System, agent, process: The selection of translation strategies in the translation of crime novels from Afrikaans to German – a comparative study of two novels by Deon Meyer

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ABSTRACT

Deon Meyer is one of the most prominent South African crime fiction authors both locally and internationally. His novels have been translated into more than 27 languages, as he only writes in Afrikaans. More than half of his novels have been translated into German via indirect translation from the English text, and since 2009 have they been translated directly from Afrikaans. This provides a unique opportunity to analyse and compare the translation strategies used in direct and indirect translation of culture-specific items.

Culture-specific items present challenges to a translator during the translation process, especially in literary translation. During this process, the translator can either foreignise or domesticate culture-specific items. This study arose from the need to enquire which translation strategies were used to address the challenges surrounding the translation of culture-specific items, their foreignising or domesticating effect, and also looks at the differences, or similarities between the strategies in the direct and indirect translation. From this enquiry, three research questions arose. The first research question was aimed at situating Deon Meyer's novels in the German literary polysystem and to find out what their purpose and function were. The second research question posed wanted to determine what translation strategies were used to translate culture-specific items in the German translation of Meyer's novels. The third and last research question was asked to find out why particular strategies were chosen in terms of the purpose, function and position of the novels in the German literary system and the role of the individual agents involved in the translation process.

The theoretical framework used to help answer these questions consisted of polysystem theory, descriptive translation studies, and sociological theories of translation. Polysystem theory provided the basis from which to explain how a literary system, along with its subsystems, function. Descriptive translation studies helped to establish a link between systemic position and the selection of translation strategies. However, these theories can be very abstract as they do not account for the human agents involved in the translation process. Therefore, sociological translation theories were necessary to explain the role and background of the author and translator in the translation process.

An empirical and qualitative research approach was used to conduct this study. In order to answer the first research question, the paratext and online reviews of the two German novels were analysed. To answer the second research question, the categorisation of culture-specific items and translation strategies was necessary before a textual analysis was done. The analysed texts were chosen because the translation of the first was done via indirect

translation and the second via direct translation. Firstly, *Blood Safari* (English target text) was compared to *Onsigbaar* (Afrikaans source text); then *Weisser Schatten* (German target text) was compared to *Blood Safari* (originally a target text which changed to a source text during indirect translation). Secondly, *Dreizehn Stunden* (German target text) was compared to *13 Uur* (Afrikaans source text). Culture-specific items identified were proper nouns and forms of address, idioms and fixed expression, and slang and taboo. The different strategies were categorised as transference, cultural substitution, generalisation, modification, mutation, transposition and translation couplet. Lastly, to answer the third research question, interviews were conducted with the author and three translators to determine what influence the translators' background and the network of agents had on the translation process.

The findings obtained for the first research question indicated that Meyer's novels function as crime novels and are central to the translated crime fiction subsystem in the German literary system. One reason proposed for this is that his novels add an exotic flavour to the recipient's system, which is created through the use of foreignising translation strategies. The findings of the second research question were that translation strategies used to translate proper nouns and forms of address had a foreignising effect in both the direct and indirect translation. Domestication mostly occurred in the translation of idioms and fixed expressions due to the use of generalisation and cultural substitution as strategies. The translator of the direct translation used more expressive German idiomatic substitutes, whereas the translator of the indirect translation used more general expressions (the English text had already been translated with more general expressions). Domestication was also found to be the main strategy in the translation of slang and taboo words in both the direct and indirect translation, with euphemistic effects in all the target texts. In answer to the third research question, it was found that the background of the translators and their contact with the author, as well as the source language and culture, influenced their choice to either use foreignising or domesticating strategies.

Keywords: polysystem theory, descriptive translation studies, culture-specific items, foreignisation, domestication, direct translation, indirect translation.

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1.1 Contextualisation

1.1.1 The crime novel: background

Crime fiction has become a ubiquitous part of the popular literary landscape:

> […] der Begriff "Kriminalroman", kurz auch "Krimi", gehört zum heutigen Alltagswortschatz, und jedermann gebraucht ihn, ohne darüber nachdenken zu müssen. Man assoziiert damit im weitesten Sinne zumindest etwas Spannendes, im engeren Sinne eine Geschichte, in der ein Verbrechen vorkommt und aufgeklärt wird[1] (Hilse, 1999).

The development of crime fiction, also referred to as the detective novel, dates back to the mid-1800s, and according to Venuti (2008:158) is widely perceived as a British and American narrative tradition. Important English crime fiction writers of the nineteenth century include Edgar Allan Poe, Charles Dickens (20 monthly instalments of *Bleak House* from 1852 to 1853) and Sir Arthur Conan Doyle, with his world-famous detective character Sherlock Holmes. Sayers (1992, in Scaggs, 2005) and Hilse (1999) argue that the development of crime fiction ran parallel with the establishment of effective police organisations in England, France and the United States of America. In France the crime genre began with the publication of Eugène François Vidocq's *Memoires* in 1828. Vidocq, who was a former bandit, became the first chief of the Sûreté (the detective bureau of the Parisian Police Force) in 1812. In England the Metropolitan Police (or Scotland Yard) was founded in 1829 and in the USA the Pinkerton detective agency was established in 1850.

Scaggs (2005) distinguishes different styles of crime novels, including mystery and detective fiction, the police procedural, crime thriller, *noir* thriller and the anti-conspiracy thriller. Each style has a different set of characteristics, but the main characteristic that they all share is that a crime has been committed and someone (usually a detective, police officer, or "fallen hero") starts to investigate the case. Venuti (2008:158) says that:

> the characteristic feature of the texts in this canon is a protagonist who solves a crime by discovering a criminal. From the origins of the genre in Poe and Arthur Conan Doyle through

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[1] "The term 'crime novel', or 'Krimi' in short, belongs to today's everyday vocabulary, and everyone uses it without giving it a second thought. In the broadest sense one at least associates it with something suspenseful, in the narrowest sense with a story in which a crime is committed and solved." [Own translation].

Agatha Christie […], a private detective or police officer consistently creates the subject-position from which the action becomes intelligible to the reader and the realist illusion is produced.

Although the crime novel has strong Anglo-American roots, the genre is also popular elsewhere in the world, especially in Germany where it is referred to as the "Krimi". One of the first German crime fiction writers was ETA Hoffman, with his novel *Das Fräulein von Scuderi*, first published in 1819. Currently, the crime novel genre is popular in the German literary system[2]. The Bochumer Krimi Archiv annually awards a prize (Der Deutsche Krimi Preis) to the top three German and top three international crime novels translated from a foreign language into German. The market for crime novels in Germany is seemingly insatiable – according to the Bochumer Krimi Archiv (Deutscher Krimi Preis, s.a.), during September 2008 alone, 104 crime novels were published in Germany, of which 84 were translated from English, French, Italian, Swedish, Danish and Finnish. From the above it appears that the crime novel genre in Germany depends on translation to a notable degree. Despite this, statistics show that very few South African crime novels (in any of the eleven official languages of South Africa) have been translated into German, except for Deon Meyer who has had 11 novels (up to 2015) translated into German.

1.1.2 The crime novel in South Africa

In South Africa, Mike Nicol, Margie Orford and Deon Meyer are the most prominent crime fiction writers of the post-apartheid era. Margie Orford (2009) writes:

Southern African crime fiction ranges from Alexander McCall Smith's genteel *Number One Ladies Detective Agency* series to Roger Smith's hard-core noir-crime where the plot [...] is so tight that there is no space to breathe. [...] Deon Meyer, the godfather of local crime fiction, is a warm-hearted writer who takes on broad moral issues: vigilantes in *Devil's Peak* and the spectres of our military past in *Blood Safari*. His heroes are cops, PIs and ex-soldiers and he writes in the best crime tradition of the flawed hero who might not do the legal thing but who always does the right thing.

What differentiates Meyer from Nicol and Orford is the fact that he writes in Afrikaans, and predominantly from the perspective of the Afrikaner male with an apartheid-era background. In an interview with LJ Hurst (s.a) Meyer touches on the origins of Afrikaans crime fiction.

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[2] Because it is seen as popular literature, it does not feature in the centre of the German literary system, where canonised literature features.

Asked if Afrikaans readers had a supply of Dutch or Afrikaans crime fiction available, Meyer responds:

> Alas, we had no access to Dutch authors back then, but British and especially American crime fiction was freely available. As for the Afrikaans version, there was nobody working in the genre for almost twenty years. I was the first to publish, back in 1994.

This statement of Meyer is supported by Johan Liebenberg in a magazine article (Liebenberg, 2012:40):

> Die eerste Afrikaanse speurverhale het vir lank in die teken van die beskaafde tradisie van Conan-Doyle en Agatha Christie gestaan. Hendrik Brand se speurder, Adriaan Hugo, was die held in die jare dertig […], waarna Karl Kielblock aan die beurt gekom het in die jare veertig […] met sy vindingryke Frans Lindenhof as die speurder. Daar was nog ander maar hulle was die bekendstes. Daar was egter nie veel sprake van vernuwing nie, totdat Deon Meyer sy toetrede tot die genre gemaak het. Toe het die Suid-Afrikaans [sic] misdaadroman ook 'n gedaanteverwisseling ondergaan en, wil mens amper sê, het die Afrikaanse misdaadroman sy "onskuld" ingeboet.

According to Nicol (2013), Afrikaans crime fiction "took decades to reach maturity". The stories were often set in small rural towns "and tended more towards pulp fiction than noir". However, in the 1990s this tendency took a dramatic turn when Deon Meyer appeared on the scene. Nicol mentions that Meyer's novels made it to the top of Afrikaans best-seller lists and that these novels could compare with international crime fiction. Meyer thus revolutionised not only Afrikaans literature but also introduced new voices to the genre with the translations of his novels into English.

1.1.3 Translation and the crime novel

The importance of Deon Meyer as crime author, especially beyond South Africa, is dependent on the translation of his work. Important questions can therefore be raised in connection with the translation of Meyer's crime fiction, within the context of the translation of crime fiction more generally. Venuti (2008:154) mentions that after World War II, translated fiction initially consisted mostly of "elite literary works usually with low sales". However, the translation of foreign crime novels into English has seen some growth in the British and American literary markets. Scandinavian crime novels are among the most popular of these translations. Two well-known Swedish authors are Henning Mankell and Stieg Larsson. Larsson's books were all published posthumously, after which they were translated into English and various other

languages. Both Mankell and Larsson's books have also been adapted for various films and television series (see www.scandinaviancrimefiction.com). As already pointed out, translation evidently plays an important role in the production of crime novels in German, with novels translated into German from a variety of languages. In the genre of crime fiction, Afrikaans, however, tends to be a language that is translated from, rather than to. Although the crime novel is gaining popularity in South Africa (and is already popular in Germany) it is not part of the canonised literature that features in the centre of the Afrikaans literary system, as is implied by the review that Senekal conducted in 2012 on canonised authors in the South African literary system).

In total, 11 of Meyer's Afrikaans crime novels have been translated to German, by various translators, published by Rütten & Loening (also known as Aufbau Verlag; see (http://www.aufbau-verlag.de/index.php/). These novels are shown in Table 1, and are arranged according to date of publication. Information about publishers, translators and translation languages is provided where available. The information on the translated languages is not exhaustive and only contains information on the English and German translations.

Table 1: Deon Meyer's novels translated into English and German

Afrikaans	English	German
Feniks 1996. Cape Town: Queillerie.	*Dead before dying* 1999. London: Hodder & Stoughton. Translated from Afrikaans by Madelein van Biljon.	*Die Traurige Polizist* 2005. Berlin: Aufbau. Translated from English by Ulrich Hoffmann.
Orion 2000. Cape Town: Human & Rousseau.	*Dead at daybreak* 2000. London: Hodder & Stoughton. Translated from Afrikaans by Madelein van Biljon.	*Tod vor Morgen Grauen* 2003. Berlin: Aufbau. Translated from English by Karl-Heinz Ebnet.
Proteus 2002. Cape Town. Human & Rousseau.	*Heart of the hunter* 2003. London: Hodder & Stouton. Translated from Afrikaans by KL Seegers.	*Das Herz des Jägers* 2005. Berlin: Rütten & Loening. Translated from English by Ulrich Hoffmann. 2007. Berlin: Aufbau.
Infanta 2004. Pretoria: Lapa.	*Devil's Peak* 2007. London: Hodder & Stoughton. Translated from Afrikaans by KL Seegers	*Der Atem des Jägers* 2007. Berlin: Rütten & Loening. Translated from English by Ulrich Hoffman. 2009. Berlin: Aufbau.
Onsigbaar 2007. Cape Town: Human & Rousseau.	*Blood safari* 2008. London: Hodder & Stoughton. Translated from Afrikaans by KL Seegers.	*Weißer Schatten* 2008. Berlin: Rütten & Loening. Translated from English by Ulrich Hoffman. 2010. Berlin: Aufbau.
13 Uur 2008. Cape Town: Human & Rousseau.	*Thirteen hours* 2010. London: Hodder & Stoughton. Translated from Afrikaans by KL Seegers.	*Dreizehn Stunden* 2010. Berlin: Rütten & Loening. Translated from Afrikaans by Stefanie Schäfer. 2011. Berlin: Aufbau.
Karoonag en ander verhale 2009. Cape Town: Human & Rousseau.	Not available	*Schwarz, weiß, tot* 2009. Berlin: Aufbau. Translated from Afrikaans by Stephanie Schäfer.
Spoor 2010. Cape Town: Human & Rousseau.	*Trackers* 2011. London: Hodder & Stoughton. Translated from Afrikaans by KL Seegers.	*Rote Spur* 2011. Berlin: Rütten & Loening. Translated from Afrikaans by Stefanie Schäfer.
7 Dae 2011. Cape Town: Human & Rousseau.	*Seven Days* 2012. London: Hodder & Stoughton. Translated from Afrikaans by KL Seegers.	*Sieben Tage* 2012. Berlin: Rütten & Loening. Translated from Afrikaans by Stefanie Schäfer.
Kobra 2013. Cape Town: Human & Rousseau.	*Cobra* 2014. London: Hodder & Stoughton. Translated from Afrikaans by KL Seegers.	*Cobra* 2014. Berlin: Rütten & Loening. Translated from Afrikaans by Stefanie Schäfer.
Ikarus 2015. Cape Town: Human & Rousseau.	*Icarus* 2015. London: Hodder & Stoughton. Translated from Afrikaans by KL Seegers.	*Icarus* 2015. Berlin: Rütten & Loening. Translated from Afrikaans by Stefanie Schäfer.

Table 2 shows the statistics of translated literature (from non-European languages) in Europe from 2000 to 2012, and it is interesting to see that Afrikaans features seventh on the list, with

only 23 books translated into European languages. If nine[3] of these are books by Deon Meyer, it means that he is more central in the market of translated books than Afrikaans translations in general. His prominence extends to his position as African author more generally, given the scarcity of translations from other African languages, such as Somali, Berber, Ethiopian, Kikuyu and Sotho, which together add up to fewer translated books than the translations of Meyer.

Table 2: Translated literature in Europe from non-European languages (2000-2012) (Donahaye, 2013).

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	Total
Arabic	12	4	5	5	4	10	5	9	16	31	10	11	13	135
Japanese	5	8	6	7	6	8	11	15	8	8	9	16	16	123
Chinese	5	4	8	4	11	8	12	13	17	8	4	8	11	113
Hebrew	3	6	10	5	4	6	5	6	6	3	8	7	2	71
Persian	14	3	5	2	4	5	6	5	4	5	0	2	4	59
Bengali	1	1	2	7	2	4	4	2	2	1	1	7	0	34
Afrikaans	3	0	2	1	2	2	0	0	2	4	1	3	3	23
Urdu	0	1	2	3	1	3	4	1	2	0	0	0	0	17
Yiddish	1	2	0	1	2	1	0	1	0	1	0	1	5	15
Korean	0	1	0	0	0	5	0	2	1	0	1	0	1	11
Hindi	1	1	1	0	1	1	0	0	0	0	1	0	1	7
Punjabi	0	0	0	0	0	0	0	1	1	0	2	0	1	5
Tamil	0	0	0	0	0	0	3	0	0	0	0	0	0	3
Mayan	0	0	0	1	0	1	0	0	0	0	1	0	0	3
Kannada	0	0	0	0	0	0	0	0	0	0	1	0	1	2
Mandingo	0	0	0	0	0	0	0	0	0	0	0	0	2	2
Somali	0	0	0	0	0	0	0	0	0	1	0	0	1	2
Azerbaijani	0	0	0	0	0	0	0	0	0	0	1	0	0	1
Berber	0	0	0	0	0	0	0	0	0	0	1	0	0	1
Burmese	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Ethiopian	0	1	0	0	0	0	0	0	0	0	0	0	0	1
Indonesian	0	0	0	0	0	0	0	1	0	0	0	0	0	1
Kikuyu	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Malay	0	0	0	1	0	0	0	0	0	0	0	0	0	1
Maori	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Nahuati	0	0	0	0	0	0	0	0	0	1	0	0	0	1
Pushto	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Sindhi	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Telugu	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Uzbek	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Vietnamese	0	1	0	0	0	0	0	0	0	0	0	0	0	1
Zapotec	0	0	0	0	0	0	0	0	0	0	1	0	0	1
Sotho	0	0	0	0	0	0	0	1	0	0	0	0	0	1
Kazakh	0	0	0	0	0	0	0	0	0	0	0	0	1	1

An interesting consequence of the fact that Meyer writes in Afrikaans is that the first five novels were translated indirectly from the Afrikaans. In other words, the Afrikaans text was translated into English and the English text was the source text for the German translation. The following

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[3] Considering his novels that were translated between 2000 and 2012.

seven novels were translated directly from Afrikaans to German. This is also the case for his French translations. The French translator (Estelle Roudet) translated all of his novels from the English translations (except for the latest novel, *En vrille* [*Ikarus*, 2015], which was translated from Afrikaans by Georges Lory). Two of the novels that were translated via indirect (pivot) translation won German Krimi awards (*Das Herz der Jägers* and *Weisser Schatten*). Other awards that Meyer has won, is listed below[4] (www.deonmeyer.com).

Kobra

2014: The ATKV Prize for Best Suspense Fiction, South Africa.

7 Dae

2012: 'Shot in Translation', best translated crime novel award from Shots Magazine, UK.
       M-Net Prize for Most Filmic Novel, South Africa.
       ATKV Prize for Best Suspense Fiction, South Africa.
       Booksellers' Choice Award (2011/2012) by the South African Booksellers Association (SABA) for *7 Days.*

Spoor

2011: *Rote Spur* nominated as one of the Ten Best Crime Novels by KrimiZeit (Die Zeit, Germany.

13 Uur

2011: The Boeke Prize Fanatics Choice Award, Exclusive Books, South Africa.
       Thirteen Hours received the Barry Award for best thriller, USA.
       Thirteen Hours shortlisted for the Macavity Award for Best Mystery Novel, USA

2010: *Thirteen Hours* received the CWA International Dagger award, UK.

2009: The ATKV prize for Best Suspense Fiction, South Africa.
       The M-Net Award in the Film Category, South Africa.

Onsigbaar

2008: The inaugural ATKV Prize for Best Suspense Fiction, South Africa.

Infanta

2010: *Jagarens hjarta* receives the Martin Beck Award ("Den gyllene kofoten" or The golden crowbar) by the Swedish Academy of Crime Writers, Sweden.

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[4] Awards listed according to date received and not according to the novel's date of publication.

Le pic du diable, wins the Readers' Award from CritiquesLibres.com for Best Crime Novel or Thriller, France.

2004:   The ATKV Prose Prize, South Africa.

Proteus

2003:   The ATKV Prose Prize, South Africa.

Orion

2000:   The ATKV Prose Prize, South Africa.

2007:   The ATKV Prize for Best television script for a South African series (after *Orion* was adapted as a screenplay).

2008:   *Död i Gryningen* shortlisted for The Martin Beck Award for best translated crime fiction, Sweden.

1.1.4 Theoretical context for exploring questions

In the previous section provisional questions were raised and the following section will discuss the theoretical context needed to explore these questions.

Translation is not an activity that takes place in isolation. In the words of Hatim and Mason (1997:1), translation is an "act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication". The translator is both the receiver and producer of a text and is therefore expected to have knowledge of not only the source and target languages, but also of the complexly interwoven networks of culture and ideology linked to both languages. In this act of mediation, the translator faces a basic choice. The translator can either take the foreign text to the domestic reader, or take the domestic reader to the foreign text. As far back as the eighteenth century, Schleiermacher (in Venuti, 1995) argued that the target-culture reader should be brought to the source text, by "alienating" and not "naturalizing" the text. In the same spirit, Venuti (2008) distinguishes between domestication and foreignisation as basic (ethical) approaches to the translation of literary works.

The basic tension between source-text orientation and target-culture orientation is a mainstay of translation theory. In more descriptive approaches, such as polysystem theory, the same orientation surfaces. For Even-Zohar (1990) and Toury (1995), two of the most important figures in the systems-based descriptive paradigm, it is not only important to account for strategies in the translated text but also for the way in which the text functions in the target

literary system, and to establish a link between systemic position and the selection of translation strategies. Even-Zohar (2000:193) says:

> I cannot see how any scholarly effort to describe and explain the behaviour of the literary polysystem in synchrony and diachrony can advance in an adequate way if that is not recognized. In other words, I conceive of translated literature not only as an integral system within any literary polysystem, but as a most active system within it.

Toury (1995:12) adds to this:

> After all, translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain "slots" in it. Consequently, translators may be said to operate first and foremost in the interest of the culture into which they are translating [...]

From this, two important points emerged. Firstly, from the perspective of polysystem theory, certain texts are selected for translation (and importation into the target system) for particular, systemic reasons. Even-Zohar (2000:193) explains why certain texts are chosen to be taken up into a literary system:

> It is clear that the very principles of selecting the works to be translated are determined by the situation governing the (home) polysystem: the texts are chosen according to their compatibility with the new approaches and the supposedly innovatory role they may assume within the target literature.

In the case of this study, then, the question is what role Meyer's Afrikaans novels had to play in the German literary polysystem, and specifically the crime fiction subsystem.

Secondly, there is the question of the selection of translation strategies. A central idea of descriptive and polysystemic approaches is that the position and function of the translated text in the target polysystem affect the choice of translation strategies. Toury (1995:12) explains that function, process and product are interdependent in the translation of a text. Thus, the function of the text in the target system govern the strategies used in the production of the text and ultimately then also the process.

Finally, the strategies used to produce the textual-linguistic make-up of a translated text influence the way that the end product is received in the target system. What Toury aims to demonstrate by means of descriptive translation studies is that although a text is initially

translated to serve a specific function (the intention of the translation) within the target system, the way in which the text is actually received by that system ultimately gives it its purpose.

In this study, one of the main questions regarding translation strategies is whether culturally specific material in the Afrikaans source texts of Meyer's books were domesticated or foreignised in the German translations. The question of the directness of the translation may further complicate this matter. In the case of direct translation, there is only one mediation process involved during which decisions regarding domestication or foreignisation are made. In the case of indirect translation, however, the pivot translation has already undergone one such mediation process, after which another one takes place. Toury (1995:129) says that the "(in)directness with which the act [of translation] is performed can be norm-governed too". According to him indirect translation has been ignored for a long time but is a "*legitimate* object for research" because this could show how changes have taken place in the texts and which norms were operational in the production of a text (Toury, 1995:130):

> This is in fact how mediated translations as texts, and the practices which give rise to them, should be approached, along with whatever changes may have occurred in them: not as an issue in itself, but as a **juncture where systemic relationships and historically determined norms intersect and correlate**.

Polysystem theory and descriptive translation studies provide a theoretical mechanism to answer questions about the selection of texts for translation, and the strategies chosen for their translation. One of the main criticisms against polysystem theory and descriptive translation studies is, however, that it tends to discount the role of individual agents, reducing translator decision-making to a very abstract consequence of position in the polysystem. Theo Hermans (1999:188) agrees that polysystem theory and descriptive translation studies can be expanded and he concedes the biases of these theories, one of these being "the lack of consideration for the individuals involved in the phenomenon under study".

Recent sociological developments in translation studies have attempted to counter this, specifically by focusing on the experience and background of the translator. In translation, the translator predominantly works with the editor. But the editor in turn works with the author and/or the publisher. This raises the question: who does the translator serve in the end, "the 'original' author, text and culture, or the priorities of the target culture" (Wolf, 2010:35)? Munday (2008:157) explains this new sociological focus of translation studies as follows:

the study of translators, rather than the texts and cultures, has become centre-stage in translation studies research […] After all, no translation would be possible without translators […]. This simultaneous development of a 'sociology' of translation (cf. Pym 2006, Wolf and Fukari 2007) has investigated the role of the translator as active agent, drawing mainly on the theory of French ethnographer and sociologist Pierre Bourdieu […].

Bourdieu developed the concepts of 'field', 'habitus', 'capital' and 'illusio', and within translation studies his work has been widely adopted as supplement or alternative to polysystem theory during the twenty-first century. Bourdieu's work has especially channelled the focus towards the translators and interpreters themselves:

to analyze critically their role as social and cultural agents actively participating in the production and reproduction of textual and discursive practices. In particular, Bourdieu's concept of habitus, field, capital and illusion have made a valuable and unique contribution to the theorization of the interaction between agency and structure [...] (Inghilleri, 2005:126).

Researchers in translation studies have especially focused on Bourdieu's concept of habitus. Bourdieu states that there exists a fundamental relationship between the "social trajectory of the agent (based on his or her incorporated dispositions, or *habitus*) and the objective structures" (Gouanvic, 2005:148):

the *habitus* which is the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history, but also, through the formative experiences of earliest infancy, of the whole collective history of family and class (Bourdieu 1990:91, in Gouvanic 2005:158-159).

Apart from the Bourdieusian school of thought another important direction in sociological translation theory is represented by theorists appropriating the work of Bruno Latour. Latour introduced the actor-network theory (ANT), which has been applied to fields like research, marketing, financial and legal domains. According to Buzelin (2005:194), it was initially not applied to translation because a "growing number of translation scholars have turned to Bourdieu's ideas and concepts either extensively […] or superficially". However, in recent years a number of scholars have worked at the application of ANT within the context of translation.

In the context of this study, the sociological concepts of habitus and networks provide meaningful additional theoretical means to explain not only the selection of particular novels

by Deon Meyer for translation into German, but also the choice of particular translation strategies.

The above contextualisation points to several unexplored avenues in current research that this study wished to address. In the first instance, there has been relatively little research on the crime novel and translation, compared to canonical literature that is more central to the respective literary systems. Specifically, no academic research on the translation of Meyer's novels from Afrikaans to German has been done. Therefore, there is little understanding of how the translational exchange between Afrikaans and German functions in terms of the crime novel, both in terms of the selection of materials for translation, and in the translation itself. Furthermore, it is not clear how the systemic position and the interaction of individual agents affect translation strategies.

1.2 Research questions

The following three research questions, with subquestions, arise from the above contextualisation:

1. Why are the crime novels of the Afrikaans author Deon Meyer chosen for translation into German, and thus for importation into the German literary system? In other words, what are the purpose, function and position of German translations of Deon Meyer's crime novels in the German literary system?

2. Given that works of literature are always embedded in social, cultural, literary and historical systems, what strategies are used to translate culturally specific material in the German translations of Deon Meyer's crime novels?

3. Why are these particular strategies for the translation of culturally specific material chosen?

    3.1. To what degree do the purpose, function and position of German translations of Meyer's crime novels within the German literary polysystem contribute to the selection of particular translation strategies?

3.2. What is the role of individual human agents (with particular attention to the translator's background) in determining the selection of particular strategies for the translation of culturally specific material in German translations of Meyer's crime novels?

1.3 Objectives

The study has the following three objectives, with sub-objectives, corresponding to the research questions:

1. To determine why the crime novels of the Afrikaans author Deon Meyer are chosen for translation into German, and thus for importation into the German literary system; in other words, to determine what the purpose, function and position of German translations of Deon Meyer's crime novels are in the target literary system.

2. To determine the strategies that are used to translate culturally specific material in the German translations of Deon Meyer's crime novels, given that works of literature are always embedded in social, cultural, literary and historical systems.

3. To determine why particular strategies are chosen for the translation of culturally specific material in the German translations of Deon Meyer's crime novels, particularly in terms of the following:

   3.1 the purpose, function and position of German translations of Meyer's crime novels within the German literary polysystem
   3.2 the role of the individual human agents (and the translator's background) in determining the selection of particular strategies for the translation of culturally specific material.

1.4 Methodology

1.4.1 General approach

The general methodological approach of this study is empirical and qualitative, drawing on the case-study approach. It utilises four main data collection methods: analysis of the two German novels' paratext, online reviews, interviews and comparative textual analysis.

1.4.2 Text selection

For the purpose of this study two titles by Deon Meyer were chosen for a comparative analysis of translation strategies selected during direct translation versus indirect translation. *Onsigbaar* (2007) was first translated into English by KL Seegers, with the title *Blood Safari*. Thereafter the German translation was produced from the English text by Ulrich Hoffman, with the title *Weisser Schatten.* The Afrikaans text that will be used to study direct translation is *13 Uur* (2008). This is also the text that was used for the German translation *Dreizehn Stunden* by Stefanie Schäfer. These titles were chosen because they are chronologically very close to each other (one year apart), allowing for limited differences in the author's style over such a short period. The second reason for choosing these titles was because *Onsigbaar* was the last novel to be translated into German via indirect translation. *13 Uur*, which followed *Onsigbaar* was translated directly from Afrikaans, therefore the first one translated directly.

1.4.3 Analysis of the paratext and online reviews

The information obtained from the paratext of the two German novels (*Weisser Schatten* and *Dreizehn Stunden*) was used to determine the function and purpose of these novels in the German literary system, more specifically, to determine whether these novels function as translated crime fiction within the German translated literary polysystem.

In order to ascertain what the position of the novels within the abovementioned system was, online reviews of critics and the general reading public were used.

1.4.4 Comparative textual analysis

The aim of the comparative textual analysis was to determine the translation strategies used, so as to be able to link these strategies to both polysystemic position, the role of individual agents, and the effects of the translation process, thus directly answering question two, and forming the basis for the interviews used in answering question three.

First, *Blood Safari* was aligned with the Afrikaans source text (*Onsigbaar*), using +Tools. Thereafter *Weisser Schatten* was aligned with *Blood Safari,* as *Blood Safari* served as the source text for *Weisser Schatten* (indirect translation). Thereafter the text that was translated directly (*Dreizehn Stunden*) was aligned with the Afrikaans source text (*13 Uur*). From there, the culture-specific items (see below) were traced in the source texts and their relevant translations were compared.

For the purpose of this study, I identified certain culture-specific items that would present a challenge to a translator. They were proper nouns and forms of address, idioms and fixed expressions, and slang and taboo.

After these items were aligned, I looked at the different translation strategies, which I also categorised according to categories mentioned by Baker (1992 and 2011) and Newmark (1988). As soon as a specific strategy was identified, I aimed to determine at the effect it had on the text; whether it had a foreignising or domesticating effect on the text.

The data was combined with interview data, and existing theoretical work, to investigate how the selection of translation strategies may be accounted for by polysystemic position, the role of individual agents, and the effects of the translation process (i.e. direct or indirect translation).

1.4.5 Interview data

Structured interviews, in the form of questionnaires, were conducted with the author, Deon Meyer and the three translators, namely, KL Seegers (*Blood Safari*), Ulrich Hoffmann (*Weisser Schatten*), and Stefanie Schäfer (*Dreizehn Stunden*). The data obtained from the interviews contributed to an understanding of how the translators dealt with issues surrounding the culture-specific items that had been identified.

The data also provided information on the background of the translators, which influenced the choice of translation strategies, as well as information on how the network of actors worked.

1.5 Chapter divisions

This study is structured over five chapters. Chapter 1 provides an introduction, consisting of the conceptualisation, the problem statement, aims and data collection methods. This is followed by Chapter 2, which presents a literature review about the theoretical background that guides this study. This literature review focuses on polysystem theory, descriptive translation studies, direct and indirect translation, culture and translation, translation strategies and sociological theories of translation.

Chapter 3 presents the methodology that was used to conduct this study. This chapter details the rationale for an empirical and qualitative research approach and discusses the research

sample. The chapter provides an overview of the data needed, the ways in which this data was obtained as well as a discussion on the data analysis.

Chapter 4 presents the findings of this study. In Chapter 4, I analysed the novels' paratexts and online reviews to find out what the novels' position in the literary system was, the translated novels were analysed to answer the research questions with regard to translation strategies and finally I used data from the questionnaires to find out how the agents involved in the translation processes influenced the strategies. Chapter 5 finally presents the summary, conclusions and recommendations.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

The aim of this chapter is to provide the relevant theoretical context and background to the study. It first provides an overview of key concepts from the three theoretical paradigms that inform this study: polysystem theory and descriptive translation studies; cultural approaches to translation; and sociological theories of translation. Polysystem theory and descriptive translation studies provide a framework from within which to understand the position and function of translated literature in literary systems, and the ways in which this systemic position and function affect the choice of texts for translation and the selection of translation strategies. This theoretical perspective helps to position the German translations of Deon Meyer's novels in the German literary system, provides an indication of the function that these translations fulfil, and provides a framework for the analysis of translation strategies used to translate culture-specific elements in the two novels chosen for analysis. This is followed by a discussion of the differences between direct and indirect translation as this is a central part of the study and the different culture-specific items and translation strategies.

Because cultural elements in translation are central to the analysis, the following section first turns its attention to existing research on the translator as cultural mediator. In addition to the systemic and cultural perspectives, the role that individual agents (author, publisher, editor and translator) play in the translation process also necessitates description. This dimension is best described by sociological theories of translation, which in this chapter are discussed with particular focus on the concepts of agency in translation, as well as the role of the translator as agent within broader networks of agents.

Against this general theoretical background, the chapter then provides an overview of the history and structure of crime fiction in the UK and the USA, Germany and South Africa. The aim of this discussion is to characterise crime fiction as a genre, outlining the narrative features typical of the genre, and to investigate how these narrative features vary for crime fiction as subsystem in different literary polysystems – specifically the German and the South African literary polysystems. In this, cultural markedness, as embedded within different narrative elements of the text, is of importance, particularly in the context of translational exchange between different polysystems. The chapter then concludes with a short synthesis.

2.2. Polysystem Theory and Descriptive Translation Studies

2.2.1 Introduction: social and cultural systems

The development of translation studies is characterised by various paradigm shifts or "turns" (see Munday, 2012; Snell-Hornby, 2006). For the purposes of this dissertation, the most important shifts are from a more prescriptive to descriptive tendency, with an accompanying diversifying of the scope of interest, from text, to system, to culture, to individual agency. Most recently, there has been a growing awareness that translation, as activity, is socially embedded. The activity itself does not take place in isolation and even with the increasing use of machine translation, human beings are still involved in some (or all) steps of the process. These individuals belong to a social system, and are "inevitably implicated in social institutions, which greatly determine the selection, production and distribution of translation and, as a result, the strategies adopted in the translation itself" (Wolf, 2007:1).

The process of translation is therefore inevitably conditioned by the cultural and social positions of the agents involved. The cultural level encompasses "influential factors such as power, dominance, national interests, religion or economics", and the social level encompasses the aforementioned agents who "continuously internalize the aforementioned structures and act in correspondence with their culturally connotated value systems and ideologies" (Wolf, 2007:4). Pym (2006:14), however, warns that these two levels should not necessarily be viewed as distinct, because "cultural" can also mean "social" and vice versa.

Although systems-oriented approaches like polysystem theory do not necessarily take the social context into account, they do "offer numerous links to socially orientated questions" (Wolf, 2007:6). Systems-oriented approaches conceptualise literary works and literary genres as part of larger systems that are functional, dynamic and stratified. In order to better understand the system within which the crime novel, and its translation, functions, this section provides an overview of polysystem theory, and the broader framework of descriptive translation studies as formulated by Toury (2012). This approach provides a means of describing what a literary polysystem is, and how translated literature functions within such systems, from the initial decision to translate a text, to the decisions made on textual-linguistic levels. This discussion will help to situate Deon Meyer's translated novels in the South African and German literary polysystems, and provide some theoretical tools for understanding how dynamics in the literary polysystem affect both **why** certain texts (such as Meyer's novels) are selected for translation, and **how** they are translated, both in terms of the **procedure** (direct

versus indirect translation) and in terms of the selection of particular **translation strategies**, such as strategies for the translation of cultural elements.

2.2.2 Polysystem theory and the concept of the polysystem

Holmes (1988:107) provides the following description of polysystem theory:

> … Itamar Even-Zohar and scholars grouped around him at Tel Aviv have in recent years provided us with a conceptual framework in their ongoing definition of literary texts as a 'polysystem'. This polysystemic approach … is today gaining more and more adherence in the West as a framework for explaining what takes place in the literary culture … Even-Zohar and his colleagues have posited that **'literature' in a given society is a collection of various systems, a system-systems or polysystems**, in which diverse genres, schools, tendencies, and what have you are constantly jockeying for position, competing with each other for readership, but also for prestige and power. Seen in this light, 'literature' is no longer the stately and fairly static thing it tends to be for canonists, but a highly kinetic situation in which things are constantly changing.

A lot of research in the descriptive paradigm in translation studies is informed by polysystem theory (hereafter also referred to as PST). Formalists "studied literary works as part of a social, cultural and historical framework wherein there was a constant struggle for the primary position in the literary canon" (Munday, 2012:165), and this is one of the key ideas taken up and elaborated in polysystem theory.

Even-Zohar (1990:9) emphasises that sign-governed human patterns of communication are best understood if viewed as part of a system. He uses the term polysystem to imply that a system is not a "closed, single set of relations" (Chang, 2010:258), but each system (a larger polysystem) consists of different subsystems which are in themselves also polysystems. This recursive quality of the system is captured in terms such as *mega-polysystem* (Codde, 2003:112), *macro-polysystem* (Even-Zohar) and *super-system* (Kruger, 2013:99). In Even-Zohar's (1990:11) formulation, a polysystem is "… 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 interdependent".

Every system has a centre (e.g., the standard language, canonised literature, conventional patterns of behaviour)[5] and a periphery (e.g., non-standard variants of a language, non-

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[5] It should be noted that polysystem theory is not only focused on literary production, but is a theoretical account of cultural production more generally (Codde, 2003:92).

canonised forms of literature, unconventional behaviour). Systems are dynamic, which means that the different strata are constantly vying for the central spot in the system (see section 2.2.4 for more detail). This study focuses mainly on the literary system, and, more specifically, the system of translated literature. A literary system is described by Even-Zohar (1990:28) as "the network of relations that is hypothesized to obtain between a number of activities called 'literary,' and consequently these activities themselves observed via that network."

A literary system can, of course, be present globally. In this case it could be called a mega-literary polysystem. This mega-literary polysystem is made up of the different national literary systems (for example German, Afrikaans, English in South Africa, Australia, the USA, etc.). Within these literary polysystems of each country or community, there is even further differentiation (genres and subgenres). Although this is a description of the concept of the literary aspects of the polysystem, it is important to remember that in addition to literary systems, there are multiple systems (for instance, political, educational and ideological, economical systems) playing a role and influencing the literary system.

2.2.3 The repertoire

Repertoire is the central notion of polysystem theory (Codde, 2003:95). The term should be understood within the framework of Even-Zohar's (1990:31-40) modification of Roman Jakobson's model of communication and language, which he uses to explain the functioning of the (literary) polysystem[6].

Figure 1 shows Even-Zohar's modification of Jakobson's communication model. Jakobson's terms appear in square brackets and Even-Zohar's in capital letters (roman numbering is my own).

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[6] With 'literary system' polysystem theory means all internal factors (and not external) that work together to form anything that can be "literary". The text alone is not the most important factor anymore, but everything around the text, working towards its existence, is just as important (Even-Zohar, 1990:33)

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┌─────────────────────────────────────────────────────────┐
│                                                         │
│              (iii) INSTITUTION [context]                │
│                                                         │
│                                                         │
│                (vi) REPERTOIRE [code]                   │
│                                                         │
│                                                         │
│  (i) PRODUCER [addresser] -------------------[addressee] (ii) CONSUMER │
│                                                         │
│            ("writer")          ("reader")               │
│                                                         │
│                                                         │
│            (iv) MARKET [contact/channel]                │
│                                                         │
└─────────────────────────────────────────────────────────┘
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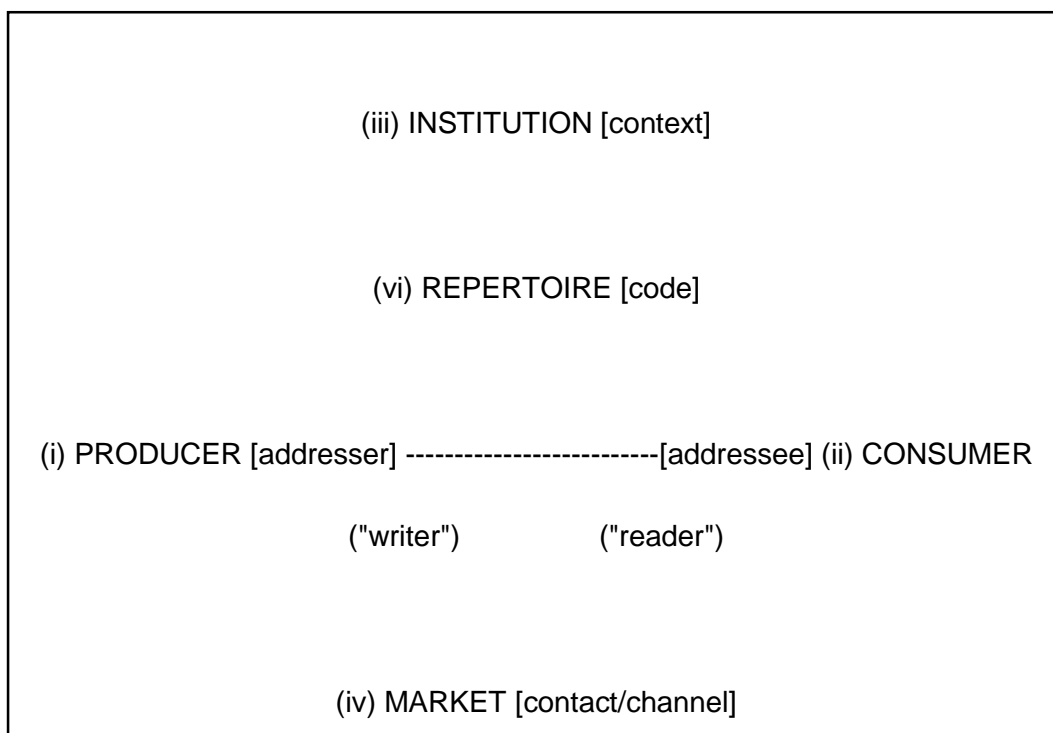
Figure 1: Roman Jakobson's modified communication model

(i)   Producer(s)

The term producer(s) refers not only to the writer, but to various other agents involved in the production of a product (text). Former literary models whose aim it was to 'understand' the text, did not focus on the way in which the text came into existence. As Even-Zohar (1990:35) explains, even the models that tried to "describe how an understander understands" ignored the producer (writer). However, as models and theories evolved again, questions arose about the "above-the-text-order, [and] the parameters of production returned to the agenda of literary studies". Scholars linked the producer as a "conditioning and a conditioned force" to other factors in the system, thus "understander-based theories" could be correlated with "maker-based" theories. From the point of view of polysystem theory, it is obviously not clear what the producer produces (because the theory involves subsystems as well as supersystems) and is therefore not only the literary text, but could also be something that "lies in a completely different socio-cultural and psychological sphere: interpersonal as well as political production of images, moods, and options of action" and such a producer is thus involved in "power discourse modelled after a certain acceptable, legitimized, repertoire" (Even-Zohar, 1990:35).

(ii)   Consumer(s)

Even-Zohar (1990:36) argues that to limit the concept of consumer to that of a 'reader' is inadequate, because consumption just like production "is not necessarily confined, or even linked, to either "reading" or "hearing" of "texts". The "consumer," like the "producer," may

move on a variety of levels as a participant in the literary activities". Consumers of texts can also be direct or indirect consumers. Both these types of consumer are part of a community. Direct consumers are "willingly and deliberately interested in literary activities" (Even-Zohar, 1990:37). The majority of a community is indirect consumers of literary texts, which means that they:

> simply consume a certain quantity of literary fragments, digested and transmitted by various agents of culture and made an integral part of daily discourse. Fragments of old narratives, idioms and allusions, parables and stock language, all, and many more, constitute the living repertoire stored in the warehouse of our culture (Even-Zohar, 1990:37).

(iii) Institution

The institution involves all the factors that maintain literature as a socio-cultural activity (Even-Zohar, 1990:37). These factors could be critics, publishing houses, government bodies, educational institutions, mass media and more, and they govern the norms that occur in the institution – "sanctioning some and rejecting others. Empowered by, and being part of, other dominating social institutions, it also remunerates and reprimands producers and agents" (Even-Zohar, 1990:37).

Even-Zohar's concept of institution explains how certain works can be pushed, as it were, from the periphery to the centre of a repertoire. For instance, crime fiction has never been regarded as "highbrow" literature, but when scholars at academic institutions start to pay attention to this specific type of literature, or when it is prescribed as part of the literary curriculum of a language, it is assigned importance by the institution and thus moved within the polysystem. This ties up with his argument that there is also a struggle for domination within the institution, with "one or another group succeeding at one time or another at occupying the centre of the institution, thus becoming the establishment" (Even-Zohar, 1990:38); however, the various institutions can operate in different sections at the same time.

(iv) Market

The market refers to the selling and buying of literary products. "This includes not only overt merchandise-exchange institutions like bookshops, book clubs, or libraries, but also all factors participating in the semiotic ("symbolic") exchange involving these, and other linked activities" (Even-Zohar, 1990:38). Although factors of the literary institution and market may "intersect in the same space … the specific agent playing the role of either an institutions or a market, …

may not overlap at all" (Even-Zohar, 1990:39). These specific agents are marketers (i.e. teachers who function as agents of marketing) and marketees (i.e. students who become the consumers of the product).

As Kruger states (2013:101), Even-Zohar's model is not applied directly to translation, but it can help to contextualise the positions of translations in the South African polysystem. What is important, is the "emphasis on the existence of a market … since it emphasises the role of market forces in literary production – and also in translation" (Kruger, 2013:101). In South Africa the English crime fiction market is very large, with the English translations of Stieg Larson and Jo Nesbo and works by local authors (Mike Nicol, Margie Orford, Roger Smith) dominating the market (Nicol, 2013). The Afrikaans crime fiction market has been dominated by Deon Meyer for years, with authors like Piet Steyn and Karen Brynard also recently appearing on the scene (however, only Deon Meyer's novels and recently also Karen Brynard's novels have been translated into English [PenguinSA, 30 July 2013]).

(v) Product

A product is the outcome of an activity. An activity here being any performed set of signs which includes a "given behaviour" (Even-Zohar, 1990:43). Products are not only texts, but can also be writers who behave according to models. Even-Zohar (1990:28) further states that no new products can be produced without a repertoire or knowledge of an available repertoire, but "this does not mean that a product is only an implementation of a model".

(vi) Repertoire

Even-Zohar (1990:39) points out that in broader linguistics terms, the repertoire would be the combination of grammar and vocabulary of a language, but PST uses the term in a more specific way to describe the "… rules and materials which govern both the making and use of any given product" (Even-Zohar, 1990:39). Even-Zohar (1990:39) conceives of a repertoire as "the shared knowledge necessary for producing (and understanding) a "text"" and "the aggregate of laws and elements (either single, bound, or total models) that govern the production of texts". Codde (2003:98) explains how the repertoire functions on two levels. The first level is that of the individual elements of the repertoire, or repertoremes (or cultureme for cultural repertoires). The second level is that of models. Models combine the elements, rules and temporal relations that can be imposed on the product (Codde, 2003:98). These models provide producers with "specific instructions about 'what to do when' … and enable the receiver to interpret the product" (Codde, 2003:98-99).

Toury (2012:303-304) defines a repertoire as "sets of codified items… governed by systemic relations". A repertoire consists of repertoremes, which Toury (2012:304) defines broadly as "any sign which forms part of a repertoire, irrespective of rank and scope". However, he (Toury, 2012:304) also argues that when a repertoreme is selected for use in a particular text, it becomes part of a unique network of relationships in the text. As a result, it acquires a unique function in the particular text. This renders the repertoreme a texteme.

In this framework, crime fiction, as a genre (or subsystem) has its own repertoire, which may be regarded as the typical linguistic and narrative materials used to construct the text. This may involve expectations or conventions associated with narrative style, like character, setting and plot, in which culture necessarily features. It can be assumed that in different literary systems (e.g. German, South African), the subsystem, or genre, will have a somewhat different repertoire. This is the challenge for translation: the relationship between the source genre repertoire and the target genre repertoire. There may be motivations to retain elements of the source repertoire, depending on the function of the translation in the receiving system; alternatively there may be a movement towards more habitual options in the target system's repertoire (see section 2.2.4). In addition, translation also effects changes on the relationship between textemes in a particular text. In this study, the focus will be particularly on repertoremes and textemes related to cultural elements.

2.2.4 Repertoire and position in the literary polysystem

As pointed out in section 2.2.2, the literary polysystem is heterogeneous and dynamic, with different literary systems, and subsystems, vying for dominance. Munday (2012:166) points out that the "interaction and positioning of these systems occurs in a dynamic hierarchy". In this view, the literary polysystem is seen as a hierarchy composed of different strata, which is another conceptualisation of centre-periphery relations between different systems and subsystems.

Munday (2012:166) explains the dynamism of the literary polysystem as follows: "If, at a given point, the highest position is occupied by an innovative literary type, then the lower strata are likely to be occupied by increasingly conservative types. On the other hand, if the conservative forms are at the top, innovation and renewal are likely to come from the lower strata."

This dynamic is closely tied up with processes of canonisation. Even-Zohar (1990:15) explains that canonised means models and texts that are accepted by the dominant circles within a culture, and non-canonised means models and texts that are rejected by these circles.[7]

A system's evolution, and preservation, is guaranteed by the non-canonised repertoires that challenge the canonised repertoires of a system (Even-Zohar, 1990:16). If this did not happen, the canonised repertoire would stagnate. There is a potentially complex relationship between the systemic position, and repertoire. Generally, the centre of the polysystem is characterised by the use of the canonised repertoire (Even-Zohar, 1990:17). However, Even-Zohar (1990:17) emphasises that while the "repertoire may be either canonized or non-canonized, the system to which a repertoire belongs may be either central or peripheral". This introduces some complexity in the relationship between repertoire and systemic position, which is further potentially complicated by translation (see section 2.2.5).

With its dynamic historical view of literature as a heterogeneous, changeable system, polysystem theory made a considerable contribution towards the investigation of the historical functions of literary texts, including genres hardly considered in literary studies before. According to Even-Zohar (1978:17), popular genres, as non-canonised literature, are generally secondary, or peripheral systems. One could therefore argue that popular crime fiction is generally a secondary or peripheral system in the literary polysystem. Gürçağlar (2008:138-9) gives an example of the position of detective fiction (incorporating "adventure" novels) in the Turkish literary system, and also mentions that literary critics "mostly ignored popular fiction altogether, let alone detective fiction". In Anglophone literature, crime fiction tends to be seen as low-brow literature. Knight (1980:2) claims that literary critical skills have not been used to study the interests of mass society and are rather used to gratify the taste of the "highly educated minority who validate their position by displaying a grasp of complicated cultural artefacts".

In South Africa, the cultural status of crime fiction lies between "high-brow" and "low-brow" with the question still remaining whether the crime thriller is an art form or not. Naidu (2013:129-30) suggests that, as a starting point, we should ask what the criteria for artistic merit are. As far as the German literary system is concerned, Nitzsche (2011) points out that the Krimi genre has, thus far, enjoyed very little prestige and is seen as an extra-literary genre, but is gaining some recognition.

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[7] The terms "canonised" and "non-canonised" should not be read as terms for "good" and "bad" literature (Even-Zohar, 1990:15).

Like popular genres, translated literature is also generally assumed to occupy a peripheral position in the literary polysystem. Even-Zohar (1978:25) regards the default position of translated literature as secondary, but points out that under specific conditions, translated literature may occupy a primary position in a literary polysystem. Furthermore, since translated literature may be regarded as a system in itself, it may be internally stratified too (Even-Zohar, 1978:24), allowing for different positions for different genres of translated literature. The following section considers the polysystemic position of translations in more detail.

2.2.5 The position of translated literature in the literary polysystem

Translated literature, according to Even-Zohar (1990:46), is not only part of the literary system, but is a system on its own with its own repertoire. He asks how translated works from different literatures, which are detached from their home systems after translation, can be neutralised to form part of a new struggle for the centre of a system. He argues (Even-Zohar, 1990:46) that translated texts can be seen to function as a system in two respects:

> (a) in the way their source texts are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems of the target literature; … and (b) in the way they adopt specific norms, behaviors, and policies – in short, in their use of the literary repertoire…

This raises two important points, which are considered in more detail in section 2.2.6. Firstly, the needs of a literary system affect the selection of texts for translation (and thus importation into the system). Secondly, the way in which texts are translated is similarly influenced by the broader system.

Even-Zohar (2010:50) proposed the hypothesis that translated literature tends to be peripheral in a system except in three instances: when the polysystem is young, weak or in a crisis (see also Chang, 2008:135; Aveling, 2005). In these cases foreign literary works will be imported into the home system, and become primary in this system in the process of (temporarily) filling a void or vacuum. Even-Zohar (1990:47) explains that "since a young literature cannot immediately create texts in all types known to its producers, it benefits from the experience of other literatures, and translated literature becomes in this way one of its most important systems".

A literature is weak when, for instance, a larger culture or language dominates a smaller one (Even-Zohar, 1990:47). In such an instance literature would be imported from the dominant

culture via translation. A crisis in a system can be described as a sudden or critical change in the literary history which renders the established models insufficient (Even-Zohar, 1990:47).

Heilbron (1999:433) describes the position of translated books by explaining that the international translation system is hierarchised with central, semi-peripheral and peripheral languages. According to him a language is more central when it has a larger share in the total number of internationally translated books. Until the 1990s the most central language was English, followed by French, German and Russian (note that centrality is not dependant on the number of speakers of a language). The position of the languages changes over time as can be witnessed in the long-term changes of English, French and German in the system.

> French was the most central modern language in early modern Europe, more important than English or German. The first major change in the constellation occured at the end of the eighteenth century ... [when France] lost some of its centrality. ... German especially profited from the French decline; English also gained but the growing share of translation from English was a relatively slow process for quite some time (Heilbron, 1999:434).

Translated literature does not form a homogenous group and as a system itself may be stratified. Like all systems it is composed of different subsystems or smaller systems. Within the English translation system, there are subsystems of varying status and prestige, and, within these systems there may be local authors at the centre, and also systems with international works. Translation is not important in the English literary polysystem because it is such a strong system.

Looking at the Afrikaans literary polysystem in South Africa, it is evident that translation is important. Children's literature and youth literature (e.g. the Harry Potter series) are readily translated into Afrikaans. There is also a very big market for the translation of non-fiction books (e.g. cooking, political and christian books). Although the majority of Afrikaans readers can read and speak English, they prefer to read these non-fiction books in Afrikaans (Galloway & Venter, 2006:57-58. Translation in the South African polysystem is therefore one-sided. Serious Afrikaans literary fiction is not necessarily translated into English (with the exception of authors like Meyer, Brink and Krog).

Against this background of the Afrikaans and English literary polysystems in South Africa, it is clear that the other South African languages (isiZulu, isiXhosa, Setswana, Sesotho, etc.) are completely underrepresented (Edwards & Ngwaru, 2011:590-591). Publications in these

languages are driven by the educational and religious market. These systems are in crisis, have weak polysystems.

The specific relationship between translation and the subsystem of crime fiction in different literary polysystems will be discussed in more detail in section 2.6.5.

2.2.6 Descriptive translation studies

More often than not, translated literature fulfils a secondary position in a literary polysystem, or in other words, translated literature features on the periphery of the polysystem (Munday, 2008:109). However, systems that are on the periphery can also move within and across systems to the centre, moving towards the primary position (Venuti, 2012:137; Aveling, 2005:11; Chang, 2008:135). Toury (2012:7) makes the point that the prospective systemic position and function of the translation, will determine the textual-linguistic make-up of the translation, which will govern the strategies whereby the target text is produced.

Gideon Toury (the most prominent scholar associated with descriptive translation studies) started to carry out descriptive research on translation. Moving away from a source text orientated and prescriptive approach, they focused on the target text. He was followed by other scholars like Lambert, Van Gorp and Hermans.

Toury (1995:1) argues that translation studies is a science which aims to "describe particular phenomena in a world of our experience and to establish general principles by means of which they can be explained and predicted". Toury bases the internal structure of descriptive translation studies on James Holmes's basic outline of translation studies (1988, in Toury, 2012:3), in which Holmes divides translation studies into two binary divisions, namely pure and applied translation studies (which includes translator training, translator aids and translation criticism). The pure translation studies branch is subsequently divided into theoretical and descriptive translation studies. The theoretical branch aims to "explain and predict translation phenomena, and thereby producing general or partial theories" (Rosa, 2010: 95). Under the descriptive branch, three further groups of research foci were set out, namely: function-orientated, process-orientated and product-orientated approaches. Toury argues that these three groups could each be a focus on their own, but to regard them separately would "reduce the studies to superficial descriptions" of the translations position in the target culture, the textual-linguistic compilation of a translation as well as the relationships that tie the translation to its source text (Toury, 2012:5).

Toury's aim is to investigate or distinguish the process of translation, or "trends of translation behaviour, to make generalizations regarding the decision-making processes of the translator and then to 'reconstruct' the norms that have been in operation" (Munday, 2012:171) combining a contextual and textual analysis (Kruger, 2012:103).

With a target-orientated approach, the focus is on actual translations and the process of submitting them to "detailed description and explanation" (Venuti, 2000:123). According to Toury (1995:53) the translator plays a social role. The translator should possess a set of norms to determine the suitability of behaviour and to be able to manoeuvre between the factors which constrain the cultural environment. Norms are acquired by individuals during their socialisation within a community (Toury in Venuti, 2000:199). This idea ties up with Bourdieu's concept of habitus which will be discussed in section 2.5.2.

Toury's emphasis on norms necessitates a discussion on norms in the following section.

2.2.6.1 Translation norms

A norm is a socio-cultural 'activity' which starts when a group comes into contact and starts to explore their situation with the aim of establishing a life together. They negotiate sets of agreements which lead to conventions, making the group behave in a particular way (Toury 2012:62). Of course, these negotiations can be held without employing language or even reference to language, the norms "may exist, be learnt and operate without ever being verbalized" (Toury, 2012:64).

A societal group is established over time and involves power struggles. "As long as the group persists, social order is constantly being (re)negotiated, the more so when there are new members wishing to join the group or when there is a challenge by a rival group" (Toury, 2012:62).

Conventions (which, in principle, are vague), are the outcome and manifestations of these struggles and cannot provide a framework to assist newcomers to the group. Newcomers need norms which provide them with this missing link in joining the group. Toury (2012: 63) explains:

> Norms have long been regarded as the translation of general values or ideas shared by a
> community – as to what would count as right or wrong, adequate or inadequate – into

performance 'instructions' appropriate for and applicable to concrete situations. … As long as a distinction is retained between what is culturally appropriate and what is inappropriate, there will be a need for 'instructions' to guide the persons-in-the-culture in their performance. Norms are therefore an important part of ... a 'tool-kit': while they are not strategies of action in themselves, they certainly give rise to such strategies and lend them both form and justification.

Meylaerts (2008:91) explains that norms function as different types of "sociocultural constraints on human behaviour: they are shared valued and ideas on how to act, think, translate etc. appropriately in a certain context and for a certain group of people".

An important statement by Kruger (2012:105), that I would like to touch on, is that Toury's choice of the terms "determine" and "govern", to which I add "instructions" suggests a deterministic and prescriptive approach. However, it should not be viewed as such, norms should be understood as conditioning factors:

> Norms thus clearly have a primarily social dimension. However, it may also be argued that some norms have a cognitive dimension, specifically the operational norms. The translator's decision-making process is cognitively determined as much as socially affected, and obviously there is a complex interface between the two aspects. (Kruger, 2012:105)

The cognitive approaches of a translator could be influenced by socio-economical factors. Translators function under different conditions and therefore have different strategies that in turn will produce different products. Norms are acquired during socialisation and will "imply *sanctions* – actual or potential, negative as well as positive. Within the community, norms also serve as criteria according to which actual instances of behaviour are evaluated" (Toury, 1995:54).

Combining Even-Zohar's ideas on repertoires (that it is a set of shared knowledge and rules that make-up a product) and Toury's ideas on norms, it can be argued that translators will use specific norms (processes), which are governed by the repertoire, to translate a text. Toury (2012:303) explains that "in translation, source-text textemes tend to be converted into target-language (or target-culture) repertoremes" (see discussion in section 2.2.3).

Toury (2012) identifies three categories of norms operating on different levels of the translation process: initial, preliminary and operational norms.

The **initial norm** is the "basic choice which is made – whether consciously or not – between the two contending sources of constraints comprising the value underlying translation" (Toury, 2012:79). The translator will either subscribe to the norms of the source culture, in which case the translation will be deemed *adequate*, or the translator will subscribe to the target culture, in which case the translation will be deemed *acceptable* (these terms are borrowed from Even-Zohar, 1990). Whatever the outcome, one true universal of translation is the occurrence of shifts. These concepts of adequacy and acceptability, to a certain degree, correspond with the notions of foreignisation (keeping certain elements from the source text in the target text to give it a 'flavour' of the source text) and domestication (changing elements in order to be understood in the target text) (Kruger, 2012:106).

The **preliminary norm** involves translation policy and directness of translation. *Translation policy* refers to the act of deciding which text to translate or import into the system. This is where the role of agents – best described by sociologist theories – come into play. The *directness of translation* (or conversely indirectness) pertains to the "threshold of tolerance for translating from languages other than the ultimate SL" (Toury, 2012:82). A few questions arise from this argument. Would translation from a language other than the source language even be allowed, permitted or tolerated? If yes, what would the allowed, permitted or tolerated mediating languages be and would the target text be indicated as being mediated? This notion will also be discussed under indirect translation.

Operational norms, are the decision-making processes during the act of translation and these norms include matricial norms and textual-linguistic norms. *Matricial norms* relate to the replacement (equivalence), addition (footnotes or addition of passages) or omission (omission or replacement of passages) of the SL text with the TL text, and occurs on the level of the paratext, chapters and paragraphs (Toury, 2012:83-83; Munday, 2012:174).

Textual-linguistic norms "govern the selection of linguistic formulations in the target language to replace the linguistic formulations of the source text" (Kruger, 2012:107), in other words, the replacement of the SL linguistic material with the TL linguistic material, including lexical items and phrases.

Thus, if crime novels (Afrikaans, English and German) feature on the periphery of a literary system, this would influence the linguistic choices when the target text is produced. Toury's DTS can assist in determining the strategies used to translate cultural specific elements in the German target texts, due to the fact that he focuses on the translated target text and compares it to the source text.

2.2.6.2 Laws of translation behaviour

Through the identification of norms in descriptive studies, Toury wishes to establish universals or "laws of translation behaviour". These laws should help to describe and predict translation behaviour. The two laws illustrated are the *law of growing standardization* and the *law of interference*.

The law of standardisation is described by Toury as: "in translation, items tend to be selected on a level which is *lower* than the one where textual relations have been established in the source text" (Toury, 1995:269). Munday (2012:175) describes this law as the "disruption of ST patterns in translation and the use of linguistic options" that are familiar in the TT. Therefore, the target text will be standardised and a loss of variation in style will also take place. For example, the translation of the Afrikaans word 'Oom', which means 'Uncle' in English, but has a very specific cultural connotation in the Afrikaans culture as a way of showing respect. In the TT, this word might be translated with the word 'Sir'.

The second law, that of interference, states that "in translation, phenomena pertaining to the make-up of the source text tend to be transfered to the target text" (Toury, 1995:275). This law refers to ST linguistic features (lexical and syntactical) that are copied into the TT. Taking the example used above, the word 'Oom' will be transfered in the TT. The interference may be negative or positive. If they are deemed negative, it is due to the fact that they create non-normal TT patterns. The interference may be positive when the existence of features of the ST will not be abnormal in the TT and will probably be used by the translator (Munday, 2012:176).

The tolerance of interference on the ST depends on sociocultural factors and the prestige of the different literary systems. When a translation is done from a prestigious language or culture, the more likely that interference would be viewed as positive.

Translation activities can cause changes in the target culture, because the culture resorts to translation as a way of filling gaps. The translation would thus be initiated by the target culture which recognises that something exists in another culture which is missing from the target culture or language. In some cases, whole models are even taken up in the recipient culture. Models being here "groups of texts which embody a recurring pattern or else are translated in a similar fashion" (Toury, 1995:26-27).

Toury's idea on systemic position can be used to explain the position of Meyer's text in the German system. This is "achieved by weighting the original position of the text against findings concerning its make-up and formulation, and the way it represents its original, while taking into account what is already known about the translational tradition in which it came into being" (Toury, 1995:30).

This abovementioned discussion focused on Toury's descriptive translation studies which aims to investigate the process of translation and the norms and laws that govern the agents and processes. The next section discusses the differences between direct and indirect translation.

2.3 Direct and Indirect Translation

There are various terms for the notion of indirect translation: relay translation, mediated translation, second-hand translation or pivot translation. Indirect translation is the act of translating a text from language A into language B which is subsequently translated into language C from language B. For the sake of my study, I am interested in indirect translation because the first text that I analyse has been translated from Afrikaans (A) into English (B) and the third text, the German text (C) has been translated from the English text (B). This is compared to a direct translation from Afrikaans (A) to German (B).

Ringmar's definition (2012:141) of relay translation will be used as a basis for this study "relay translation refers to a chain of (at least) three texts, ending with a translation made from another translation: (original) ... > intermediate text ... > (end)...". However, for the purpose of this study, I will use the term indirect translation, due to the growing interest in this subfield. A search in the *Bibliography of Interpreting and Translation* showed a marked use of the term indirect translation (Pieta & Rosa, 2013), therefore, whatever term used by the different scholars, it would have the meaning as defined above.

Indirect translation has not been studied in depth by scholars despite the important role it plays in connecting cultures (Ringmar, 2007:1). As Toury (2012:161) explains, indirect translation is a "culturally relevant phenomenon" which is an important object of research. The main reason why it is not studied as much is because scholars cannot come to a conclusion on the correct term to be used (Ringmar, 2007; Dollerup, 2014; Pieta & Rosa; 2013).

Dollerup (2014) distinguishes between the different terms coined for this process, and highlights the terms direct, indirect and relay translation. Toury (2012:161) on the other hand, distinguishes between mediated translation, second-hand translation and indirect translation.

According to Dollerup (2014:23), a relay translation has a "genuine audience in the first target [text]". Thus, the translation is rendered with a specific audience in mind and the reader of the translation will be aware that the text is translated. Relay translation therefore spans "three or more languages" and publishers and translators alike domesticate the translations for each target language. Dollerup (2014:24) characterises relay translation then as such: (a) the source text (text A) has an audience in language A and in the culture of language A (culture A); (b) the translation into language B was made by a translator who was aware that the translation was intended for language B and culture B, and; (c) as soon as the translation of the text in language B serves as a source text for language C and culture C, the language B text becomes the relayed translation.

Indirect translation is defined by Dollerup (2014:22) as "a process that comprises an intermediate translation and therefore *involves three languages*". The "intervening" translation does not have a genuine audience in mind and the language B text will only serve as a vehicle in order to transfer the message from language A to language C[8]. Dollerup (2014:23) characterises indirect translation as follows: (a) everyone involved in the communication process is aware that language B is only a vehicle for communication between language A and language C, thus; (b) the indirect translation is not directed at an authentic audience.

The abovementioned outline by Dollerup, highlights the ambiguous nature of the terms used, because it can be argued that it is not always possible to determine whether a translation will have an audience or not. It should always be presumed that any translation will have an audience at some point in time.

An argument surrounding indirect translation, however, remains: what part does indirect translation play in the literary system? Can a translation of an already translated text help to fill a gap in a literary polysystem?

Toury (2012:167-170) uses the example of the Hebrew Enlightenment where German texts were used to fill a specific gap in the Hebrew literary system. These German texts had originally been translated from English. Therefore, the German texts served as the mediated

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[8] This is not the case with the translations involved in this study, but it is discussed here to explain Dollerup's definition of indirect translation.

texts. In the same way, during the era of German Romanticism, "German culture in the eighteenth century used English literature to liberate itself from the "French yoke", this English antidote had, in the initial phase, to be diluted via French mediation in order to be acceptable to German audiences. In the second phase the public was prepared for direct translations" (Ringmar, 2007:3-4).

The fact that a text has been indirectly translated is not always indicated explicitly. The paratext on the title pages (Ringmar, 2007:7) at times will provide information if the source text is considered to be written in a language with prestige. Just the same, if a classical text has been written by, what would seem a famous or classical writer and the text has been translated from language B into language C, the information would not necessarily be made known. Using an example of the classical German author, Johann Wolfgang von Goethe and his famous drama Faust, an explanation of an instance as mentioned above will be given.

The original text had been written in German (language A), whereafter translations into English and French (languages B) followed. The translation may be known as one, as it might be indicated in the paratext to show the importance of the author and the translation. Say then, that a reader/translator/publisher who has no knowledge of German, but who has read the English text, knows of a language/culture/literary system who would appreciate such a work, commissions a translation (or performs the translation) into language C. The paratext of the third text, might only show that it is a translation of Goethe's Faust and not even indicate that the text has been translated from a secondary source. Toury's preliminary norm (see section 2.2.6.1) explains that translation policy is the act of deciding to translate, and directness of translation refers to the issues whether a translation from any specific language will even be tolerated by the target audience.

Heilbron (1999:435) situates indirect translation in polysystem theory (see section 2.2.5) by explaining that translations not only flow from the core to the periphery, but that the core can sometimes also act as an "intermediary or vehicular language" for two different peripheral languages.

The examples of indirect translation that he provides (Heilbron, 1999:435-436) are those of French translations in early modern Europe. Spanish authors like Cervantes and Gracián were translated into German from the French translations. The work of English philosophers was translated into Italian via their French (not English) translations and English literature was also mainly translated from their French translations.

Another aspect of indirect translation is the use of culturally 'loaded' terms or words (see section 2.4). If a lot of cultural terms are used in the text in language A, what would the translation look like? Will the text be domesticated or foreignised (Venuti's terms)? In other words, will the text in language B be brought closer to the target reader by changing cultural words to more acceptable words in the target culture? If so, how does this decision influence the translation of the text into language C? One of the aims of this study was to compare the way in which the cultural terms have been translated from Afrikaans into English and then from the English text into German, compared to a text that has been directly translated from Afrikaans into German.

This section discussed the differences between direct and indirect translation and the role that indirect translation can play in the literary polysystem. The type of indirect translation that is applicable to this study, is the one that Dollerup terms relay translation, but what I call indirect translation. The following section provides a discussion of culture and translation and a framework that assists in identifying cultural terms.

2.4 Culture and translation

Trying to define the term culture can be a monumental task. One of the most quoted definitions of culture, is of the English anthropologists Edward Barnett Taylor (1871) which is also used by the Encyclopaedia Britannica (2000) and widely quoted by Edward Sapir (1994):

> Culture is that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society (Katan, 2004:25).

Katan (2004:26) defines culture as a "shared mental model or map of the world". Culture is not always a visible product, but can be an internalised collective that is acquired and not necessarily learned. Acquisition comes through informal watching and listening whereas learning is formal and consciously taught. Culture can also be grouped into two basic levels: internal (beliefs and values) and external (language, gestures, customs and habits) (Katan, 2004:27).

Newmark (1988:94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions". He also emphasises that he does not view language as a feature of culture but that culture is implicitly embedded in language. This idea is also mentioned by Tymoczko (1999:163) who says that "language and culture are intertwined: with a language a child learns not only a material culture

but cultural dispositions and attitudes".

The translator is therefore faced with the challenge to identify the cultural aspects embedded in the source text, and to find the most appropriate techniques to mediate them into the target text (Müller & Feinauer, 2008:126). Using Jakobson's communication model (as shown in section 2.2.3), I argue that the translator is the addressee (consumer) who decodes the message's (product) code. But the translator is also the producer who recodes the message for other consumers, understanding and conveying cultural elements.

Considering the above, I agree with Katan (2004:16) who uses the term "cultural mediator" to describe a translator. Taft (in Katan, 2004:17) describes the idea of a cultural mediator as such:

> A cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural.

In an abstract sense then, a mediator or translator has to be acultural (without culture, or habits), not necessarily associating with a specific culture and able to move comfortably between the cultures. However, the acultural translator should have a good knowledge of both cultures and a sense of sensitivity towards the cultures.

Müller and Feinauer (2008:129) agree with Venuti (2001:473) and James (2002:5) who argue that a translator is not only faced with decisions on a lexical or linguistic level, but also on social, economical, political and cultural levels. The target text reader might not be familiar with these cultural aspects of the source text and the translator has to keep the target text reader in mind when translating these cultural aspects. Nonetheless, before translation decisions can be made, a framework should be established by the translator as to what constitutes cultural aspects (categories) and what not, as a decision made on the lexical level could have a significant effect on the semiotic level of the text (this links with Toury's different types of norms discussed in section 2.2.6.1).

The types of cultural categories, or culture-specific items that a translator could encounter during the translation process are discussed in the next section.

2.4.1 Cultural-specific items

This study will mainly focus on the translation of cultural items on the lexical level (cultural words or culture-specific items), and therefore a discussion of these concepts or categories is needed. The categories discussed include proper nouns, forms of address, idioms and fixed expressions and slang and taboo words.

Cultural items have been studied by various scholars, with various denominations being attributed to it. Narváez and Zambrana (2014:72-73) cite following scholars:

> Nida (1945) speaks about "cultural foreign words." The concept of "cultureme" originally introduced by Oksaar (1988), retaken by Reiss and Vermeer (1984/1996), Nord (1997) and revisited by Katan (2009). Newmark (1991) prefers "cultural terms." In 1970, Vlakhov and Florin coined the term *realia.* [...] Baker (1992, 1995) lables them "culture-specific concepts." [...] Scholars keep on extending the diversity of denominations introducing [...] "culture-specific items" (Franco Aixelà, 1996).

For the purpose of this study, I will use the Franco Aixelà's (1996) term 'culture-specific item'. Franco Aixelà (1996, in Narváez & Zambrana, 2014:73) defines the term as follows:

> Those textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.

Culture-specific items present a translation problem, and proper nouns and forms of address, idioms and fixed expressions, and slang and taboo also present specific problems in literary translation.

Proper nouns (names of particular persons and places, a unique referent: e.g. John, Johannesburg) and forms of address (terms indicating social status, familiarity or relationship) are of particular interest as they can carry cultural meaning. Tymoczko (1999:223) explains this very well:

> Names are rich in semantic and semiotic significance. Not only do names in many cultures have lexical meaning, they function as sociolinguistic signs, indicating tribal and family affiliation;

gender and class; racial, ethnic, national and religious identity; and the like. They are dense signifiers, signs of essential structures of human society.

Scholars of translation agree that proper nouns should be transfered directly, with a few exceptions, like names of kings and saints, for instance (Newmark, 1988:215).

Forms of address can also cause difficulties in translation (Lucena, 1997:186). Forms of address differ from language to language and includes differences in formality, e.g. in German the formal 'Sie' is used when speaking to a stranger or used as a form of respect (in contrast to the informal 'du'). Forms of address refer to the use of the personal pronoun (you, we, etc.) but also to the use of titles (Mr., Miss, etc.) Therefore, a translator should understand the complexity of the differences in forms of address in different languages.

Idioms can be described as a word or a phrase that cannot be understood literally. They are fixed patterns of language that "little or no variation in form and, [...] often carry meanings which cannot be deduced from their individual components" (Baker, 2011:67). Fixed expressions though, behave like idioms and sometimes allow little variation (e.g. 'surf the web'), but often have fairly transparent meaning and certain words can be substituted. When faced with idioms and fixed expressions in translation, the translator needs not only a good command of the source language (in order to understand the expression), but also of the target language in order to translate the idioms and fixed expressions.

Another important aspect, especially in crime fiction, is the translation of slang. Slang is often used by authors to "include the initiated and exclude outsiders, as a shared code between them and their readers; it created an economy of language often associated with specialised fields and it reflects that playfulness and creativity of language in perpetual change" (Linder, 2000: 276).

Detective fiction has a unique history of slang usage. According to Linder (2000: 275) "detective fiction offers an interesting area for studying the translation of nonstandard literary language varieties because of the proliferation of slang used in it". The hard-boiled school of detective fiction (see section 2.6.2) in America developed "hard-boiled slang" ("an acquired body of non-standard literary vocabulary to signal to readers that a dialogue was taking place in slang", Linder, 2000:276), and readers started to expect this slang in the novels that were published monthly.

The above is a short discussion on the types of cultural-specific items that a translator could be faced with when translating, and especially when translating a literary text. How will the translator move beyond the problem? Will the text be directed more towards the source text language or culture or the target text language or culture? This depends on the type of translation strategy that is employed during translation. Translation strategies are discussed in the next section.

2.4.2 Translation strategies

A translator has to act as a cultural mediator (Katan, 2004) during the process of translation. When translators are faced with a word or phrase that carries cultural meaning (be it implicit or explicit), they have to employ a strategy to translate that word or phrase.

Translation strategies have been analysed and categorised by many scholars, but the most important ones for this study are transference, loan word with collocation, cultural substitution, modification, generalisation, mutation with deletion (mutation: deletion) and mutation with addition (mutation: addition), transposition, and translation couplet (see section 3.5.2) (Marais, 2010). These terms have been suggested by different scholars (Baker, 2011; Chesterman, 1997; Newmark, 1988).

(i) Transference
The first strategy is transference, were a source text item is transfered into a target text item unchanged. During this process the source text item will become a loan item in the target text (Newmark, 1988:81).

(ii) Loan word
The second strategy is to use a loan word with an explanation. Either a collocation or glossary can be used in the target text (Chesterman, 1997:92).

(iii) Modification
The source text item is transfered directly but with a slight change in spelling

(iv) Cultural substitution
Cultural substitution involves replacing a culture-specific item (or expression) with a target text item that does not have the same propositional meaning, but is likely to have a similar impact

on the reader. This is a useful strategy when translating idioms and fixed expressions (Baker, 2011:29).

(v) Generalisation

Generalisation is a strategy used, when a culturally neutral term, a less expressive item or even a more general item is used to translate the source text culture-specific item (Baker, 2011:23).

(vi) Mutation

Mutation can occur in two instances, mutation with deletion and mutation with addition. When deletion is used, it means that the source text item is not rendered at all in the target text (much the same as Baker's (2011:42) idea of translation by omission. Mutation with addition occurs when the target language does not contain linguistic, cultural or textual items that occurs in the source language (paraphrasing is often used) (Baker, 2011:38).

(vii) Transposition

Transposition is a term borrowed from Vinay and Darbelnet (1958, in Chesterman, 1997; and Newmark, 1988) and is a strategy that involves a change in grammar from the source text to the target text (e.g. a change from an adjective to a noun, or vice versa).

(viii) Translation couplet

This category combines two of the abovementioned strategies, e.g. transference with mutation: addition (Newmark, 1988:91).

Regardless of the strategy that is used, it will either have a domesticating effect (target text/reader orientated) or a foreignising effect (source text orientated.) Newmark (1988: 96) suggests the terms transference and componential analysis. The positive aspect of transference according to Newmark is that "in literary texts, [it] offers local colour and atmosphere" and the negative is that it "blocks comprehension … emphasises the culture and excludes the message". On the other hand, componential analysis is a very accurate translation procedure, but "excludes the culture and highlights the message". In much the same way, Venuti uses the terms domestication and foreignisation (derived from Schleiermacher's terms):

> ...the translator [chooses] between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing

method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Venuti, 1995: 20).

For the purpose of this study, the terms foreignisation and domestication will be used (see section 3.5.2)

This section has listed some culture-specific items (proper nouns and forms of address, idioms and fixed expressions, and slang and taboo) that a translator can encounter during the translation process, as well as strategies to use when translating them. Seeing that these processes and choices are carried out by human beings, it is necessary to look at the sociology of translation in the next section.

2.5 From system to sociology: Why a sociology of translation?

Polysystem theory and descriptive translation studies can help us to situate source texts and translated texts within literary systems and also help to determine the strategies used for translation. However, this focus on systems and norms can become very abstract and "deterministic" (Munday, 2012:234-235) if they are not conceptualised in terms of their social context and the factors involved and elaborated within a "coherent theoretical framework" (Wolf, 2007:9-10). Toury's concept of norms is also critised by Venuti (1998:29):

> Toury's method [...] must still turn to cultural theory in order to assess the significance of the data, to analyse the norms. Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in cultural and political agendas.

After the pragmatic turn in the 1960s and the cultural turn in the 1990s, scholars (Simeoni, 1998; Inghilleri, 2005; Wolf & Fukari, 2007) in translation studies started to look towards a supplement or alternative to re-evaluate the theories of polysystems and descriptive translation studies and provide something other than "norms and conventions to describe socio-cultural constraints on acts of translation and their resulting products" (Inghilleri 2005:126).

In the past all the major translational approaches (i.e. linguistic, functional and descriptive) considered cultural factors in one way or another, yet none of them focused on the surroundings of the text's production (Wolf, 2012:132), including the translators who had to

navigate their way through the socio-cultural constraints and consider their roles as cultural mediators (Bassnett & Lefevere, 1998; Katan, 2004).

New approaches in translation studies however, are beginning to consider the role of individuals behind the translations (Milton & Bandia, 2009:3; Buzelin, 2005:203). The 2000s started to see a shift towards a "power" turn or sociological turn in translation (Wolf, 2012:129).

Andrew Chesterman (2009:13) went as far as to suggest the term "Translator Studies". He considers that Holmes' map of translation studies does not adequately consider the translator of texts and that most research in translation studies does not consider the people, as focus points, behind the texts. (Chesterman, 2009:14). Scholars are starting to accept that the translator is not only influenced by cognitive and linguistic factors, but also by social and ideological factors (Olohan, 2011:344).

Chesterman (2009:14) used Holmes' map of translation studies (Figure 2) and focused on the branches that would seem relevant to Translator Studies. For Chesterman, medium-restricted studies which imply human vs. machine translation, and, time-restricted studies, imply studies on the history of translators. The other studies (area, rank, text-type and problem restricted) are not viewed as relevant by Chesterman, because they focus on the text and his focus is primarily on the translator – the text is the secondary focus.
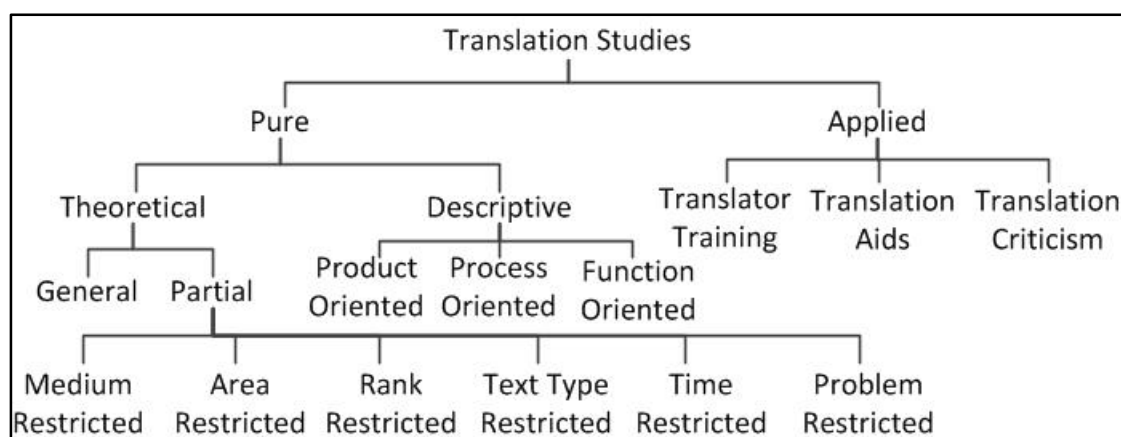
Figure 2: Holmes' map of translation studies

The descriptive branch is also only partially used by Chesterman (product and function focus on the text). He states that the process orientation relates to cognitive studies, "an area of translation research that has expanded considerably since [Holmes'] time" (Chesterman,

2009:16). Earlier work of Chesterman (2009:16), suggests the following strands for a translation sociology:

- the sociology of *translations*, as products in an international market;
- the sociology of *translators*; and
- the sociology of *translating*, i.e. the translating process.

Here, we can understand that the sociology of translators refers to (Chesterman, 2009:16-17):

> The status of ... translators in different cultures, rates of pay, working conditions, role models and the translator's habitus, professional organizations, accreditation systems, translators' network, copyright, ... gender and sexual orientation, ... power relations, and how these factors affect a translator's work and attitude. [It] also covers the public discourse of translation ... [and] the wide field of translators' ideologies and translation ethics.

The sociology of the translating process describes the translation event, including the "translation practices and working procedures, quality control procedures and the revision process, co-operation in team translation, multiple drafting, relations with other agents including the client, and the like" (Chesterman, 2009:17) and for Chesterman the central concept here is that of norms.

From Holmes' map then, Chesterman (2009:19) designs a new model of Translator Studies, which he divides into three branches. The first branch is the cultural branch where the "focus is ... on the transfer of cultural elements between different repertoires or polysystems" (Chesterman, 2007:173) and ideologies, ethics, history, traditions, cultural identity. The second branch, the cognitive branch, studies the mental processes or decision-making processes in the translator's mind and attitudes to norms (Chesterman, 2007:173; Chesterman, 2009:19) and lastly the sociological branch studies the translator's behaviour as an individual or part of a network, their status and workplace processes. The ultimate aim of his model for Translator Studies is to offer research that focuses on the agents involved in the process of translation, including their activities, attitudes, interaction with their environment (social and technical) and their history and influence.

Before Chesterman's study of the translator, Wolf (2007:4) also claimed that translation seemed to be conditioned by two levels, namely the cultural and the social level. The cultural level is a structural one and involves issues of "power, dominance, national interests, religion or economics". The social level deals with the agents involved in the translation process, "who

continuously internalize the aforementioned structures and act in correspondence with their culturally connotated value systems and ideologies". In her later work, Wolf (2011:3) took this idea further and the citation below echoes the concepts of polysystem theory (Even-Zohar) and descriptive translation studies (Toury).

> Gradually in the wake of the results gained through research on cultural issues conditioning the translation phenomenon, the conviction took shape, that any translation is necessarily bound up within social contexts; on the one hand, the act of translating, in all its various stages is undeniably carried out by individuals who belong to a social system; on the other, the translation phenomenon is inevitably implicated in social institutions, which greatly determine the selection, production and distribution of translation, and as a result the strategies adopted in the translation itself. (Wolf, 2011:3)

The act of translation as well as the translation itself functions within a global system and this system is driven by agents who are not only individuals, but also institutions functioning within a social context (Sela-Sheffy, 2005:1; Wolf, 2012:132). Heilbron and Sapiro (2007:102) say that these agents can be institutions or individuals from different political, economic and cultural environments, who influence the selection, production and distribution of the translation (Wolf, 2012:132). Milton and Bandia (2009:1) mention that "agents are responsible for major historical, literary and cultural transitions/changes/innovations through translation" and "these agents may be text producers, mediators who modify the text such as those who produce abstracts, editors, revisers and translators, commissioners and publishers".

Against this background, it is clear that particular attention should be given to the translator as agent.

2.5.1 Agents of translation

A literary text is produced by various agents, including the author, proofreader, editor, translator and publisher. These agents work together in a network of relationships. Obviously, the struggle for power is present in these networks (as discussed in various studies, for instance Lefevere, 1992; Milton & Bandia, 2009) and the term 'agency' has a very strong activist connection in translation studies. However, in my study I am less interested in this ideologically charged understanding of agency, but rather in understanding how the translator is an agent who works with other agents in a particular environment to produce a translation.

Scholars started to research the role of the translator instead of the translation, drawing on the theory of French ethnographer and sociologist Pierre Bourdieu. His views on social and cultural practices have helped scholars to focus their attention on the interaction between the agency and structure that takes place in the act of translation, and can be regarded as a "less deterministic alternative to the polysystem framework, especially as a means of theorizing the role of the translator, which seemed worryingly absent from earlier theories" (Munday, 2012:234-235). Bourdieu developed a sociological theory of symbolic goods, and established the concepts of field, habitus, capital and illusion. According to Inghilleri, Bourdieu's work has contributed to attempts to focus on the translators themselves within Translation Studies. The terms "agent" and "agency" are being used more and more to describe the translators' roles as social active agents and the role that they play in social contexts (Inghilleri, 2005: 126; Van Rooyen, 2013: 495) in the production and reproduction of textual and discursive practices.

2.5.2 Bourdieu's concepts of field, habitus, capital and illusion

Bourdieu's concepts of field, habitus, capital and illusio describe the internal (e.g. memory and language learning) and external (e.g. academic recognition, material possessions) factors that influence the translator's behaviour and decision-making processes. These concepts of Bourdieu have been applied to translation studies by other theorists. Gouanvic (2005:148) mentions the social trajectory of the agent and states that "this is a "two-way" relationship ...: the social trajectory that constitutes the *habitus* contributes to the structuring of fields, which in turn structures the *habitus*". These concepts are all dependent on each other and cannot be separated, especially the notions of field and habitus, although habitus is the notion that is referenced the most in translation studies.

Field and Habitus
For Bourdieu, fields are "historically constituted areas of activity with their specific institutions and own laws of functioning. The existence of specialised and relatively autonomous fields is correlative with the existence of specific stakes and interests ..." (Bourdieu 1990:87) and they condition the different agents to get involved, or motivate them to compete, work together or struggle with each other. For Gouanvic (2005:151), field is the essence of Bourdieu's theory which influences habitus, capital and illusion and refers to the structured system of social positions occupied by persons (individuals) within a system. Within these structures of the system, struggles take place for capital (resources) and access to them. Wolf (2011:4) says that fields are "defined by the resources which are at stake – cultural goods, housing, intellectual distinction, that is for example education, employment, land, power, social class,

or prestige". In translation studies, this field would obviously be translation. It is through the process of translation that the translator gains employment and prestige.

Researchers in translation studies have also focused on Bourdieu's concept of habitus. Bourdieu states that habitus is:

> the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history, but also, through the formative experiences of earliest infancy, of the whole collective history of family and class (Bourdieu 1990:91).

Habitus is acquired by individuals through experience and socialisation in life, or the product of an individual history (Inghilleri, 2005:134; Gouanvic, 2005:159). The concept of habitus attempts to account for the establishment and maintenance of behaviour, "through what Bourdieu terms *strategies* ... Strategies are seen as dependent upon social knowledge acquired through socialization, and it is through the habitus that agents come to 'know' the world, not consciously, but in a taken-for-granted sense" (Inghilleri, 2005:134).

I argue that a translator needs intrinsic knowledge of the source and target culture in order to be able to adequately transfer cultural elements in a text. Translators in South Africa, who work between the language pairs of English and Afrikaans, would probably have this intrinsic knowledge of the two cultures, gained through socialisation. A translator working in language pairs of a South African language and European language (German, in this instance) would have been exposed to strategies of the target culture in order to acquire this social knowledge. Gouanvic explains this as the translator's bi-cultural habitus (2005:147). For Bourdieu the notion of habitus is necessary to understand human action and describes the logic behind actual human activities (Bourdieu, 2005:43).

Capital and illusio
Bourdieu expands the term capital to mean something much more than economic currency, although economic capital is one of the branches in his description.

Capital is subdivided into economic capital (material possessions obtained), social capital (network of families, friends, relationships), cultural capital (education, knowledge, titles, etc.) and symbolic capital (prestige or social honour).

Bourdieu compares human activity to a game. Competition and conflict are at the centre of the game, the question of motivation or interest is crucial as players enter the field from

unequal positions of power (or capital). Munday (2012:234) says that illusion could also be understood as the "cultural limits of awareness".

During the process[9] of translation, all four of these notions are at work. Although capital and illusio are important, my focus is more on the habitus of the translator. The habitus and field of the agents will influence the decisions made, from the initial decision to translate and the strategies used to translate cultural specific material.

In conclusion then, some work has focused on the translator's agency (from an activist point of view – Tymoczko, 2007; Wolf, 2012). Other work has focused on foregrounding the translator's background, and how this relates to the environment in which the translation is produced (the structure/agency tension) and this is where Bourdieusian ideas have been influential.

However, there has also been a focus on the network of agents that all collaborate within particular production environments to produce translations.

2.5.3 Actor-Network Theory

Apart from the Bourdieusian school of thought another important direction in sociological translation theory is represented by theorists appropriating the work of Bruno Latour (Buzelin, 2005:194, Milton & Bandia, 2009:11) who examines the network of relationships between different "actors".

Latour, along with Collin (also a technical scientist like Latour) and Law (a sociologist) formulated an actor-network theory (ANT), which has been applied to fields like research, marketing, financial and legal domains:

> Latour's work is located within an anti-foundationalist philosophy of science and is opposed to Bourdieu's epistemology on a number of levels. As a method, it owes a good deal to ethnomethodology [...], a branch of sociology which attempted to define social reality as/through the way members indigenously organize and assess the rationality of their own activities in everyday life (Inghilleri, 2005:140).

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[9] With process, I mean the complete process from initial decision to translate to the final printed product (literary translation).

According to Risku and Windhager (2013:36), social processes (as set out by Latour) can only be understood by studying the interaction between human actors and non-human artefacts. For them (Risku & Windhager, 2013:36) in translation practice the human actors would be the translators, (and their clients and respective colleagues), and the non-human artefacts would be the tools of modern translation (text processors, online research tools and translation memories). The human and non-human agents form a network with the one influencing the other, but, at the same time, the network is forming and influencing the agents (Spies, 2013).

The act of translation is thus a reality where agents organise and assess the rationality of their activities. In 2005, Buzelin (2005:194) observed that ANT had not been extensively applied to translation because a "growing number of translation scholars have turned to Bourdieu's ideas and concepts either extensively […] or superficially". However, in recent years a number of scholars have worked at the application of ANT within the context of translation.

ANT's first claim is that whatever agents produce, be it a fact or a product, is not random but necessary to the understanding of the logics of innovation and of society in general. ANT's second claim "has to do with the possibility, or rather the impossibility, of making predictions about the way arte-facts are produced, altered and transformed, and a fortiori about actors' behaviours. […] These claims are embedded in two key concepts: *translation* and *network*" (Buzelin 2005:196).

In translation studies, ANT focuses on the methods that are used by actors in the translation process (human and non-human) to complete a specific translation goal, through a specific network. This network is different from technical and social networks as it is more creative and not always stable. Actor networks, unlike technical networks, only start to reveal their patterns when they are '*activated*'. The creativity and instability (which is highlighted by ANT) make it difficult to conceptualise the process by which goals are produced, "hence the need to analyze this process *from the inside*, to observe how actors make their decisions and interact while still unsure of the outcome". (Buzelin, 2005:197)

In conclusion then, when a literary text is produced through translation, a network is activated when a translator receives an instruction to translate a text. The various agents have an influence on this agency (e.g. the author, editor, proofreader or publisher) and can decide to change a specific translation strategy which influences the text.

Because translation is embedded in historical and social contexts, it was necessary to discuss the role of the translator in translation. This section discussed the sociological theories on

translation, starting with Chesterman's (2009) suggestion of the term 'Translator Studies', followed by a discussion of the translator as agent in the process of translation and the network of agents or actors. In the next section, the focus will be on crime fiction and the translation thereof.

2.6 Crime fiction

2.6.1. Introduction

This section provides background on the genre of crime fiction. It starts with a discussion on the history and structure of crime fiction. Thereafter I discuss crime fiction in Germany and South Africa and conclude with a discussion on translation and crime fiction.

2.6.2 History and structure of crime fiction

According to Warnes (2012:991) crime fiction is a "narrative art in which the hermeneutic journeys of the detective-hero are mirrored by those of the reader of the novel. The decoding and ordering processes that take place within the text always open out onto other forms of discursive practice; sociological, historiographic, political".

Since its elusive start in the 18th century, the genre of crime fiction has developed various subgenres. Naidu (2013:127) uses the term 'crime fiction' as an umbrella term for all fictional literature that focuses on crime. Scaggs (2005) for instance distinguishes between different sub-genres of crime fiction: mystery and detective fiction, the police procedural, crime thriller, noire thriller, the anti-conspiracy thriller. More recently Warnes (2012:982) has elaborated on the sub-genres as follows:

> A number of sub-genres have been identified since the 1970s, making a distinction between the 'whodunnit' (in which past events are unravelled in a static present), the thriller (in which the action is located primarily in the present), the noir and anti-conspiracy thrillers, and the detective thrillers which is a combination of the whodunit and a thriller. Further possible extensions to this critical vocabulary include terms like clue-puzzle, private-eye story, police-procedural, court-room drama and psycho-thriller. This proliferation of terms is testament to the wide variety of settings, characters, formal devices, and themes that now characterise the genre.

Early crime fiction was published as pamphlets because authors wanted to reach the general public, who could not afford books. In 1773, the first collection of pamphlets appeared as *The*

Newgate Calender. Sometimes the material came from official records, but mostly the material was gathered from contemporary accounts that were published just as the criminal was punished, or more likely, executed (Knight, 1980:9; Naidu, 2013:126). *The Newgate Calender* did not try to offer accounts for crime control, rather it was ideological in principle in that it offered hope and comfort to readers, which would later become an implicit function of crime fiction – to appease the reader's anxiety (Knight, 1980, Warnes, 2012, Naidu, 2013).

The earliest crime fiction did not involve a detective. Either the culprit was driven by guilt to confess (personal guilt) or 'society' caught the culprit (social observation) and he/she was executed. As a matter of fact, during the 18th century, there were no detectives yet. Professional 'thief-catchers' such as the Bow Street Runners were at work. Dickens uses Runners in *Oliver Twist*, but they play no substantial role in the plot. From an ideological point of view, it is easy to see that these two ways of 'detecting' crime was set in a Christian world, "with small social units where everybody is known, where hiding is hard and socialisation tends to be public" (Knight, 1980:13).

> The image that *The Newgate Calender* presents, a world of integrated Christian society, was still credible through the nineteenth century, though the real world was increasingly unlike the one assumed and implied in these stories'. (Knight, 1980:18)

But authors and readers were starting to look for new models in crime fiction through "which to contemplate the nature of society, the criminal threat in particular" (Knight, 1980:19). "The detective was to be a central part of those new patterns, but he did not spring into life as we know him overnight; some surprising and revealing versions of crime prevention preceded the figure who has come to dominate our own crime fiction" (Knight, 1980:20).

William Godwin's novel *The Adventures of Caleb Williams* was published in 1794 and dealt with crime but had little in common with *The Newgate Calender*. "Caleb Williams was an intelligent detecting hero. His story has much of the unified structure of a novel and shows subtle questioning techniques that help solve the murder" (Hilse, 1999:18). Godwin's novel indicates that the comforting and old-fashioned fables of the *The Newgate Calender* would not satisfy a questioning intellectual of the period' (Knight, 1980:20).

Crime fiction is widely perceived as a British and American narrative tradition (Venuti, 2008:158; Hilse, 1999:16; Wessels, 2007:106). According to Knight (1980) and Wessels (2007:106) crime fiction started to emerge after the publication of the memoires of Eugène François Vidocq in 1828. Vidocq, who was a former bandit, offered his "security services" to

the city of Paris in 1812 and later became the first chief of the Sûreté (the detective bureau of the Parisian Police Force) (Scaggs, 2005; Wessels, 2007:105). As soon as he published his memoires it became a bestseller and was translated and published in English. Vidocq is probably the inspector on which characters like Sherlock Holmes, Hercule Poirot, Philip Marlowe and John Rebus are based (Wessels, 2007:105).

> The 'autobiography' of Eugène François Vidocq presents the first professional detective in literature, and so has considerable historical importance. […] To a degree the Memoirs are surprisingly realistic, yet they are also exaggerated and melodramatic. These two strands partly derive from two levels of authorship, Vidocq's own experiences and the imagination of his rewriters and translators. The literary professionals who remodelled Vidocq's experiences directed them towards a shape like that of the novel and a world-view like that of later crime fiction. Even in his moments of extreme success and melodrama, Vidoqc is not an isolated hero as the later detectives are to be. (Knight, 1980:28,34)

There is consensus among theorists that Edgar Allen Poe is the true father of crime fiction (Knight, 1980, Haining, 1993 in Wessels, 2007; Burns, 2005:1; Hilse, 1999:20). Poe's three detective stories, *The Murders in the Rue Morgue* (1841), *The Mystery of Marie Roget* (1843) and *The Purloined Letter* (1844), are regarded as prototype detective stories (Naidu, 2013:130) introduced the intelligent infallible isolated hero (Knight 1980:39) Auguste Dupin as the "archetypal ingenious, eccentric detective" (Naidu, 2013:130). Poe's typical storyline involved an innocent suspect, the meticulous police searches that are futile without Dupin's viewpoint (Naidu, 2013:130), the unusual and dramatic *dénouement*, false leads and the most unlikely suspect being guilty (Hilse 1999:20, Sayers, 1980 in Wessels, 2007).

Following Poe, Arthur Conan Doyle created one of the most well-known literary figures in Sherlock Holmes (in *A Study in Scarlet*, 1887; *The Sign of the Four*, 1890; *The Hound of the Baskervilles*, 1901-1902; *The Valley of the Fear*, 1914-1915; and also in 56 other short stories). Described by Hilse (1999:24) as the superhero of the crime novel, the name Sherlock Holmes 'is synonym for a detective; he has been parodied, imitated and recreated in all media with great success' (Knight, 1980:67). In his novels, Doyle supported two conclusions, one being the rational scientific idea that every event is likely linked in an unaccidental way, and the 'individualistic notion that a single enquirer can establish links' (Knight, 1980:68). Rational individualism is thus central to Doyle's successful novels.

Holmes was based on one of Doyle's teachers, Dr Joseph Bell, who gave demonstrations in 'deduction'. Doyle wanted to base his character on a doctor, but then continued to base the

narrator, Watson, on his reading of Emile Gaboriau's *M. Lecoq*. These two characters, along with Holmes's deductive method were fully developed in Doyle's first two novels *A Study in Scarlet* and *The Sign of Four*.

Following Poe, Wilkie Collins and Agatha Christie were among the most prominent crime fiction writers in Britain. After the works of Collins, a genteel crime novel developed reaching its pinnacle in the works of Agatha Christie. Characteristics of these novels were that the characters came from the upper class or nobility. The storyline often developed in a manor, fancy hotels or exotic places. The *dénouement* took place in someone's living room or other homely type of setting (Wessels, 2007; Xu, 2013).

Agatha Christie's "stories realized the attitudes and resolved the anxieties of many people, especially women, whom earlier crime stories did not interest or satisfy" (Knight, 1980:107). Christie developed a structure, the clue-puzzle, which gave the reader the opportunity to solve the case along with the detective.

Although Christie knew Doyle's work, she altered Doyle's pattern 'towards passive problem-solving that rejects romantic male heroism as a protecting force. Hercule Poirot is a fussy, unheroic figure […] an alien' (Knight, 1980:108). Introduced in *The Mysterious Affair at Styles* (1920), Poirot is a retired Belgian detective exiled in Britain. His dress, manner and speech are foreign to those around him. Where Doyle implied that a certain class needs to be protected by a natural hero (in Holmes, and through Watson's mediation), 'Poirot was not a socially integrated culture-hero, not even through his narrator, Captain Hastings. Jane Marple, or Miss Marple, first appeared in *Murder at the Vicarage (*1930). She is a very gifted detective (Suerbaum, 1984:93) and has a 'Victorian heart of solid wood'. The narrator here is the vicar, keeping the viewpoint outside of the detective.

Following the golden age of Christie's clue-puzzle, or genteel detective fiction, which developed in Britain, hard-boiled detective fiction started to develop. "In America the clue-puzzlers' authority was never so strong, partly because their natural socio-intellectual base was not so powerful in the opinion-making media, but also because a readily identifiable alternative genre arose, the tough-guy or hard-boiled thriller" (Knight, 1980:135).

The most prominent crime fiction that developed in Britain and America is described by Wessels (2007) as the genteel crime fiction and the hard-boiled detective novel. The hard-boiled detective novel developed alongside the genteel detective novel in the USA and was

an unsentimental and tough alternative to the genteel fiction. Pronzini and Adrian (in Levin, 1997) identify the following characteristics of the hard-boiled crime novel:

> The hard-boiled crime story deals with disorder, disaffection, and dissatisfaction. [...] The typical hard-boiled character (if not the typical hard-boiled writer) has a jaundiced view of government, power and law. He (or, sometimes, she) is often a loner, a social misfit. [...] A hard-boiled story must emphasise character and the problems inherent in human behaviour. Character conflict is essential; the crime or threat of crime with which the story is concerned is of secondary importance. It must be reflective of the time in which it is written, providing an accurate, honest, and realistic description of its locale (whether urban, suburban, or rural) and of the individuals who inhabit that locale. Even more important, it must offer some insight into the social, political and/or moral climate of its era.

One of the first authors to write in this style was Dashiel Hammet (1894–1961), a ghost-writer for Allan Pinkerton, the American equivalent of Vidocq. He was one of the most influential writers of the tough-guy pulp magazine *Black Mask*, and from 1929 five novels followed of which *The Maltese Falcon* (1930) was the most famous. In his novels, Hammet does not follow any specific formula and has a different hero everytime. "His own radicalism […], saw urban corruption as the mainspring in much crime, and shaped an unromantic, realist hero in a style that seemed fully materialist' (Knight, 1980:136). After his last novel *The Thin Man* (1934), he fell silent for more than thirty years.

One author who was inspired by Hammet was Raymond Chandler. A few of his short stories were also published in Black Mask from 1933. In them a detective, sometimes "presented in the third person, discovers by his physical presence and insight more than by detailed detection the real nature of a criminal event" (Knight, 1980:137). Chandler published his first novel, *The Big Sleep*, in 1939, featuring tough-guy detective Philip Marlowe. Philip Marlowe was not just a 'tough guy', he was honourable, but also aware of his shortcomings (Suerbaum, 1984). Naidu (2013:129) explains that the hard-boiled protagonist relies on his wits and physical strength to help him solve puzzles.

After the World War II another pattern emerged in crime fiction, the police procedural in which the detective has now become a policeman. Knight (1980:169) describes the factors that made this form so successful:

> Growing leisure and education led to a better informed public. Much fuller coverage of events in print journalism and the realistic pressure of news and documentary programmes in radio and, especially, television helped to created (sic) an audience which rejected the naïve illusions of

past crime fiction as improbable. [...] The new media were crucial in shaping this new form of crime fiction.

This sub-genre developed in the latter decades of the twentieth century. Police teams, the paraphernalia, and the process of the police investigation dominated this genre.

2.6.3 The crime novel in Germany

In Germany, the first work of crime fiction can be traced back to E.T.A Hoffman's "Fräulein von Scuderi" which was published in 1819 (Hilse, 1999:20; Burns, 2005:3), although the structure of this text does not follow that of genteel or hard-boiled crime-fiction. Other German works that could be considered to be crime fiction is Friedrich Schiller's *Verbrechen aus verlorener Ehre* (1786) – described as a crime report, Theodore Fontane's *Untern Birnbaum* (1885), Friedrich Dürrenmatt's *Der Richter und sein Henker* (1950), *Verdacht* (1951) and *Das Versprechen – Requiem auf den Kriminalroman* (1958).

The German crime fiction scene also experienced a slump, but "thirty years ago, the crime novel began a surprising revival in all the German-speaking countries of Europe" (Kramlovsky, 2011:13). Yet Germany relies heavily on translated crime fiction, as Heuner (2011:16) states:

> Germany is one of the world's biggest markets for fiction translation. More than two-thirds (sic) of all mystery and suspense books published in Germany are translated, mostly from American English and the Scandinavian languages, whereas only a handful of German crime novels have been translated into English over the past fifteen years.

Heuner (2011) also argues that German crime fiction differs from Anglo-American crime fiction in that German authors write in more detail and often have a "rather critical and often pessimistic view of their country and of society in general". This could explain the influx of translated psychological thrillers, suspense and police procedurals occupying such a prominent place in German crime writing.

However, Hancock (2014) claims that English translations of German crime novels are becoming popular, competing with translation of Scandinavian authors. Popular translated work includes Costin Wagner (*Das Schweigen*/*Silence*, 2007), Zoran Drvenkar (*Sorry*, 2010), and Bernard Jaumann (*Stunde des Schackals*/*The Hour of the Jackal*, 2010).

In the majority of western countries, all forms, developments and representatives of crime fiction – from Poe to Hammett and more – are still available and remain popular. New crime fiction is also produced daily in every sub-genre. Hence, the choice of crime fiction texts that are available to German readers is just as broad as the choice in the USA or Britain (Suerbaum, 1984). The translated works of Hammet and Chandler were still widely available until the mid-1980s. Patricia Highsmith, an author in the police procedural style and creator of *The Talented Mr Ripley* (1956) had a much bigger reader following in Germany than she had in England (Suerbaum, 1984:188).

An interesting development in crime fiction (or a sub-genre in a way) started in Germany in the 1990s: the Afrikakrimi, or German crime fiction set in Africa. Augart (2013:42) argues that the Afrikakrimi 'has become a popular genre due to a general popularity of Africa in German fiction'.

The Afrikakrimi is also popular due to the fact that the investigator (be it a detective, policeman, sleuth, etc.) is always a German, visiting or staying in Africa who investigates a crime. This could also explain why Deon Meyer's novels are popular as translations in Germany. The style of crime fiction is familiar to the target audience, but the setting and characters are exotic. The familiar plot and identification with the cultural identity of the character is more interesting when set in an unknown exotic location. Meyer's novels differ from this because his investigators are South African, so his novels are either more peripheral, or more exotic (or both).

2.6.4 The crime novel in South Africa

Naidu (2013) provides a historical survey and literary genealogy of South African crime fiction and its sub-genres. The main dichotomy in South Africa is between the sub-genres of detective fiction: "a gifted detective sets out to solve a mystery, usually a crime of passion with motives buried in a labyrinth of past events and relationships" (Naidu, 2013:130).

According to Naidu (2013:127-30) the South African crime novel "is formulaic, fast-paced, plot-driven, contains more action than detection, is quite violent, and usually ends with a climactic phase or physical show-down". Most are also strongly influenced by the American hard-boiled subgenre and its derivatives and the espionage or noir thrillers of post-World War II: "these novels depict a world of political intrigue, increasing transnationalism, glamour, sex and global corruption, and they are characterized by action-packed, furiously paced plots" (Naidu 2013:128).

The conventions of the South African crime novel comply with the hard-boiled conventions: a crime fighter embarks on a case, descends into an underworld where it becomes increasingly hard to distinguish between right and wrong (Naidu, 2013:129), but unlike the crime thriller, the detective novel tends not to follow strict conventions although some of them are identifiable: "a puzzle or a mystery; a detective figure who sets out to solve the puzzle; psychological analysis; philosophical insights; realism; a sophisticated use of stylistic devices; complex characterization" (Naidu, 2013:130).

Crime fiction in English developed slower in South Africa than its Afrikaans counterpart. Picker (2011) and Orford (2009) report that the English crime fiction scene only really came into existence with authors like Alexander McCall Smith in 1998, followed by others like Roger Smith, Jassy MacKenzie, Mike Nicol and Margie Orford (not in chronological order). Picker also reported that by 2011, South Africa was the producer of the most crime fiction published in English outside of the United States.

Among current authors of crime fiction in South Africa, arguably the most prominent is Deon Meyer. What differentiates him is that he writes in Afrikaans his novels are then translated into English (Macrae, 2012; Hurst, s.a.; Flood, 2012; Forshaw, 2011; Picker, 2011). According to Nicol (2011) Afrikaans crime fiction "took decades to reach maturity". However, in the 1990s this tendency took a dramatic turn when Meyer appeared on the scene:

> His first novels appeared in Afrikaans and made it to the top of Afrikaans best-seller lists. For the first time here were novels on a par with international crime fiction as far as plot sophistication and literary prowess were concerned. [...] Meyer not only revolutionised Afrikaans literature but he was well translated into English and these books opened the genre to new voices. (Nicol, 2011).

When taking Wessels' (2007) description of the American hard-boiled crime fiction into consideration, it is clear that Meyer writes in this tradition, as almost every aspect ascribed to the hard-boiled crime story is applicable to Meyer's work. Thus, Meyer is close to the centre of the crime fiction subsystem.

2.6.5 Translation and the crime novel

Venuti (2008:153) makes the following observation about translation in the genre of the crime novel:

> Consider a recent trend in the publication of English translations that involves precisely a genre of realistic fiction: the crime novel. Since the 1990s British and American publishers have bought out an increasing number of foreign detective stories and police procedurals [...] Whereas much of the twentieth century translations of foreign fiction in this popular genre were rare [...].

According to Venuti (2008), the crime novel has started to receive more attention in reviews and articles, with sales increasing in the UK and the USA, as well as other Anglophone countries. This increase is not only limited to novels originally written in English, but also extends to foreign crime novels translated into English. Venuti attributes this increase to the genre becoming more popular and the readership becoming wider due to translations.

> Inevitably this trend raises the question of whether the foreignness of the crime fiction is part of its attraction – or indeed whether any linguistic and cultural differences survive the translation and editing process. (Venuti, 2008:154)

Could the success of the translated crime novels lie in the fact that they have a 'foreign flavour' but still follow the structure of the well-known genre, as Venuti (2008:159) suggests:

> Merely in terms of narrative form, much of the foreign crime fiction that comprises the recent wave of English translations is so familiar that the decision to translate it can hardly be said to introduce a significant difference into British and American cultures.

> Despite the foreign settings and names, these novels tend to follow the conventions of the genre [...].

Translation plays an important role in the production of crime novels in German, with novels translated into German from a variety of languages. Since the start of the twenty-first century increasing numbers of titles from Africa, Asia and South America have been translated into German (Roth, 2001).

Meyer only writes in Afrikaans (Macrae, 2012; Foreshaw, 2011; Carlson, s.a.) and prefers to leave the translation to others. Asked by Foreshaw (2011) why he writes in Afrikaans when his English is just as good, Meyer answers:

> Afrikaans is my mother tongue. I find writing difficult enough in my own language. English is a second language, so to find the exact word is just that bit more difficult. I work through the English translation very thoroughly, though, to make sure it's a perfect reflection.

His answer leads to questions about the influence that the author has in the translation process, in terms of agency.

2.7 Synthesis

This chapter provided the literature review for this study. It started out with a discussion of polysystem theory and descriptive translation studies that guides this study in ascertaining the position of translated crime fiction in a literary polysystem as well as the various norms that influence the selection of translation strategies in the translation of crime fiction. A discussion on indirect translation followed, explaining what it involves and how it differs from direct translation

Furthermore, the role of the translator as cultural mediator was discussed seeing that cultural elements are a central part of this study. The translator is not only a cultural mediator but also an agent within a network of agents, producing a literary 'artefact'. Therefore a discussion on the sociology and network of the translator was necessary.

This chapter concludes with the history of the crime novel (focussing on its history in England, Germany and South Africa) and the translation thereof.

In the next chapter, I will discuss the methods used to conduct this study.

CHAPTER 3: METHODOLOGY

3.1 Introduction and overview

The aim of this study is, first of all, to determine why the crime novels of the Afrikaans author Deon Meyer were chosen for importation into the German literary polysystem. Thus, what are the purpose, function and position of the German translations in the target culture and literary system? In order to answer this question, I studied literary reviews by literature critics and online reviews by the general public.

Secondly I want to determine which translation strategies were used to translate culture-specific items in the German translations, given that works of literature are always embedded in social, cultural, literary and historical systems. A textual analysis of the indirectly translated texts and directly translated texts were performed to extract culture-specific markers (the translation of proper nouns, forms of address, slang, fixed expressions and taboo words).

Thirdly, I want to determine whether the translation strategies used had an effect of fluency or domestication versus an effect of resistancy or foreignisation. The use of these strategies are analysed against the background of all the human agents involved. For this purpose, I used interviews with the author and the three translators to obtain information.

This chapter describes the study's research methodology and includes discussions of the following: the rationale for empirical and qualitative research, the research sample, an overview of the information needed as well as the data-collecting methods for every research question, data analysis, the ethical considerations regarding this study and finally a summary of the chapter.

3.2. Rationale for empirical and qualitative research approach

Translation Studies lends itself to empirical research. Empirical research seeks to find new data based on the "observation of data and from experimental work" in order to support, confirm or refute a hypothesis (Williams & Chesterman, 2011:58).

Hempel (1952:1, cited in Toury, 2012:3) formulates the objectives of empirical science as follows:

> Empirical science has two major objectives: to describe particular phenomena in the world of our experience and to establish general principles by means of which they can be explained and predicted. The explanatory and predictive principles of a scientific discipline are stated in its hypothetical generalizations and its theories; they characterize general patterns or regularities to which the individual phenomena conform and by virtue of which their occurrence can be systematically anticipated.

Qualitative research is used to answer the whys and hows of human behaviour. This type of research involves collecting data and/or information by means of working with texts, images or sounds. Qualitative research allows different kinds of data collection and analysis techniques (Denzin & Lincoln, 2011:3).

Research approaches in the collection of qualitative data range from phenomological (the focus is on an individual's experience, beliefs and perception), ethnographical (the focus is on shared experience, e.g. culture), inductive thematic analysis and grounded theory (both use inductive analytic methods and involve the identification and coding of themes within data) (Wehrmeyer, 2014), discourse analysis (the focus is on "naturally" occurring discourse), narrative analysis (narratives from one or more sources are used to collect data) and the mixed method approach (using qualitative and quantitative research methods) (Denzin & Lincoln, 2011). The approach which will be used for this study is the case study approach.

A qualitative case-study focuses on situations in a natural environment or real-life context (where a product has been produced without a scientific study in mind), not an experimental environment (where the environment is set up specifically for research) (Williams & Chesterman, 2011:65; Denzin & Lincoln, 2011:14). Due to the naturalistic nature of case-studies, many variables are constantly present in any given situation, but this study mainly deals with text variables and context variables as described by Williams and Chesterman (2011:85), who describe the first type of variables as those that are concerned with the linguistic profile of a translation and the latter as the type of variables that deal with the world outside of the translation.

The primary purpose of a case study is to understand something that is unique to that study and the researcher will therefore focus on specifics within that study. The study of Meyer's novels as case studies will help to make a contribution to the discipline of Translation Studies, especially in the fields of polysystem theory and descriptive translation studies. Statistics show that German readers are keen to read translated literature (Donahaye, 2013), but that the majority of translated literature is translated from English, French and Russian: "Germany is

one of the most productive countries as regards translated books, the average annual output in the 1990-2005 period reaching nearly 10 000 titles, 52.5% of which is literature, somewhat higher than the European average of 50.5%. The literature share is on the increase."

The situation wherein Deon Meyer's crime novels were in the first instance translated from English and in the second instance from Afrikaans, is unique and therefore lends itself to a case study.

This study utilised two main data collection procedures: comparative textual analyses and interviews (see 3.4.3 and 3.5.3).

3.3 Research sample

For the purpose of this study two titles (source texts) by Deon Meyer were chosen for a comparative analysis of translation strategies selected during direct translation versus indirect translation. The uniqueness of these source texts makes the choice of a case study approach possible.

The first text to be selected was *Onsigbaar* (2007). Meyer's Afrikaans text was translated into English by KL Seegers as *Blood Safari* (2008a). The German translation followed the English translation in the same year with the title *Weisser Schatten* (2008b) and was translated by Ulrich Hoffmann. These texts were selected for comparative study because they represent indirect translation.

The second text to be analysed was Meyer's Afrikaans novel *13 Uur* (2008c). In this case, the German translation *Dreizehn Stunden* (2010) was translated directly from the Afrikaans text by Stefanie Schäfer (see Chapter 1, Table 1: Novels of Deon Meyer translated into German).

What makes these texts unique is the fact that *Weisser Schatten* was one of the last books to be translated into German via indirect translation. The two German texts were also translated by two different translators. The first translator had no knowledge of Afrikaans and therefore translated from the English text (Hoffmann, 2015). The second translator had knowledge of Afrikaans and could therefore translate directly from the Afrikaans text (Meyer, 2015). Another important factor for choosing these specific texts is that they were written one year apart, which is important in terms of the development of the novelist and minimises these variables. Thematically, these texts share a genre (crime novel) and similarities between characters

(both texts have female characters that are pursued and the male characters who are a body guard and a detective, respectively). The spaces in which the novels are set are Cape Town and the South African Lowveld. These spaces are meticulously described and can be seen as additional characters in the novels.

After the research samples have been identified and explained, it is necessary to expound on the type of information that is needed with the aim of answering the research questions.

3.4 Overview of data needed

The information needed for this study include the position of Meyer's translated texts in the German literary polysystem, a list of cultural markers and information from the author and translators (expert information).

3.4.1 The purpose, function and position of Meyer's translated texts in the German literary polysystem

In the Afrikaans literary polysystem, Meyer's novels, although not canonised, occupy a central position when it comes to 'good popular literature' (Van Coller, 2011:73). However, in the English and German literary systems, which are much older and larger than the Afrikaans system, Meyer's novels are situated on the periphery. With regard to the position where crime novels circulate in the German system and translations fill the largest gap in that system, Meyer's novels represent a very small proportion of that system when compared to crime novels translated from English and Swedish (see Table 2, section 1.1.3).

In order to ascertain what the position of Meyer's novels within the German literary polysystem is, I analysed the paratext and used literary reviews by literary critics (print and online) and the general public (online). The paratext consists of the peritext and the epitext. The paratext surrounds and extends the novels. Paratextual material reflects what is seen as valuable or attractive about a text, looking at the way in which translations are "packaged" for the recipient culture, and how they are received, provides some indication of what is foregrounded as important in relation to the function of the translated text in the recipient system. It is necessary to place the novels in the present and ensure that the novels are read.

Literary reviews were obtained by typing "Deon Meyer" into the search engine google.de (the German domain for Google). The majority of hits delivered belonged to online bookstores

(Amazon.de), newspapers and magazines. I then visited these sites and searched for *Weisser Schatten* and *Dreizehn Stunden*. This provided me with articles, synopses as well as reviews by literary critics and the reading public, which were analysed to answer this question. Amazon.de was very helpful in this regard, as it allowed me to type in a search word under the reviews. In this case, I typed in Afrikaans, which allowed me to narrow down the number of reviews that discussed the translation or had anything to say about the use of Afrikaans in the German translation.

Another way to examine the relative importance of the author in a system is to look at the paratext (consisting of the peritext and epitext), which can be described as everything (in an abstract sense as well) that surrounds the text. The size and placement of the author's name and the title could indicate whether the author is known in the target's literary polysystem or not.

3.4.2 Selection of culture-specific items (markers)

Due to the constraints on this study, I have combined and adapted various categorisation models into a useful model for identifying prominent cultural markers in the Afrikaans text (see section 3.5.1). Once these markers were identified and categorised, their counterparts in the English and German texts were compared to identify and analyse the translation strategies used and decide or determine whether these strategies enable a foreignisation or domestication of the text. The decisions made on this level (word, sentence and paragraph) refer to Toury's operational norms (see section 2.2.6.1).

It is important to keep in mind that the translator will not necessarily adopt a specific translation strategy and maintain that strategy throughout the text. The same marker might even be translated in two or three different ways in the same text. The process of translation is an individual and cognitive one and the actual practice does not fall neatly and without variation into particular categories described by scholarly models.

3.4.3 Comparative textual analysis

Comparative textual analyses were done by using the translation software program +Tools. +Tools (pronounced Plustools') is a translation software program which can be downloaded from the internet free of charge, and is used by language practitioners (translators, editors,

and project managers). One of the features of +Tools is that it can align translated texts and this feature was used for this study.

Alignment can be explained as the process where one text is matched sentence for sentence with another text. In this case, the source text (Afrikaans text) is aligned with the translated target text (English and German respectively). The alignment was done on the sentence level (see Figure 3).

Op Dinsdag 25 Desember, net na twaalfuur in die middag, swaai ek die swaar voorhamer met 'n langsame ritme.	I swung the sledgehammer in a lazy rhythm. It was Tuesday, 25 December, just past noon.
Die muur is dik en hard.	The wall was thick and stubbornly hard.
Dit breek teesinnig in splinters van sement en steen wat met elke dowwe slag soos skrapnel oor die houtvloer skiet.	After each dull thump, shards of brick and cement broke off and shot across the plank floor like shrapnel.
Ek voel die sweet wat in lang strepe oor die stof op my gesig en bolyf loop; dit is 'n bakoond hier binne, ondanks die oop vensters.	I felt sweat tracking through the dust on my face and torso. It was an oven in there, despite the open windows.
Tussen hamerhoue deur hoor ek die selfoon lui.	Between hammer blows I heard the phone ring.
Ek is onwillig om die reelmaat te verbreek - dit is 'n masjien wat in die hitte traag gaan wees om weer aan die gang te kom.	I was reluctant to break the rhythm. In this heat it would be hard to get the machine going again.
Ek sit die langsteel stadig neer en loop sitkamer toe, die brokstukke skerp onder my kaal voete.	Slowly, I put the long handle down and went through to the sitting room, feeling the shards under my bare feet.
In die winter se sy: "Seker lekker koud daar ..."	In winter she would say, 'Must be nice and cold out there,'
Haar onversluierde verwyt oor my keuse van tuisdorp.	with undisguised regret about my choice of residence.
"Loxton," sê sy nou, asof dit 'n faux pas is.	'Loxton,' she said now, as if it were a faux pas.

Figure 3: +Tools table showing textual alignment of *Onsigbaar* and *Blood Safari*

To begin with, the Afrikaans source text *Onsigbaar* was aligned with the English target text *Blood Safari* (the mediated text). Then, *Blood Safari* was aligned with the German target text *Weisser Schatten*.

The next text to be aligned was the Afrikaans source text *13 Uur* with the German target text *Dreizehn Stunden*. This alignment was also done on sentence level (see Figure 4).

Haar instink dwing haar regs, hoër op, nader aan die Leeukop-rotskoepel.	Ihr Instinkt trieb sie nach rechts, höher hinauf, weiter auf die Felskuppe des Leeukops zu.
Sy dink nie, sy het nie 'n strategie nie, sy hardloop blindelings, haar slanke arms is die stange van die masjien wat haar aandryf.	Sie dachte nicht nach, sie hatte keine Strategie, sie lief blindlings. Ihre schlanken Arme schienen sie anzutreiben wie die Schubstangen einer Dampfmaschine.
Speurder-inspekteur Bennie Griessel slaap.	Kripo-Inspekteur Bennie Griessel schlief.
Hy droom hy bestuur 'n groot tenkvragmotor teen die afdraande af op die N1 tussen Plattekloof en Parow, te vinnig, nie heeltemal onder beheer nie.	Er träumte, er steuere einen großen Tanklastwagen über die N1 auf der Gefällestrecke zwischen Plattekloof und Parow, zu schnell, ein wenig unkontrolliert.
Wanneer sy selfoon lui, is die eerste skril toon genoeg om hom met 'n vlietende gevoel van verligting na die werklikheid te laat opstyg.	Als sein Handy klingelte, reichte schon der erste schrille Ton, um ein flüchtiges Gefühl der Erleichterung über die Rückkehr in die Realitat in ihm auszulösen.
Hy maak sy oë oop en kyk na die radiowekker.	Er öffnete die Augen und sah auf den Radiowecker.
Dit is 05:37.	Es war 05:37.
Hy swaai sy voete van die enkelbed af, die droom vergete.	Er schwang die Beine über die Kante des schmalen Bettes. Der Traum war bereits vergessen.
Hy sit vir 'n oomblik op die rand, stil, soos 'n man voor 'n afgrond, en dan staan hy op en strompel deur toe, af met die houttrap na die leefvertrek onder, waar hy sy selfoon gisteraand laat lê het.	Für einen Augenblick blieb er auf dem Bettrand sitzen, reglos, wie vor einem Abgrund. Dann stand er auf, ging steif und verschlafen zur Tür und stolperte die Holztreppe hinunter ins Wohnzimmer, wo er das Handy am Abend zuvor hatte liegen lassen.

Figure 4: +Tools table showing textual alignment of *13 Uur* and *Dreizehn Stunden*

3.5 Data Analysis

3.5.1 Analysis of culture-specific items

By comparing the texts, the cultural elements on word level and the way in which they had been translated were identified. I focused on the translation of (i) proper nouns and forms of address, (ii) idiomatic and fixed expressions, and (iii) slang and taboo words (see section 2.4.1). First of all, the culture-specific items had to be identified, whereafter they were analysed to ascertain how they were translated and ultimately whether these translation strategies had a foreignising or domesticating function. After identifying the strategies and stating if they had an effect of fluency or resistance, questions aimed at the author, translators, editors and publishers arose. These questions were compiled in a document and due to certain constraints (such as time and the fact that two of the three translators live in Germany and the USA respectively) sent to the various recipients via email. They could either decide to answer via email or telephonic conversations.

3.5.1.1 Proper nouns and forms of address

Proper nouns have the following distinct features: they identify particular persons, places or things; they are written with a capital letter (in Afrikaans, English and German); they are mono-referential names (only referring to one thing at a time); they are not preceded by a definite or indefinite article or limiting modifiers (Oxford Advanced Learner's Dictionary, 2004:1016). Nord (2003:183) also states that proper nouns are mono-referential, but not mono-functional (they can carry semantic, semiotic, and/or sound symbolic meanings). In literature, proper nouns can: provide information on referents' gender (e.g. *Mary* or *John*), age (e.g. *Arthur Sr.* or *Baby Luke*), or geographical origin (e.g. *O'Kelly* or *McMullin*). She also mentions that forms of address can be problematic in translation (Nord, 2003:183-184) as they sometimes serve as culture markers, implicitly indicating to which culture a character belongs (e.g. *Herr Braun* or *Don García*). Newmark (1988:214) states that proper nouns are often transfered to preserve their "nationality".

Afrikaans forms of address (a name or title used to identify a person of a specific role or with a specific title; Oxford Dictionary online, 2016) carry important cultural weight. In Afrikaans, for instance, it is improper to call a person older than oneself by his/her first name. Instead the words *oom* or *tannie* (uncle/aunt) are used (Roberge, 2002:72; Ponelis, 1993:102-104). Translating this directly into English or German would have a foreignising effect (especially if

no explanation is given), or simply be misleading if viewed through English or German eyes. The domesticated versions in English would be 'sir' and 'madam' and in German 'Herr' and 'Frau'.

Table 3: Example of translation of proper nouns and forms of address in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	TS	D/F	German	TS	D/F
Pa en Ma	Pa and Ma	Transference	F	ihrem Vater, ihrer Mutter[10]	Cultural Substitution	D
Tukkies	Pretoria	Generalisation	D	Pretoria	Transference	F
Middag, kêrels	Afternoon, *kêrels*	Transference	F	Nachmittag, *kêrels[11]*	Transference	F

3.5.1.2 Idiomatic and fixed expressions

The Oxford Dictionary describes idioms as follows: 'a group of words established by usage as having a meaning not deducible from those of the individual words (e.g. *over the moon*, *see the light*)'. These expressions have developed over a period of time in a certain historical and socio-cultural environment. Idiomatic expressions are almost always deeply embedded in cultural contexts (Bandia, 2008:73-86). Moreover, idiomatic and fixed expressions are not always flexible.

The translation strategies used for these type of expressions are not exactly the same as for lexical items. The target language will either have an exact equivalent, an equivalent that sounds the same but has a different meaning, or no equivalent at all. Translators can deal with these expressions by replacing the expression with a similar meaning and form, using an expression with similar meaning but not similar form, paraphrasing or omission (see Table 4).

Table 4: Example of translation of idiomatic and fixed expressions in *Onsigbaar / Blood Safari /*

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[10] Literal backtranslation: Her father, her mother.
[11] Literal backtranslation: Afternoon, boys.

Weisser Schatten

Afrikaans	English	TS	D/F	German	TS	D/F
"wolf wolf" roep	… crying wolf…	Generalisation	D	ohne Grund die Polizei zu rufen[12]	Generalisation	D
Africa isn't a place for sissies.	Africa is not for sissies.	Generalisation	D (although source text, is already in English, there is a change in style: isn't to is not, and 'isn't a place' is deleted.)	Afrika ist nicht für Weicheier[13]	Cultural Substitution	D

3.5.1.3 Slang and taboo

Another important aspect, especially in crime fiction, is the translation of slang. Slang is often used by authors to "include the initiated and exclude outsiders, as a shared code between them and their readers; it created an economy of language often associated with specialised fields and it reflects that playfulness and creativity of language in perpetual change" (Linder, 2000:276, see section 2.6). The Online Oxford Dictionary (s.a) describes slang as: 'A type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people: *grass is slang for marijuana.'*

Crime fiction has a unique history of slang usage. According to Linder (2000:275) "detective fiction offers an interesting area for studying the translation of nonstandard literary language varieties because of the proliferation of slang used in it". The hard-boiled school of detective fiction (see section 2.6.2) in America developed "hard-boiled slang" ("an acquired body of non-standard literary vocabulary to signal to readers that a dialogue was taking place in slang", Linder, 2000:276), and readers started to expect this slang in the novels that were published monthly.

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[12] Literal backtranslation: calling the police without reason.
[13] Literal backtranslation: Africa is not for soft eggs.

The translation of slang presents unique challenges in that it is considered to be short-lived. It carries some non-neutral social meaning but most of the time a non-slang synonym does exist (Fasold & Connor-Linton, 2006:312-313). The fact that slang is short lived in nature makes it difficult for one generation to understand the slang of another (e.g. if a source text was written in the 1960s, the slang used in that text might not be understood by a young translator in the year 2010). Ulvydienė and Abramovaitė (2012:100) say there are no specific rules to translate slang and therefore the translator has to choose the most suitable strategy.

Table 5: Example of translation of slang and taboo in *Onsigbaar/Blood Safari/Weisser Schatten*

Afrikaans	English	TS	D/F	German	TS	D/F
"Jis"	*'Jis'*	Transference	F	»*Jis*«	Transference	F
"Bastards"	'Bastards'	The word is used in English in the source text, therefore no translation was needed.	D	»Dreckschweine«[14]	Cultural substitution	D
"Julle is diep in die kak"	You're in deep shit'	Cultural substitution	D	»Ihr steckt tief in der Scheiße«[15]	Cultural substitution	D
kon seermaak, kon breek en bliksem[16]	could inflict hurt, could break and *bliksem*	Transference	F	Schmerzen zufügen konnte, brechen und *bliksem* konnte[17]	Transference	F

3.5.2 Translation strategies: domestication vs. foreignisation

Section 3.5.1 provided a short discussion on the types of cultural words that a translator will be faced with when translating, and especially when translating a literary text. How will the translator move beyond the problem? Will the text be directed more towards the source text/language/culture or the target text/language/culture? Newmark (1988: 96) suggests the terms transference and componential analysis. The advantage of transference according to Newmark is that "in literary texts, [it] offers local colour and atmosphere" and the disadvantage is that it "blocks comprehension […] emphasises the culture and excludes the message". On the other hand componential analysis is a very accurate translation procedure, but "excludes

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[14] Literal backtranslation: dirty pigs
[15] Literal backtranslation: You are stuck deep in the shit.
[16] Afrikaans word for lightning and Afrikaans slang which means to hit.
[17] Literal backtranslation: Could add pain, could break and *bliksem*.

the culture and highlights the message". Similarly, Venuti uses the terms domestication and foreignisation (derived from Schleiermacher's terms):

> [...] the translator [chooses] between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Venuti, 1995:20).

Table 6 represents a summary of the terms suggested by Venuti, Toury and Newmark to describe the way in which a target text can be orientated towards the source culture or the target culture. Toury's laws of translation behaviour involve the law of interference (ST patterns are transfered to the TT), and the law of standardisation (the ST patterns are disrupted and patterns that are familiar to the TT are used) (see section 2.2.6.2).

Table 6: Different terms for foreignisation and domestication

Theorist	Suggested term	
Venuti	foreignisation / resistance	domestication / fluency
Toury	adequate	acceptable
Newmark	transference	componential analysis

For my study, I prefer to use Venuti's terms: foreignisation vs domestication. Gile (2010:252) _indicates that Venuti sees this specific issue of translation as an ideological one (not as practical communication) and that Venuti also sees foreignisation as an ethical issue.

The choice of translation strategies is influenced by the author's (if the author is aware of the translation) and/or translator's decision to domesticate or foreignise the text. Kruger (2016) says that "[…] it is obviously not only the translator who plays a role, since decisions about the selection of books for translation as well as translation strategies, take place within complex global and local publishing networks in which system and agency are intertwined".

In order to answer the main research question about the translation of culture-specific items and translation strategies, the work of Baker (1992) and Newmark (1988) revealed a list of categories (see section 2.4.2) that deal with this question. Table 7 presents examples of the categories identified in section 2.4.2.

Table 7: Categories of translation strategies with examples

Strategy	Example
Transference	'Langstraat' (*13 Uur*: Afrikaans) translated with 'Langstraat' (*Dreizehn Stunden*: German); 'Jissie Inspekteur' (*Onsigbaar*: Afrikaans) translated with '*Jissie* Inspector' (*Blood Safari*: English), translated with ´*Jissie,* Inspektor' (*Weisser Schatten*: German).
Loan word	*Dreizehn Stunden* has a two-page glossary at the end of the book.
Modification	'Wannie' (*Onsigbaar :* Afrikaans), translated with 'Vannie' (*Weisser Schatten*: German).
Cultural substitution	'Krismis' (*Onsigbaar*: Afrikaans), translated with 'Christmas' (*Blood Safari*: English), translated with ´Weihnachten'[18] (*Weisser Schatten*: German).
Generalisation	'kêffie' (*Onsigbaar*: Afrikaans) generalised with the word 'café' (*Blood Safari*: English) and consequently translated with 'Eckcafe' (*Weisser Schatten*: German).
Mutation	*Deletion:* 'wolf roep; (*Onsigbaar:* Afrikaans) is substituted with English: '…crying wolf…' (*Blood Safari*) but in the German text, it is deleted and replaced with: 'ohne Grund die Polizei rufen'[19] (*Weisser Schatten*). *Addition:* 'stadsjapies' (*Onsigbaar:* Afrikaans) translated with 'city slickers' (*Blood Safari*: English), translated with 'Dünne kleine Stadtmenschen'[20] (*Weisser Schatten*: German).
Transposition	'Carel die Ontstelde' (*Onsigbaar:* Afrikaans) translated with 'Carel the Rich'[21] (*Blood Safari*: English), translated with 'dem reichen Carel'[22] (*Weisser Schatten*: German).
Translation couplet	'Brad en Angelina' (*Onsigbaar:* Afrikaans) translated as 'Brad and Angelina' (*Blood Safari*: English) and consequently translated as 'Brad Pitt und Angelina Joli'. Transference + transposition.

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[18] Literal backtranslation: Christmas.

[19] Literal backtranslation: calling the police without a reason.

[20] Literal backtranslation: thin little city people.

[21] The translation of Carel the Rich for Carel die Ontstelde (Carel the Upset) could have been a mistranslation and has also been transfered to the German text.

[22] Literal backtranslation: the rich Carel.

3.5.3 The role of individual agents in the selection of translation strategies

Due to polysystem theory's and descriptive translation studies' focus on systems and norms, these theories can become deterministic and abstract in nature (see section 2.5). It is therefore necessary to focus on the agents involved in the translation process. Every agent involved in the process of translation (from the author to the publisher) plays a role in the selection of translation strategies. The translator is not alone in the decision-making process, as can be ascertained from an interview with the author, who in this case had the final say in the translation process to English. To find out what the role of the agents were or how the agents worked together in a network, I sent a set of questions to the author (Deon Meyer) and the three translators (KL Seegers, Ulrich Hoffmann, and Stefanie Schäfer).

3.5.3.1 Interviews and open-ended questions (expert informants)

Interviews are commonly used to collect information from people and can be structured or unstructured. Unstructured interviews can be in-depth interviews where the researcher develops a framework from which questions are asked spontaneously. This type of interview is flexible as the information gathered from one question could lead to a new question. The drawbacks of an unstructured interview are that it can introduce bias on the part of the investigator; the investigator's skills develop during the process and therefore, questions asked later in the interview process can differ markedly from those asked at the start.

Structured interviews follow a pre-determined set of questions, with the same wording and order of questions (Kumar, 1996:109). The set of questions can either be open-ended or close-ended and the interview can take place in person, telephonically or via electronic media. One of the strengths of this type of interview is that it assures the comparability of data because of the uniform information that is provided. Also, where the unstructured interview requires specific skills (that could improve as the interview proceeds), this type of interview requires fewer skills.

For this study, I used structured interviews (in the form of questionnaires) to obtain information about the processes of the translations. First, an e-mail was sent to the author in order to obtain his permission to use the texts for analyses. Thereafter I asked his permission to contact the translators. Then e-mails were sent to the different roleplayers with a structured set of open-ended questions. Open-ended questions do not supply possible answers, as is the case with close-ended questions, and the respondent can answer the questions in their own words (Kumar, 1996:116). The advantages of open-ended questions are that they also

provide in-depth information and; respondents are able to express themselves more freely, without being guided or conditioned by possible answers (close-ended questions/questionnaires provide respondents with a variety of answers from which they can choose). The disadvantages of open-ended questions are that they require more skill from the interviewer for the analysis of the answers, the respondents may not be able to express themselves and information can thus be lost; and there is a possibility of interviewer bias.

3.5.3.2 Structure of the questionnaires

The questions were designed to answer the research questions pertaining to strategies used to translate culturally specific material with particular attention to the role of the individual human agents and the agents' background. The answered questionnaires are attached to this study as Addendum A (questions for Deon Meyer), Addendum B (questions for KL Seeger), Addendum C (questions for Ulrich Hoffmann) and Addendum D (questions for Stefanie Schäfer).

Questions were designed to provide answers about agency and the network between the author, translator, editor and publisher (questions 4.1.2, 4.2.2, 4.3.2 and 4.4.2) Question 1 was asked to find out who assigned the translation (initial norm). Questions 4.1.2, 4.2.2, 4.3.2, and 4.4.2 aimed to investigate whether any agents played a role in the decision-making processes (preliminary norm).

Questions (4.1.1, 4.2.1, 4.3.1, 4.4.1 and 4.5.1) were also designed to find out if there were any specific processes or strategies and what the biggest challenges were during the process of translation. Question 4.5.1 was added for the translator, Stefanie Schäfer, as she was the only translator to add a glossary.

Questions 2.1, 2.2, 3.1, 3.2, 3.3 and 3.4 were designed to find out what the translators' habitus look like. With this question I wanted to find out whether the translators gained intrinsic knowledge of the culture from which they are translating.

Two questions (4.4 and 4.5) were designed to find out whether the translators had access to the source text in any other language and whether these texts could have influenced their strategies that they used.

The questions for the author centred around agency and the translation process.

3.6 Ethical considerations

I have kept the following in mind during the process of collecting data and information. First of all, I provided the author and translators with a description of the aim and context of the study as well as my own and my supervisor's contact details and ensured that they were aware that they could obtain access to the data collected. It was also made clear to them that the results of the study could possibly be published in article format in an academic journal. However, this type of study cannot provide anonymity, because the names of the author, translators and publishers are shown on the covers and peritext of the analysed books. I obtained ethical clearance (NWU-00428-15-S8) from the North-West University's Ethical Committee.

3.7 Synthesis

This chapter set out to describe the data that was necessary to answer the research questions. Furthermore, it described the methods that were used to obtain this data. From the data gathered by means of these methods, I can provide a set of findings in Chapter 4.

CHAPTER 4: RESULTS AND DISCUSSION

4.1 Introduction

In this chapter, I present the results and interpretation of the data obtained. The first research objective was to find out where Deon Meyer's novels are situated in the German polysystem and what their purpose and function are within that system. To answer this I analysed the paratext of the novels, which include the front and back cover, the front and back matter, as well as online reviews of the two novels. I first describe the front cover and matter and the back cover and matter of *Weisser Schatten* and *Dreizehn Stunden*, which provides an indication of the purpose and function of the translations. Subsequently I discuss online reviews of critics and readers, with the aim of extrapolating the position of the novels in the German literary system.

The second objective was to determine the translation strategies used to translate culture-specific material in the novel that was translated indirectly (Afrikaans to English to German) juxtaposed against the novel that was translated directly (Afrikaans to German). The cultural-specific material (markers) were identified, categorised and compared. I divided them into i) proper nouns and forms of address, ii) idiomatic expressions and fixed expressions, and iii) slang and taboo words. Proper nouns were further divided into characters in the novel, famous persons and characters, institutions and geographical names. Using these data, I examined whether the items were foreignised or domesticated.

The third and last objective was to analyse the role of the human agents in determining the selection of strategies for the translation of cultural-specific material (thus the initial and operational norms proposed by Toury – section 2.2.6.1). To answer this question, I sent questionnaires to the author and the three translators with specific questions about the translators' backgrounds and familiarity with South African and specifically Afrikaans culture.

The structure of this chapter follows the order of the research objectives as they are set out above and concludes with a synthesis of the findings.

4.2. The purpose, function and position of Deon Meyer's novels in the German literary polysystem

One of the first objectives of this study was to determine the purpose, function and position of German translations of Deon Meyer's crime novels in the German literary system. In order to

answer this question, I examined the paratext of the two novels; *Weisser Schatten* and *Dreizehn Stunden*. I also looked at online reviews to find the position of Meyer's novel in the German literary system according to reviews by readers and critics. First I will provide a description of the two novels' covers, as well as the front and back matter, whereafter I will discuss my results.

4.2.1 *Weisser Schatten* paratextual analysis
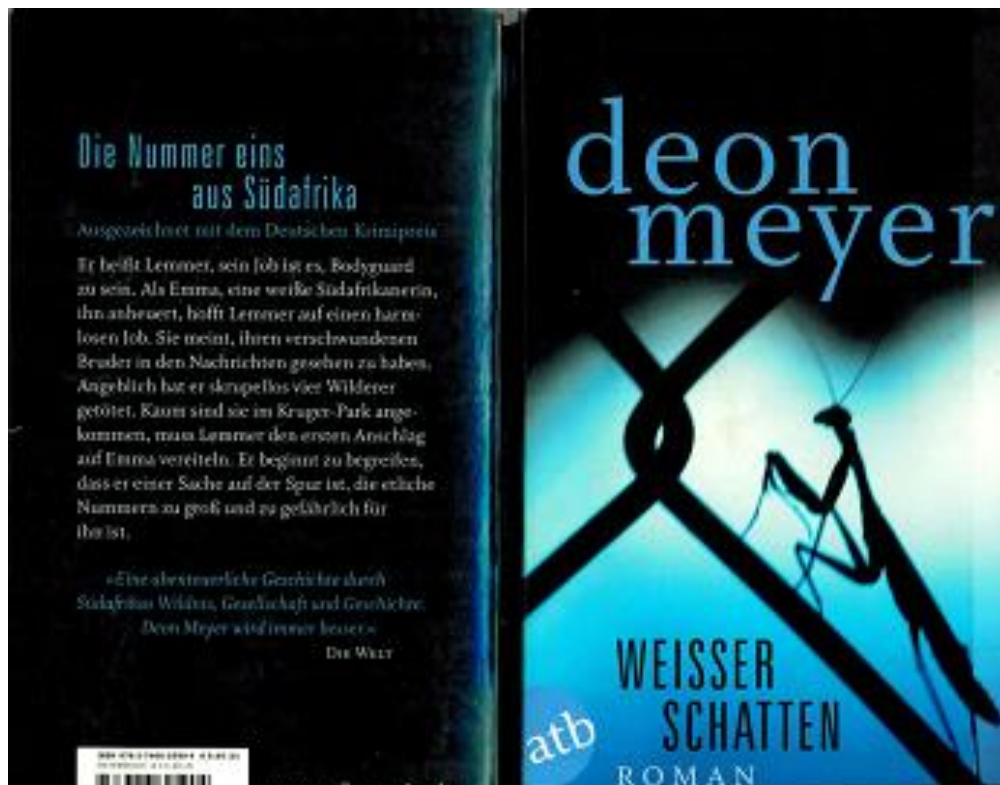
Figure 5: Back and front cover of *Weisser Schatten* (2008)

The cover for *Weisser Schatten* features a black silhouette of a praying mantis sitting on a fence against a white and blue background. The author's name is printed in blue and is significantly larger than the title which is printed in black. The type of novel is indicated as 'Roman', which translates as novel. This is a very general term and does not indicate that it is a crime novel. The back cover, however, indicates that the novel has been awarded the German 'Krimi' award.

The back cover features the introduction: "The number one from South Africa. Awarded the Deutsche Krimipreis"[23] [own translation]. This is followed by a synopsis of the story and ends

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[23] "Die Nummer eins aus Südafrika".

with an excerpt from *Die Welt:* "An adventurous story through the wilderness, society and history of South Africa. Deon Meyer keeps getting better"[24] [own translation].

The front matter stretches over six pages and contains a colour page showing Meyer's other novel *Dreizehn Stunden*, opening information on Deon Meyer and a synopsis of the novel, the name of the author and the title of the novel. On the fourth page of the front matter, the name of the author and publisher, as well as the title of the novel is given, along with the word "Thriller" and only then is it indicated that the novel is a translation, with the words "From the English by Ulrich Hoffmann"[25] [own translation]. The fifth cover page contains the publisher's details at the bottom and at the top, the following appears:

> Die Originalausgabe mit dem Titel
> *Onsigbaar*
> erschien 2007 auf Afrikaans.
> Die autorisierte englische Übersetzung des Buches
> erschien 2008 mit dem Titel
> *Invisible.*

The original edition with the title *Onsigbaar* was published in 2007 in Afrikaans. The authorised English translation of the book was published in 2008 with the title *Invisible* [own translation].

It should be noted that the title *Invisible* is still used here. The author noted that the name was changed from *Invisible* to *Blood Safari* (Meyer, 2015). He also noted that with the translation of *Onsigbaar* he had three English publishers (United Kingdom, United States of America and Canada). All three had to agree on one title (this is the case with all of Meyer's translations) as it affects international digital sales. It would be senseless to try and sell the same book on Amazon, for example, with two or three different titles. I conclude that the translator had access to the text where the name change had not yet occurred. The fact that the title was changed to *Blood Safari* provides support for my argument that Meyer's novels bring a certain foreign flavour to the polysystem of translated literature. Although this is the English title, the word 'Safari' is indicative of something exotic that takes place in Africa, and might draw potential readers much more than the original title *Invisible.* The change of title also clearly shows how the network of agents work together to influence the translation strategy, with the international book market also being part of this network of agents (as well as being part of the system/market – see section 2.2.3).

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[24] "Eine abenteuerliche Geschichte durch Südafrikas Wildnis, Gesellschaft und Geschichte. Deon Meyer wird immer besser".

[25] "Aus dem Englischen von Ulrich Hoffman".

The back matter of *Weisser Schatten* consists of 11 pages showing nine other novels. Six of them are translations of Deon Meyer's novels: *Das Herz der Jägers*, *Der Atem des Jägers*, *Der traurige Polizist*, *Dreizehn Stunden*, *Schwarz. Weiß. Tot.* and *Tod vor Morgengrauen.* The other three novels are *Die letzte Stadt von Afrika* (author: Giles Foden, translator: Ulrich Blumenbach), *Das Spiel* (author: Brad Meltzer, translator: Wolfgang Thon) and *P.O.W. – Gefangen* (author: Alan Gifford, translator: Wolfgang Thon). The last page of the back matter is a colour page showing four of Deon Meyer's translated novels (*Schwarz. Weiß. Tot.*, *Das Herz des Jägers*, *Der Atem des Jägers* and *Tod vor Morgengrauen*) with the heading: "The colours of South Africa"[26] [own translation].

4.2.2 *Dreizehn Stunden* paratextual analysis
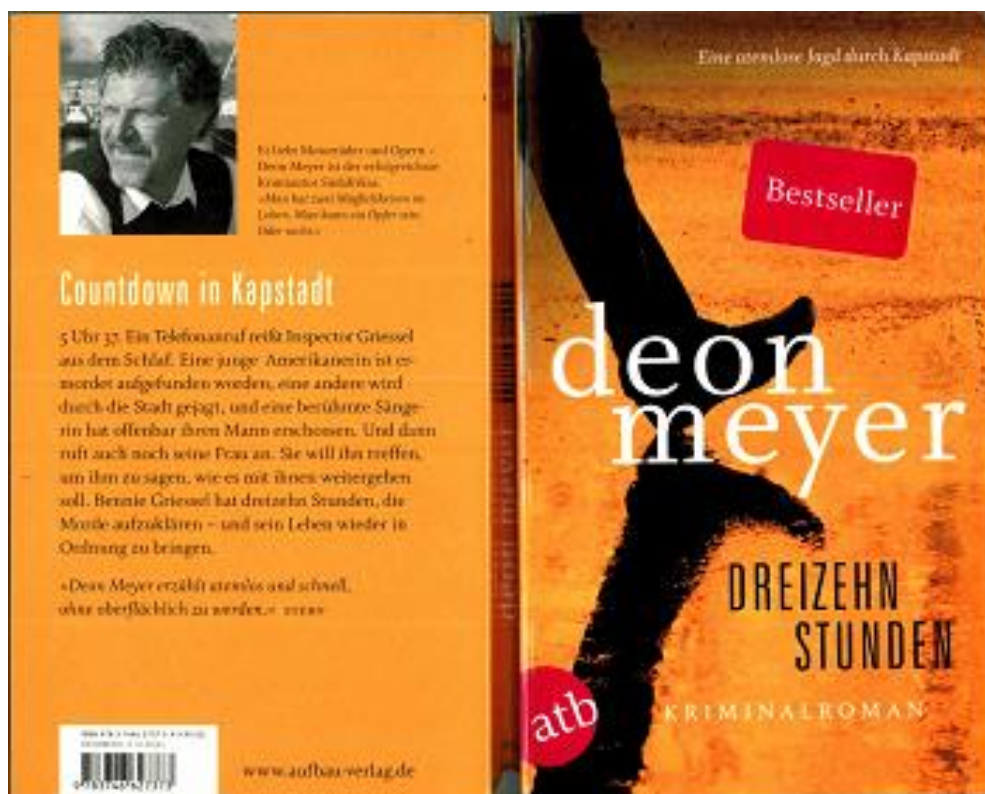
Figure 6: Back and front cover of *Dreizehn Stunden* (2010)

The design of the cover for *Dreizehn Stunden* features the same typography as *Weisser Schatten*. The author's name is also printed larger than the title. The cover features the black

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[26] Die Farben *Südafrikas.*

silhouette of a foot on a wet surface with an orange background. A sticker has been added with the word 'Bestseller' on it. The word 'Kriminalroman' indicates the genre of the book.

The back cover features a black and white photograph of the author, a sentence hailing Deon Meyer as the most successful South African crime fiction author ("... Deon Meyer is the most successful crime fiction author of South Africa[27]" – [own translation]) is followed by a quote of the author. This is followed by a synopsis of the story and a citation from the *Stern*: ("Deon Meyer writes breathlessly and fast, without becoming superficial"[28] [own translation]).

The front matter for *Dreizehn Stunden* stretches over seven pages. The first page features a colour photograph of Deon Meyer with an excerpt from the *Süddeutscher Zeitung*: "A good ambassador for his country, because his work is credible"[29] [own translation]. The third page of the front matter contains a description of Meyer along with the German titles of his six books that have been published by Aufbau Taschenbuch: *Der traurige Polizist, Tod vor Morgengrauen, Das Herz des Jägers, Der Atem des Jägers, Weißer Schatten,* and *Schwarz. Weiß. Tot.* and one book, *Rote Spur*, which has been published by Rütten & Loening.

The second paragraph gives a description of the translator:

> STEFANIE SCHÄFER studied Interpreting and Translation at the Universities of Heidelberg and Cologne. She received the Hieronymus ring for outstanding achievements in translation. She lives in Cologne [own translation][30].

The third paragraph is a synopsis of the story. This brief synopsis indicates that Meyer's novels should be well known to the reader by now as it only mentions Cape Town (not South Africa) as setting and that Inspector Griessel is one of the characters. When *13 Uur* and *Dreizehn Stunden* were published, the character Bennie Griessel was already known to readers of Meyer's novels.

The fourth page of the front matter features the author's name, the title, genre ('Thriller') and the following words: "From the Afrikaans by Stefanie Schäfer"[31] [own translation]). Page five features the publisher's details at the bottom and the following appears at the top of the page:

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[27] "Deon Meyer ist der erfolgreichste Krimiautor Südafrikas"
[28] "Deon Meyer erzählt atemlos und schnell, ohne oberflächlich zu werden".
[29] "Ein guter Botschafter seines Landes, weil er glaubwürdig wirkt".
[30] "STEFANIE SCHÄFER hat Dolmetschen und Übersetzen an den Universitäten Heidelberg und Köln studiert. Für herausragende übersetzerische Leistungen wurde sie mit dem Hiernonymusring ausgezeichnet. Sie lebt in Köln".
[31] "Aus dem Afrikaans von Stefanie Schäfer"

'The original edition with the title *13 Uur* was published in 2009 in Afrikaans' [own translation].
[32]

The back matter contains two pages of acknowledgements, a glossary of Afrikaans terms and pronunciation (two pages), an eight-page excerpt from *Rote Spur* and two pages of German press reviews of *Dreizehn Stunden* (press reviews from *Berliner Kurier*, *Stuttgarter Nachrichten*, *Mannheimer Morgen*, *Spiegel online*, *Frankfurter Allgemeine Zeitung*, *Die Zeit*, *Neue Zürcher Zeitung*, *Stern*, *Petra*, *Sächsische Zeitung*, *Hessischer Rundfunk*, *Süddeutsche Zeitung*, *Die Welt*, *Tagesspiegel* and *FAZ*). The glossary of Afrikaans terms contains an explanation of the pronunciation of the Afrikaans consonants 'g' and 'y', the vowel 'u', the diphthong 'eu' and the diminutive '-tjie', as well as a very short discussion of the Afrikaans formal form of address, which in a way corresponds to the German usage (when and towards whom to use it). The last page of the back matter is a coloured page showing the novel *Rote Spur*.

In the following section I will discuss part of my findings for the research question regarding Meyer's novels' function and position in the German literary system, which I gained from looking at the paratext.

4.2.3 The function and purpose of Deon Meyer's novel in the German literary system

The first research question aims to determine why Meyer's novels are chosen for importation into the German literary system; in other words, what the purpose, function and position of the German translations are. This question can in part be answered by looking at the paratext.

From the paratext, I conclude that Meyer's novels function as translated literature and has the purpose of crime fiction in the German literary subsystem. This is deduced from the fact that the novels are indicated as being translated in the front matter (although this information is not immediately recognisable on the front cover), where it is mentioned that the two novels were translated from English (*Weisser Schatten*) and Afrikaans (*Dreizehn Stunden*).

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[32] "Die Originalausgabe unter dem Titel *13 Uur* erschien 2009 auf Afrikaans".

With regards to *Weisser Schatten*, it is not explicitly indicated that the translation is an indirect one. The front matter first states that the novel was translated from English, and, only two pages further does it state that the novel was originally published in Afrikaans in 2007, followed by an authorised English translation in 2008. This contradicts Ringmar's idea (see section 2.3) that the paratext will sometimes only provide the information of an indirect translation, when the source text is considered to be written in a prestigious language. Although Afrikaans is a relatively unknown language in Europe and Germany, and can therefore not be viewed as prestigious, there is still an indication that the translation is indirect (see section 2.2.5: Heilbron's idea of the centrality of languages).

On the other hand, *Dreizehn Stunden,* is translated directly from Afrikaans and the information is given as such, along with background information of the translator. The back matter of *Dreizehn Stunden* further confirms the fact that the translation is direct by means of the glossary provided.

The purpose of *Weisser Schatten* (that of being crime fiction), is not explicitly stated on the front and back cover. The first hint towards crime fiction is the indication that the novel has received the German Krimi award. It is only in the front matter that it becomes clear that the novel is a crime novel, where it is named a 'Thriller' and Deon Meyer is called South Africa's most successful crime author. *Dreizehn Stunden*'s purpose is more explicit, as the word 'Kriminalroman' (crime novel) appears on the front cover.

The difference in the directly translated and indirectly translated text already becomes clear. From the start, the directly translated text is indicated as being translated and a crime novel, thus it functions as translated crime fiction in the German literary polysystem. The indirectly translated text is not explicitly stated as being a translation or crime fiction, yet the words 'thriller' and 'Deutsche Krimipreis' shows that it is crime fiction. The front matter gives information about the translation. The information then, although not as explicit as the information of the directly translated text, provides information that shows that the indirectly translated text also functions as translated crime fiction in the German literary polysystem. The fact that the texts are indeed indicated as translation means that there is a tolerance in the recipient system for translations from the source language which coincides with Toury's (2012) concept of the preliminary norm.

From the analysis of the front covers and material, an interesting tension is shown between grounding the translations in the recipient crime fiction system and retaining markers of the

foreign origin of the text. The front covers are not overtly culturally grounded, and there is an attempt to situate the texts in the local system (i.e. by mention of the Deutsche Krimipreis). These kinds of strategies suggest an attempt to ground the translations in a very popular and lucrative genre (crime fiction) in the recipient system. At the same time, there is not wholesale assimilation to this genre, with clear indications of translated status, but also other markers of foreignness, e.g. the glossaries, the references to South Africa, etc.

So the German translations of Meyer's novels are situated within the genre of crime fiction in the recipient system and are clearly marked as translations, where the foreign origin of the novels becomes a selling point.

4.2.4 Online reviews of Meyer's novels in German

The assessments of critics and readers of a novel provide useful indicators of the position and function of a text in a literary system (see sections 2.2.4, 2.2.5 and 3.4.1), I performed a search on the web domain Google.de. This provided a series of hits, mostly indicating websites dedicated to newspapers and magazines, online shopping and online bookstores. The websites that interested me were Aufbau Verlag (the German publishing company who is responsible for publishing and distributing Meyer's novels), Amazon.de (2008, 2010), Krimi-couch.de (2008, 2010) as well as online newspapers and magazines with reviews of Meyer's novels. I specifically chose these websites because they provide detailed discussions and reviews of the books, and readers' reviews are updated continuously, which makes the reviews very current.

4.2.4.1. Online reviews of Weisser Schatten

The website Krimi-Couch is one of Germany's largest online magazines dedicated to crime fiction (German and translated fiction). Various critics and readers discuss the current crime fiction that is published in Germany. Every user is allowed to rate the book that is being discussed. This rating takes place on a scale from one to a hundred and is called the 'Spannungsthermometer' (thrill thermometer) as the scale measures in degrees and not percentage.

Online reviews of *Weisser Schatten* indicates that although the novel was popular (it received an 87° rating on Krimi-couch.de), it was not as popular as *Dreizehn Stunden* (which received a 95° rating). Reader reviews focus less on the Afrikaans words in the texts (where readers

complained more about this in *Dreizehn Stunden*) and more on the story itself. Lars Schafft (Krimi-couch.de) writes that *Weisser Schatten* is very original and compares Meyer to the British crime fiction writer James McClure. Kulturnews.de says that *Weisser Schatten* is one of the best novels of the season (presumably 2008). Sylvia Stuade from Perlentaucher-Notiz.de says that *Weisser Schatten* will leave no one cold.

The majority of reader reviews of *Weisser Schatten* focus on South Africa as background, and in some instances, even as a character.

Below are a few reviews by readers:

> "Great story played out close to South African daily life. The characters are credibly portrayed in the South African context. The theme of poaching is also a big issue and not a cliché … Again a successful book" [own translation] (Lieschen, 29 August 2015).[33]
>
> "Great thriller with many insights into the South African world. Country and history are portrayed very vividly …" [own translation] (Annette, 11 August 2013).[34]
>
> "I am familiar with almost all of the author's books published here and this one I found neither better or worse than its predecessors. Meyer has a lot to tell about the country, the cultures, the history … For me, Deon Meyer is for South Africa today, what Arthur W. Upfield was for Australia up until the 70s and 80s" [own translation] (DrWatson, 8 October 2008).[35]
>
> "Generally I do not like the setting of Africa, here specifically South Africa, very much, but this was not the main reason why I did not like the book at all. What bothered me for e.g. formally was the fact that the text was often interspersed with Afrikaans concepts that one cannot understand (the story) further without consulting a translator. For me, this is completely superfluous and unnecessary – the meaning of the different use of English and Afrikaans was also sufficiently characterised …" [own translation] (Torsten, 9 May 2014).[36]
>
> "Another smashing thriller by Deon Meyer. Besides, two years before the start of the soccer world cup 2010, a great opportunity to learn more about South Africa. But current themes are also added …" [own translation] (rebe, 19 July 2008).[37]

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[33] Tolle Geschichte, die wirklich ganz nah am südafrikanischen Alltag spielt. Die Charaktere sind im südafrikanischen Kontext glaubwürdig geschildert. Der Nebenschauplatz Wilderei ist ebenfalls ein großes Thema und kein Klischee … Wieder ein gelungenes Buch.

[34] Klasse Thriller mit viele Einsichten in die Südafrikanische (sic) Welt. Land und Geschichte sehr bildhaft dargestellt …

[35] … Ich kenne fast alle hier erschienen Bücher des Autors und finde dieses weder besser noch schlechter als die Vorgänger. Meyer hat viel zu erzählen von dem Land, den Kulturen, der Geschichte … Für mich ist Deon Meyer heute das für Südafrika, was Arthur W. Upfield bis in die 70er und 80er Jahre für Australien war.

[36] Generell liegt mir der Handlungsort Afrika, hier speziell Südafrika nicht so sehr, aber daran hat es nicht in erster Linie gelegen, dass mir das Buch so überhaupt nicht gefallen hat. Formal hat mich z.B. sehr gestört, dass sehr häufig Begriffe auf Afrikaans eingestreut wurden, die man nicht so ohne weiteres versteht ohne einen Übersetzer zu bemühen. Für mich völlig überflüssig und unnötig - die Bedeutung der unterschiedlichen Verwendung von Englisch und Afrikaans wurde auch so ausreichend beschrieben… (Torsten, 9 May 2014).

[37] Ein weiterer Klasse-Thriller von Deon Meyer. Zwei Jahre vor Beginn der Fußball WM 2010 zudem eine gute Gelegenheit, mehr über Südafrika zu erfahren. Aber auch aktuelle Themen kommen nicht zu … (rebe, 19 July 2008).

The above reviews contain many references to South African culture and history, providing support for the argument that Meyer's novels are translated because they offer a foreign 'exotic' flavour and an opportunity to engage with unfamiliar cultures, thus filling a 'gap' in the recipient literary polysystem. What Meyer does successfully here, is to bring South Africa and the South African culture into the homes of German readers.

One of the reviewers compares Meyer to the Australian crime fiction writer, Arthur W. Upfield, who was famous for his novel *The Sands of Windee* (published 1931) featuring the main character Detective Inspector Napoleon "Bony[38]" Bonaparte (De Hoog, 2016). The German translation *Ein glücklicher Zufall* was published in 1958, but these novels became more popular in Germany in the 1970s due to an Australian television programme "Boney" which was based on this book (fernserien.de, 2016). The television programme was partially funded by the West-German broadcaster ZDF. This shows that the German crime fiction market includes a niche for 'exotic' cultures, which stretches back to before the publication of Meyer's novels.

With regard to language, one reviewer complains about the use of Afrikaans and English terms and feels that it is superfluous and impedes on the understanding of the story line. However, without this 'interspersing' of Afrikaans and English, the novel also would not have its exotic flavour and Meyer's novels would blend in with other crime fiction and probably get lost in the German translated literary system.

4.2.4.2. Online reviews of Dreizehn Stunden

Krimi-couch.de had very positive reviews of *Dreizehn Stunden*, awarding it with 95° (Krimi-Couch, 2015). The critic George Patzer says that "the multiple award-winning South African author, Deon Meyer, has once again written a masterpiece novel, and incidentally political and historical facts have also been built in in such an appropriate and organised way that one does not have the feeling of landing in a textbook (as is the case with many other authors, e.g. Jeffery Deaver), on the contrary it sometimes even increases the suspense. Perfectly done" [own translation].[39]

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[38] Spelled "Bony" in books, but "Boney" in the television series.
[39] 'Der mehrfach preisgekrönte südafrikanische Autor Deon Meyer hat wieder einen meisterhaften Roman geschrieben: ... Und ganz nebenbei werden auch historische und politische Fakten eingebaut, so geschickt und organisch, dass man nicht das Gefühl hat, in einem Lehrbuch gelandet zu sein (wie es so vielen anderen Autoren, z.B. Jeffery Deaver, immer wieder geht), sondern dass sie manchmal sogar den Suspense steigern. Perfekt gemacht.' (Krimi-Couch, 2009).

On Deon Meyer's own website (www.deonmeyer.co.za) various international reviews are also cited. For instance, Stephanie Riedi (*Basler Zeitung,* Switzerland) says: "Meyer's stories are subtle, psychologically and atmospherically densely constructed. Moreover, they highlight the beauty of the country. South Africa's Mankell ... has deservedly pocketed numerous prizes' and Tobias Gholis (*Buchjournal*) says that Meyer is '[one] of the most important contemporary South African crime novelists ... his greatest book yet ... his epic placidity determines his style: gentle, polite, but adamantine. With a great love for his country and its nature ... a thriller in which the conflicts of this wonderful, rich and complicated country of South Africa take on gripping shapes".

The website amazon.de provides background information on Deon Meyer and the translator Stefanie Schäfer as well as a synopsis of *Dreizehn Stunden.* The reader reviews on this website were very helpful, as it indicates that 350 reviews were positive and 75 were negative. After typing in the filter word 'Afrikaans' under 'reviews', 11 hits with reviews about the translation or use of Afrikaans in the German texts, were delivered. Seven of these reviews were negative with regard to the use of Afrikaans words.

Below are some of the reviews.

> "At the end of the book there is a small glossary of Afrikaans terms, so one obtains a bit of pointless knowledge" [own translation][40] (Uncle_Benz, 7 November 2013).
>
> "Even if you need some time to get used to the terms in Afrikaans and the unusual place and street names, the suspense grips you from the first pages" [own translation][41] (Nicole Ackermann, 1 November 2013).
>
> "Confusing at first due to the Afrikaans words and the unusual names of the actors" [own translation][42] (achimgue, 9 July 2013).
>
> "Some of the Afrikaans expressions and the unusual names were initially strange to me, because, unfortunately I only discovered the glossary on my Kindle, after I had finished reading the book" [own translation][43] (Elusasa, 28 April 2013).
>
> "Initially I progressed very slowly with the book, because many expressions and descriptions had not been translated into German, but were in Afrikaans and took some getting used to" [own translation][44] (Lena.S, 17 February 2013).

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[40] "Am Ende des Buchs ist ein kleines Glossar mit Afrikaans-Begriffen, man gelangt also noch an ein wenig unnützes Wissen"

[41] "Auch wenn man ein wenig braucht, um sich an die Begriffe in Afrikaans und die ungewöhnlichen Orts- und Strassennamen zu gewöhnen, packt einen die Spannung schon nach den ersten Seiten"

[42] "Am Anfang verwirrend, durch die Afrikaans Wörter, und die ungeläufigen Namen der Akteure"

[43] "Einzig die Ausdrücke in Afrikaans und die dadurch für mich ungewöhnlichen Namen waren zunächst ungewohnt für mich, denn leider habe ich das Glossar auf meinem Kindle erst entdeckt, nachdem das Buch durch gelesen war'

[44] "Anfangs kam ich schwer in das Buch rein, da viele Ausdrücke und Bezeichnungen nicht ins Deutsche übersetzt wurden sondern in Afrikaans etwas gewöhnungsbedürftig waren"

Reader reviews on Krimi-couch.de also provide information on the reception of *Dreizehn Stunden* (for the purpose of this study I have only included the reviews pertaining to language use, the quality of translations, and comparisons to other authors in the same genre).

The majority of reviewers agreed with the high score and called the novel 'an amazing thriller' (HermannWoelke, 3 March 2015), "an absolute treat for krimi-couchers" and "intelligent, breathless" (Krimi-Mietze, 27 February 2015). They also commented on Meyer's position in relation to popular translated Scandinavian crime fiction: '95°. We are talking about Jo Nesbo, Stieg Larsson, Adler, Olsen Liga. And yes. *Dreizehn Stunden* absolutely deserves it' (cyana, 14 December 2011).

However, some reviewers complained about the translation: "The same goes for this thrilling work of Deon Meyer as I have said a few days ago about „Der Atem des Jägers": countless grammatical errors have slipped in that it halts the reading fluidity of the attentive readers. But Deon Meyer himself has once again delivered really good work!" (HerrHansen, 29 June 2010)'.

Reviewers felt that the use of Afrikaans terms was strange and unusual, and that it took some time to get used to it. It is interesting to note that the text that was translated directly (*Dreizehn Stunden*) received more negative reviews about the use of Afrikaans terms than the text that was translated indirectly (*Weisser Schatten*).

These reviews show that Meyer's novels feature more towards the centre of translated crime fiction in the German literary system, due to the comparison with other important Scandinavian crime fiction writers (Jo Nesbo, Stieg Larsson, Adler, and Olsen Liga) in the same literary subsubsystem and that there is a niche for the exotic and Meyer is also central here.

4.2.5 The position of Deon Meyer's novels in the German literary system

Crime fiction can be described as a popular genre even if it is non-canonised, and, according to Even-Zohar (1978) (see sections 2.2.4, 2.2.5 and 3.4.1) this popular fiction generally lies on the periphery of literary systems. Translated literature also lies on the periphery of not only literary systems, but other systems as well (except in certain instances, see section 2.2.5). In South Africa, Deon Meyer's novels feature in the centre of the crime fiction subsubsystem, but in Germany they feature on the periphery as the novels are translated. However, looking at the reviews of critics and readers, I conclude that Meyer's novels feature in the centre of translated crime fiction as subsystem, along with popular Scandinavian authors, despite

statistics indicating that Afrikaans represents a very small portion of translated literature in the European Union (see Table 2 in section 1.1.3). Reviewers compare Meyer to other well-known crime fiction writers like Jo Nesbo, Stieg Larsson and Henning Mankell.

The central position of Meyer's novels in the subsystem of translated crime fiction influences the choice of translation strategies. Meyer's novels are translated but a lot of Afrikaans words and expressions are transfered to give the text its unique flavour, and the strategy of transference will necessarily have a foreignising effect. This idea links up with Even-Zohar's (1990) argument that translated literature is not only part of a literary system, but also a system in itself with its own repertoire and internal stratification. Crime fiction then has its own repertoire (linguistic and narrative materials). Translations may either make use of these conventional repertoires, or may use innovative repertoires – which they are more likely to do when they are closer to the centre of a literary system (Even-Zohar 1990). This appears to be the case for Meyer's novels, which innovate in making use of foreignising strategies to foreground cultural difference.

The following section discusses the initial and operational norms (translation strategies) that are used for the translation of culture-specific items in the direct and indirect translation, and indicates whether these strategies foreignise or domesticate the culture-specific items.

4.3 Initial and operational norms and the decision to foreignise or domesticate

The purpose of this section is to answer the second research question of this study, which was to find out which strategies are used to translate culture-specific material in the German translations of Deon Meyer's novels. Additionally, I compared the effect the strategies had on foreignisation or domestication in the direct and indirect translation.

Even-Zohar's idea that the repertoire (see section 2.2.4) is a set of rules consisting of shared knowledge that make up a product is combined with Toury's ideas on norms (see section 2.2.6.1) to come to the conclusion that translators will use specific norms or processes, that are constrained by the repertoire, to translate a text. The decision to transfer, or replace a culture-specific item, falls in what Toury describes as operational norms (the decision-making processes during the act of translation). However, the initial norm precedes the operational norm, when the translator decides whether the translation will have an overall foreignising or domesticating effect. This is perhaps the reason why some of the reviewers (for *Dreizehn Stunden*) felt the names were initially strange to them.

In the following section I discuss the translation of proper nouns, forms of address, loan words, slang and taboo and idiomatic and fixed expressions that are used and translated in *Onsigbaar* and *13 Uur* and the relevant translated texts*.*

4.3.1 Proper nouns: characters

Proper nouns reflect the culture and nationality of the characters in fiction or non-fiction (Newmark, 1988:214; Pym, 2004:92), and can therefore also carry implicit cultural meaning. The norm in translation (as confirmed by the two translators Hoffmann (2015) and Schäfer (2015)) is to retain, or transfer, proper nouns.

When looking at the proper nouns in *Weisser Schatten*, one has to keep in mind that they have been translated from the English (*Blood Safari*), therefore, if anything has been changed in the English text, it will reflect as such in the German text. Names of fictional characters have been transfered directly, except for the name 'Rick' which has been changed to 'Sello', 'Wannie' which was changed to 'Vannie', and the one instance where 'Jacobus **Daniël** le Roux' has been changed to 'Jacobus **Dawid** le Roux', but has been translated as 'Jacobus **Daniël** le Roux' (shown in the last two rows of the table below) (my own emphasis). I presume that this could have been a typing or translation error in the English text which the German translator recognised and corrected.

In all the tables used in this chapter, 'Afrikaans', 'English' and 'German' should be understood to be the Afrikaans, English and German texts and not necessarily the language, as the Afrikaans texts contain a lot of English dialogue and the German texts also contain Afrikaans and English words and dialogue.

Table 8: Proper nouns of fictional characters in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Jeanette Louw	Jeanette Louw	Transference	F	Jeanette Louw	Transference	F
Emma le Roux	Emma le Roux	Transference	F	Emma le Roux	Transference	F
Martin Fitzroy Lemmer	Martin Fitzroy Lemmer	Transference	F	Martin Fitzroy Lemmer	Transference	F
Cobie de Villiers	Cobie de Villiers	Transference	F	Cobie de Villiers	Transference	F
Rick.	Sello.	Cultural substitution	F	Sello	Transference	F
Jacobus Daniël le Roux	Jacobus Dawid le Roux	Transference (albeit with name change) – modification	F	Jacobus Daniël le Roux	Transference	F
Wannie	Vannie	Modification	F	Vannie	Transference	F

The fact that the name 'Rick' has been changed to 'Sello', is possibly due to the majority of character names that are involved in nature preservation in the text, being in English, and that the translator wanted to bring in a more exotic sounding name. Otherwise it could also have been human error and a mistranslation as is seen in the translation of 'Jacobus Dawid le Roux'. 'Wannie' has been changed to 'Vannie' to reflect the sound of the [w], although this sound is lost in the German translation. In German, a 'v' is pronounced [f], so the Afrikaans 'Wannie' would have been pronounced correctly by a German speaker. Despite the change in sound from the Afrikaans to English text, the name is still foreign in English.

The overall translation strategy used here is transference, with the exceptions of 'Sello' and 'Vannie'. The translation strategy for 'Sello' is cultural substitution and transference. The translator did not substitute 'Rick' with an English substitute, but with a Sesotho substitute (Sesotho Online, 2016), but it is still viewed as cultural substitution. The name was subsequently transfered directly into German. This strategy increases foreignisation when compared to the Afrikaans text. In all of the above instances, transference and cultural substitution have foreignising effects. These names might be familiar to a South African English reader, but not necessarily to a reader in Great Britain or to a German reader who would not have knowledge of these names (and their pronunciation).

The same norms have been applied in the direct translation of *13 Uur/Dreizehn Stunden* (Table 9). Names of characters are transfered directly, with the exception of 'Dik en Dun' ('Dick und Doof'). The German translation literally means 'thick and stupid' but in this instance the names refer the German equivalent of the fictional character 'Laurel and Hardy', where the one character 'Laurel' (Doof) is a tall, thin man and his best friend, 'Hardy' (Dick), is a short, heavyset man. Of course, the translator could have translated these names with the German 'Dick und Dünn' (thick and thin), but perhaps the comical nature of the two forensic investigators 'Jimmy' and 'Arnold' would have been lost.

From the translator's viewpoint, Schäfer (2015) indicated that she does not translate or change proper nouns or names (which reflects Nord and Newmark's views on the translation of proper nouns, see section 3.5.1.1).

Table 9: Proper nouns of fictional characters in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Bennie Griesel	Bennie Griesel	Transference	F
Vusumuzi Ndabeni	Vusumuzi Ndabeni	Transference	F
Fransman Dekker	Fransman Dekker	Transference	F
Dik en Dun	Dick und Doof[45]	Cultural Substitution	D
Bella	Bella	Transference	F
Anna	Anna	Transference	F
Erin Russel	Erin Russel	Transference	F
Thanduxdo Nyathi	Thanduxdo Nyathi	Transference	F

There is thus no major difference in the way the translators dealt with the translation of proper nouns in all three translations. The strategies in the direct translation are the same as those in the indirect translation, in that most of them have foreignising effects. However, this foreignising phenomenon changes with the translation of proper nouns of famous persons and famous characters, as will be discussed below.

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[45] Literal backtranslation: Thick and stupid.

4.3.2 Proper nouns: famous persons and characters

The norm for translating the names of famous persons is also to transfer them directly (Newmark, 1988:214). The perception is that the target-text reader will have the same reference to these famous persons as the source-text reader will have. These names already exist in German and thus have existing equivalents. The one exception is 'Brad en Angelina' (Afr) / 'Brad and Angelina' (Eng) which was translated as 'Brad Pitt und Angelina Jolie' in the German. The surnames have been added here.

Table 10: Proper nouns of famous persons in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Colin Farrell	Colin Farrell	Transference	D	Colin Farrell	Transference	D
Oprah	Oprah	Transference	D	Oprah	Transference	D
Orlando Bloom	Orlando Bloom	Transference	D	Orlando Bloom	Transference	D
Sean Connery	Sean Connery	Transference	D	Sean Connery	Transference	D
Brad en Angelina	Brad and Angelina	Transference	D	Brad Pitt und Angelina Jolie	Translation couplet (Transference + addition	D

What makes the effect of transference different here, is the fact that these famous persons are known in other countries (including Germany). In this instance then, transferring the proper nouns of famous persons and characters has a domesticating effect.

In *Dreizehn Stunden* the norms are slightly different for the translation of the names of famous persons. First of all, the majority of famous persons refer to South Africans, and in these cases the names have been transfered directly. The exception here is a South African band with the name of 'Zinkplaat' (corrugated iron), which has been translated directly as 'Wellblech' (corrugated iron) in German. American singers, like 'Ricky Nelson', 'Elvis', 'Ella Fitzgerald' and 'Nat King Cole' have been transfered directly as it is not necessary to change their names. An exception is the addition of the collocation 'Brüder' (brothers) that was added to the name 'Gershwin'. The Afrikaans text only mentions 'Gershwin'. The name of the Russian politician 'Nikita Khrushchev' (Prof. Pagel refers to Bennie Griesel as Nikita) has been germanised to 'Chruschtschow' (the Afrikaans form being 'Kroetsjef').

Table 11: Proper nouns of famous persons in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Lize Beekman	Lize Beekman	Transference	F
Theuns Jordaan	Theuns Jordaan	Transference	F
Zinkplaat	Wellblech	Cultural Substitution	D
Ricky Nelson	Ricky Nelson	Transference	F
Gershwin	Gershwin Brüder	Mutation: Addition	D
Elvis	Elvis	Transference	D
Kroetsjef	Chruschtschow	Modification	D

Although the majority of references to famous persons in *Onsigbaar* is to film and television personalities (Table 13), there is one reference to a fictional character. The name of Don Quijote (Afrikaans) refers to the fictional character in Miguel de Cervantes Saavedra's novel *El ingenioso hidalgo don Quijote de la Mancha* (1605 and 1615). This is a highly canonised book in the Spanish literary system and the name has been adapted in translation through the centuries, and is therefore substituted with the translated name as it is known in English and German respectively.

Table 12: Famous characters in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Don Quijote	Don Quixote	Cultural Substitution	D	Don Quichotte	Cultural Substitution	D

On the one hand, in *13 Uur / Dreizehn Stunden* the names of films and fictional characters have been transfered in the case of 'Matrix' and 'Harry Potter'. In Germany films are always dubbed into German and in most cases even the titles are translated literally. However, 'The Matrix' was one of the rare cases where the name was just changed to 'Matrix'. On the other hand, the use of the cultural substitute 'Herr der Ringe' for 'Lord of the Rings' shows how film titles are mostly translated, and the translated version was used in the German text as that would be familiar to the German reader. The name of the fictional character 'Harry Potter'

(from the Harry Potter series by JK Rowling) was transfered directly, as the Harry Potter series, which includes books and films, is also very well-known in Germany.

The above discussion shows that sometimes the transference of certain well-known names will have a domesticating effect, although the specific words with which they were translated are foreign to the target language, because the reader would be aware of the intertextual meaning of the names.

Table 13: Famous characters in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Lord of the Rings	Herr der Ringe[46]	Cultural Substitution	D
Matrix	Matrix	Transference	D
Harry Potter	Harry Potter	Transference	D

Again, there is not a major difference between the translation of well-known characters between the direct and indirect translation, although *Weisser Schatten* has more references to famous American and British persons and *Dreizehn Stunden* has more references to famous South African persons which results in the strategy of transference having a domesticating effect in *Weisser Schatten*, but a foreignising effect in *Dreizehn Stunden*.

I now look at the translation of descriptive names in the direct and indirect translation. *Onsigbaar* contains some instances where descriptive names are used. Descriptive names include a collocation that describes the character's physical appearance or attitude. In *Onsigbaar* the one character that this is attributed to is Carel. The translation strategy here was to transfer the name, but substitute the descriptive part of the name. In the case of 'Carel die Ontstelde' (Afr) ('Carel the Upset' (Eng)) it has been replaced with 'Carel the Rich' (Eng) (later in the text) and 'dem reichen Carel'. In the German translation, the self-important attitude of the character 'Carel' is lost in translation. This is a good example of the 'side-effects' of translation strategies that domesticate the text.

Table 14: Proper nouns with descriptive collocation in *Onsigbaar / Blood Safari / Weisser*

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[46] Literal backtranslation: Lord of the Rings.

Schatten

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Carel die Alwetende	Carel-know-it-all	Translation Couplet: Transference + Cultural Substitution	D	Carel Allerwisser[47]	Translation Couplet: Transference + Cultural Substitution	D
Carel die Grote van Hermanus	Carel the Rich	Translation Couplet: Transference + Cultural Substitution + Mutation (Deletion)	D	Carel der Reiche aus Hermanus[48]	Translation Couplet: Transference + Cultural Substitution	D
Carel die Ontstelde	Carel the Rich	Translation Couplet: Transference + Cultural Substitution	D	dem reichen Carel[49]	Translation Couplet: Transposition + Transference	D

The only instance in *13 Uur* where such a name appears is shown in Table 15.

Table 15: Proper nouns with descriptive collocation in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Mohammed "Love Lips" Faizal	Mohammed »Hot Lips« Faizal	Translation couplet: Mohammed Faizal [Transference] + Hot Lips [Generalisation]	F

The name denotes the meaning of someone who is a smooth talker. The use of the English term "Love Lips" might be familiar to the Afrikaans reader in the context of a salesperson, but perhaps not to a German reader. Therefore, the term has been changed to "Hot Lips" to show

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[47] Literal backtranslation: Carel all-knowing.
[48] Literal backtranslation: Carel the rich from Hermanus.
[49] Literal backtranslation: the rich Carel.

that the person is a fast talker and trying to sell something. Using two strategies to translate this name can be both domesticating and foreignising. Foreignisation occurs with the transfer of the name 'Mohammed Faizal' and the description 'Hot Lips', although 'Hot Lips' is easier to interpret, and in that sense does not fall purely in the domesticating of foreignising categories.

Other names that fall in this category (proper nouns: characters) are names with the collocation of 'oom'. 'Oom' is the Afrikaans term for 'uncle'. In Afrikaans culture it is the norm (Roberge, 2002; Ponelis, 1993:102-104) to call an older person 'Oom' (uncle) or 'Tannie' (aunt) even if they are not related (a stranger, sometimes only slightly older than the speaker, will normally also be called this). Roberge (2002:72) cites Donaldson (1993) and Ponelis (1993) and states that Afrikaans traditionally uses the third person form instead of the formal 'you' (u) as a form of respect. The third person forms include 'oupa' (grandfather), 'ouma' (grandmother), 'dominee' (reverend), 'oom' (uncle), 'tannie' (aunt), etc. Although these pronouns can feature as forms of address (see section 3.5.1.1), they can also form part of a name. The two examples from *Onsigbaar* are presented in Table 16.

Table 16: Proper nouns with collocation in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Oom Joe van Wyk	Oom Joe van Wyk	Transference	F	Oom Joe van Wyk	Transference	F
Oom Wessel van der Walt	Oom Wessel van der Walt	Transference	F	Oom Wessel van der Walt	Transference	F

Weisser Schatten, unlike *Dreizehn Stunden*, does not have a glossary, which means that the target reader will not be aware of the meaning of this collocation and will simply just read it as part of the name and will not understand the culture or tradition behind it. This means that it has a foreignising effect. Although *Dreizehn Stunden* has a glossary, there are no examples of a descriptive pronoun with 'oom' or 'tannie'. The only example is 'Meneer Adam' which was transfered directly as 'Meneer Adam' in the German text. In the glossary it is mentioned that 'Meneer' is a form of address which means 'Herr'. The norm then for translating these words is to foreignise them in both the directly and indirectly translated texts.

4.3.3 Proper nouns: institutions

Institutional names often have equivalents in translation, especially in South Africa. The hyponyms and acronyms of universities, however pose a problem in translation. 'Maties' (Stellenbosch University) and 'Tukkies' (University of Pretoria) have been translated with the universities' full names or just the city where the university is situated. 'RAU' (Rand Afrikaans University, now University of Johannesburg) is first translated as 'Johannesburg' and then as 'RAU' and omitted in the German. This translation could be problematic for an English reader outside of South Africa. Other institutional names have been translated into English but transfered directly into the German (with the exception of 'Oranje Meisieskool' [Oranje Girls' School] and 'The Bush Telegraph', which was already in English but substituted in the German with 'Buschtelegraf').

Table 17: Proper nouns that refer to institutions in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Maties	Stellenbosch University	Generalisation	D	Stellenbosch University	Transference	D
Tukkies	Pretoria	Generalisation	D	Pretoria	Transference	D
RAU	Johannesburg	Generalisation	D	Johannesburg	Transference	D
RAU	RAU	Transference	D	-	Mutation – Deletion	D
Krugerwildtuin	Kruger National Park	Cultural Substitution	D	Kruger-Nationalpark	Cultural Substitution	D
Oranje Meisieskool	Oranje Meisieskool	Transference	F	Oranje Meisieskool	Transference	F
Aventura Badplaas-vakansieoord	Aventura Badplaas holiday resort	Cultural Substitution	D	Aventura Badplaas Holiday Resort	Transference	F
The Bush Telegraph	The Bush Telegraph	Transference	D	Buschtelegraf[50]	Cultural Substitution	D

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[50] Literal backtranslation: Bush telegraph.

In *Dreizehn Stunden* the translator has opted for both foreignising and domesticating strategies. Names of newspapers and shops have been transfered with the exception of 'Makro' which was translated with a hypernom. 'Makro' is a well-known retailer in South Africa, but the name would not mean anything to a German reader. Therefore, the hypernom 'supermarket' was used. The acronym 'AA' (Alcoholics Anonymous) has also been substituted with the full name in German as the acronym 'AA' in German has various meanings ('Auswärtiges Amt', 'Automobile Association') and it makes more sense to use the full name. The name of a hospital ('City-Park hospitaal'') has been changed to Park-City-Krankenhaus'. It is unclear why the name has been changed from 'City-Park' to 'Park-City'.

Table 18: Proper nouns that refer to institutions in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Cape Times	*Cape Times*	Transference	F
Fireman's Arms	Fireman's Arms	Transference	F
Makro-gemors	Supermarkt-modelle[51]	Translation couplet: Generalisation + mutation: addition	D
Kauai Health Foods	Kauai Health Foods	Transference	F
Cat & Moose Youth Hostel	Cat & Moose Youth Hostel	Transference	F
AA	Anonymen Alkoholikern	Transposition (Acronym changed to full name)	D
e.tv	e.tv	Transference	F
The Star	Star	Transference	F
City Park-hospitaal	Park-City-Krankenhaus[52]	Cultural Substitution	D

From the above discussion, it is evident that all the translators involved in the direct and indirect translations employed a wider variety of translation strategies when they translated institutional names. These strategies range from generalisation (e.g. using a more general name of a city instead of a university's acronym) to mutation with deletion (e.g. deleting the acronym RAU), to transposition (e.g. changing an acronym to a full name). However, the effect in the indirectly translated text leans more towards domestication and in the directly translated text, towards foreignisation.

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[51] Literal backtranslation: Supermarket models.
[52] Literal backtranslation: Park City hospital.

4.3.4 Proper nouns: geographical names

Proper nouns referring to certain geographical areas and entities (countries, cities, provinces and even street names, rivers and mountains) are mostly also transfered directly to the target texts, except where an accepted equivalent in the target language already exists. English already has established equivalent for these Afrikaans proper nouns and therefore the decision whether and how to translate is not relevant here. This is much more of an issue for the German translator.

Table 19: Proper nouns that refer to geological locations in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Valsbaai	False Bay	Cultural Substitution	D	False Bay	Transference	F
Kampsbaai	Camps Bay	Cultural Substitution	D	Camps Bay	Transference	F
Seepunt	Seapoint	Cultural Substitution	D	Seapoint	Transference	F
Kanaän	Canaan	Cultural Substitution	D	Kanaan	Cultural Substitution	D
Laeveld	Lowveld	Cultural Substitution	D	Lowveld	Transference	F
Noord-Vrystaat	Northern Free State	Cultural Substitution	D	nördlichen Freistaat[53]	Cultural Substitution	F
Bo-Karoo	Upper Karoo	Cultural Substitution	D	Obere Karoo[54]	Cultural Substitution	F
Valsrivier	Vals River	Cultural Substitution	D	Vals River	Transference	F
Visrivier	Fish River	Cultural Substitution	D	Fish River	Transference	F

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[53] Literal backtranslation: Northern Free State
[54] Literal backtranslation: Upper Karoo

Table 19 shows that transference did not take place in the English text, because these names have equivalents in English. However, in the German text transference did take place from the English text where terms denoting a river and a bay have been kept the same: 'River' did not change to 'Fluß', 'Bay' did not change to 'Bucht'. Yet 'Upper' changed to 'Obere' and 'Northern' changed to 'nördlichen'. [55] I attribute this to the words 'Bay' and 'River' being seen as part of the name and the words 'Upper' and 'Northern' being seen as adjectives. These strategies are all foreignising ones as a German audience will not be familiar with these places.

The German translator of *Dreizehn Stunden* decided to keep street names and use the Afrikaans word for 'street', translating it with 'Straat' and not the German 'Straße'. The term 'weg' (way) has also been transfered into the German (e.g. 'Tafelbergweg') because the terms for 'way' in German is 'Weg', so in this case the transference has a domesticating effect. In the instance of 'Straat', the translator confirmed that she preferred to use the Afrikaans, in order to let the German reader, know what language is being used and by which character (as some characters speak Afrikaans and other English) (Schäfer, 2015).

Table 20: Proper nouns that refer to geological locations in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Kloofnek	Kloofnek	Transference	F
Tafelberg	Tafelberg	Transference	F
Leeuwkop	Leeuwkop	Transference	F
Soutrivier	Soutrivier	Transference	F
Bosveld	*Bosveld* (italics in target text)	Transference	F
Boland	*Boland* (italics in target text)	Transference	F
Langstraat	Langstraat	Transference	F
Seinheuwelweg	Seinheuwelweg	Transference	F
Buitensingel	Buitensingel	Transference	F
Bo-Oranjestraat	Bo-Oranjestraat	Transference	F

In *Dreizehn Stunden*, the translator kept names referring to geographical entities like rivers and walkways, but translated or added the collocations, as shown in Table 20.

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[55] Adjectives are not written with capital letters in German.

Table 21: Proper nouns that refer to geological locations in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Victoria-waterval	Victoria-Fällen[56] Backtranslation: Victoria Falls	Translation Couplet: Transference + Mutation: Addition	D
Chobe-wildtuin	Chobe-Wildpark	Mutation: Addition The collocation of 'Wildpark' (wild park) has been added to make the meaning of Chobe clearer.	D
Okavango	Okavango-Delta	Mutation: Addition The word 'Delta' has been added to make it clear that the Okavango Delta is meant here.	D
Etosha	Etosha-Pfanne[57]	Mutation: Addition The collocation 'Pfanne (pan) has been added to make the meaning of 'Etosha Pan' clearer.	D
Koningsbattery-voetslaanpad	Koningsbattery-Wanderweg[58]	Translation Couplet: Transference + Mutation: Addition	F/D
Sondagsriviervalley	Sondagriviertal[59]	Translation Couplet: Transference + Mutation: Addition	F/D

For Afrikaans readers the reference to 'Chobe', 'Okavango', and 'Etosha' may be clear, but for German readers to understand, the collocations '-Wildpark', '-Delta' and '-Pfanne' were added.

When comparing the translation of geographical names, it is evident that the setting of the two novels (*Onsigbaar* and *13 Uur*) is quite different. *Onsigbaar* contains more references to broader geographical areas ('Bo-Karoo, 'Laeveld') whereas *13 Uur* is set in different suburbs of Cape Town and more references are made to street names. What differentiates the translations even more, is the fact that the one was translated via indirect translation and the

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[56] Literal backtranslation: Victoria Falls
[57] Literal backtranslation: Etosha Pans
[58] Literal backtranslation: Koningsbattery footpath
[59] Literal backtranslation: Sunday River Valley

other not. *Weisser Schatten* contains the English names of these areas as it was translated from the English *Blood Safari*, but *Dreizehn Stunden* contains the Afrikaans terms for street names. This, along with the transference of forms of address (discussed below) could have made the text foreign to German readers and could also be the reason that readers felt the Afrikaans terms were 'strange and unusual' (see section 4.2.4.2).

4.3.5 Forms of address

Forms of address are unique in every language as they can denote a person's social status. Afrikaans, much like German, has a formal form of address which is not only seen in the use of titles like Afr: 'meneer' *(*Eng: 'mister' */* German: 'Herr'), Afr: 'doktor' (Eng: 'doctor' / German: 'Herr Doktor' or 'Frau Doktor') but also in the use of a specific personal pronoun Afr: 'u' (German: 'Sie').

In *Onsigbaar* only a few forms of address are used as shown in Table 22.

Table 22: Forms of address in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
juffrou Le Roux	Miss le Roux	Cultural Substitution	D	Miss le Roux	Transference	F
Mnr. Lemmer	Mr Lemmer	Cultural Substitution	D	Mr. Lemmer	Transference	F
Pa en Ma	Pa en Ma	Transference	F	ihrem Vater, ihrer Mutter[60]	Generalisation	D
Miss Emma	Miss Emma	Transference	D	Miss Emma	Transference	F
Mamma	Mamma	Transference	F	Mamma	Transference	F
Inspector	Inspector	Transference	D	Inspector	Transference	F
Kêrels	Kêrels	Transference	F	Kêrels	Transference	F
oom Stef	Uncle Stef (yet later in text: oom)	Cultural Substitution	D	Onkel[61] Stef (also later in text: oom)	Cultural Substitution	F

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[60] Literal backtranslation: her father, her mother.
[61] Literal backtranslation: uncle.

The overall strategy used for the translation of forms of address is a foreignising one. Where dialogue was in English in the original source text, it was obvious that the English would be kept the same, yet in the German text, the English has also been retained with the exception of the words 'oom', 'tannie' and 'kêrels' (guys). This strategy has a foreignising effect in the German text.

Ulrich Hoffmann (the German translator of *Weisser Schatten*), provided feedback on the operational norms and initial norms at work in the translation of proper nouns and forms of address. He confirms that he transfered all proper nouns and if he had any issues he would contact the author. In the case of forms of address, he also transfered these, except in the case of 'oom': '"Uncle Stef" would become "Onkel Stef", unless that muddles information (i.e. is he a real uncle or just called uncle)' (Hoffmann, 2015).

The foreignising strategy is also present in *Dreizehn Stunden* (see Table 23), where 'meneer' (mister/sir), 'mevrou' (missus) and 'inspekteur' (inspector) are transfered to the German. Two exceptions are the words 'sister' and 'brother'. Although both are English words, they are used in sentences where the characters speak a dialect of Afrikaans associated with the Cape (Vlakte-Afrikaans). In the German text, sister is translated with 'Schwester' (sister), but 'brother' is transfered directly and typed in italics: 'Nein, *brother*'. The second instance shows the foreign flavour of the text. The translator also indicated that it would be 'ridiculous' to use the German translations of these words: '"Herr Griessel" would sound rather strange, ridiculous even.' (Schäfer, 2015). She also kept the Afrikaans forms of address in order for the German reader to know which language is being used and by whom.

Table 23: Forms of address in *13 Uur / Dreizehn Stunden*

Afrikaans	German	Translation Strategy	D/F
Pa	Papa	Cultural substitution	D
Inspekteur	Inspekteur	Transference	F
Sup (Superintendent)	Sup	Transference	F
Meneer / meneer	Meneer	Loan word with glossary	F
Mevrou / mevrou	Mevrou	Loan word with glossary	F
Sister	Schwester[62]	Cultural substitution	D
Juffrou	Juffrou	Loan word with glossary	F
No, brother	Nein, *brother* (italics in text)	Transference	F

This section has dealt with the translation strategies used in translating proper nouns, which include the names of characters, famous persons and geographical names as well as forms of address. Overall, foreignising strategies were used in both the directly translated and indirectly translated texts. This finding aligns with Newmark (1988) who advises that proper nouns should be kept, and also ties in with the argument that as a consequence of the function of Meyer's translated novels in the recipient German system, translation strategies will be used to add an 'exotic' flavour to texts (see sections 2.2.6.1, 2.6.3 and 2.6.5). There is also not a major difference between the use of strategies in indirect translation and direct translation. The textual-linguistic norms used most often in the translation of proper nouns (characters in the text, famous persons, famous characters in other books and films, geographical names and forms of address) are transference (which means that the SL items were transfered to the TL unchanged) and cultural substitution (geographical names have equivalents in English and was thus replaced with the English equivalent). In most cases the cultural substitution in the indirect translation (Afrikaans to English) changed to transference in the German text as the words were directly transfered.

This section considered the translation of proper nouns and forms of address and the way in which they were translated. The following section now turns its attention towards the translation of idioms and fixed expressions.

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[62] Literal backtranslation: sister.

4.4 Translation of idioms and fixed expressions

Bourdieu's concept of habitus (in translation studies) relates to a translator's knowledge of not only the source language but also the target language. A translator needs good knowledge of the source and target language when confronted with idioms and fixed expressions (see section 3.5.1.2). If the translator is not aware of the existence of an idiom or fixed expression in the source text, it can lead to confusion or misinterpretation in the target text. For instance, an idiom that has been seemingly mistranslated in the English has been carried over to the German in the translation of 'oortjies van die seekoei' (English translation could be "the tip of the iceberg"), where the English and German translator translated this directly (although such an idiom does not exist in English or German). The word 'hippo' is also unfamiliar to Germans and under normal circumstances would have been 'Nilpferd'. However, this could also have been an attempt at a literal translation for a foreignising effect (prompted by the exotic-sounding 'hippo').

The reason why it is important for a translator to be able to understand the idioms of the source text and replace it with an equivalent in the target text (or using any other strategy for that matter) is because the target-text reader has to be kept in mind. Although proper nouns and forms of address are translated directly (transfered) in order to give the text an exotic flavour, doing so with idioms makes it difficult for the target reader to understand the text.

A discussion of how the translators dealt with the translation of idioms and fixed expressions in *Onsigbaar / Blood Safari / Weisser Schatten* and *13 Uur / Dreizehn Stunden* (as shown in Tables 24 and 25) follows.

Table 24: Translation of idioms in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans/English	English	Translation Strategy	D/F	German	Translation Strategy	D/F
"wolf-wolf" roep	crying wolf	Cultural Substitution	D	ohne Grund die Polizei zu rufen[63]	Generalisation	D
het Body Armour se klok hoor lui, maar het die bel aan die stert beet.	wrong end of the stick	Cultural Substitution	D	falsch verstanden[64]	Generalisation	D
ons dam se eende	ducks from our dam	Cultural Substitution	F	den Enten aus unserem Teich[65]	Cultural Substitution	F
Hy sal raas en blaas, maar sy blaf is erger as sy byt.	He'll huff and puff, but he won't blow the house down	Cultural Substitution	D	Der Inspektor wird sich aufblasen, aber nichts unternehmen.[66]	Generalisation	D
Jy trek my been	You are pulling my leg	Cultural Substitution	D	Du verarscht mich[67]	Cultural Substitution	D
die wa is nog nie deur die drif nie	we're not home free	Cultural Substitution	D	Aber sind wir noch nicht am Ziel[68]	Cultural Substitution	D
oortjies van die seekoei	ears of the hippo	Cultural Substitution	F	Ohren des Hippos[69]	Cultural Substitution	F
truth is stranger than fiction	truth is stranger than fiction	Transference	D	Manche Dinge sind so merkwürdig, dass man sie sich nicht ausdenken kann[70]	Generalisation	D
voëls van eenderse vere	birds of a feather	Cultural Substitution	D	einander ähnlich[71]	Generalisation	D

Table 24 above provides examples of idioms used in *Onsigbaar*. Meyer writes in Afrikaans, but some of his characters speak English. It is inevitable then that some idioms will also be in English. Sometimes, Meyer also combines two idioms, as is the case with 'hy het Body Armour se klok hoor lui, maar het die bel aan die stert beet', which combines 'hy het die klok hoor lui, maar weet nie waar die bel hang nie' (someone heard of something but do not know any details about the matter) and 'het die kat aan die stert beet' (to be mistaken). This can be difficult to translate if the translator decides to transfer directly. However, both translators have indicated that they would try to find out what the meaning of the idiom is, and if there was no equivalent in German, they would use anything that sounded good and conveyed the meaning or translate them literally (Hoffman, 2015; Schäfer 2015).

Table 25 shows that cultural substitution was the strategy used for the majority of idioms and expressions translated from Afrikaans to English. In contrast, generalisation was used more often in the translation process between English and German.

Table 25: Translation of idioms in *13 Uur / Dreizehn Stunden*

Afrikaans/English	German	Translation Strategy	D/F
Haar hoop het opgevlam	Hoffnung keimte in ihr auf[72]	Cultural Substitution (German idiom)	D
die glas is halfvol	Das Glass ist halbvoll[73]	Cultural Substitution	D
if you've got it, flaunt it	Und schließlich soll man zeigen, was man hat[74]	Generalisation	D
I'm sick and tired of this	Ich habe die Nase voll[75]	Cultural Substitution (German idiom)	D
dronk soos 'n tor	Die ist jeden Abend voll[76]	Cultural Substitution (German idiom)	D
suip soos 'n vis	lässt sich bis zum Stehkragen vollaufen[77]	Cultural Substitution (German idiom)	D

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[72] Literal backtranslation: Hope stirred in her.
[73] Literal backtranslation: The glass is half full.
[74] Literal backtranslation: Ultimately one should show what one has.
[75] Literal backtranslation: My nose is full.
[76] Literal backtranslation: She is full every evening.
[77] Literal backtranslation: He lets himself fill up to his collar.

The same rule that applies to the translation of idioms, also applies to fixed expressions. If the translator is not aware of the fixed expression in the source text, it will be lost or mistranslated in the target text. Table 26 indicates how some of the fixed expressions have been translated. The term 'vasbyt', for instance, has been translated with a collocation to indicate what the term means. This is also translated as such in the German text. If a fixed expression did not have an equivalent in the target language, it was translated with a more general term, i.e. 'diese Geschichte' (this story) for 'old wives' tales' and 'made a move' / 'er deutete auf die Tür' (he pointed to the door) for 'maak aanstaltes' (get going).

Table 26: Translation of fixed expressions in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans	English	Translation Strategy	D/F	German	Translation Strategy	D/F
pure lewensvreugde	*joie de vivre*	Cultural Substitution	D	*joie de vivre*	Transference	D
maak aanstaltes	made a move	Cultural Substitution	D	er deutete auf die Tür[78]	Cultural Substitution	D
Vasbyt	*Vasbyt … hang in there*	Translation Couplet: *Vasbyt* [Transference] + hang in there [collocation – mutation and addition]	F	*Vasbyt … durchzuhalten*[79]	Translation Couplet: *Vasbyt* [Transference] + durchzuhalten [collocation – mutation and addition]	F
'n trojaanse boerperd	as if in a Trojan horse	Cultural Substitution	D	ein trojanisches Pferd[80]	Cultural Substitution	D
Ouvroustories	old wives' tales	Cultural Substitution	D	diese Geschichte[81]	Generalisation	D

The translator of *Dreizehn Stunden* made more use of idiomatic expressions (Table 27) in German for the translation of fixed expressions. I conclude that this is due to the fact that this

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[78] Literal backtranslation: He pointed to the door.
[79] Literal backtranslation: *Vasbyt …* hold out.
[80] Literal backtranslation: a Trojan horse.
[81] Literal backtranslation: this story.

was a direct translation. In the indirect translation, the translator could only rely on the English text for information. Looking at the translation of fixed expressions in the direct translation, it is very interesting to see that the German translator used a more expressive translation for 'onsensitiewe blaps' ('Er war in einen Fettnapf getreten').

Table 27: Translation of fixed expressions in *13 Uur / Dreizehn Stunden*

Afrikaans/English	German	Translation Strategy	D/F
'n drinkebroer uit sy suipdae	einen Saufkumpanen aus seiner Alkoholiker-Zeit[82]	Cultural Substitution	D
toe begin die ding my vang	Aber dann hat es mich gepackt[83]	Cultural Substitution	D
onsensitiewe blaps	Er war in einen Fettnapf getreten[84]	Cultural Substitution	D
Dit sal lekker wees	Ich freue mich darauf[85]	Cultural Substitution	D
hier kom groot moeilikheid	dass uns dicker Argument erwartet[86]	Cultural Substitution	D
It never rains …	Wenn schon, dann kommt es richtig dicke[87]	Cultural Substitution	D
Die hoop beskaam	Seine Hoffnung erfüllte sich nicht[88]	Cultural Substitution	D
dis tyd om Mouton vas te vat	dass es Zeit wurde, Mouton mundtot zu machen[89]	Cultural Substitution	D

The initial and operational norms for the translation of idioms and fixed expressions are very different from the norms for the translation of proper nouns. Where proper nouns are transfered to the target text to add an 'exotic' or foreign flavour to the text, it would be

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[82] Literal backtranslation: A drinking buddy from his days as an alcoholic.
[83] Literal backtranslation: But then it gripped me.
[84] Literal backtranslation: He stepped in a dish of fat.
[85] Literal backtranslation: I look forward to it.
[86] Literal backtranslation: A fat argument awaits us.
[87] Literal backtranslation: When already, then it really came down.
[88] Literal backtranslation: His hope did not fulfil itself.
[89] Literal backtranslation: That it became time to make Mouton mouth dead (to shut someone up before they can say something awkward.

impossible to do so with idioms or fixed expressions (except if a specific equivalent exists), as meaning would be lost. Therefore, the translation strategies would predominantly have the function of domesticating the text. The most frequent translation strategies used were cultural substitution (where culture-specific items were replaced with a TL item which does not necessarily have the same meaning but would have the same effect) and generalisation (where more neutral terms were used). The difference between the indirect and direct translation becomes clear here. Fixed expressions have become much more 'neutral' during the indirect process, whereas more German expressions have been used in the direct translation. Also, in the indirect translation, two interesting occurrences are the idiom 'ears of the hippo' which was translated directly (albeit in English) adding an exotic flavour, and thereafter translated into German as 'Ohren des Hippos' where 'Nilpferd' is the actual German word for 'hippo'.

The section above discussed the translation strategies that were used in the translation of idioms and fixed expressions. The following section considers the translation of slang and taboo.

4.5 Slang and taboo

The hard-boiled crime novel is the ideal setting for the use of slang and taboo words (see section 2.4.1 and 3.5.1.3). The translators indicated different ways of dealing with slang and taboo in the German texts. Hoffmann (2015) indicated that he would leave slang and taboo as is, if possible, but type it in italics. Words like 'bliksem' ('*bliksem*') and 'jissis' ('*jissis*') (italics as in text) have in fact been transfered directly in the German text (although typed in italics). Other taboo words, especially the word 'fok' (fuck) has been translated in various ways, with the firm favourite being 'verdammt'. Compared to English and Afrikaans the word 'verdammt' (damned / verdomde), is a very euphemistic expression. The second (and also regular) way in which 'fok' has been translated is with the German term 'Scheiße' ('shit'). The third (and less regular) term that was used for 'fok', was 'verfluchte'. In this case it was always used as an adjective.

Hoffmann also dealt with the word 'shit' or 'bullshit' (which is an English term, but is regularly used in Afrikaans) in different ways. 'Bullshit' has been translated with 'Blödsinn' and 'Quatsch' and 'shit' with 'Scheiße' throughout, except in the following instance (where the Afrikaans term 'kak' is translated into English as 'shit', yet changed in the German to have the meaning of 'I will not let anyone make an arse out of me' ('Ich lass mich von niemand verarschen').

Table 28: Translation of taboo in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans/English	English	Translation Strategy	D/F	German	Translation Strategy	D/F
ek vat kak van niemand nie	I don't take shit from anyone	Cultural Substitution	D	ich lass mich von niemand verarschen[90]	Cultural Substitution	D
As jy aanjaag, fire ek jou gat.	If you get up to shit, I'll fire your butt.	Cultural Substitution	D	Wenn Sie Scheiße bauen, feuere ich Sie.[91]	Cultural Substitution	D
Jissis	*Jissis*	Transference	F	*Jissis*	Transference	F
Jissis, julle Hb-dose is lief vir sweer.	*Jissis*, you HB cunts are fond of swearing.	Translation Couplet: Transference + Cultural Substitution	F+D	Herrgot, ihr Hb-Arschlöcher schwört wirklich gern.[92]	Cultural Substitution	D

Other examples of slang and taboo are shown in Table 28 and 29. An interesting example is 'Jis'. This is an Afrikaans form of the English word 'yes' and is often used as a greeting. Hoffmann (2015) indicates that he normally kept words like 'jis', 'jislaaik' and 'jissie' as it was in the English text, because it was part of the inner dialogue and had to 'sound right'.

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[90] Literal backtranslation: I will not let anyone make an arse out of me.
[91] Literal backtranslation: When you build shit, I will fire you.
[92] Literal backtranslation: Lord God, you Hb arseholes really like to swear.

Table 29: Translation of slang in *Onsigbaar / Blood Safari / Weisser Schatten*

Afrikaans/English	English	Translation Strategy	D/F	German	Translation Strategy	D/F
Jis	*Jis*	Transference	F	*Jis*	Transference	F
Krismis	Christmas	Cultural Substitution	D	Weihnachten	Cultural Substitution	D
Jislaaik	*Jislaaik*	Transference	F	*Jislaaik*	Transference	F
Jissie	*Jissie*	Transference	F	*Jissie*	Transference	F
Ou	*Ou*	Transference	F	*Ou*	Transference	F

Schäfer (2015) follows the same norms as Hoffmann and says: 'sometimes I just leave the original word (fok, jissis - as Germans will understand what they mean), sometimes I translate them (fok = Scheiβe, Jissis - mein Gott nochmal!)'.

Table 30: Translation of taboo in 13 *Uur / Dreizehn Stunden*

Afrikaans/English	German	Translation Strategy	D/F
kak aangejaag	Bockmist gebaut[93]	Cultural Substitution	D
Dit maak nie 'n fok saak nie	Ist doch scheiβegal[94]	Cultural Substitution	D
jissis, Bennie	*Jissis*, Bennie	Transference	F
Damn	*Damn*	Transference	F
Bitch!	Mistkuh![95]	Cultural Substitution	D
Wat de fok doen hy dan?	Wie zum Teufel sollte er dann reagieren?[96]	Cultural Substitution	D
Suutjiespoep	schwafelt so salbungsvoll[97]	Cultural Substitution	D

Again, just as in *Weisser Schatten* the word 'fok' is often translated with 'Scheiβe' and 'verdammt'. In German 'Scheiβe' is seen as a swear word, but 'verdammt' is a much more neutral term. The use of this neutral term, gives the idea that taboo words in the German text are more euphemistic.

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[93] Literal backtranslation: Made buckshit (bullshit).
[94] Literal backtranslation: It is shit equal (it doesn't matter a shit).
[95] Literal backtranslation: Dung cow.
[96] Literal backtranslation: How the devil should he then react?
[97] Literal backtranslation: Blather so sententiously.

An interesting translation in *Dreizehn Stunden* is the translation of the word 'suutjiespoep'. In Afrikaans this word is used to describe someone who is meek and does not like to upset other people. However, the translation describes someone who is given to moralise in a pompous manner, and therefore the characterisation is completely different. Cultural substitution is the main strategy used here, with equivalents that do not necessarily have the same propositional meaning, but have a similar impact on the reader.

The initial and operational norms that are evident in the translation of slang and taboo, are very much the same as the norms for the translation of idioms and fixed expressions. Both in the direct and indirect translations, the translators transfered the words 'jissis'. But for other taboo words (e.g. 'fok') cultural substitution took place, with various words (e.g. 'Scheiβe', 'verflucht' and 'verdammt') replacing it. The latter words seem to have a euphemistic effect in the TL and do not seem as 'harsh' as in the SL.

Sections 4.3 to 4.5 have focused on the translation strategies used for the translation of proper nouns and forms of address, idioms and fixed expressions, and, slang and taboo. Because human agents, each with their own background, are involved in the decision-making processes in translation, the next section presents a discussion of the agents and networks involved in the translation process.

4.6 Agents in the translation process

Chesterman (2009) designed a new model for translator studies based on Holmes' map (see section 2.5). This model has three branches that focus on culture, cognitive processes and the sociology of translators. Wolf (2007) and Sela-Sheffy (2005) also claim that translation is conditioned by culture and society and that translations function within a global system which is driven by agents (section 2.5). These agents (see section 2.5.1) are affected by internal and external factors that influence their behaviour and the decisions that they make (see section 2.5.2). Bourdieu's (1990) concept of habitus are used to describe the way in which the agents have gained intrinsic knowledge of a language and its culture.

Thus, in order to answer the research question about the role of the human agents in determining the selection of strategies for the translation of cultural-specific material, it was necessary to find out what the background (habitus) of the translators are with regard to their contact with Afrikaans as source culture.

First, I provide a summary of each translator's background whereafter I discuss their habitus.

4.6.1 KL Seegers: Background

KL Seegers translated *Onsigbaar* from Afrikaans into English (*Blood Safari*). Seegers has been translating for more than 17 years. She translates from Afrikaans to English and focusses mainly on literary texts (she has translated seven of Deon Meyer's novels) but also translates scientific texts (she has an honours degree in agricultural science). Seegers is a born South African and studied at the University of Stellenbosch which explains her knowledge of the English and Afrikaans languages and cultures. Although English is her native language she gained her knowledge of Afrikaans by living and studying with Afrikaans people (Seegers, 2015). Although Seegers has not received any awards for translation directly, many of Meyer's novels that she has translated have received awards.

4.6.2 Ulrich Hoffmann: Background

Ulrich Hoffmann translated *Blood Safari* from English into German (*Weisser Schatten*). Hoffmann is a freelance journalist, author and translator with more than thirty years' experience as a translator. He obtained a degree in Philosophy and German Literature and has been a film reviewer for many years. His native language is German, but he speaks English (he is married to an American) and the films he reviews are English. Hoffmann translates from English into German and specialises in thrillers and chick lit (Hoffmann, 2015). As in the case of Seegers, Hoffmann has not received any direct translation awards, but *Weisser Schatten* has received the German Krimi award.

4.6.3 Stefanie Schäfer: Background

Stefanie Schäfer translated *13 Uur* from Afrikaans into German (*Dreizehn Stunden*). Schäfer has been a translator for more than 20 years (since 1995). She specialises in the translation of literary fiction as well as non-fiction and she translates from Afrikaans, Dutch, French and English into German (her native language).

Schäfer acquired her background knowledge of these languages by attending an international school in the Netherlands where the main language was English and studying Dutch and

French translation at the University of Heidelberg and obtaining a Master of Arts degree in Dutch, French and Linguistics from the University of Cologne.

As a consequence of her studies in Dutch, she became fascinated with South African literature and started to learn Afrikaans at the Institute for Dutch Philology (where she also studied Italian for four semesters). In these classes she also learned more about South African history and landeskunde. During this time she met South Africans from various backgrounds, joined conversation classes, read various books (e.g. *Insig*, online newsletters and a magazine called "South Africa") about South Africa's culture and history and also visited South Africa (Schäfer, 2015).

Schäfer has translated six of Meyer's novels and has received various awards for her translations. She received the Hieronymus Ring for Translation (1997) for the translation of Eben Venter's *Foxtrot van die vleiseters* (*Burenfoxtrott*) (Afrikaans to German), a certificate from the magazine 'Eselsohr' for the translation of Peter Slabbynk's *Pauline Spürnase* (1999) (Dutch to German), and children's literature prize, The Silver Feather ('Die silberne Feder') for her translation of Lillian Eige's *Flugversuche* (American English to German).

4.6.4 The habitus of the translators

From the discussion of the translators' backgrounds, it is clear that the translators who translated from Afrikaans had acquired knowledge of the source culture through socialisation (as cited in section 2.5.2 by Inghilleri, 2005). Seegers lives in South Africa and the majority of the culture-specific material in the source text would be familiar to her, or accessible through personal contacts. When asked what the most important challenges are when translating from Afrikaans, Seegers answered that jokes and witticism are often a challenge. She solves this problem by referring this to people around her: 'Occasionally I would ask people around me I trust to make suggestions, or run my ideas past them for feedback' (Seegers, 2015). Seegers then, is in the position to broaden her habitus when faced with specific challenges, as she is surrounded by the source culture and it is easily accessible for her (Seegers, 2015). She therefore has an intrinsic knowledge of two cultures, or, what Gouanvic (2005) (section 2.5.2) calls a 'bi-cultural habitus'.

Schäfer, on the other hand, has gained her understanding of South African culture by studying Afrikaans and interacting with South Africans in a foreign country (Europe). Her interaction with the Afrikaans culture is therefore not as close as that of Seegers, yet she still successfully

moves between the South African and German culture. When any issues arose around culture, Schäfer consulted the author.

In contrast to Seegers and Schäfer, Hoffmann has had little personal experience with South African culture. His main point of reference, when having to deal with translation issues, was internet research and communication with the author. However, his contact with English is much more extensive as he learned to speak it through education, travel, work and his marriage.

Looking at the above, it becomes clear that one's habitus can be made up of different cultures, languages and backgrounds. All three of the translators have gained their habitus in different ways, yet it still enables all three of them to work in their different language combinations when they are translating culture-specific material.

After analysing the culture-specific material in the five texts in this study, and looking at the various ways in which they can be translated, it becomes evident that translators are faced with immense challenges in literary translation. First of all, they have to retain the 'feel' of the genre by portraying the characters, plot, and setting in the way that the author meant it to be portrayed. Second, they have to keep the target-text reader in mind, by not moving the text too far away from them. It is here where the different agents and network of actors become important. Whenever a challenge arises, translators may call on their networks to assist them. This brings me to the discussion of the network of agents.

4.7 The network of agents

Latour's Actor Network Theory has been applied to translation studies to show the methods that are used by actors in the process of translation with the ultimate goal of completing a translation (see section 2.5.3). In translation, the network is activated as soon as the translator receives the task to translate a text. The various actors or agents involved are consequently also activated. These actors are human (author, fellow translator, editor, publisher, or just a person who has knowledge of the source culture or language) and non-human (computer, email, dictionaries, online dictionaries, and online search engines). The end product of the network's activation is the translated text.

Meyer (2015) says that his international literary agent (Blake Friedmann) can only submit his work to other publishers if it has been translated. With the initial contract between Meyer and

Friedmann they agreed that Meyer would be responsible for the translations of his books to English. This means that Meyer chooses the translator, pays the translator himself, and edits and approves the translation, and shows much closer involvement by the author that is often assumed. Thus, the decision to translate is a joint one, between Meyer and his agent, based on strong indications from foreign publishers that they want to publish his book.

The networks of all three translations (*Blood Safari*, *Weisser Schatten*, and *Dreizehn Stunden*) consist of the author, literary agents, editor, translator, computer, email and internet.

Starting with the translation of *Blood Safari*, Seegers (the translator) indicated that she was approached by the author (Deon Meyer). Considering that this was not the first book that she had translated for him, it makes sense that Meyer approached Seegers because he was familiar with her work. From the questions that I asked Seegers about the translation strategies used, it appeared that the author and editor did have input, but generally agreed with her choices. However, when it came to idiomatic and fixed expressions and slang, the author would recommend certain expressions if he felt that 'it was out of character' and 'the author asked me not to water down the language in translation, but to preserve the authentic speech of the character' (Seegers, 2015). From Seegers's answers, it is also clear that emails are an important channel in the network: 'We easily reach agreement bouncing it back and forth via email' (Seegers, 2015). It is evident then that the author and translator had the bigger roles in the production of the target text.

With the translation of *Weisser Schatten*, the network already had started with the English translation of *Onsigbaar*. The English source text, which was the product of another network initiated a new network. In this case, the translator was approached by a German editor. This indicates that the network then continued with the editor, then involved the translator, author and again the editor, as Hoffmann himself says: 'the book was edited in Germany, as all translations are. I don't think anyone changed anything substantial, or if they did, they did not tell me. I did see the galleys and it seemed like only minor changes (typos, better grammar … normal editing)' (Hoffmann, 2015). The role of the author is not as visible here as with the other two translators, possibly because Meyer is not proficient in German (as compared to English).

The human agents in the network of *Dreizehn Stunden* are the editor (Reinhard Rohn), translator, author and publisher (Rütten & Loening, who is now part of Aufbau Verlag). The non-human agents are again, emails, the computers and the internet. Deon Meyer is known for doing research on settings before he starts writing. This research, consisting mostly of

photographs and videos can be seen on his official website (www.deonmeyer.com). Therefore, this website, along with the photographs and videos, becomes a channel in the network.

In this network, the translator was approached by the editor to translate *13 Uur*. The translator had very close contact with both the editor and the author during the translation process. However, the graphic designers and the computer software that they use, are also actors in this network. The graphic designers are the ones who normally tie an author's different books together by designing the covers of these books to be similar. They are some of the more important actors who make decisions when the paratext of the novels are designed, and who, maybe unknowingly, play a role in the function of the novel in a given literary polysystem.

In conclusion, one can see that the patterns of all three networks are similar. The two German networks were activated in the same way (the editor approached the translators) and the English network was activated by the author approaching the translator. But after activation, the three networks continued in much the same way, with the translators referring back to the author and editor and using emails and the internet during translation.

The rationale for the combining the ideas of systemic approaches with sociological approaches, was because the former approaches do not take the role of agents into account. Following a solely systemic approach would be very abstract. This approach was balanced by having an understanding of the agents involved in the processes. Thus ultimately the role of agents – within a system – affects the final product.

4.8 Summary of findings

The aim of this chapter was to discuss the results and interpretation of the data obtained. Although there are three research questions, the main idea behind two of these questions, was to compare the directly and indirectly translated texts: firstly, in terms of how the texts functioned in the German literary system, and secondly, which translation strategies the translators used when dealing with culture-specific items in the texts.

The first section discussed the position and function of Deon Meyer's novels. Two important issues raised in this study were why Deon Meyer's novels were chosen for importation into the German literary system and what the function of his novels are in this system. The second of these two questions was answered by looking at the paratext of the two German texts,

Weisser Schatten and *Dreizehn Uhr*, and also looking at online reviews of the German translations. From the analysis of the paratext it was found that both the novels functioned as crime novels but that the indirect novel's function was not shown explicitly.

From this then already, I can deduce that these texts function as crime novels in the German literary system, but seeing that every literary system consists of various other systems, I had to find out which German literary system these novels belong to. The answer became evident by looking at the front and back matter of *Weisser Schatten* and *Dreizehn Stunden*. The front matter of both novels indicate that they have been translated. The fact that *Dreizehn Stunden* was translated from Afrikaans, is indicated early on in the front matter, while the fact the *Weisser Schatten* was translated from an authorised English version is only mentioned on the fourth page of the front matter. From this information, I could ascertain that Meyer's novels belong to the German literary system of translated crime fiction.

From the function of Meyer's novels, I could progress to answer why Meyer's novels are imported into this German literary polysystem of translated crime fiction. Deon Meyer's novels are not situated in the centre of the canonised German literary polysystem, yet they function as crime novels at the centre of translated crime fiction, along with other well-known Scandinavian crime fiction writers. When one looks at the statistics of translated literature over a period of 13 years (2000-2012) from non-European languages into European languages (mainly English) (see section 1.1.3, Table 2), the translation of Afrikaans texts ranks seventh behind languages like Arabic (135 texts), Japanese (123 texts) and Chinese (113). From Chinese, the number of translated texts drops to 71 (Persian), followed by Bengali with 34 texts and then Afrikaans with 23 texts. Afrikaans is followed by Urdu (17 texts). Unfortunately these statistics do not mention the genre or authors of these texts, but one can deduce that if eight of Deon Meyer's novels were published in German only during this twelve year period, this is almost one third of the Afrikaans novels that have been translated. Meyer therefore has a much more central position in the translated German literary polysystem than Afrikaans literature has in general. I only mention these statistics but do not rely on them to answer the question, because the information is insufficient with regard to languages and genres. To answer this question, I looked at online reviews of the two German texts.

Both novels scored high on Krimicouch.de's ranking system. *Weisser Schatten* obtained a score of 87, and *Dreizehn Stunden* obtained a score of 95. Both books were praised for their setting and the description of South Africa. In the reviews of both novels, Deon Meyer was compared to other well-known crime fiction writers (*Weisser Schatten* – James McClure and Arthur W Upfield; *Dreizehn Stunden* – Jo Nesbo, Stieg Larsson and Olsen Liga). This places

Deon Meyer firmly in the centre of the German literary system for translated crime fiction. The fact that Deon Meyer has won a Krimi award[98] for *Weisser Schatten* (and previously also for *Das Herz des Jägers* in 2006) further consolidates his position in the system.

The most important criticism raised against the two novels in the reviews was the use of Afrikaans in the translations. This brings me to my answer that the position and function of a text in a literary system do indeed influence the translation strategies used. The agents involved in the translation of these texts brought about an exotic flavour that Meyer's novels bring to the polysystem, therefore a substantial proportion of foreignising translation strategies were primarily used in both the indirect and direct translation of the two novels.

The second research aim was to identify culture-specific items in the source and target texts. I identified proper nouns (which I further divided into the proper nouns of characters, famous persons and characters, descriptive names, institutions and geographical), forms of address, idioms and fixed expressions, and slang and taboo. After identifying them, I looked at the way in which they were translated and whether the translation strategies had a foreignising or domesticating effect in the target text. Afterwards I compared the strategies and effects of the directly and indirectly translated texts.

As expected, proper nouns were mostly transfered directly in both the directly and indirectly translated texts (in the case of characters and famous characters). The effects they had differed slightly. With the transference of character names, foreignisation occurred in both direct and indirect translation. But with the direct transference of famous persons and characters domestication occurred in the indirect translation because these names are known to the target audience. In the text that was translated directly, foreignisation still occurred as the characters mentioned are not necessarily known outside of South Africa.

The translation of proper nouns that have a descriptive purpose (e.g. 'Carel die Alwetende') were also treated similarly in the two different processes. In all three instances, cultural substitution and generalisation were used to translate the proper nouns, which had a domesticating effect. From here on, cultural substitution and generalisation occurred frequently, with the translation of institutional and geographical proper nouns, except for the translation of street names in *Dreizehn Uhr*, which were transfered directly and had a foreignising effect.

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[98] The Krimi award is awarded annually to German crime fiction and international crime fiction translated into German.

The translation strategies used for forms of address again had a foreignising effect as the majority of forms of address were transfered directly. Although *Dreizehn Stunden* has a glossary at the back of the book, it only describes 'Meneer', 'Mevrou' and 'Juffrou' as being a form of address and some reviewers were not aware of the glossary because they used e-readers.

Idioms and fixed expressions were also treated in relatively similar fashion in the two processes, although the translator used more expressive translations as she was exposed to the original source text. The indirectly translated text had more neutral expressions because the English translator had already changed some of the original Afrikaans expressions to something more neutral, whereas *Dreizehn Stunden* made more extensive use of German idiomatic expressions that would convey a similar meaning. In both processes, cultural substitution and generalisation took place with domesticating effects.

Slang and taboo present interesting challenges to translators. The crime fiction genre, especially the hard-boiled crime novel often has characters who are defined by their use of slang and taboo words. If this is not translated appropriately a lot of subtle information about a character can get lost. In both processes, transference and cultural substitution took place. The Afrikaans slang 'Jis' and 'Jissis' were transfered directly into both the English and two German texts, yet a taboo (for some Afrikaans readers) like 'fok' was treated very differently within the target text, and shifts mainly had a euphemistic effect (in all three the target texts). Hereafter the study turned towards a discussion of the humans behind the translations and the way in which the network of actors worked. I looked at the background of the three translators in order to find out what shaped their knowledge of the Afrikaans language and culture, as I discussed their habitus. I also looked at the network of actors involved in the translation processes to find out how any of the above influenced the translation processes.

Seegers (the translator who translated from Afrikaans to English) is a South African who grew up and studied with Afrikaans speakers, therefore her contact with the language and culture is much closer than the other translators. Her translation strategies were influenced by people close to her and her contact with the author. In contrast, Hoffmann had very little contact with the Afrikaans language and culture. This should not be viewed as negative or 'less ideal' as he translated from the English text and also had contact with the author and other actors in the network (internet research), who helped and influenced his translation decisions. Schäfer, again, had more contact with the Afrikaans culture and language. This is necessary because she translated from Afrikaans into German. Whenever issues arose, Schäfer could consult with the author and German editor.

Two of the three networks of actors were initiated with the author approaching the translator (Seegers), but Hoffmann and Schäfer were approached by the German editor. Actors in these networks included the author, translator, editor, publisher (in various countries who had to agree on a title for *Onsigbaar*'s English translation), computers, the internet, Meyer's website, as well as graphic designers and their computer software. This network of agents or actors echoes the position of Meyer's novels in the German literary polysystem by using specific strategies (be it translation strategies, design strategies or marketing strategies) to discern his novels as translated crime fiction with an exotic flavour that it differs from popular translated Scandinavian crime fiction.

4.9 Conclusion

This chapter discussed the findings of this study, starting with the position and function of Deon Meyer's novels in the German translated literary system for crime fiction, which in turn influences the use of translation strategies. This led to a discussion of the different translation strategies used to translate proper nouns and forms of address, idioms and fixed expressions, and slang and taboo – looking specifically at the similarities and differences between direct and indirect translation. Subsequently, the agents behind the translations and the strategies were discussed. The next chapter will present an overview of this study and also discuss recommendations for future studies.

CHAPTER 5: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary, conclusions and recommendations of this study. The aim of this study was to investigate what type of translation strategies would be used to translate culture-specific items in the crime fiction of Deon Meyer when translated from Afrikaans to German. This question was asked specifically with direct and indirect translation in mind. In other words, how would a translation be different when a text had been mediated (translated indirectly) than when a text had been translated directly? This led to the exploration of relevant aspects that would influence translation strategies, starting from the purpose, function and position of the text in a literary polysystem, to the background of the translator on their use of translation strategies. Three research questions (presented in Chapter 1) were developed from these aspects and the theoretical background presented in Chapter 2 of polysystem theory, descriptive translations studies and sociological theories of translations was used to answer these questions. The two comparative textual analyses were combined with interviews with the author and the translators (the methodology presented in Chapter 3), in order to obtain the answers presented in Chapter 4.

The structure of this chapter shows the three research questions and their findings, starting with the position of Meyer in the German literary polysystem, followed by discussions on the foreignising and domesticating effect in the translations and a discussion on the agents in the translation process. Lastly, recommendations for further research will be made.

5.2 The position of Meyer in the German literary polysystem

The first research question was why the crime novels of the Afrikaans author Deon Meyer are chosen for translation into German, and thus for importation into the German literary system? In other words: what are the purpose, function and position of the German translations of Deon Meyer's crime novels in the German literary system?

This question was necessary to answer subsequent questions on translation strategies used during direct and indirect translation. It helped in establishing whether the function, purpose

and position of the novels would influence the way in which the translators translated (the strategies they used and the effect thereof on the target text and target reader).

A discussion of Even-Zohar's polysystem theory revealed that translated literature mostly features on the periphery of a literary system (polysystem means that a system can consist of various interdependent systems and subsystems), except when the polysystem is weak, young, or in a crisis. Using Toury's descriptive translation studies, I further argued that the purpose, function and position of a text would influence the way in which a translator translates (research questions 2 and 3).

In order to find out what Meyer's novels' purpose, function and position in the German literary polysystem was, data was obtained by studying the paratext, as well as online reviews of the two translated novels (*Weisser Schatten* and *Dreizehn Stunden*). Additional information (see Chapter 1, Table 2), in the form of statistics on translated literature in Europe, also provided data, although the data did not indicate the different genres of the literature that had been translated, nor the languages into which they had been translated.

The novels selected for this study were chosen because the first text *Weisser Schatten* had been translated from the English translation (*Blood Safari*) of the Afrikaans novel *Onsigbaar* and the second text (*Dreizehn Stunden*) had been translated directly from the Afrikaans novel, *13 Uur*. This presented a unique opportunity to compare the translation of two novels by the same author, in the same genre, but with different translation procedures (direct vs. indirect).

In South Africa, the most popular crime fiction writer since the 1990s is Deon Meyer. Meyer is an Afrikaans crime fiction writer whose bibliography boasts 13 novels since 1994, and has won a total of 27 national and international awards for these novels. His novels are mostly described as 'thrillers' and are translated into 27 languages (including Bulgarian, Czech, Danish, Dutch, English, Finnish, French, German, Italian, Japanese, Korean, Mandarin, Norwegian, Romanian, Russian, Slovakian, Spanish and Swedish) (www.deonmeyer.co.za; 2016) and has received various awards (see Chapter 1).

The analysis of the paratext of both *Weisser Schatten* and *Dreizehn Stunden* revealed that the purpose of the two novels was that of being crime fiction (through the use of words such as "Thriller", "Kriminalroman", "Deutsche Krimipreis") and that both novels functioned as **translated** crime fiction (as a result of information gleaned from the front and back matter) within the German crime fiction subsystem. The front covers of the two novels did not show any specific cultural images (both have dark silhouettes against a coloured background), but

by mentioning that *Weisser Schatten* had received a Krimi award, and indicating the word "Kriminalroman" on the cover of *Dreizehn Stunden,* an attempt is made to situate the texts in the German crime fiction subsystem. The indications of the translated status of the two texts are only presented in the front matter of both novels, yet that fact that *Weisser Schatten* has been translated via indirect translation, is not very explicit.

After establishing the purpose and function, an attempt was made to establish the position of Meyer's novels within the German literary polysystem, by looking at online reviews of the two novels. The reviews supported my initial argument that Meyer's novels are chosen for importation into the system due to their exotic flavour that they bring to the system. The majority of reviewers expressed their admiration for the setting and the author's description thereof. Two reviewers also compared Meyer to other international crime fiction writers like Upfield, Larsson, Nesbo, and Mankell, (in reviews for both the direct and indirect translation), which indicated that Meyer had a central position in the subsubsystem of translated crime fiction.

What was interesting about these reviews was the fact that reviewers complained a lot more about the use of Afrikaans terms in *Dreizehn Stunden* than in *Weisser Schatten*. The translator of *Dreizehn Stunden* only had the Afrikaans text as reference point and consequently used more foreignising strategies, whereas the translator of *Weisser Schatten* only had the English for reference (Hoffmann mentions that he could have used the Afrikaans text if he wanted to, but preferred not to [Hoffmann, 2015]). From this it is clear that *Weisser Schatten* had undergone mediation. In other words, the initial translator used certain strategies to foreignise or domesticate culture-specific items in the target text (the English translation: *Blood Safari*). This new target text then served as the source text for the German translator and certain culture-specific items had by then already been domesticated, which means that in the new target text (German) they would be domesticated even further. The translator also noted that it was never his aim to stay true to any original version (be it Afrikaans or English), but to translate as if Deon Meyer had written the text, if German was his native language (Hoffmann, 2015). This is an indication of how the translator views the initial norm. The process was different in the direct translation, as the German translator used the Afrikaans text as a source text and could use more discretion to directly transfer certain items.

From the above findings then, it becomes clear that because Meyer features in the centre of the translated crime fiction subsystem in Germany, some of the culture-specific items are foreignised to give his novels a unique flavour, which again in turn, ensures his position in the

system (if all the culture-specific items were domesticated, his novels would lose this unique flavour and possibly the position in the system as well).

After positioning the novels in the polysystem, an analysis of the translation strategies used in the two novels was done, which was combined with the data from interviews to show how the position of the texts and the agents behind the text influenced the translation strategies.

5.3 Translation strategies

The second and main question of this study was to identify the way in which certain culture-specific items were translated and whether these strategies had a foreignising or domesticating effect on the target text, given that works of literature are always embedded in social, cultural, literary and historical systems. The third research question was aimed at looking at the role of human agents in determining translation strategies, given the purpose, function and position of the translated texts in the literary system (research question 1). This question was also answered by means of interviews and included questions on the translators translation background (their education and contact with the source language and culture). These two questions with their answers are discussed concurrently below.

Translation does not take place in isolation. Not only are translators influenced by the position of a text in a specific literary system when translating, but they also have specific background knowledge of a language and culture, which influences the way in which they translate. The interaction between the different agents in the translation process (or the network of actors) could also influence the translation.

To answer these questions, culture-specific items were identified (based on work by Nord (2003), Newmark (1988) and Baker (2011)), whereafter translation categories were created (discussed in Chapter 2), based on work by Chesterman (1997), Vinay and Darbelnet (1958) and Baker (2011), to describe how these culture-specific items had been translated. The third step was to decide whether these strategies had a foreignising or domesticating (Venuti's terms) effect.

The culture-specific items were divided into i) proper nouns and forms of address, ii) idioms and fixed expressions, and iii) slang and taboo. During the identification process of proper nouns and forms of address, various subcategories presented themselves, namely categories of characters and geographical names.

After performing a comparative textual analysis on the five texts (*Blood Safari* was compared to *Onsigbaar; Weisser Schatten* was compared to *Blood Safari*, and, *Dreizehn Stunden* was compared to *13 Uur*) as set out in Chapter 3, the culture-specific items along with the relevant translation strategy and a 'D' (for domestication) or an 'F' (for foreignisation) were tabulated.

The categorisation of the items also helped in formulating questions for interviews with the author and translators (the agents in the translation process). Seeing that translation involves human actors, this study also relied on sociological theories of translation (specifically the work of Chesterman, Bourdieu and Latour). The questions also focused on the background of the translators (as suggested by Bourdieu's concepts of field and habitus).

The following sections will discuss the effect of translation strategies, as well as the agents behind these choices, on the foreignisation or domestication (pertaining to the culture-specific items) on the texts, and also look at the similarities and differences between the direct and indirect translation.

5.3.1 Foreignisation

The use of different translation strategies will have certain effects on a translation. The choice of translation strategies comes down to whether the translator will lean towards the target audience or the source text. If the choice is the former, the translator will make use of strategies that have a domesticating effect. If the choice is the latter, the translator will use foreignising strategies. However, the use of translation strategies is never as deterministic as this, as a translator is constantly mediating between the source text and the target text, and is simultaneously influenced by other factors. Even if a specific strategy is applied throughout a translation, the effect could be different in some cases.

The analysis of translation strategies applied to culture-specific items showed that certain items were more prone to foreignisation than others, i.e. the translation of proper nouns and forms of address, because these items had been transfered directly. The agents involved in the translation process indicated that this was the process that was preferred, as it would be unnecessary to change every name and it would seem strange if a South African character was suddenly Germanised. Because Meyer also has a central position in the translated crime fiction in Germany, many readers would be familiar with the characters, and changing their names would not be ideal.

Other proper nouns that fall in this category (foreignisation due to transference) were proper nouns referring to institutions and geographical areas (especially street names). The geographical names were almost exclusively transfered directly (with the exception of 'Victoria-Fällen', 'Chobe-Wildpark', 'Okavango-Delta', 'Etosha-Pfanne', 'Koningsbattery-Wanderweg', and 'Sondagriviertal') with a foreignising effect. The aforementioned items were translated by translation couplet, where two different strategies are combined. In these cases, transference was used along with mutation: addition. A German collocation was added to ensure that the target reader understood the reference to the items.

Forms of address were analysed along with proper nouns. In the translation of forms of address, the foreignising effect was also evident. During the indirect translation however, cultural substitution took place from the Afrikaans to the English text ('juffrou Le Roux' changed to 'Miss le Roux') in certain cases (thus domesticating them), but foreignisation took place when the English forms of address were transfered to the German text ('Miss le Roux' was not replaced with 'Fräulein' or 'Frau le Roux'). The fact that the forms of address were already translated in the English text meant that the German translator could not retain the Afrikaans expressions and the effect of indirect translation. In the direct translation, transference mostly took place with one or two forms of address being explained in a glossary. However, since many readers were not aware of the glossary, the strategies still had a foreignising effect. Both Hoffmann (translator of *Weisser Schatten*) and Schäfer (translator of *Dreizehn Stunden*) indicated that they preferred to keep the Afrikaans (or in the case of indirect translation; also the English) forms of address as it would sound ridiculous if the characters were addressed as 'Herr' and 'Frau'.

On the one hand, the translations of proper nouns and forms of address presented the most cases of foreignisation, with only a few limited number of instances of domestication (discussed below). On the other hand, the translation of idioms and fixed expressions, as well as slang and taboo, had domesticating effects.

5.3.2 Domestication

Domestication takes place when strategies are used to make the text less foreign for the target reader. Although the direct transference of proper nouns has a foreignising effect, there were instances where they had a domesticating effect. Whenever the names of famous persons

were transfered directly, it was not seen as being foreign, because these names would already be familiar to the target reader.

With the translation of names of institutions, generalisation was often used (with cultural substitution and mutation with deletion less frequently) in the indirect translation, which eventually had a domesticating effect. The English translator had already translated the names of institutions into English (domesticating) in *Blood Safari*, which probably made it easier for the German translator to change it to German in *Weisser Schatten.* On the contrary, Schäfer set out to stick to foreignisation more deliberately in *Dreizehn Stunden*.

In both the direct and indirect translations the translation of idioms and fixed expressions was treated in much the same way. All the translators used strategies that domesticated the idioms (cultural substitution and generalisation). Foreignisation is a good strategy on a certain level – especially if you want to retain a unique element or flavour of a text – but certain items need to be domesticated, otherwise they will become very difficult for the target reader to understand the text. The idioms in *Blood Safari* were translated with relatively equivalent idioms in English. In the case of English and Afrikaans here, there are some idioms that occur in both languages (e.g. 'voëls van eenderse vere' translated with half an English idiom 'birds of a feather'), but since the German translation used the English text as source text, it might have been more difficult to find appropriate idioms in German. Hoffmann thus used generalisation or omitted idioms in the German text more often than Schäfer.

The idioms in *Dreizehn Stunden* were translated with typical German idioms. Schäfer's background knowledge of Afrikaans is greater than that of Hoffmann, and for that reason perhaps she felt more comfortable in expressing certain things with German idioms. On the contrary Hoffmann already had more generalised and fewer idiomatic expressions to work with from the start.

Just as with the idioms, the translation of fixed expressions in the indirect translation used generalisation and cultural substitution, which in the end had a domesticating effect in both the English and German. The English translation had equivalent expressions ('ouvroustories' translated with 'old wives tales') which in turn also had a domesticating effect, but in German these expressions were translated with a general term ('this story' – 'diese Geschichte') which still has a domesticating effect.

The first thing that became evident in the translation of slang and taboo words, was that the taboo words (or swear words) in both the English and two German texts often had a

euphemistic effect. Certain taboo words have a very harsh meaning in Afrikaans, but they were replaced with words that are less harsh in the target language. The overall strategy for translating slang and taboo words was cultural substitution, which had a domesticating effect. However, a small amount of slang was transfered directly in both *Weisser Schatten* and *Dreizehn Stunden* (e.g. 'jis'), especially if the words were part of a dialogue between two characters, to retain a more foreignising effect. Proper nouns (characters, famous persons and characters, institutions and geographical names), along with forms of address, were more likely to be transfered directly and had a foreignising effect on the direct and indirect translations. The data also showed that idioms and fixed expressions, as well as slang and taboo were translated with various strategies (cultural substitution and generalisation), which had a domesticating effect. This supported the argument that translation strategies will be chosen due to the purpose, function and position of the text in the literary system.

Because Meyer's novels function as translated crime fiction, it influences the translators to use foreignising strategies. However, in the case of the indirect translation, the translator could not necessarily make certain choices as some terms were already translated into German. The indirect translation thus constrained the translator in these instances. Forms of address, for instance, were more generalised due to the indirect translation (the translator sometimes only had the English term available). In the direct translation, the translator did not have these constraints and could use more cultural substitution and less generalisation to translate idioms and fixed expressions.

5.3.3 Agents in the translation process

The last research question wanted to ascertain what the role of the agents behind the translations were, with regard to the choice of translation strategies (as the answer to question 2 showed that the translators were influenced by the purpose, function and position of the novels in the literary system).The author played a big role in the translation process. Obviously he is also fluent in English and could therefore work closely with the English translator. However, he is not fluent in German, and could therefore not ensure that a translation was true to the source text, except via the German editor. In the questionnaires, the translators mentioned that whenever they had any translation issues, they contacted the author. Schäfer is the only translator who indicated that she worked closely with the German editor.

Data from the interviews also showed that the translation of idioms and fixed expressions and slang and taboo presented the most challenges to the translators and it is within these

categories that the field and habitus of the translators as well as the network of actors become important and clear. The translators had to rely on their field and habitus to understand when a specific idiom, fixed expression or slang word was being used (especially in the cases where the author combined two idioms or expressions) and to subsequently find another expression that had a similar effect in the target language. If the translator was ever unsure, they had to make use of their network (the author, editor, and the internet) to understand the issue at hand and to find a strategy with which to translate the issue. Of the three translators, Seegers had the most contact with the source language and culture and could mediate easily between the source and target language and culture. For the two German translators the situation was not as easy, as they are more removed from the source language and culture, yet they still mediated effectively between the source language and culture and the target language and culture.

5.4 Conclusion

In conclusion, this study aimed to analyse the translation strategies used in the direct and indirect translation of Deon Meyer's novels and the way in which the literary system and background and network of the translators influenced these strategies. It was found that overall the strategies used to translate culture-specific items in the three texts were transference with a foreignising effect. This was influenced by Meyer's central position in the translated crime fiction subsystem of the German literary polysystem. Meyer's books are in that position due to their foreign flavour, therefore the translators had to stay faithful to the foreignising effect (to a certain extent), by transferring proper names and forms of address, as well as some slang, directly to the target text. The background of the translators and the network that they used during the translation process played a large role in helping them to recognise translation issues and ways in which they could deal with them

5.5 Recommendations for translators or translator training

Although this study did not intend to judge the quality of the translations, it is useful to provide recommendations for translators of literary texts. Firstly, wherever possible, the translator should work as closely as possible with the author. This will help the translator to make decisions when dealing with specific issues. Secondly, the translator should keep the target audience in mind when translating, especially where to countries and cultures are as widely removed as South Africa (Afrikaans) and Germany (German.

5.6 Recommendations for future research

Future research could include studies of translations into other languages, for instance French, where there are also direct and indirect translations of Meyer's novels. Translations of the same novel into different languages (e.g. Dutch and French), where the one text is transfered directly and the other indirectly. A study of another polysystem can also be considered, especially one where Meyer is less central to translated crime fiction than in the German system (possibly the English polysystem).

Novels could also be categorised according to the main character to track how the culture-specific items with regards to characters are being translated. Dialogue also plays an important role in crime fiction and Deon Meyer's novels present interesting data on the use of slang and pronunciation in dialogue. The translation of this specific dialogue can also be investigated.

This study focused on the influence of the author and translators on the translation process, but further studies can extend the investigation to include more roleplayers, such as editors and publishers.

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ADDENDUM A

Questions and answers from Deon Meyer (author of *Onsigbaar* and *13 Uur*)

1. Wie het u genader om Onsigbaar te laat vertaal? Die vertaler self, die redigeerder, uitgewer of het u self besluit om dit te laat vertaal?

Kom ek probeer vrae 1 en 2 so beantwoord: My internasionale literêre agentskap Blake Friedmann kan slegs my werk aan ander uitgewers (anders as Afrikaans) voorlê indien dit vertaal is.

Met die aanvanklike kontrak tussen my en Blake Friedmann is daar ooreengekom dat ek self verantwoordelik sal wees vir die vertaling van my boeke na Engels. Dit beteken dat ek die vertaler sal kies, haar uit eie koste sal betaal, en die vertaling sal redigeer en goedkeur.

Die besluit is dus 'n gesamentlike een tussen my en my agent, geneem op grond van sterk aanduidings deur buitelandse uitgewers dat hulle doe boek wil uitgee.

2. Wie het u genader om 13 Uur te laat vertaal? Die vertaler self, die redigeerder, uitgewer of het u self besluit om dit te laat vertaal?

Sien vorige antwoord.

3. Het u enige kreatiewe insette gelewer gedurende die vertaalproses van Onsigbaar? (Byvoorbeeld met besluitneming oor watter vertaalstrategieë om te gebruik).

Met al my boeke se vertalings het ek volle beheer oor die vertaalstrategie na Engels, en redigeer ek die Engelse vertaling deeglik. Hoewel my Britse en Amerikaanse uitgewers, asook my agent insette lewer op die Engelse vertaling, is die finale beheer en besluite myne.

4. Het u enige kreatiewe insette gelewer gedurende die vertaalproses van 13 uur? (Byvoorbeeld met besluitneming oor watter vertaalstrategieë om te gebruik).

Sien vorige antwoord.

5. Het u die finale vertaalde teks, Blood Safari, gelees voordat dit gepubliseer is?

Sien vorige antwoord.

6. Kan u dalk die proses verduidelik rondom die verandering van die Engelse titel Invisible na Blood Safari. Byvoorbeeld, was dit u besluit of die uitgewer se besluit en waarom is hierdie besluit geneem?

Die besluit op 'n Engelse titel is ingewikkeld. Ek het met Onsigbaar drie Engelse uitgewers gehad — Brits, Amerikaans, en Kanadees. Al drie moet ooreenkom op dieselfde titel, omdat

digitale verkope internasionaal dit vereis. (Twee verskillende titels vir dieselfde boek op Amazon is problematies.)

Elke uitgewer sal titels voorstel wat hulle dink in hul parkgebied sal werk. Dié proses hou aan tot ;n titel gevend word wat die uitgewers, die skrywer en die agent tevrede stel.

7. Kan u Duits lees of praat?
Ja, maar nie goed genoeg om enigsins 'n oordeel te fel oor die vertaling nie.

8. Indien wel, het u die finale vertaalde tekse in Duits gelees (Weisser Schatten en Dreizehn Stunden)?
Sien vorige antwoord.

9. Indien nie, het u iemand genader om vir u insette oor die finale vertaalde teks in Duits te gee?
My Duitse redakteur.

ADDENDUM B

Questions and answers from KL Seegers (Translated *Onsigbaar* from Afrikaans into English, *Blood Safari*)

1. Who approached you to translate Onsigbaar, or did you initiate the process?

Deon Meyer, the author of the original, approached me.

2.1 What is your educational background (anything that does not pertain to translation as well)?

I have an Honours degree in Science. BSc (Agric) Hons

I have no formal training in translation.

2.2 What is your translation experience:

a) How long have you been translating for?

17 years

b) Do you specialise in specific texts (literary, academic or technical)?

Literary, though I can do science. I concentrate on Deon Meyer's books.

c) In which language combinations do you work?

Afrikaans to English

2.3 Have you won any prizes or received any awards for translation? If yes, can you please give a short description of the prizes and/or awards?

Deon Meyers novels in English (and therefore my translations) are frequently shortlisted for awards, and he has won awards.

2.4 How did it happen that you obtained copyright of the translation for Blood Safari?

The author and I negotiate our own agreements.

3.1 What is your native language?

English

3.2 Which other languages do you speak and how did you acquire them?

Afrikaans. I acquired my proficiency in Afrikaans by speaking it, and taking my BSc degree at Stellenbosch University.

3.3 Can you explain how you acquired background knowledge of South Africa and South African culture?

Through life experience.

3.4 Can you explain how you acquired background knowledge of Afrikaans culture?

By living and interacting with Afrikaans people.

4.1.1 Did you have any specific processes or strategies for the translation of proper nouns (e.g. Emma, Lemmer) and forms of address (e.g. Juffrou Le Roux, oom Stef)?

I follow the lead of the author when using proper nouns. If he writes Lemmer, I use Lemmer. In some cases I will change the diminutive to correspond to English, ie, Bennie will become Benny.

Forms of address depend on whether the address is part of dialogue, in which case I may stick to the use of "Juffrou, if appropriate. However, if the speech is spoken in English I may use Miss. When the title of the person is in the text, I would use Miss. However, "oom" is the exception, as if is well understood in South African culture. So "oom" usually remains "Oom" but is capitalized to conform to English grammar rules.

4.1.2 Did the author, editor or publisher have input in the translation process or strategies that you used to translate proper names and forms of address? Did they make specific recommendations to change initial choices you made? Can you briefly explain this?

The author and the editor do have input generally. They don't often have a problem with my strategy.

4.2.1 Did you have any specific processes or strategies for translating slang (e.g. kêffie, jislaaik) and taboo words (e.g. fok, bliksem)?

More and more, as Deon Meyer's books have become well known in translation overseas, I choose to use the original taboo word or slang in Italics, as this helps preserve the authentic sound. The text of the novel makes it self-explanatory. A glossary also helps in this regard.

4.2.2 Did the author, editor or publisher have input in the translation process or strategies that you used to translate slang and taboo words? Did they make specific recommendations to change initial choices you made? Can you briefly explain this?

The author asked me not to water down the language in translation, but to preserve the authentic speech of the characters.

4.3.1 Did you have any specific processes or strategies for translating idiomatic expressions (e.g. nat-agter-die ore, voëls van eenderse vere) and fixed expressions (e.g. wild en wakker, vasbyt)?

If I don't already know one, I will look up a corresponding idiom or expression, and then decide if it is appropriate to use in the context.

4.3.2 Did the author, editor or publisher have input in the translation process or strategies that you used to translate idiomatic and fixed expressions? Did they make specific recommendations to change initial choices you made? Can you briefly explain this?

Common idiomatic expressions often have common counterparts in English. Sometimes these are too culturally restricted, ie, a particularly "British" turn of phrase, it would not be suitable for some South Africans to use, and would sound odd on the ear. Sometimes the author will recommend another choice if he feels it is out of character.

4.5.1 What were the most important challenges you experienced with the translation of cultural elements?

The translation of jokes is always a challenge, especially when witticisms are involved as they seldom work in translation. Often replacement jokes need to be found

4.5.2 Did you seek and receive any assistance from other people in dealing with these challenges? Can you briefly explain your answer?

Occasionally I would ask people around me I trust to make suggestions, or run my ideas past them for feedback. The author has final say in the matter. We easily reach agreement bouncing it back and forth via email.

ADDENDUM C

Questions and answers from Ulrich Hoffmann (translator of *Blood Safari* from English into German, *Weisser Schatten*)

1.   Who approached you to translate Blood Safari, or did you initiate the process?

The German publishing house. I had translated Deon Meyer before.

2.1 What is your educational background (anything that does not pertain to translation as well)?

I was a fulltime freelance journalist for about 20 years. For a while I reviewed movies (so I watched them in their original language – in Germany everything is dubbed). My wife is American, which means we have relatives in the US (and I have to speak English now and then). I studied Philosophy and German Literature at university. Also, I have been writing books for about 20 years now, so when I translate I try to figure out "how would the author have said this, would he have been writing in German?"

2.2 What is your translation experience:

a)   How long have you been translating for?

Almost 30 years

b)   Do you specialise in specific texts (literary, academic or technical)?

Thrillers and "chick lit"

c)   In which language combinations do you work?

Englisch (sic) into German

2.3 Have you won any prizes or received any awards for translation? If yes, can you please give a short description of the prizes and/or rewards?

Sadly, no

3.1 What is your native language?

German

3.2 Which other languages do you speak and how did you acquire them?

Englisch (sic). Learned it in school, polished it by travelling, watching movies, marriage

3.3 Can you explain how you acquired background knowledge of South Africa and South African culture?

Internet research, if needed. If questions arose, I asked the author (as I usually do). If I missed any references, that is solely my fault.

3.4 Can you explain how you acquired background knowledge of Afrikaans culture?

If I have the feeling something is straightforward translatable, I'll do just that without any knowledge about context. Usually, if you have some kind of "historic background tale" running through a book, it helps to familiarize oneself with the historic facts (Apartheid, civil wars… in this case).

4.1.1 Did you have any specific processes or strategies for the translation of proper nouns (e.g. Emma, Lemmer) and forms of address (e.g. Miss le Roux, Uncle Stef)?

No. Honestly, I don't remember if any questions came up at all. Names would stay the same (and usually, I can stick with surnames or first names as used in the original). "Miss le Roux" I would probably leave as is, "Uncle Stef" would become "Onkel Stef", unless that muddles information (i.e. is he a real uncle or just called uncle)?

4.1.2 Did the author, editor or publisher have input in the translation process or strategies that you used to translate proper names and forms of address? Did they make specific recommendations to change initial choices you made? Can you briefly explain this?

No. If I had any questions, I would have asked the author, but I don't think I did.

4.2.1 Did you have any specific processes or strategies for translating slang (e.g. corner café, jislaaik) and taboo words (e.g. fuck, bliksem)?

No. Slang I would leave, if possible (in italics). I might very well have left "Bliksem" in, too, because it sounds like what it is/means. I might have translated it into "Scheiße" (shit) or something similar, too. I don't remember have a "strategy" for that – it would be within (inner) dialog, so it has to "sound" right above all.

4.2.2 Did the author, editor or publisher have input in the translation process or strategies that you used to translate slang and taboo words? Did they make specific recommendations to change initial choices you made? Can you briefly explain this?

The book was edited in Germany, as all translations are. I don't think anyone changed anything substantial, or if they did, they did not tell me. I did see the galleys and it seemed like only minor changes (typos, better grammar … normal editing).

4.3.1 Did you have any specific processes or strategies for translating idiomatic expressions (e.g. wet behind the ears, birds of a feather) and fixed expressions (e.g. wild and abandoned, vasbyt)?

I try to find out what it means. If we have a German saying with the same meaning, that does not sound specifically German, I would use that (i.e. "wet behind the ears" would be "grün hinter den Ohren", but "birds of a feather" can turn into anything that sound good to me in the given context and conveys the same content).

4.3.2 Did the author, editor or publisher have input in the translation process or strategies that you used to translate idiomatic and fixed expressions? Did they make specific recommendations to change initial choices you made? Can you briefly explain this?

No (other than the editing process mentioned above)

4.5.1 What were the most important challenges you experienced with the translation of cultural elements?

Sometimes I have to find out things and than (sic) figure out what to do with un-translatable text (i.e. if something rhymes and is a pun on a historic event … I might not be able to do all at once and would have to choose between the giving information or making it the same kind of poem). Same goes for slang, cultural references.

Every once in a while I catch a mistranslated cultural reference … and hope it doesn't happen to me. (My favorite was a guy saying to another man in jail: "Shit on my dick or blood on my knife." I'm pretty sure, he wanted sex. The translator turned it into: "(You have to) shit on my dick or bleed (sic!) on my knife" (in German, of course). I think that was a Andrew Vachss novel (sic). Anyway … so far I seem to have been lucky.

If I am not sure I get it, I ask or look it up. (But how can I be sure I truly get it?)

4.5.2 Did you seek and receive any assistance from other people in dealing with these challenges? Can you briefly explain your answer?

No. Happy camper.

4.4   To what extent did you have access to or made use of the Afrikaans text (Onsigbaar) or any of the other translated languages?

I would have had access, had I asked, I assume. But since I cannot understand Afrikaans, Deon Meyer had approved the English translation **and** I could ask him any and all questions, I felt I was doing fine. (And, to be honest, I still think the newer, direct translations might be "more literal", but they are not as good a read as the older Deon Meyers in Germany.) It was never my aim to stay "literally" true to any original version, whether English or Afrikaans, but to deliver the book Deon Meyer would have written, if German was his native language.

4.5.1 What were the most important challenges you experienced with the translation of cultural elements?

See above. Not missing any.

4.5.2 Did you seek and receive any assistance from other people in dealing with these challenges? Can you briefly explain your answer?

Internet was sufficient at that point in time.

ADDENDUM D

Questions for S Schäfer (Translated *13 Uur* from Afrikaans into German, *Dreizehn Stunden*)

1. Who approached you to translate Onsigbaar or did you initiate the process?

It was the German editor Reinhard Rohn of Aufbau Verlag (= publishers) who contacted me.

2.1   What is your academic background (anything that does not pertain to translation as well)?

I studied Dutch and French translation in Heidelberg and acquired a Master of Arts (Magister) in Dutch, French and Linguistics in Cologne. I took Afrikaans classes at the Institut for Dutch Philology and studied 4 Semesters Italian. Before that I studied pedagogy for handicapped children.

Since 1992 I give Dutch lessons at evening school. I also worked as a lecturer for Dutch at the University of Cologne and gave Afrikaans lessons to development workers for a Catholic NGO and to people who went to work for the German embassy at Pretoria (at the Bundessprachenamt).

2.2   What is your translation experience:

See joined list of publications

   a)   *How long have you been translating for?*
         Since 1995
   b)   *Do you specialise in specific texts (literary, academic or technical)?*
         I translate literary fiction and non-fiction.
   c)   *In which language combinations do you work?*
         I always translate from the foreign language (Afrikaans, Dutch, French, English) into German.

2.3   Have you won any prizes or received any awards for translation? If yes, can you please give a short description of the prizes and/or awards?

I received the "Hieronymus Ring" for the translation of "Foxtrot van die vleiseters" (Eben Venter) in 1997 and several awards and grants from the Translator Fund for other books.

3.1   What is your native language?

German

3.2 Which other languages do you speak and how did you acquire them?

Dutch, Afrikaans, English, French. I lived in the Netherlands, where I went to an International (mostly English speaking) School and I studied at the Universities of Heidelberg and Cologne.

3.3 Can you explain how you acquired background knowledge of South Africa and South African culture?

During my Dutch studies I became fascinated by South African Literature and took classes in Afrikaans as well as in South African history and landeskunde. I met South Africans with various backgrounds in Cologne and joined conversation classes. I visited South Africa and read many books about it's history and culture (sic).

3.4 Can you explain how you acquired background knowledge of Afrikaans culture?

(See above) As I started to teach Afrikaans I met many South Africans and people who had spent a lot of time in South Africa. I took every opportunity I could to learn more. I read Insig for a while and have a subscription for a magazine called "South Africa" as well as online newsletters.

4.1.1 Did you have any specific processes or strategies for translating proper names (e.g. Bennie Griessel; Langstraat; Seinheuwelweg) and forms of address (e.g. Mevrou Barnard; Pappa)?

I don't translate these. In modern German, forms of address are rarely translated any more from other languages. "Herr Griessel" would sound rather strange, ridiculous even. Moreover, in the case of the Deon Meyer-novels, the use of the original forms enables me to let the German readers know which language is being used (and by whom).

4.1.2 Did the author, editor or publisher have input in the translation process or strategies that you used to translate proper names and forms of address? Did they make specific recommendations to change initial choices you made? Can you briefly explain this?

If there were any changes, I always discussed them with Deon Meyer and his German editor Reinhard Rohn, but we hardly made any.

4.2.1 Did you have any specific processes or strategies for translating slang (e.g. bergie; hy word gemelk, hy word geboor) and taboo words (e.g. fok; Jissis)?

There are several ways how to deal with these. Sometimes I add an explanation: „*bergie*, einer der Obdachlosen in der Tafelberg-Region", sometimes I just leave the original word (fok, jissis – as Germans will understand what they mean), sometimes I translate them (fok = Scheiße, Jissis – mein Gott nochmal!). For the idiomatic expressions I try to find something equally expressive; sometimes they can even be translated latterly (sic).