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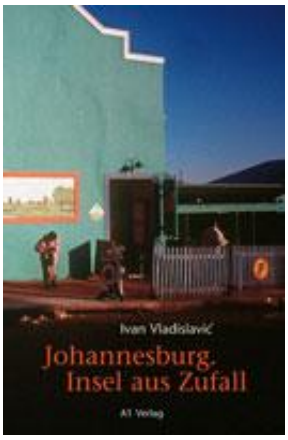
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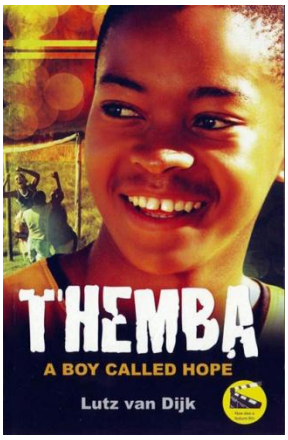
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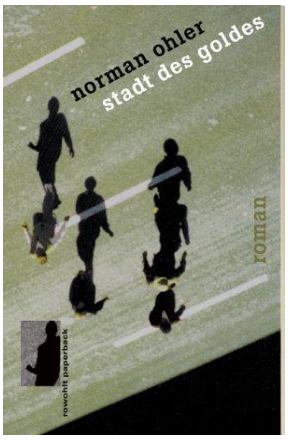
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A Literary Relationship between South Africa and Germany: Adapting Marketing Strategies to Different Cultures

Research Report







Anje Danielle Retief (696107)

Submitted to the Faculty of Humanities in partial fulfillment of the requirements
for the degree of M.A (Publishing Studies)
University of the Witwatersrand, South Africa
Supervisors: Dr Anette Horn, Ms Colleen Dawson
March 2017

PLAGIARISM DECLARATION

I, Anje Danielle Retief (Student number: 696107) am a student

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I hereby declare the following:

I am aware that plagiarism, that is the use of someone else's work without their permission and/or without acknowledging the original source, is wrong.

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I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my own unaided work or that I have failed to acknowledge the source of the ideas or words in my writing.

Signature:  Date: 10/03/2017

DEDICATION

To my supervisors, to Johannesburg and to those I love most.

ACKNOWLEDGEMENTS

I would like to send a special thank you to my supervisors, Prof. Anette Horn and Ms. Colleen Dawson, who were incredibly helpful, inspiring and supportive of my project. I would also like to thank Bridget Impey, who sparked my curiosity in marketing and Christopher Fotheringham from Translation Studies who gave me a framework to work with and who shares my strange passion for Johannesburg. I have to especially mention my authors, Ivan Vladislavić, Norman Ohler and Lutz van Dijk, who were willing to answer my bizarre questions on their unbelievable work. I am sad that I could not ask Dalene Matthee as well.

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ABSTRACT

Gérard Genette famously noted that paratexts are 'those liminal devices', elements, both within and outside the book, that form part of the complex relationship between book, author, publisher, and reader. He determined that titles, forewords, epigraphs, and publishers' jacket copy are part of a book's 'private and public history'. By considering each of these liminal devices in the larger context of marketing strategies, this research report addresses the question of how paratexts are altered to appeal to different markets in different countries – specifically South Africa and Germany – and how this is done in relation to five translated novels: *Stadt des Goldes* by Norman Ohler; *Portrait with Keys* by Ivan Vladislavić; *Township Blues* and *Themba* by Lutz van Dijk; and *Fiela se Kind* by Dalene Matthee. The research report argues that the relationship between paratext and reader is of vital importance when it comes to understanding how cultures are perceived by foreign readers. With each comparison between the paratexts of the original and their translated novels, the research report demonstrates that paratextual alterations are predominantly influenced by alterations in time and geography; use or dismissal of clichés and stereotypes; educational value; and either techniques which familiarise or defamiliarise the reader. By uncovering the way novels are marketed to a foreign readership, it becomes possible to uncover why translations occur and how the source-culture is perceived.

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