated language that a source at Tafelberg mentions is *DF Malan en die opkoms van Afrikaner-nasionalisme / DF Malan and the rise of Afrikaner Nationalism* by Lindie Koorts and *Die SAW in die Grensoorlog 1966-1989 / The SADF in the Border War 1966-1989* by Leopold Scholtz. The DF Malan title was originally written in English as a doctoral thesis and then turned into a book for the trade market, but the publisher believed there would be a bigger Afrikaans market for this title, and in fact they did print and sell more of the Afrikaans than the English title (Interview 2014). It was also believed that the SADF book would have a bigger Afrikaans market, especially because the author is more well-known in the Afrikaans media even though the book was written in English originally, and more Afrikaans titles were sold (Interview 2014).

Another example is of the title about Carte Blanche presenter Ruda Landman, *Off camera* (written by Ruda Landman) – although Jacana only published the English version and LAPA published the Afrikaans version – interestingly the English outsold the Afrikaans title (Interview 2014). Jacana confirms that at this stage their English titles mostly outsell their Afrikaans titles, probably because they are known as English language publishers, and

therefore readers associate a certain language with their content. An example is the book *Drug muled: Sixteen years in a Thai-prison/Dwelms slagoffer: Sestien jaar in 'n Thai-tronk* (Jacana Media) which sold close to 14 000 English copies, but only 2500 copies in Afrikaans (Interview 2014).

Publishing bilingual titles: a trend?

A publisher at Tafelberg explains that they have become more cautious of translating titles in recent years, as opposed to bilingual publishing being a trend that has really taken off (Interview 2014). This is because translating a title takes a long time and has serious cost implications, especially if the manuscript in question has a large page extent, so it is vitally important that the translation of a text is worth it – in other words that the translation will sell well. It is not possible to predict accurately what the market will do and publishers can only make an informed decision based on sales history of previous titles, market trends and their own market research. The source further explains that especially in the case of Afrikaans titles being translated to English, the decision is difficult because they need to make sure that the English market will relate to theme of the Afrikaans book.

Jacana Media, as many other publishers do, inspects the Nielsen's book sale records (a sales record database of local and international book sales) and have realised that the Afrikaans book buying market seems to be growing and has a steady customer base. This is confirmed in the PASA reports which show a relatively stable contribution to the trade sector from 2010-2012 at between 43% and 59% (59 % in 2012) while English trade books' contribution ranges from 51% to 20% (20% in 2012). They thought it a good idea to experiment in this particular market, as all publishers want to grow market share and need to consider diversification to ensure sustainable growth (Interview 2014). This was, however, not an easy

journey as they soon realised that the choice of book to be translated needs to be considered carefully and the quality of the translation needs to be up to standard. The successful translation of a text into another language is not easy as can be seen by the criteria Kleyn describes for a successful translation into and out of Afrikaans (2013,132), that the translator needs to be creative and [the title] should not be a weak mirroring of the actual text (Human as quoted by Kleyn(2013,132), that references and uses should be clarified for a new audience, and when unexplainable or incomprehensible writing styles should be avoided when speaking to or writing for a completely new audience (Pakendorf as quoted by Kleyn 2013,132), that translations need to be contextualised for readers of a different language group or country and that a faulty or poor translation will provoke critique. Another barrier to success of bilingual titles is the marketing aspect. It is often difficult to market Afrikaans writers in the local English market and Afrikaans writers' books translated to English do not always sell well (Interview 2014). It is for this reason, a source at Jacana explains, that they will only publish title in Afrikaans if the market cannot be reached in English.

Conclusion

The research for this article has clarified some reasons why local trade publishers are publishing bilingual non-fiction titles. Overall, publishers want to maximise costs, and if a bigger market can be reached which will result in more sales, a book will often be translated – this is a strategy that both Afrikaans and English publishers realised. Obviously sales need to be good enough to justify the time spent on translation and translation costs, which sometimes make the decision to translate a difficult one. The decision-making process will differ slightly at different publishers depending on the structure of the company, but in general things like the genre, how well-known the author is (in which market), budget and

time constraints will play a role. Publishers seem to agree that it is best to publish a title and its translation side-by-side, as opposed to releasing one after the other. This is because they believe Afrikaans readers will read in English but if given the choice may want to read in Afrikaans – not releasing both languages at the same time may then negatively affect the sales of Afrikaans titles. This decision making process also affects the frequency of bilingual titles being published, as a lot of factors need to be considered first. A source at Tafelberg claimed that they are becoming more wary of translating titles because of the downturn in the economy. This means they have to be absolutely sure of their decision, as translating is an expensive and time-consuming exercise. LAPA on the other hand did mention that they are publishing more translated titles, especially in the narrative non-fiction and cheaper cookery books areas. It is clear that the editorial policy of a publisher may change (whereas before only publishing English or only publishing Afrikaans titles) so that bigger markets may be reached. It was interesting to note that the market's perception of a publisher brand also influences sales - LAPA will send more Afrikaans titles than English titles, and vice versa for Jacana. The decision-making process will also be entrenched in the editorial policy, thus it will greatly affect the titles being translated or not. In South Africa, trade fiction has a lot of competition from imported titles, as can be seen by the results of the PASA Reports. On the other hand, local non-fiction does really well, and this is probably why publishers have decided to move into that area to do translations in order to maximise costs. Thus the publishing of bilingual titles is a definite trend in the non-fiction market, even though publishers may sometimes be wary in making a decision to go forward with the process – it is clear that this has become part of their publishing strategy and thus qualify as a trend, as more publishers are doing it.

Overall in the non-fiction sector, books most likely to be translated include histories, biographies, autobiographies and cookbooks, as indicated in the table (see Appendix 1). The

publishers mostly try to keep covers the same with small differences, to avoid confusion either in the warehouse or among readers. They are then pitched differently to the media, with different quotes used from reviews, depending on the market. However there does not seem to be a huge difference in the marketing of Afrikaans and English titles. This may be because in some cases the English and Afrikaans markets overlap. It is clear that bilingual publishing is something that South African publishers are still experimenting with, considering all factors involved in producing and selling a title in two languages successfully.

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Appendix 1

Bilingual titles (2010-2014): Consolidated lists

Crafts/DIY category

Title (Afr)	Title (Eng)	Pub date	Publisher	Comments
n Brei-avontuur met Suid-Afrikaanse wol	A knitting adventure with South African yarn	2011	LAPA	
20 Projekte: Kralewerk	20 Projects: Bead jewellery	2010	LAPA	Craftwise magazine-project
20 Projekte: Materiaalverfkuns	20 Projects: Fabric painting	2010	LAPA	Craftwise magazine-project
DIY vir Divas	DIY for Divas	2011	LAPA	Author has DIY company
Handgemaakte kaartjies in 'n kits	Quick and easy handmade cards	2012	*H & R	
1000+ Wenke vir die huis	1000+ Hints for the home	2012	H & R	
Publisher	**Number of titles			
LAPA	8			
H & R	4			
Kwela	0			
Jacana	0			
Tafelberg	0			

True crime

Title (Afr)	Title (Eng)	Pub date	Publisher	Comments
Bloedsusters		2011	LAPA	Market asked for English version, Afrikaans selling well
	Blood sisters	2012	LAPA	
Mens of monster: Die psige van 'n misdadiger	Man or monster: The psyche of a monster	2012	LAPA	
Ek het gemartel	Unmaking the torturer	2013	LAPA	
Die Modimole Monster	Love is war: The Modimole monster	2013	Jacana	
Dwelmslagoffer: Sestien jaar in 'n Thai-tronk	Drug muled: Sixteen years in a Thai-prison	2013	Jacana	
Publisher	**Number of titles			
LAPA	6			* HR: Human & Rousseau
Jacana	4			** Both English and Afrikaans titles, although one title in two languages
Tafelberg	0			
Kwela	0			
H & R	0			

Sport

Title (Afr)	Title (Eng)	Pub date	Publisher	Comments
75 Blou Bul Legendes	75 Blue Bull Legendes	2012	LAPA	Sponsored/endorsed by Blue Bulls
Hou by die blou: 75 jaar van die Blou Bulle rugbyunie	True to the blue: 75 years of	2013	LAPA	Sponsored/endorsed by Blue Bulls
Boksprong: Goue oomblikke in Springbok rugby	Spingbok glory: Golden moments in the modern era	2013	Tafelberg	
Publisher	**Number of titles			
LAPA	4			
Tafelberg	2			
Kwela	0			
Jacana	0			
H&R	0			

Cooking

Title (Afr)	Title (Eng)	Pub date	Publisher	Comments
Salt + pepper		2013	LAPA	
Volgehoue energie vir glutenvrye eters	Sustained energy for gluten-free eaters	2012	Tafelberg	
Yum-mo: Vrolike, vars resepte vir beginner-studente	Yum-mo: Fun, fresh food for students and beginners	2014	H & R	
Kondensmelk: Almal se gunsteling	Condensed milk: Everybody's guilty secret	2014	H & R	
7de Laan vier fees	7de Laan celebrates	2013	H & R	
Partytjies is pret 5	Party magic 5	2013	H & R	
Elke dag koningskos: geïnspireer deur die weskus	Everyday delicious: Inspired by the west coast	2013	H & R	
Onthaal op groot skaal	Cooking for crowds	2013	H & R	
Huisgenoot top 500 wenresepte 2	You lets cook top 500 recipes 2	2013	H & R	
Markdag	Make give sell	2012	H & R	
Weg! Naweekkos	Go! Weekend food	2012	H & R	
Partytjies is pret 4 vir seuns en meisies	Party magic 4 for boys and girls	2012	H & R	
Kook met blikkies en pakkies	Shortcuts to flavour: Quick meals from the grocery cupboard	2012	H & R	
Huisgenoot wenresepte stap-vir-stap	You lets cook step-by-step	2012	H & R	
Een-twee-drie op die tafel	One two three on the table	2012	H & R	
Halfaampieskraal vier fees	Halfaampieskraal celebrates	2011	H & R	
Kom eet! Aan die tafel met Anita en Deon Meyer	Enjoy! Cooking with Anita and Deon Meyer	2011	H & R	
Okkasies	Occasions	2011	H & R	
Idees: 365 resepte vir die hele jaar	Ideas: 365 recipes for every day of the year	2011	H & R	

Cooking

Title (Afr)	Title (Eng)	Pub date	Publisher	Comments
Partytjies is pret 3	Parties magic 3	2011	H & R	
Klein kook & geniet	Cook & enjoy for kids	2011	H & R	
Smul & spaar	The budget cookbook	2011	H & R	
n Mondvol lekker	Blissful bites	2010	H & R	
7de Laan Kook	Cook with 7de laan	2010	H & R	
Huisgenoot bakboek	You let's bake	2010	H & R	
Publisher	**Number of titles			
H & R	48			
LAPA	12			
Tafelberg	2			
Kwela	0			
Jacana	0			

General

Title (Afr)	Title (Eng)	Pub date	Publisher	Comments
Aan die stuur: my leierskapsreis	In the Driving Seat: Lessons in Leadership	2013	Tafelberg	
Jannie Mouton: En toe fire hulle my	Jannie Mouton: And then they fired me	2011	Tafelberg	
Afrika: Feit, fiksie of fabel	Africa: Fact, fiction or fable	2010	LAPA	
Mensgemaakte wonders van Afrika	Man-made wonders of Africa	2009	LAPA	
Gids tot die kusgebiede van Suid-Afrika	The coastal guide of South Africa		Jacana	
Wildtuingsgids (Find it)	Find it		Jacana	Translations in Afrikaans & German
Nasionale Kruger Wildtuin besoekersgids	Kruger National Park visitors guide		Jacana	Translations in Afrikaans, French & Portuguese
Sien Suid-Afrika: ons land in infografika	See South Africa: our country in infographics	2013	Tafelberg	
Voël-gids van Suid-Afrika	Bird guide of SA	2010	LAPA	LAPA publish Afrikaans edition only
Suid-Afrikaanse duikgids	SA Dive	2011	LAPA	LAPA publish Afrikaans edition only
Goggagids: Die geledpootiges van suider-Afrika	Goggo guide: the arthropods of Southern Africa	2010	LAPA	
Astronomie binne jou bereik	Antronomy within reach	2012	LAPA	
Ridders van die grondpad: 'n Gids vir avontuur-motorfietse	Dirt busters: A guide to adventure motorbiking	2013	Tafelberg	
Die Avontuurgids van SA	The adventure guide of SA	2012	LAPA	
Die groen strook	The green line	2011	LAPA	Celebrity-angle: Michelle & Rian Garforth-Venter
Die SAW in die Grensoorlog 1966-1989	The SADF in the Border War 1966-1989	2013	Tafelberg	
DF Malan en die opkoms van Afrikaner nasionalisme	DF Malan and the rise of Afrikaner nationalism	2014	Tafelberg	

General

Title (Afr)	Title (Eng)	Pub date	Publisher	Comments
Die oorlog kom huis toe: Vroue en gesinne in die Anglo-Boereoorlog	The war at home: Women and families in the Anglo-Boer war	2013	Tafelberg	
Die laaste Afrikanerleiers	The last Afrikaner leaders	2012	Tafelberg	
Arm blankes	Poor whites	2012	Tafelberg	
Sê weer?	Come again?	2011	Kwela	
DA of nie?		2014	Tafelberg	Tafelberg only publishes Afrikaans edition
	Could I vote DA?	2014	Bookstorm	Bookstorm publishes English edition
Ag, ma, whatever! Selfone, neusringe en ander tienerkwessies	Whatever mom! Piercings and other power struggles	2013	Tafelberg	
Klere en kleure vir 'n slanker jy: Slim planne vir 'n fantastiese figuur	Colour me slimmer: Clever dressing for a fabulous figure	2011	H & R	
Loui Fish: Onsinkbaar	Loui Fish: Walking in my choos	2012	LAPA	Celebrity - appeals to both markets
Legkaart van jou gesig	Your face puzzle	2014	LAPA	
Die Suid-Afrikaanse reg: Wat elkeen moet weet	South African law: What you should know	2013	Tafelberg	
Omvattende gids vir gesinsgesondheid	Ultimate guide to family health	2011	H & R	
Suster Lilian se babasorgboek	Sister Lilian's babycare companion	2011	H & R	
Suster Lilian se swangerskap en geboorteboek	Sister Lilian's birth and pregnancy and birth companion	2010	H & R	

Publisher	**Number of titles
Tafelberg	23, x1 title in Afrikaans only
LAPA	18, x2 titles only Afrikaans
H & R	8
Jacana	6
Kwela	2

Summary	
H&R	= 60 bilingual titles (mostly cooking)
LAPA	= 48 bilingual titles (spread across genres)
Tafelberg	= 27 bilingual titles (mostly general)
Jacana	= 10 bilingual titles (general & true crime)
Kwela	= 2 bilingual titles (general)
TOTAL	147 titles (2010-2014)

Genre	Main publisher
Crafts	LAPA, H & R
Sport	LAPA, Tafelberg
True crime	LAPA, Jacana
Cooking	H&R, LAPA
General	Tafelberg, LAPA