Exploring the nature of South African translatorial prefaces

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DECLARATION

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I declare that *Exploring the nature of South African translatorial prefaces* is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I submitted the dissertation to originality checking software and that it falls within the accepted requirements of originality.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.

MMeier — 30/11/2019

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ABSTRACT

Translators give us access to texts written in other languages, yet they remain mostly invisible to us. The translator's preface therefore becomes the most important paratext where their voices are heard and where the text is identified as a translation. Research on South African paratexts is scarce and the study contributes to filling this gap. The aim of this study was to explore the nature of South African translatorial prefaces by determining the characteristics, content and functions of the prefaces and describing how translators are visible in their prefaces. A qualitative study was done where Genette's (1997) conceptual framework was fitted into the overarching theory of Descriptive Translation Studies, making use of thematic analysis as described by Braun and Clarke (2013) to analyse the data. The data consisted of 65 South African literary texts with translatorial prefaces, published between 1945 and 2016 in the official South African languages. The study found that South African translators are mostly invisible through the absence of translatorial prefaces, but when they do write prefaces, they become highly visible and write about a wide variety of topics that make their prefaces a rich documentary source of valuable information for readers, translation studies students and scholars. The study provides a foundation for further research on South African translatorial prefaces. Translatorial prefaces should be included in the curricula for Translation Studies students and in a multilingual country like South Africa, no translation should be without a preface. Translators are encouraged to write comprehensive prefaces that will increase their visibility and situate translations in the polysystem of South African literature.

Key words: paratext, translatorial prefaces, translator, invisibility, visibility, characteristics, content, functions, South African, Descriptive Translation Studies

OPSOMMING

Vertalers gee ons toegang tot tekste wat in ander tale geskryf is, maar tog bly hulle meestal onsigbaar vir ons. Die vertalersvoorwoord word dus die belangrikste teks waar hul stemme gehoor kan word en waar die teks as ’n vertaling geïdentifiseer kan word. Navorsing oor Suid-Afrikaanse parateks is skaars en die studie dra daartoe by om hierdie leemte te vul. Die doel van die studie was om die aard van Suid-Afrikaanse vertalersvoorwoorde te ondersoek deur die kenmerke, inhoud en funksies van die voorwoorde te bepaal en te beskryf hoe vertalers sigbaar is in hulle voorwoorde. ’n Kwalitatiewe studie is gedoen waar die konseptuele raamwerk van Genette (1997) in die oorkoepelende teorie van Beskrywende Vertaalstudies toegepas is, met behulp van tematiese analise soos beskryf deur Braun en Clarke (2013) om die data te ontleed. Die data bestaan uit 65 Suid-Afrikaanse letterkundige tekste met vertalersvoorwoorde, wat tussen 1945 en 2016 in die amptelike Suid-Afrikaanse landstale gepubliseer is. Die studie het bevind dat Suid-Afrikaanse vertalers hoofsaaklik onsigbaar is deur die afwesigheid van vertalersvoorwoorde, maar wanneer hulle wel voorwoorde skryf, word hulle hoogs sigbaar en skryf hulle oor ’n wye verskeidenheid van onderwerpe wat hul voorwoorde ’n ryk dokumentêre bron van inligting vir lesers, studente in vertaalstudies en vakkundiges maak. Die studie bied ’n basis vir verdere navorsing oor Suid-Afrikaanse vertalersvoorwoorde. Vertalersvoorwoorde behoort opgeneem te word in die kurrikula van vertaalstudie studente en in ’n veeltalige land soos Suid-Afrika behoort geen vertaling sonder ’n vertalersvoorwoord te wees nie. Vertalers word aangemoedig om omvattende voorwoorde te skryf wat hul sigbaarheid sal verbeter en hul vertalings in die polisisteem van Suid-Afrikaanse letterkunde sal plaas.

Sleutelwoorde: parateks, vertalersvoorwoorde, vertaler, onsigbaarheid, sigbaarheid, eienskappe, inhoud, funksies, Suid-Afrika, Beskrywende Vertaalstudies

Amagqabantshintshi

Abaguquli beelwimi basenza sikwazi ukufikelela kwiimbalo ezifumaneka ngezinye iilwimi, kodwa bahlala befihlakele kuthi. Iimbulambethe zabaguli zilwimi ngoko ke ziba yingcaciso ebaluleke kakhulu ethi ibaveze ivakalise amazwi abo, kwaye yenza iimbalo ezo zibe nokuphawulwa okanye zichazwe njengeenguqulelo. Uphando malunga neembulambethe okanye iingabulazigcawu eMzantsi Afrika lunqabile kungoko olu phando lunegalelo ekuvaleni esi sikhewu. Injongo yolu phando kukuphonononga ubume beembulambethe zeenguqulelo ezifumaneka eMzantsi Afrika ngokufumanisa iimpawu zazo, umxholo kunye nemisebenzi yeembulambethe, kwakunye nokuchaza indlela abazibonakalisa ngayo abaguquli kwiimbulambethe zabo. Kwenziwe uphando lohlobo oluchazayo (qualitative), apho kuysetyenziswe inkqubosikhokelo yengqiqo kaGenette (1997) ndawonye nethiyori esisikhokelo yeziFundo zoGuqulo loLwimi eziChazayo (Descriptive Translation Studies), nolusebenzisa uhlahlelo lwethematiki njengoko luchaziwe nguBraun noClarke (2013) ekuhlalutyeni idatha. Idatha iqulathe iimbalo zoncwadi ezingama-65 zaseMzantsi Afrika ezineembulambethe zeenguqulelo ezapapashwa phakathi konyaka ka-1945 no-2016 ngeelwimi ezisemthethweni eMzantsi Afrika. Olu phando lufumanise ukuba abaguquli beelwimi ikakhulu, ababonakali ngenxa yokungabikho kweembulambethe zezi nguqulelo, kodwa xa bathe bazibhala iimbulambethe, bayabonakala kakhulu kunjalonje batsho babhale ngenqwaba yezihloko ezahlukeneyo nezenza iimbulambethe zabo zibe ngamaxwebhu angoovimba abaqulethe ubutyebi bolwazi olubalulekileyo kubafundi zincwadi, abafundi bezifundo zoguqulo kunye nezifundiswa. Olu phando lwakha isiseko solunye uphando olunokwenziwa ngeembulambethe zeenguqulelo zaseMzantsi Afrika. Ngolu phando kuhlatyw’ ikhwelo lokuba iimbulambethe zeenguqulelo zibe yinxalenye yekharityhulam yabafundi beziFundo zoGuqulo kananjalo, kwilizwe elineelwimi ngeelwimi njengoMzantsi Afrika, makungabikho nguqulelo ingenambulambethe. Abaguquli bayakhuthazwa ukuba babhale iimbulambethe ezityebileyo eziya kubatyhila ngakumbi babonakale kubafundi neziya kubeka iinguqulelo kwisixokelelwano soluhlu loncwadi lwaseMzantsi Afrika.

Amagama aphambili: ingabulazigcawu, iimbulambethe zabaguquli, umguquli wolwimi, ukungabonakali, ukubonakala, iimpawu, umxholo, imisebenzi, zaseMzantsi Afrika, iziFundo zoGuqulo Lolwimi eziChazayo (DTS).

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KEY TO ABBREVIATIONS

CASAS	The Centre for Advanced Studies of African Society
DTS	Descriptive Translation Studies
PASA	Publishers' Association of South Africa
SA	South Africa
SATI	South African Translators' Institute
SC	Source culture
SL	Source language
ST	Source text
TA	Thematic analysis
TC	Target culture
TL	Target language
TT	Target text

CHAPTER 1: INTRODUCTION TO THE STUDY OF TRANSLATORIAL PREFACES

1.1 BACKGROUND

We often gain access to texts of the world through the work done by translators, yet these translators remain mostly invisible to us, because the translated status of the book is downplayed. As Wechsler (1998:7) puts it, the translator is a "performer without a stage", which means that translators are invisible to their readers, unless their translations are accompanied by prefaces or other paratexts that alert readers to the translated status of the book. Wechsler's (1998:8) comment that the labour of translators remains unnoticed until they make mistakes, corresponds with Venuti's (2018:7) assertion that translators make themselves invisible when they are successful and good as translators. A translator's end product looks similar to the original (letters in ink) yet is now accessible to someone who speaks another language (Wechsler, 1998:8). Serious readers' perusal of a preface may lead them to the discovery of the preface as a text that sheds light on the whole book, a text that may clear up misunderstandings and give them insight into the writer's mind, because for the writer, the preface constitutes the last pages written, but are intended to be the first pages read by the reader (Grierson & Sandys, 1946:1).

Translatorial prefaces (definition follows below) provide translators with the opportunity to establish their authority as the authors and producers of their texts and the preface becomes a place of transition between the ST (source text) and the TT (target text) (Genette, 1997:2). In this space the translator makes the reader aware of the translated status of the text and it is here that they reveal how they have intervened in the text. This creates the expectation that every translation will be accompanied by a preface. The assumption then is that translators will regard it as an important text, but the fact that translators' prefaces are often absent, speaks to the contrary. However, when they are present in a translation, prefaces address a vast array of issues that are of interest to readers, translation-studies scholars and students.

As a translation-studies scholar and student, my interest was firstly piqued by the absence of translatorial prefaces and secondly by the wide variety of topics that translators write about when they do include a preface to their translations. This study addresses the notion of translatorial prefaces as an untapped source of information.

The discussion begins with definitions of key terms and concepts (based on Genette's 1997 conceptual framework) as they are used in the context of this study. The study is contextualised in the South African sociolinguistic landscape and followed by a brief literature review to state the problem and rationale for the study. The aims of the study are provided with a brief overview of the research methodology and ethical considerations. The chapter concludes with a chapter outline of the dissertation.

1.2 DEFINITIONS OF TERMS AND CONCEPTS

The following terms and concepts are defined as they are applied in the context of this study: exploring; paratext; preface; translatorial preface; nature of translatorial prefaces; what is understood as being South African translatorial prefaces; invisibility/visibility, and what the translator's role as translation advocate is.

1.2.1 Exploring

Crabtree and Miller (1999:6) identify five aims of scientific enquiry of which they regard the first three as exploratory research, namely "identification, description and explanation-generation". The other two are "explanation-testing" and "control" (Crabtree & Miller, 1999:6). According to McMillan and Schumacher (2001:101) "[q]ualitative exploratory studies often examine phenomena that have not been studied previously". By exploring translatorial prefaces, the researcher identifies the nature of the prefaces, describes the content of translatorial prefaces and searches for patterns in a corpus of South African prefaces (Crabtree & Miller, 1999:7).

1.2.2 Paratext

The French literary theorist, Gerard Genette's definitions are used as they appear in his book *Seuils* (1987), translated into English by Lewin in 1997 as *Paratexts: thresholds of interpretation* (Genette, 1997).

In the foreword to Lewin's translation, Richard Macksey translates Genette's French definition of paratext from a previous work of Genette, *Palimpsestes,* published in 1982. These texts that exist concurrently with the original text, neither as part of the text nor truly apart, are defined as:

> those liminal devices and conventions, both within the book (*peritext*) and outside it (*epitext*), that mediate the book to the reader: titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, and afterwords ... but also the elements in the public and private history of the book (Genette, 1997:xviii) (italics in original).

Batchelor (2018:24) rewords Genette's definition as a function-based definition saying that paratexts are "any element which conveys comment on the text, or presents the text to readers, or influences how the text is received".

The focus of this study is on the peritextual paratexts, which can be found within the book, either before the main text (preludial) or at the end, after the main text (postludial). Other texts such as the translator's annotations, footnotes and endnotes, were not included in this study.

Even though other definitions for paratext exist for example, Batchelor's (2018:173) more open definition that describes paratext as "a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received", Genette's definition was retained in this study because of its focus on printed text and description, and because Genette's work was used as the conceptual framework for this study.

1.2.3 Preface

Prefaces have been known in history by various other names, illustrated by the list of French parasynonyms provided by Genette (1997:161): "*introduction, avant-propos, prologue, note, notice, avis, présentation, examen, préambule, avertissement, prélude, discours, préliminaire, exorde, avant-dire, proème* – and for the post face, *après-propos, après-dire, postscriptum*, and others" (italics in original).

Genette (1997:161) takes the word most often used in French, namely *preface* as the overarching term and defines it as: "Every type of introductory (preludial or postludial) text, authorial or allographic, consisting of a discourse produced on the subject of the text that follows or precedes it. The 'postface' will therefore be considered a variety of preface".

This definition focuses on the content of such writings and one must not be misled by the prefix "pre-" in "preface". These texts can also be found after the main text at the back of the book. In the findings of this study, the various names for these texts as used by South African translators are discussed.

1.2.4 Translatorial preface

In defining the term translatorial preface, reference is made to Hosseinzadeh (2015). She adopts Genette's definition of prefaces and changes it to apply to prefaces written by translators on their own translations. Genette (1997:178) uses the term "authorial preface" when he refers to prefaces written by the original writer of the book in contrast to an "allographic preface" that was written by someone other than the writer of the book. He does not regard a translator's preface as original writing and refers to a translator's preface as allographic. In a footnote, he indicates that it only assumes an authorial voice when the translator comments on his own translation and "on this point and in this sense, his preface then ceases to be allographic" (Genette, 1997:264). This means that Genette regards self-referentiality as the condition for a translator to be regarded as an author and then only because he refers to his own translation and not when he refers to the ST or the ST author. Hosseinzadeh (2015:311) then coins the term 'translatorial' from authorial and in doing so, she recognises translators as authors of their prefaces, something this researcher agrees with. Hosseinzadeh's term is then the one that is used in this study to refer to the texts written by translators that accompany their translations, regardless of what they write about.

It is important to note that other scholars do not use the same term in their studies (some studies were published before 2015 when Hosseinzadeh coined this term), but they refer to the same type of text when they talk of the translator's preface (amongst others, McRae, 2006, Dimitriu, 2009 and Haroon, 2017) or prologue (Gómez, 2003). In this study the terms 'translatorial preface' and 'translator's preface' are used interchangeably and any reference to preface implies a 'translatorial preface', except in the discussion of Genette's typology of 'original prefaces'.

Genette's (1997:161) definition of the original preface was adapted for this study so that 'translatorial preface/translator's preface' refers to: "every type of introductory (preludial or postludial) text [...] [that accompanies a translated work], consisting of a discourse produced on the subject of the text that follows or precedes it, [written by the translator]".

This study does therefore not include allographic prefaces, but only prefaces written by the translator. In some instances where more than one translator collaborated on a translation, one of them may have written the preface, which is then included in the study. The focus is on the content of these writings and the title given to it does not define it in this regard.

1.2.5 Nature of translatorial prefaces

The nature of the preface refers to its characteristics (place, title, pagination, signature, time of publication, and form, which includes its genre, length and the use of headings), content and functions.

1.2.6 South African translatorial prefaces

South African translatorial prefaces refer to prefaces of literary texts (novels, biographies/autobiograpies, dramas, short stories and poetry, excluding children's literature), which were translated **into** any of the current 11 official South African languages between 1945 to 2016. The 11 official languages are those mentioned in *The Constitution of South Africa, 1996* (South African Government, 1996), namely "Sepedi, Sesotho, Setswana, siSwati, Tshivenda, Xitsonga, Afrikaans, English, isiNdebele, isiXhosa and isiZulu". This study therefore includes translations that were done before the existence of the current official languages, as long as the translation conforms to this definition of 'South African', which in this context refers neither to the nationality of the translator nor to the place of publication, but to the language of the TT. The reference to the 11 current official languages is done in order to clarify that these include the indigenous languages of South Africa and that is why texts translated into them were included in the study. The STs were written in various languages. Because English is spoken in many other countries, only the English translations of STs that were originally written in one of the other official South African languages, were included.

1.2.7 Invisibility/visibility

Venuti popularised the term 'the translator's invisibility' in his 1995 publication, *The translator's invisibility: a history of translation,* and uses it to refer to a translation where the reader is unaware of the fact that he is reading a translation (Pym, 2011:97). However, Pym (2011:97) asserts that the term is not clear at all. Venuti focuses on textual visibility, where the focus is on the voice of the translator in the text and how smoothly the target language (TL) flows, but visibility may also refer to the absence or presence of paratexts such as prefaces, translation notes or the name of the translator on the cover (Pym, 2011:97). This is called “paratextual visibility” by Koskinen (2000:99). Koskinen (2000:99) uses the term “extratextual visibility” to refer to the translation’s social status outside the translated text. Another aspect includes the interaction and relationships translators have with authors, clients and publishers, which may link with Koskinen’s extratextual visibility, but more so with what Atefmehr (2016:6) proposes as a “network of visibility” that encompasses all the role players involved in the production and publication of translations. Pym (2011:97) then rightly recommends that all these “modes of visibility” should be considered and those who use the term should be careful not to use it as if it means only one single thing.

1.2.8 Translation advocate

The term ‘translation advocate’ is derived from the definition of advocate*: “*A person who publicly supports or recommends a particular cause or policy” (Stevenson, 2010). The researcher uses the term ‘translation advocate’ to describe the role of translators who write informed prefaces to their translations. In doing so, translators give voice to issues that are important to translators and they make their interventions in the text more visible. They speak up about the important work translators do in a society where most translators’ voices are silent and where most translators are invisible. In being a translation advocate, a translator makes the translator and translated texts more visible, they may influence readers’ attitudes about translations and may exert an influence on the reception of translated texts.

1.3 THE SOUTH AFRICAN SOCIOLINGUISTIC LANDSCAPE

When collecting data for this study, texts were sourced from all South Africa’s (SA) official languages. It became clear that there are not an equal number of texts in all the languages. To understand this, it is necessary to look at SA’s sociolinguistic landscape and history.

SA’s sociolinguistic landscape is multilingual, but that does not mean that all the languages enjoy equal status or that they are used in equal measure in the public domain. According to Ndhlovu and Siziba (2018:79) the country’s history of apartheid has led to a situation where English has emerged as the *de facto* language that dominates the government and business discourse as well as the general public space. This is the reality in spite of the fact that SA has 11 official languages. *The Constitution of South Africa, 1996* (South African Government, 1996), that was signed into law on 10 December 1996 by the first democratically elected president of the country, Nelson Mandela, states the following with regard to languages: "(1) The official languages of the Republic are Sepedi, Sesotho, Setswana, siSwati, Tshivenda, Xitsonga, Afrikaans, English, isiNdebele, isiXhosa and isiZulu".

The hegemony of English can be ascribed to the fact that black South Africans resisted the imposition of Afrikaans as medium of education and turned to English as the language of liberation against apartheid (Ndhlovu & Siziba, 2018:82). SA's language policy is however not supported by the commitment of the current government to develop and make the nine African languages accessible to its speakers for everyday use (Ndhlovu & Siziba, 2018:83). Even though Afrikaans is regarded as an indigenous language, Ndhlovu and Siziba (2018:83) do not regard it as an African language here due to its privileged status under apartheid. This underdevelopment of African languages is reflected in the limited number of translations into indigenous languages found during the data-collection process.

According to the last census of 2011, the total population of SA was 51 770 560 (Statistics South Africa, 2012). The following table shows the language distribution according to the first language spoken.

Table 1: South African population by first language spoken (2011 census)

First language	**Number of speakers**
IsiZulu	11 587 374
IsiXhosa	8 154 258
Afrikaans	6 855 082
English	4 892 623
Sepedi	4 618 576
Setswana	4 067 248
Sesotho	3 849 563
Xitsonga	2 277 148
SiSwati	1 297 046
Tshivenda	1 209 388

IsiNdebele	1 090 223
Other	828 258
Sign Language	234 655

Source: (Statistics South Africa, 2012)

Even though isiZulu and isiXhosa are the two languages most South Africans have as a first language and English is fourth on the list of first languages spoken, English emerged as the *de facto* language. The following figure gives a picture of the language distribution by first language spoken.

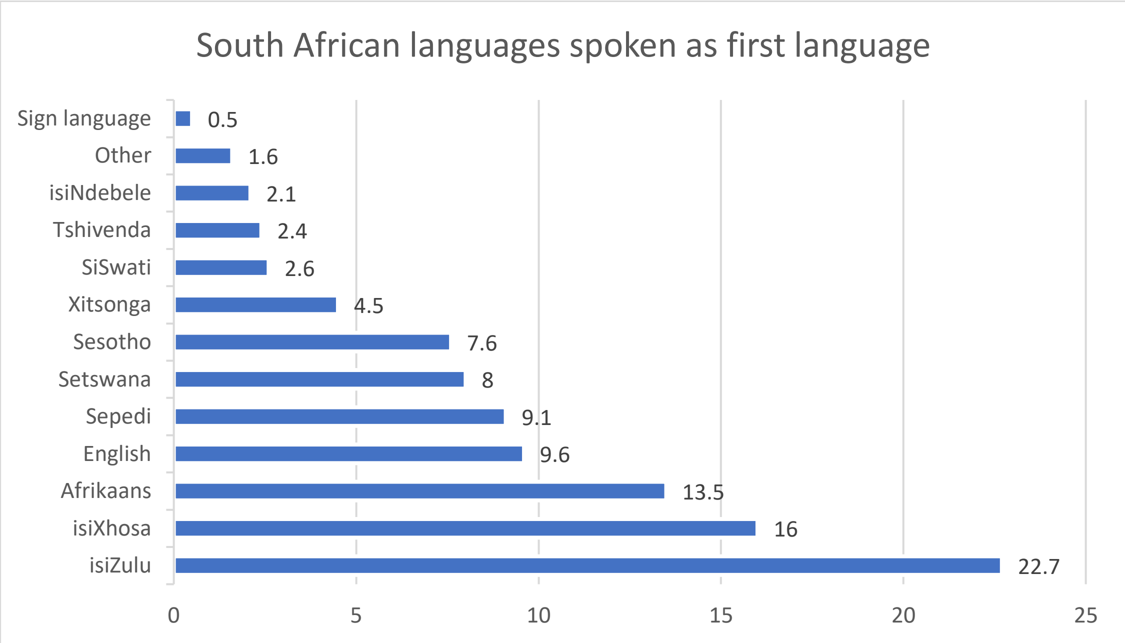

Figure 1: Percentage distribution of SA population by first language spoken (2011 census) Source: (Statistics South Africa, 2012)

Missionaries who came to SA codified most African languages (Khumalo, 2018:104). They usually had no linguistic training and did not take into account the orthographies of languages that were already codified, for example, the missionaries who codified isiNdebele did not take the isiZulu writing system (that was codified before isiNdebele) into account even though the two languages are very similar (Khumalo, 2018:105). There is not a lot written in isiNdebele, because it was thought that the material in isiZulu would cater for isiNdebele due to the high degree of similarity between the two languages (Khumalo, 2018:107). Khumalo (2018:107) argues that isiNdebele literature suffered stunted literary growth because isiNdebele was not recognised as a language separate from isiZulu. This may explain why no translatorial prefaces in isiNdebele could be found during the data-collection process for this study.

The orthographies of these languages did not remain set. For example, the seTswana orthography was changed at a conference in Johannesburg in 1910 to move away from its base of English spelling, and again in 1981 by the seTswana National Language Committee established by the Botswana Ministry of Education (Otlogetswe & Chebanne, 2018:202). In 2003, The Centre for Advanced Studies of African Society (CASAS) launched a project called, *The Africa-wide harmonisation and standardisation of African Languages Project*, to harmonise the orthographies of the following speech form clusters (Chebanne et al., 2003:1):

– Nguni cluster (isiZulu, isiXhosa, Ndebele, siSwati)

– Sotho/Tswana cluster (seSotho, sePedi, seTswana, siLozi)

– Tsonga/Shangaan (xiTsonga/xiChangana)

When the prefaces written in African languages were translated for analysis, one translator commented on the difficulty of translating an older text written in a previous orthographic version.

This brief introduction to the South African sociolinguistic landscape gives some background information to inform the corpus compiled for this study.

1.4 PROBLEM STATEMENT AND RATIONALE FOR THE STUDY

Genette (1997:14) brought paratexts (he calls them “disregarded or misperceived categories”) back into focus in 1987 with his comprehensive book on paratexts of original texts, called *Seuils.* Its English translation, *Paratexts: thresholds of interpretation* (Genette, 1997), has since become a seminal text in the field of paratext. The fact that he devoted nearly a third of his 427-page book to prefaces is an indication of the important place a preface has amongst the other paratexts. Genette (1997:405) was the first to acknowledge the shortcomings of his study when he mentioned three paratextual practices that were not covered in his study, namely, translations, serial publications and illustrations. He also explicitly identifies the lack of research into the preface practices of non-European cultures as a gap that requires further research (Genette, 1997:405). As a seminal scholar in the field of paratext, his prevailing definitions and concepts are used and adjusted to provide the conceptual framework for this study.

Various scholars have noted the shortcomings in Genette's research, and McRae's (2006:2) study was one of the first that focused on a corpus of prefaces to investigate the preface as the place where translators mediate as "ambassadors" between cultures. Her study was followed by that of Dimitriu (2009) on Romanian prefaces as documentary sources that can assist research and training in translation studies; Hosseinzadeh (2015) on Farsi prefaces as the personal stories of translators; Haroon (2017) on Malay prefaces as paratextual devices; and Bikmanienė (2018) comparing Lithuanian and English translatorial prefaces as a genre. All these scholars focused their attention on a corpus of translatorial prefaces in order to determine what translators write about in their prefaces and what functions are fulfilled by the content. These studies address the gap created by Genette's research by expanding the research to both translated texts and non-European texts, which is also the gap addressed by this study on South African translatorial prefaces.

Dimitriu's study is one that specifically tries to bridge the divide between theory and practice in translation. Her study focuses on how prefaces become documentary sources for translation studies due to the fact that it deals with "an impressive number of translation issues", which inform readers of the translator's first-hand experience with the text (Dimitriu, 2009:203). These include evidence, explanations, information and comments that can inform the discipline of translation studies. The explanatory and prescriptive function of these prefaces can be valuable in the training of translators. This means that translatorial prefaces may have a place in the curricula of courses in translation studies. She identifies the three functions of prefaces as explanatory, normative/prescriptive and informative/descriptive (Dimitriu, 2009:195) and expresses the hope that her classification framework will be used for further investigations into the prefaces written by translators (2009:193). The literature shows that other scholars, like Hosseinzadeh (2015), Haroon (2017) and Bikmanienė (2018), have indeed used her framework. This study also refers to her communicative functions as they relate to the topics addressed in the prefaces.

Dimitriu's functions are similar to those described by functionalists such as Reiss (Nord, 1997:37) who distinguishes between the type of text, "classified according to the dominant communicative function (basically informative, expressive or operative)" and the genre or variety of text, classified according to "linguistic characteristics or conventions (like those of reference books, lectures, satires or advertisements)".

When Nord (1997:40) describes the text functions to be used in translator training, she makes use of Bühler's functions, namely referential, expressive and appellative and adds a fourth function to that, taken from Jakobson's model of language functions, namely the phatic function. The referential function refers to "objects and phenomena of the world"; the expressive function refers to "the sender's attitude towards the objects and phenomena of the world"; the appellative function induces the receivers of the message "to respond in a particular way"; and the phatic function establishes, maintains or ends contact between the sender and the receiver (Nord, 1997:40-44). Dimitriu's (2009) explanatory and informative/descriptive functions are similar to the referential functions and her normative/prescriptive functions are similar to expressive and appellative functions. She does not, however, describe a phatic function of translatorial prefaces.

In South Africa, the phenomenon of translator paratext has been examined by scholars such as Spies (2011) and Naude (2012) who both focused on aspects of specific translations. Spies (2011) focused on the paratext of one translation in her study entitled *Funksionaliteit van die parateks in Lina Spies se vertaling van Anne Frank se dagboek. Het Achterhuis, in Afrikaans* [Functionality of the paratext in Lina Spies's translation of the diary of Anne Frank, *Het Achterhuis*, in Afrikaans]. Naude's (2012:339) study entitled *Metatext and the regulation of reader responses in the translation of sacred texts* investigated how metatexts to sacred texts are used by translators to defend the nature of their translations. Even though one of the five texts used in his study includes translator's prefaces, he focused mainly on metatexts that were published not as part of the translation, but which were written in defense of the translations of sacred texts in order to ensure that "free interpretations [by the translator] will be considered orthodox" and thereby promote the acceptance of these translations by the religious communities (Naude 2012:353). Neither of them investigated a corpus of translatorial prefaces to search for patterns. In the detailed literature review that follows in Chapter 2, the focus remains on studies that investigated corpora of translator prefaces of which some developed functional typologies for translatorial prefaces.

The lack of studies on translatorial prefaces has become evident in the field of translation studies and the Department of Translation and Interpreting at the Universitat Autònoma de Barcelona organised the *7th International Conference on*

Translation in 2010 with "Paratextual Elements in Translation" as topic, to address what they call the "inexplicable shortage of studies on paratexts in translations" (Gil-Bardají, Orero & Rovira-Esteva, 2012:8). After the conference, they published *Translation peripheries: paratextual elements in translation* (2012), hoping to stimulate further research in this field. Even though studies, articles and books on translatorial paratexts are not prolific, the studies that have been published since the beginning of the 21st century show that the interest of scholars in this field has been piqued; for example, Xia and Sun's study (2015) on the *Changing content of translator's prefaces: with specific reference to China Yilin Press's translated publications* and Atefmehr's study (2016) on *Translator's paratextual visibility: the case of Iranian translators from 1906 until 1926*.

In 2013, Pellatt edited a collection of essays that focused specifically on paratexts in translation in her book called *Text, extratext, metatext and paratext in translation*. She gives attention to the fact that paratexts are used to motivate and control ideologies and politics in texts and look at how publishers use paratexts. She notes that the intercultural reading of a translated work may be significantly influenced by prefaces and introductions and this emphasises the role prefaces play in the reception of texts (Pellatt, 2013:3). The problem then is that because we do not know what South African translators write about in their prefaces and because there is such a lack of South African studies on paratext, it remains an untapped source of information about translation and translators in SA.

This researcher regards the preface as the most important place where the translator becomes visible, and therefore the role of the preface in this regard cannot be underestimated. McRae (2006:12) asserts that the more visible a translator is, the more they can contribute to positive intercultural relations. The visibility of the translator therefore has implications for both readers and for translators themselves.

The seminal scholar on the invisibility/visibility of the translator is Lawrence Venuti with his publication *The translator's invisibility*, which first appeared in 1995 and currently enjoys its third edition (Venuti, 2018). Invisibility/visibility is a multidimensional concept and these terms are used interchangeably in this study, depending on the focus of a specific scholar. According to Venuti, a text that reads fluently in the TL as if it is an original text, makes a translator invisible; indeed, he asserts that translators are generally invisible. He focuses on two aspects that create the illusion that the translation is an original text, namely the reception of the text and the principles applied in the production and evaluation of the text (Venuti, 1986:179). He regards the fact that the translator is invisible as a problem that may have a negative influence on the status of the translator and he concludes that his book aims “to combat the translator’s invisibility” by providing a history of English language translations that stands opposed to current English language translations (Venuti, 2018:32). Invisibility is explored further in Chapter 2 and in the discussion on the findings of this study.

While Venuti mainly focuses on textual visibility, Koskinen (2000:99) refers to textual, paratextual and extratextual visibility and Atefmehr (2016:6) proposes a model, “Network of visibility”, which represents the network of relationships that exist between all the role-players in the production and publication of a translation. The visibility of the translator is also an ethical issue where translators are expected to “put their cards on the table” and, as long as they do that, they are perceived as being fair and ethical (Koskinen, 2000:98). These issues are addressed in the next chapter and later related to the findings of the study.

In summary, the problem identified then is the fact that there exists a shortage of research on the paratext of translations and specifically a lack of African studies on translation paratext. Even though there are South African studies on the paratext (Spies (2011) and Naude (2012)), there lacks a study that examines a corpus of South African translatorial prefaces. We do not know how South African translators are visible in their texts, what they write in their prefaces and what functions are served by these prefaces.

1.5 AIMS AND SIGNIFICANCE OF THE STUDY

The aim of this study is to explore the nature of South African translatorial prefaces in order to determine the characteristics of translatorial prefaces, what translators write about in their prefaces, what functions these prefaces fulfil and how translators are visible in their prefaces.

The significance of this study lies in the fact that it identifies translatorial prefaces in SA as a distinct category of paratexts and as documentary sources worthy of study. It addresses the lack of studies on translatorial paratext and fills the gap in South African

Translation Studies by providing a foundation for further research into translatorial paratexts that can be used in comparative and historical studies. It also fills the gaps identified by Genette to provide data on translatorial paratexts and non-European paratextual practices by creating data on South African translatorial prefaces for the South African context. It creates awareness of the value and importance of translatorial prefaces.

1.6 RESEARCH QUESTIONS

In order to fulfil these aims, the following research questions were addressed:

a. What are the characteristics of South African translatorial prefaces?
b. What is the content of South African translatorial prefaces?
c. What are the functions of South African translatorial prefaces?
d. How is the South African translator visible in the preface?

1.7 OVERVIEW OF RESEARCH METHODOLOGY

The study is a qualitative study where Genette's (1997) conceptual framework is fitted into the overarching theory of DTS (Descriptive Translation Studies), making use of thematic analysis (TA) as described by Braun and Clarke (2013) to analyse the data.

Because the study focused on exploring the nature of translatorial prefaces, a qualitative paradigm was regarded as more suitable than a quantitative approach where a counting of textual features in the prefaces of translators may have led to a superficial analysis. Qualitative analysis allowed the researcher to search for patterns in the data in order to "provide a detailed description of events" (Braun & Clarke, 2013:19). By searching for patterns, the characteristics, content and functions of prefaces were described. Qualitative research focuses on understanding local meanings of data that were gathered in a context (South African translatorial prefaces) and generates detailed and complex accounts from participants (in this case, texts) (Braun & Clarke, 2013:4). Researchers work inductively, which entails the exploration of patterns in the dataset and avoids imposing pre-existing categories onto the data (McMillan & Schumacher, 2001:462).

Qualitative research uses “*words* as data” (Braun & Clarke, 2013:3) (italics – theirs). For this study, a corpus of translatorial prefaces were compiled and analysed. The data consisted of prefaces of translators (as primary sources of data) sourced from published South African translated literary texts, translated into any of the current 11 official South African languages from 1945 to 2016. Hoffmann, Evert, Smith, Lee and Prytz (2008:13) give Sinclair’s 1996 definition of a corpus as it is used in linguistics today: “A corpus is a collection of pieces of language that are selected and ordered according to explicit linguistic criteria in order to be used as a sample of the language”. From an original corpus of 246 translations, 65 had prefaces that were written by the translator and these 65 prefaces became the data for the study. The textual data was scanned into a computer and converted to a Word format with computer software, translated into English where necessary, and analysed manually. The translation was necessary so that the researcher, who is bilingual in Afrikaans and English, could analyse the data that were written in other languages. Because it was not a linguistic analysis where the variables used by translators can affect the analysis, it did not compromise the credibility and dependibility of the findings. This is discussed further in Chapter 3.

The study is situated in the domain of DTS, a term coined by James S Holmes in 1972 when referring to this branch of translation studies in a presentation at the Third International Congress of Applied Linguistics in Copenhagen called “The Name and Nature of Translation Studies” (Toury, 1995:7). Since then it has been developed further by scholars like Even-Zohar, Popovič, Toury, Levefere, Lambert, Hermans and Chesterman (Palumbo, 2009:34). Holmes’ map distinguishes a product-, process- and function-oriented approach as interdependent fields of DTS (Toury, 1995:11). Toury (1995:13) argues that a product-oriented study should also consider questions pertaining to its intended function. This study examines translators’ prefaces as products and explores the intended functions of these products. The objective of DTS is to describe and explain empirical phenomena that leads to the generation of knowledge that can test the hypotheses and models provided by theory (Toury, 1980:80). DTS will be discussed in more detail in Chapter 2.

TA described by Braun and Clarke (2013:175) as “[a] method for identifying themes and patterns of meaning across a dataset in relation to a research question” was used to analyse the data qualitatively. With TA, language is regarded as a resource and not as the topic of inquiry (Riessman, 2008:58). Hosseinzadeh (2015) has also used Braun and Clarke's (2006) method to perform an inductive TA and Haroon (2017) refers to Hosseinzadeh as a model used in her study. In Chapter 3, this method is described in detail and related to the analysis of the data. This method gave the researcher the opportunity to approach the data from an inductive perspective before classifying it.

TA is a cyclic and recursive process where the researcher moves back and forth through the data, while coding, recoding, developing themes and reviewing themes (Braun & Clarke, 2006:86,87). Braun and Clarke (2013:203, 204) summarise it as follows:

1. Transcription
2. Reading and familiarisation; taking note of items of potential interest
3. Coding – complete across entire dataset
4. Searching for theme
5. Reviewing themes (producing a map of the provisional themes and subthemes, and relationships between them – aka the 'thematic map')
6. Defining and naming themes
7. Writing – finalising analysis.

The writing up of the findings starts at the first round of coding and continues right up to the end where the data has been organised and interpreted. Both data-derived codes, based on the semantic meaning and content in the data (semantic codes) and researcher-derived codes, based on the researcher's conceptual and theoretical frameworks to identify implicit meanings in the data (latent codes) were used (Braun & Clarke, 2013:207).

1.8 ETHICAL CONSIDERATIONS

The study was granted ethical clearance by the Research Ethics Committee of the Department of Linguistics and Modern Languages on 1 February 2018 in accordance with Unisa's policy on research ethics (Appendix A). The research involved documents that were already in the public domain and therefore the study carried minimal ethical risk.

In preparation for analysis, the texts that were not in Afrikaans or English (the first language and the second language of the researcher) were translated into English by translators who participated willingly. They remain anonymous and all of them signed an informed consent form (Appendix B) to take part in the project. They were given a research information sheet (Appendix C) and a translation brief (Appendix D). The translators were paid for their translations according to their quoted fees.

1.9 CHAPTER OUTLINE

This dissertation is divided into five chapters and structured as follows:

Chapter 1: Introduction to the study of translatorial prefaces

This chapter gives an overview of the research by providing background and context to the study. The rationale for the study is expounded in an overview of previous research and the aims, research questions and methodology are outlined.

Chapter 2: Descriptive translation studies, translatorial prefaces and the invisibility of the translator

The literature review firstly focuses on DTS as a theoretical framework and then explores Genette's (1997) concepts on paratexts. Translatorial prefaces as a subject of investigation in previous research is examined and attention is focused on studies that developed functional typologies for translatorial prefaces. The invisibility/visibility of the translator is discussed and related to their prefaces. The findings of these studies provide a theoretical context and a framework for the discussion of the study's findings.

Chapter 3: Methodology and research design

In this chapter, the methodological approach and research design used to examine the research questions, are discussed. The chapter focuses on the implementation of this specific method and addresses the collection of textual data. An overview of Braun and Clarke's method (2013) of TA used to analyse the data, is provided. Validity and reliability (credibility and dependability in qualitative research) are particularly important in qualitative approaches, and making use of this specific method is justified. The ethical issues relating to the research process are clarified.

Chapter 4: Findings and discussion of analysis

This chapter presents the findings of the study. The characteristics, content and functions of translatorial prefaces are identified and described. The visibility of the translator is described as it is present in this corpus of translatorial prefaces. The findings of the study are supported by relevant literature in the field.

Chapter 5: Conclusions, limitations and recommendations

The conclusions drawn from the findings are highlighted in this chapter. Its contribution to the field of translation studies is discussed and the study's limitations are acknowledged. Finally, recommendations are made pertaining to further research in the field.

1.10 CHAPTER SUMMARY

An overview of this study was presented in this chapter. The key concepts used in the study were defined and include exploring, paratext, preface, translatorial preface, nature of translatorial prefaces, South African translatorial prefaces, invisibility/visibility and translation advocate. The brief literature overview identified the lack of research done on prefaces in Translation Studies and even more so in SA. This study therefore aimed to fill this gap by exploring the nature of South African translatorial prefaces by making use of a descriptive and qualitative research design. DTS provided the main framework for the study alongside Genette's conceptual framework. The data were analysed by using TA as described by Braun and Clarke (2013). South African texts were used to create local data with the expectation that this study will shed light on translation and translators in SA. In the next chapter a detailed overview of existing literature is provided.

CHAPTER 2: DESCRIPTIVE TRANSLATION STUDIES, TRANSLATORIAL PREFACES AND THE INVISIBILITY OF THE TRANSLATOR

2.1 INTRODUCTION

This study uses DTS as an overarching theoretical framework and complements it with Genette’s conceptual framework on paratext. It is therefore necessary to begin this chapter with a brief explanation of DTS and its main concepts. When turning to the literature, it was clear that Genette is the seminal scholar in the field of paratext because the studies found on prefaces refer to or apply his definitions and/or typology in various measures and contexts. His prevailing definitions on paratext and prefaces were given in Chapter 1 and will not be repeated here. The discussion provides a summary of his dissemination of original prefaces. Thirdly, the literature review turns to research papers where corpora of translatorial prefaces have been the subject of investigation. These studies emphasise the value and importance of exploring the translator’s preface and provide frameworks for analysis and functional typologies that can be used to enhance future research. The chapter concludes with remarks on the invisibility/visibility of the translator and how it relates to their prefaces.

2.2 DESCRIPTIVE TRANSLATION STUDIES AS THEORETICAL FRAMEWORK

DTS approaches the study of translation from a descriptive, empirical, inter-disciplinary and target-oriented point of view (Toury, 1995:11-14). The term DTS was coined by Holmes in 1972 and was taken up by Toury who regards Holmes’s division of Translation Studies into a pure branch and an applied branch with the pure branch divided into a theoretical and a descriptive branch as the main merit of his programme (Toury, 1995:9). The pure branch attempts to describe the phenomena of translation and establishes principles for the explanation of these phenomena so that the applied branch can use this information and apply it to translation practice and translator training (Gentzler, 1993:93). How it can be applied to translation practice and training can be seen in comments made by Gentzler (1998:21, 25) on the use of descriptive methodologies in his course on “The Theory and Practice of Translation” and how students found the comparison between different translations of the same text quite “illuminating” in their understanding of target culture (TC) norms and the subjective decisions that translators make when they translate a text. He also comments on the fact that strong advances are made in the theory and description of translation, but "few contributions to process studies" (Gentzler, 1998:26). Even though he does not mention translator's prefaces, the information provided in these prefaces include that of process documentation (see Chapter 4). When students find it empowering to see what translators actually do (Gentzler, 1998:25), translators' prefaces can certainly add value to student training if it should be added to the curriculum.

The descriptive branch then distinguishes between the description of translation products, translation processes and translation functions (Toury, 1995:10). Munday (2012:18) notes that each of these areas may be restricted according to various parameters, namely medium (e.g. machine translation), area (e.g. specific language groups), rank (e.g. word level or sentence level), text-type (business texts), time (e.g. according to a specific period) and problem (e.g. referring to a specific issue such as equivalence). Several restrictions may apply simultaneously. When Holmes's map is applied to the study involving the exploration of South African translatorial prefaces, we can say it is area-restricted (only translations into any of South Africa's official languages), text-type restricted (translatorial prefaces) and time-restricted (1945–2016).

Toury (1995:15) defines DTS as the study of what translation "involve[s], under various sets of circumstances, along with the reasons for that involvement". The goal of DTS is to produce descriptions of what translation "proves to be in reality" (Toury, 1995:32). "Descriptive studies of translation focus on what-questions", where the focus is on what a translation is and what translators do (Chesterman, 1997:47). This study poses mainly what-questions to explore what it is that translators do in their prefaces. Descriptive studies can be used as base for research that seeks to explore beyond the 'what' to answer the 'why' in what Chesterman calls, "work aiming at 'explanatory adequacy'" (Chesterman, 1997:47). Toury (1980:80) asserts that a descriptive branch of translation studies focuses on "everything" produced and anything that "can" be produced by translators. In this instance, the translatorial preface is regarded as a product of the translator and is investigated as such.

Instead of presuming that the translator is able to produce an equivalent text that can influence societal literary and cultural conventions, DTS reverses the view and say that the translator's aesthetic presuppositions are governed by the social norms and literary conventions in the target system, which influence their translation decisions (Gentzler, 1993:107). Toury (1995:29) formulates his target-oriented assumption by saying that "translations are facts of target cultures" and that a translation is anything that is "regarded as a translation" (italics – his) (Toury, 1980:43) in the polysystem of the TC at a specific point in time. In his discussion on memes of translation, Chesterman (1997:36-37) mentions that the "target meme" moves away from a prescriptive approach to a descriptive approach and that it gives descriptive research a strong empirical bias where the research focuses on both the translation (what it is) and the processes leading to these end products (what translators do). The preface gives us insight into how translators describe what they do.

The polysystem theory developed in the 1970s by Even-Zohar, an Israeli scholar, regards translated literature as an integral part of any literary system and "a most active system within it" (Even-Zohar, 2000:193). Polysystem theory places translations in the TC's social, cultural literary and historical frameworks and reacts against the low regard for translations that are usually seen as unimportant in the literary system (Munday, 2012:165). Even-Zohar (Munday, 2012:166) defines polysystem as "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". Translated literature operates as a system in how texts are selected in the TC for translation and in how other co-systems influence translation norms, behaviour and policies (Munday, 2012:166). These systems are dynamic and organised in a hierarchy that changes in time according to what literature is found in the higher ranks (usually literature that is innovative), and lower ranks (conservative literature) (Munday, 2012:166).

Translations can therefore become central or peripheral in such a system and its position may be connected with innovatory or conservatory repertoires (Even-Zohar, 2000:193). Even-Zohar mentions certain conditions necessary for translations to occupy a central place in the literary system namely, when the literary system is being established, when a literature is "peripheral" to a larger group of literature or "weak" or both, and when a literature experiences turning points, crises or literary vacuums (Even-Zohar, 2000:194). This means that translations of works from older, well-established bodies of literature may enrich and play an innovatory role in a young literary system by, amongst others, providing it with as many literary types as possible that may not yet exist within that literature. This may be true for the literary systems of the indigenous South African languages at the time when they were codified by missionaries. When translations move to a peripheral position, they play a conservatory role and no longer exert an innovatory influence on the primary literary system (Even-Zohar, 2000:195). Because literary systems are stratified, translations may occupy a central place in some areas and a peripheral place in other areas, depending on the many relationships that exist in such a polysystem (Even-Zohar, 2000:195). With the 11 official languages in SA, it is expected that the translations of each language will occupy different places in the South African polysystem. What the polysystem theory attempts to describe is the production of translations and processes of change within the entire network of systems in society that include both the literary and extraliterary systems where various genres and literatures compete for dominance, amongst others, translated texts and original texts (Gentzler, 1993:109,114). Gentzler (1993:120) identifies three advantages of the polysystem, namely: it integrates literature studies with the study of social and economic forces of history; it studies the role of translations in their cultural and literary systems; and its notion of non-prescriptive equivalence and adequacy.

When they translate, translators make decisions continuously and the preferred translation decisions repeatedly made by translators, become norms. Toury (1995:55) defines norms as “the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations”. Chesterman (1997:51) defines norms as “memes which are accepted (for whatever reasons – even threats) by a community as being conducive to behaviour perceived as useful”. Toury (1995:56-59) distinguishes an initial norm, preliminary norms and operational norms. The initial norm refers to favouring either adequacy, where the translator tries to preserve as much as possible of the ST, or adequacy, whereby translators subject themselves to the norms that operate in the TC to produce a well-formed TT (Toury, 1995:56). Initial norms come into play when translators make decisions about their translation strategies which they may comment on in their prefaces. Preliminary norms refer to either translation policy that governs decisions about the texts to be translated or to directness of translation that reflects a community’s tolerance for indirect translation from an already translated text (Toury, 1995:58). These norms can be deduced from studying these policies, which was not the focus of this study. Operational norms reflect translation decisions made by the translator and include matricial norms affecting the text on a macro level, namely on the degree of fullness of translation, and textual distribution and segmentation, and the micro level, namely the textual-linguistic norms that are reflected in the specific material chosen to replace the textual and linguistic material of the ST (Toury, 1995:58-59). In order to establish these norms, a researcher has to go to the translated text itself and cannot only focus on what the translator says in a preface. Chesterman (1999:91) added expectancy norms (i.e. what readers and clients expect) and professional norms (to what extent the translator adheres to these expectancy norms). By studying prefaces of translators, some information may be gleaned about what the translator perceives as the expectations of readers and clients, but a researcher will have to go to readers and clients in order to confirm what their expectations actually are. Toury (1995:16) hopes that "a series of coherent *laws*" can be formulated from these norms that are regarded as "*regularities of behaviour*" (italics – his). According to Chesterman (1997:40), this shows increased interest in the process of translation. Toury (1995:268, 275) proposes two tentative laws, namely the law of growing standardisation stating that in translation, "textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of [more] habitual options offered by a target repertoire" and the law of interference stating that in translation, "phenomena pertaining to the make-up of the ST tend to be transferred to the TT". These laws could be confirmed by examining the translation decisions made by a translator in a specific text and it may not be possible to derive them from what translators say in their prefaces.

2.3 GENETTE ON THE THRESHOLD

A threshold in artistic endeavour is described by Michel Serres (cited in Maclean, 1991:273) as a place where one rule that reigns on the one side and another that begins on the other side are in balance and cancel each other so that the threshold becomes a neutral space. It becomes a place of transition where something is left behind and something new begins, and belongs in part to both (Maclean, 1991:273). Genette (1997:2) refers to paratexts as a threshold, a place where it is possible to enter or to turn back and once it has been entered, it becomes a place of transaction where the public can be influenced towards a ”better reception for the text and a more pertinent reading of it”. This then is how Genette (1997:1) defines paratexts, as a threshold that simultaneously occupies a place inside and outside a text. He regards it not only as a place of transition, but also as a place of transaction; in fact, it is the paratext that “enables a text to become a book and to be offered as such to its readers” (Genette, 1997:1). In support of the threshold metaphor, Batchelor (2018:239) argues that it is familiar to translation studies scholars and that the paratexts of translations create a threshold that “enable communication and interaction”. The paratext then becomes the place where the writers, the readers, the public and the publisher meet and as such, it occupies an important place in literary production.

Paratexts consist of various discourses and practices that are connected to and are associated with a text. Genette (1997) conducted a synchronic study and approached paratexts from a structural perspective, with a precise topology and discussion of the literary function of each one of these elements. He describes the prefatorial situation in communication by defining the different paratexts according to where they are located, when they appeared or even disappeared, how they exist and what the characteristics of its communication situation are, which includes from whom they came, to whom they are addressed and what function these texts fulfil (Genette, 1997:4). The paratext consists of the peritexts that are located outside a book (such as newspaper articles, television interviews with critics and authors, and nowadays, even games and toys), and epitexts that are found within the pages of the book (such as the book title, the introduction, the preface and afterword) (Genette, 1997:5). It is the epitext – in particular the preface – that is the focus of this discussion.

Genette (1997:173) focuses on the functions of the preface as the main concern, but also addresses its form, and spatial, temporal, substantial and pragmatic characteristics. Most original prefaces are written as prose discourse with rare deviations that may include dialogue or poetry (Genette, 1997:173). Prefaces usually appear before the main text (preludial) or rarely, after the main text (postludial), and some prefaces may change positions in subsequent editions of a book, which Genette links to a possible change in status (Genette, 1997:173). Genette (1997:172-173) refers to Balzac who regarded the postludial position as a “humble place” and to the fact that with subsequent editions, a book may gain new prefaces, which in some cases all remain as part of the book due to their documentary value (Genette, 1997:172-173). The function of the preface is directed at the reader, it is usually written after the main text and appears at the time of its publication. Genette (1997:174) calls this the "original" preface and then distinguishes two more categories namely, the "later" preface appearing in subsequent editions of a book or as part of translations of the original text, and the "delayed" preface, appearing for the delayed republication of a work or a collection or edition of selected works. Batchelor (2018:191) challenges Genette's view of translatorial prefaces being classified as "later" prefaces and by focusing on the TT "as a text in its own right" proposes that Genette's temporal variables be reformulated as paratexts appearing "pre-ST, with-ST, post-ST, pre-TT, with-TT, post-TT". With this proposal Batchelor (2018:191) asserts the translation as "original" rather than "later". One last temporal category Genette (1997:175) identifies is the "posthumous" preface, where the *post*- refers to 'after the production of a book'.

When discussing the pragmatic characteristics, Genette (1997:179) describes a comprehensive typology of nine prefaces based on who the sender of the preface is. The original author writes the "authorial" (autographic) preface, someone other than the writer writes the "allographic" preface and the "actorial" preface contains characters and action. Hosseinzadeh (2015:318) argues that the "[t]ranslatorial preface" needs to be added to Genette's classification as a distinct type. Genette (1997:179) further classifies these three sender categories according to the attribution of authorship where the "authentic" preface can be attributed to a real person, the "apocryphal" preface is incorrectly attributed to a real person and the "fictive" preface is attributed to a fictional character.

The addressee of the preface is the reader of the text. At times, specifically mentioned in a dedication or attributed certain characteristics such as in Stevenson's title of his preface to *Treasure Island*, "the hesitating purchaser" (Genette, 1997:194).

When Genette (1997:196) turns to the function of the preface, he tries to answer Derrida's question in *Dissemination*: "But what do prefaces actually do?" Genette (1997:13) reminds us that a preface function is based on interpretation and seldom has only one function, and therefore recommends that these functions should be explored inductively. He links the preface functions to the following six functional types where the fundamental distinction is who the sender of the preface is:

1) The original authorial preface
2) The original authorial postface
3) The later authorial preface (or postface)
4) The delayed authorial preface or postface
5) The authentic allographic (and actorial preface)
6) The fictional preface (Genette, 1997:196)

When this typology is applied to translatorial prefaces, it is clear that a translator's preface can only be authorial. This does not imply that translations do not have prefaces written by someone other than the translator (Genette's allographic preface), but for the purposes of this discussion and study, the focus is on the first two types of prefaces (the authorial preface and postface), with the translator as the original author. This is supported by Batchelor (2018:36) who says that Genette's view of regarding a translation as a "later version of the original and thus subordintate to it" is contradictory to the current view held in translation studies namely, that translation is a "creative process of rewriting".

Genette (1997:197) identifies the main function of the original preface as getting "the book read" and getting "the book read properly". In this regard, the preface plays an important role in the reception of the text and shows the role of the preface writer as an expert who offers information and explanations to the reader. To get the book read and read properly brings Genette (1997:197) to his "themes of the why" (Why should the reader read this book?) and "themes of the how" (How should the reader read in order to read 'properly'?).

When addressing the reader, who now has the book in his hand, the authorial preface aims to hang on to the reader with what Genette (1997:198) describes as "a typical rhetorical apparatus of persuasion" ("Latin rhetoric called *captatio benevolentiae* [a currying of favour]"). This has to be done without falling into disfavour with the reader by promoting the high value of the writer too much. According to Genette (1997:198), the solution to this problem is to "place a high value on the *subject,* even if that means alleging, more or less sincerely, the inadequacy of its *treatment*" (italics – his). This is where the writer will downplay his merit as a writer to focus on the merit of his subject matter. Genette (1997:198) gives La Fontaine's preface to the *Fables* as an example of this where it is written: "It's not so much by the form that I've given this work that its value can be measured as by its usefulness and its subject matter". The high value of the text is emphasised by alluding to its importance and the usefulness of examining it and Genette (1997:199, 200) then categorises the usefulness of the text even further as documentary usefulness, intellectual usefulness, moral usefulness, religious usefulness, and social and political usefulness. This, “apparatus of persuasion” is also evident in the translatorial prefaces where Hosseinzadeh (2015:316-317), identifies “Presenting/recommending the text” and “Apology making” as themes in the translatorial prefaces and McRae (2006:55) identifies topics such as “ Reception of Original/Author’s Status in the Country of Origin” and “Limitations of the translator”. The other ways in which prefaces demonstrate the importance of the text are by making statements about the novelty of the subject, the unity of previously disarranged things, the attempt by the writer to be truthful, or at least sincere, and to include comments that may prevent unpleasant criticism (Genette, 1997:200-208). Hosseinzadeh’s (2015:317) theme that describes this attempt to prevent criticism is “Guidelines/instructions for critics/writers” and McRae (2006:19) identifies a theme of “Helping critics assess the quality of the translation”. Genette (1997:207) gives the attempt by authors to avoid negative criticism by asking someone else to write an allographic preface the label of “lighting rods”.

Genette (1997:209) regards the themes of the how in some instances as an indirect form of the why. If a reader wants to read a book properly, they have to possess some knowledge. This information includes the origin of the text, the context in which it was produced and the stages of its creation (Genette, 1997:210). Dimitriu (2009:195) captures this information under the explanatory functions of a preface and the stages of creation may be captured by McRae’s (2006:20) function of “promoting understanding of the translator’s role and intervention”. In offering guidance to readers, authors usually have an idea of who their readers may be, or the kind of reader that they want and at times address their readership directly like Boccaccio who speaks to “the charming ladies” (Genette, 1997:212). The other types of information that may guide a reader are comments on the title, emphasising the fictiveness of the work and information about the order in which to read the material (Genette, 1997:213-218). Prefaces provide contextual information and the interpretation of the author that Genette calls, the “statement of intent”, whereby the writer exerts a certain amount of control over the text and prescribes an approach that the reader is expected to follow (Genette, 1997:222). An example is the preface of De Cervantes to *Don Quixote* where he states that he intends to make “an attack upon the books of chivalry” (Genette, 1997:223).

The last function of the original authorial preface identified by Genette (1997:224) is the definition of the genre to which the text belongs. Some writers extend this to arguments for a broader cause. One such argument is an expression of belief in the concept of art for art’s sake as Gautier professed in his preface to *Mademoiselle de Maupin*, “There is nothing truly beautiful but that which can never be of any use whatsoever; everything useful is ugly” (Genette, 1997:228). Two more recent studies (Bikmanienė, 2018 and Gómez, 2003) go beyond the genre of the original text to examine the translator’s preface as a specific genre. The discussion will return to these studies later.

Genette (1997:229) ends his discussion on the original authorial preface by referring to those authors who express their unwillingness to write a preface and protest against the task, whether this protest is sincere or pretentious is not really the concern. The fact that they protest means that they somehow feel obliged or compelled to write one. Sommers (in Pellatt, 2013:11) refers to this complex function of peritext authorship and says that publishers, editors, reviewers and readers create a distortion (she describes their role as that of a “((distorted) mirror”) because of the role they play in the selection of material for publication.

When the second type of preface is considered, the original authorial postface, Genette finds their almost non-existence significant. He ascribes this absence to the fact that a postface is pragmatically less effective because it cannot perform the main functions of a preface, namely to guide the reader on why and how they should read the text (Genette, 1997:238). This is because we assume that a reader will read the book from beginning to end and a postface appears at the end of the book, by which time the reader has already read the book.

The discussion now turns to those scholars who expanded Genette’s research on the original preface to the prefaces of translations.

2.4 TRANSLATORIAL PREFACES AS SUBJECT OF INVESTIGATION

Translators’ prefaces have a long history that may go back to the 4th century AD when Evagrius of Antioch justified his free Latin translations of Athanasius of Alexandria’s

Greek text, *Life of St. Anthony*, with a prologue in which he compares a word-for-word translation to “uncontrolled weeds” that “smother the crop” (Kellman, 2010:13). The mere existence of these prefaces does not mean that they have always piqued the interest of scholars, but those scholars who turn their investigative eye to prefaces discover a source of considerable information.

A preface is never obligatory and therefore many texts lack prefaces. In the studies done on translatorial prefaces, authors specifically note the scarcity of prefaces in their data corpus. For example, McRae (2006:20) found 84 prefaces in a corpus of 810 texts; Dimitriu (2009:194) 20 prefaces in a corpus of 65 texts; and Hosseinzadeh (2015:314) extended the period for texts included in her dataset another 10 years (Iranian calendar from 1330 to 1390) in order to find more prefaces. Her aim was to find 20 prefaces per decade, but she had to settle eventually on availability sampling where the initial sample size was unknown, but reached 104 text by the time the data-collection phase was concluded (Hosseinzadeh, 2015:314). McRae (2006:16-17) identifies the attitude of publishers as one of the main reasons for the low appearance of prefaces in translated works. This attitude can be seen in the way they want to downplay the foreignness of a translated book and she quotes editor Martha Sharpe who says: “It’s an acknowledgement that it’s hard to get a readership to embrace a book that’s translated” (McRae, 2006:17). Another factor resulting in translated fiction without translators’ prefaces is the belief that prefaces belong in non-fictional texts (McRae, 2006:15). One should then expect that more prefaces would be found amongst non-fictional texts but Dimitriu (2009:194) could only find one such a preface amongst 20 books. McRae (2006:15) also comments on the positive feedback Spivak received for a preface to a volume of philosophical criticism, but when she submitted a preface to a translated novel, the publisher gave her a “contemptuous notice”. It seems that certain text types and publishing houses may be more favourable to the presence of a preface. Dimitriu (2009:194) found that translated poetry and canonical writers such as Shakespeare were accompanied by the longest prefaces and Landers (McRae, 2006:15) encourages translators to submit their translations to academic presses, because they are more prone to allow a translator’s preface. The reason for the lack of prefaces falls beyond the scope of this study, but is a topic for further research. The lack of prefaces in such a large number of translations also relates to the invisibility of the translator, which receives more attention later.

Munday (2012:51) comments on the extensive information presented in translatorial prefaces on the translation methods of earlier centuries. A compilation of such early prefaces can be found, amongst others, in Amos's (1973) publication, *Early theories of translation*, Steiner's (1975) publication*, English translation theory 1650–1800*, and Robinson's (1997) publication, *Western translation theory,* where they investigate translation theory and history by examining the prefaces written by translators. Amos (1973:x) comments in her preface that "[g]enerally speaking, it has been the prefaces to translations that have yielded material" on the history of translation. It is clear that prefaces by translators include sufficient material to be regarded as documentary sources for research.

Scholars (Bikmanienė, 2018; Dimitriu, 2009; Haroon, 2017; Hosseinzadeh, 2015; Xia & Sun, 2015) in translation studies confirm that translatorial prefaces are valid primary sources for research that can contribute to the development of translation studies as a discipline and a practice. Dimitriu (2009:204) offers a plea for translatorial prefaces to be used more extensively as documentary sources for translation studies scholars and practitioners due to their placement "between abstract theory and the actual practice of translation". McRae (2006:12) comments on the positive manner in which researchers usually refer to the prefaces of translators in their scholarly publications and the fact that it increases the translator's visibility.

In the review that follows, only those studies done on the prefaces of translators as original authorial writing are included. The focus is on research conducted on corpora of prefaces in order to develop functional typologies.

2.5 TRANSLATORIAL PREFACE FORM, CONTENT AND FUNCTIONS

The studies discussed in this section focus on the functionality of the translator's preface while also describing the form and content of these prefaces. The number of studies that focus on the development of functional typologies for translatorial prefaces are limited and the researcher included all of them that were found during the literature search. They draw on the classification framework for original prefaces developed by Genette (1997), apply it to translatorial prefaces and expand his classification so that it includes those functions unique to the prefaces of translators. Gómez (2003) studied prefaces as a genre; McRae (2006) determined preface functions based on the translator's role as cultural ambassador; and Dimitriu (2009) focused on communicative functions of prefaces, which Hosseinzadeh (2015) expanded to include more categories. Xia and Sun (2015) studied a diachronic change in translator's prefaces. Bikmanienė (2018) and Haroon (2017) also looked at preface functions and refer to Dimitriu's (2009) functional typology in their analyses. These studies pay particular attention to the functions served by the preface in the TL and TC and are discussed in chronological order.

Gómez (2003:186) looked at the preface as a genre in her study on English translations in the 17th century and aimed to discover their discursive and surface feature commonalities and internal coherence. In an attempt to fit her study into a theoretical model, she was of the opinion that a good starting point would be to first analyse and then, if possible, systematise translators' prefaces (Gómez, 2003:187). She saw translator's prefaces as bridges that connect the translations of a certain period, which can then be used to expand on translation theory "that is still lacking" (Gómez, 2003:188). She found that translators adhered to a certain rhetoric that contributes to the preface as a peculiar literary feature and that they challenge readers, justify themselves and at times make declarations of humility (Gómez, 2003:190). She found that translators' prefaces mediate between two languages, but also between two individuals – the author and the reader – and she states that "the reader is the very reason for the existence of the translation" (Gómez, 2003:190). Her study identifies two preface functions, namely, to "introduce the work of a foreign author" and to introduce the translator (Gómez, 2003:190). She also identifies the following structural components:

1. Different formulae of address
2. Defence of the source book
3. Defence of their translations
4. Observations about the way they have translated the text
5. Insistence on the importance and value of the translated text
6. Different closing formulae (Gómez, 2003:193-194).

In conclusion, she states that it is their communicative purposes and rhetorical devices that result in regarding prefaces of translators as a specific genre (Gómez, 2003:194).

McRae's study (2006) examines a corpus of translatorial prefaces in order to determine their function. She uses Genette's definition of a preface that includes any commentary on the main text, regardless of whether it appears before or after the main text (McRae, 2006:7). Her data corpus consists of 810 of the books of major writers translated from the principal world languages into English that appear in the *Encyclopedia of Literary Translation into English* in her study. She found that only 20% of translations have prefaces and of that, only 10% include discussions on the translation (McRae, 2006:20). It is on this 10% that she focuses her analysis and therefore her study does not comment on the general functions of translatorial prefaces. She also does not consider literary criticism of the original work, which is commonly found in the prefaces of original works as well as the prefaces of translators. She focuses on what translators say when they specifically discuss their translations and how this sheds light on their mediation between cultures. She excludes poetry and drama from her study because she feels that these genres present specific challenges to the translator (McRae, 2006:7). This exclusion seems unnecessary because the focus is on the translator's comments about their own challenges and not so much on the challenges of the genres themselves. McRae's (2006:2) method consists of a content analysis of prefaces according to the subject matter in prefaces where the translation or the SC was mentioned.

With her empirical study, she categorises the prefaces according to their subject matter into 33 topics and then identifies five preface functions (McRae, 2006:19). Each one of these topics is analysed according to the five different functions, which means that one topic can fulfil more than one function simultaneously. The two topics in her study that are discussed most often (38% of the prefaces) are the cultural and/or historical background of the ST and the translator's indebtedness and acknowledgements (McRae, 2006:20). There is quite a gap then between them and the third most common topic (29% of prefaces), namely, the "Reception of the Original/Author's Status in the Country of Origin" (McRae, 2006:55). Her five functions are as follows:

1. Foregrounding the differences of cultures and languages
2. Promoting understanding of the source culture (SC)
3. Promoting understanding of the translator's role and intervention in the text
4. Helping critics assess the quality of the translation
5. Being useful as process documentation (McRae, 2006:19).

McRae's study moves beyond Genette's themes of the how and the why to focus on the role of the translator as a cultural mediator and she emphasises the translator's preface as playing a major role in increasing understanding between cultures (McRae, 2006:41). However, according to Tymoczko (2006:16), the mediation between two languages and cultures may be an assumption that underlies Western translation theory that may not always be true in postcolonial cultures where mediation may take place within a single group for reasons such as connecting people with their past. One therefore has to keep in mind that the translator may not always be needed in interlingual and intercultural situations (Tymoczko, 2006:16). McRae regards the translator as an expert on both the SC and the TC and as someone who can influence the reception of the TT positively (McRae, 2006:40). This can only be achieved if the translator is visible, as in a preface, and she argues that no translation should be without a preface (McRae, 2006:41). She argues that prefaces are process documentation that can be used in descriptive studies and that translators have key roles to play in a global community where globalisation has made diversity more prominent rather than making us more homogeneous (McRae, 2006:41).

Dimitriu's study (2009) follows that of McRae by three years and she is the first one to develop a functional framework to classify translatorial preface functions. She has a twofold purpose to her study. First, she classifies the functions of prefaces and provides therewith guidelines to researchers when they investigate prefaces and second, she aims to narrow the gap between theory and practice with her guidelines to scholars and practitioners (Dimitriu, 2009:193).

Dimitriu (2009:194) distinguishes between criticism of translation (performed by literary critics who disregard the translator's intervention in the text) and translation criticism (that recognises the text as a translation and comments on the translator's various interventions in the text). Her study focuses on how prefaces become documentary sources for translation studies because it deals with "an impressive number of translation issues" that inform readers of the translator's first-hand experience with the text (Dimitriu, 2009:203). These include evidence, explanations, information and comments that can inform the discipline of translation studies. Dimitriu's study hones in on the comments translators make about themselves, their translations and their translation processes. According to Jääskeläinen (2011:123), an understanding of translation processes is a key issue in translation studies and is used in theory building and the development of translation models and training. Dimitriu (1997:74) comments on variables such as the length of the preface, different text types, the “linguaculture(s)” that the prefaces were aimed at (Genette’s “addressee”) and the translator’s nationality and academic background that all influence the manner in which translators deal with issues relating to their translations (Dimitriu, 2009:194-195). She does not specify how their approaches may differ, but implies that literary scholars differ from translation scholars in the way they deal with translation issues (Dimitriu, 2009:195).

Her analysis identifies three main communicative functions of prefaces, namely, an explanatory function, a normative/prescriptive function and an informative/descriptive function (Dimitriu, 2009:195). Translators explain their translations to their readers by commenting on why and how they choose texts to translate and how they deal with the translation problems they come across (Dimitriu, 2009:195-198). The normative/prescriptive function relates to the guidelines and instructions translators give in their prefaces to other practitioners, which may reflect translation norms (Dimitriu, 2009:198). She refers to the issue of fidelity that translators mention and how equivalence is reflected by “Toury’s initial norm (1995), Chesterman’s expectancy norms (1997) and Nord’s constitutive conventions (1991)” (Dimitriu, 2009:198). She cautions, however, that a thorough investigation should be undertaken before anything is regarded as a norm, because translators do not always implement in their translations those things that they prescribe in their prefaces (Dimitriu, 2009:198). She continues to list the “translation tips” mentioned by translators in their prefaces (Dimitriu, 2009:199). The informative/descriptive functions are evident when translators provide some kind of ST analysis and when they describe the ST or TT contexts (Dimitriu, 2009:201).

Dimitriu (2009) emphasises the importance of a translatorial preface by describing how translation scholars can use it. The validity of theories can be investigated by the case studies presented; translation norms can be inferred; prefaces shed light on ideological issues such as the power relations between cultures; the translation process itself can be scrutinised; and it can be used to improve translation criticism (Dimitriu, 2009:203). For example, Şahin (2014) uses a diachronic approach to examine the paratexts of three different Turkish translations of *The picture of Dorian Grey* to describe the changing norms for homoerotic and hedonistic texts in Turkey.

Pingping (Pellatt, 2013:33) shows that apart from having an introductory and explanatory function, prefaces also have ideological functions that guide readers ideologically and politically in their readings of a text.

Translatorial prefaces offer valuable information to translators in training, and Dimitriu (2009:203) argues for improved prefaces by translators that incorporate more explanatory and normative/prescriptive information. It means that translatorial prefaces can claim a valuable space in the curricula of translation courses. By using a more professional meta-language in their prefaces, translators can contribute to bridging the gap between theory and practice and translators consequently become more visible as expert linguistic and cultural mediators (Dimitriu, 2009:203). This has implications for the status of translators.

Dimitriu (2009) expresses the hope that her classification framework will be used for further investigations into the prefaces written by translators, and literature shows that other scholars like Hosseinzadeh (2015), Haroon (2017) and Bikmanienė (2018) have indeed done so.

Hosseinzadeh (2015) has developed a comprehensive conceptual model for analysing and classifying the narratives of translatorial prefaces as both the personal stories of translators, and as primary sources of information. She approaches narrative as "a mode of thinking and being" that is "in close relationship with studies on identity, ontology and social actions" that is not necessarily limited to literature, but is something that can be found everywhere (Hosseinzadeh, 2015:313). In this regard, narrative is a method and not a genre (Hosseinzadeh, 2015:314). She argues that the preface gives translators the opportunity to affirm their authority for their narratives, which reinforces their ability to influence the public, translators and meta narratives on translation (Hosseinzadeh, 2015:312).

In her methodology, Hosseinzadeh uses Genette's definition for paratext and the same definition for a preface as McRae (2006), but distinguishes between a preludial preface that comes before the main text and a postludial preface that comes after the main text. She looks at the form, content and function of prefaces. In her analysis of the form of the preface, she looks at preface titles, length, pagination and signature (Hosseinzadeh, 2015:315). She uses the six-phase TA approach proposed by Braun and Clarke (2006) to analyse her data and focuses on the latent level (and not the semantic level) to uncover the underlying things that shape the semantic content, resulting in a list of 30 themes (Hosseinzadeh, 2015:315-317). She lists them according to what she describes as their relative relevance, but does not indicate in how many prefaces each topic can be found (Hosseinzadeh, 2015:316-317). Making use of Dimitriu's typology (explanatory, normative/prescriptive and informative/descriptive) as a starting point, she continues to expand them to the following eight:

1. Informative
2. Explanatory
3. Informative equal to explanatory
4. Informative equal to normative
5. More informative than explanatory
6. More explanatory than informative
7. More normative than explanatory
8. Equally informative, normative and explanatory (Hosseinzadeh, 2015:317).

She motivates this expansion by the fact that her analysis shows that prefaces serve different functions with variable weightings (Hosseinzadeh, 2015:317). She proposes that all of them can be expanded even further to include more categories (Hosseinzadeh, 2015:317). Her definition of "more" is not clear from the article. Her method can be used for comparative, non-comparative, synchronic and historical studies (Hosseinzadeh, 2015:318).

Xia and Sun (2015:1081) undertook a diachronic study on 108 English-Chinese translators' prefaces dated from 1988 to 2013 to investigate the *Changing Content of Translators' Prefaces: With Special Reference to China Yilin Press's Translated Publications*. From a corpus of 388 texts, 108 had prefaces, which were classified according to Genette's (1997) classification and analysed using Microsoft Excel (Xia & Sun, 2015:1082-1083). The 11 content categories are:

> (1) introduction to the author; (2) introduction to the original; (3) genre indication; (4) the translator's opinion or analysis; (5) statements of intent; (6) contextual information; (7) commentary on the title; (8) introduction to the translated version; (9) genesis; (10) the translator's conclusion; (11) introduction to the translator. (Xia & Sun, 2015:1088).

They conclude that there is a shift regarding the content of prefaces from a focus on the ST writers to the translators and the translation processes and argue that these shifts in content configuration should be noted to "ensure the social status of translators, and the circulation and acceptance of the translated publications" (Xia & Sun, 2015:1081).

Haroon's (2017) corpus includes translations that were published in Malaysia and she selects nine translations that are accompanied by a translator's preface (Haroon, 2017:104). In agreement with the other scholars, she comments on the paucity of research that is done in the field of paratext. She ascribes this to the perception that these texts are regarded as less important because they exist in the periphery around the main text (Haroon, 2017:100). She argues, however, that translatorial prefaces influence text reception and increase the visibility of translators (Haroon, 2017:100).

When investigating the form of the preface, Haroon (2017:106) comments on the preface title, length, pagination, signatures and dates. She argues that the lower case numerals used to number the preface pages in most of the prefaces sets them apart from the main text (Haroon, 2017:106). This may be true, but publishers have considerable control over conventions of numbering, titles, signatures and dates. It is also a publishing convention to number preliminary pages in Roman numerals to allow for additions later in the text production phase. Some publishers recommend that a personal note by an author should be called "Preface" and included in the preliminary pages whereas a preface written by someone other than the author should rather be called "Foreword" or "Editorial preface" (Butcher, Drake & Leach, 2006:183). The inclusion of a date is also discouraged (Butcher et al., 2006:183). This emphasises the fact that translators are not always at liberty to choose what gets published and that researchers should be careful not to assume that the presence or absence of certain textual features relates to the translator.

In discussing the analysis of her prefaces, Haroon (2017:106) only mentions "a careful reading", so it is presumed that she did not do a full qualitative TA on her data. This may be a limitation of her research. She identifies the following seven themes with regard to preface content:

> (1) Difficulties in undertaking the translation, (2) Information on the translator, (3) Information on the ST, (4) Acknowledgements and dedications, (5) The

origin of the translation, (6) Clarification of the title, and (7) General approach and specific procedures in translating (Haroon, 2017:106).

In identifying preface functions, Haroon (2017) uses a deductive approach by applying Dimitriu's three functions to her themes. She found that most of her prefaces serve an informative and explanatory function and that prescriptive comments are rare (Haroon, 2017:111-112). She concludes that translators' prefaces and indeed all the other paratexts accompanying translations, are worthy of study and can add value to the field of Translation Studies (Haroon, 2017:112).

Bikmanienė (2018:184-185) identified the lack of studies done on translators' prefaces and conducted a comparative study that drew on the methods of corpus linguistics to analyse the format, genre moves and functions of 30 Lithuanian and 30 English translators' prefaces published between 1900 and 2016. She uses Xia and Sun's (2015:1083-1085) classification (based on Genette's typology) of preface content and applies it to her Lithuanian and English prefaces. When describing the format of the prefaces, she looked at the title, length, pagination and signature (Bikmanienė, 2018:188). Most of the prefaces in her study had titles (95% of Lithuanian and 100% of English prefaces), but the main difference was that the English titles indicated a translator and translation whereas the Lithuanian titles focused on information about the ST writer (Bikmanienė, 2018:188). Her analysis shows that prefaces tend to be longer than one page and that translators indicate their presence in titles and the signature at the end of the preface (Bikmanienė, 2018:189).

Bikmanienė (2018:190) identifies the following 11 genre moves of Lithuanian and English translator's prefaces:

Table 2: Genre moves of Lithuanian and English translator's prefaces

	Lithuanian prefaces (out of 30 in total)	**English prefaces (out of 30 in total)**
The translator's opinion or analysis of the plots or author's writing purpose	23	17
Statements of intent	24	15
Brief introduction to the original work	15	14

	Lithuanian prefaces (out of 30 in total)	English prefaces (out of 30 in total)
Introduction to the author	23	18
Translator's conclusions about the process of translation	8	17
Genesis of the work	12	6
Definition of the genre	4	1
Contextual information	18	13
Introduction to the translated version	7	18
Introduction to the translator	0	10
Commentary of the title	3	0

She concludes that the English translators are more visible in their prefaces than the Lithuanian translators by focusing more on the translator, the translation process and the TT and that the Lithuanian translators are mostly invisible due to their focus on the ST writer (Bikmanienė, 2018:199).

When discussing the preface functions, she makes use of Dimitriu's (2009) communicative functions and concludes that the informative/descriptive function is more prominent in the Lithuanian prefaces due to the focus on the ST and ST writer and that the explanatory function is more prominent in the English prefaces due to the focus on translation processes and the TT (Bikmanienė, 2018:199). The normative/prescriptive function is absent in the Lithuanian prefaces and present in only three of the English prefaces (Bikmanienė, 2018:197).

2.6 THE INVISIBILITY/VISIBILITY OF THE TRANSLATOR

In this discussion, visibility/invisibility is used as a multidimensional concept (as defined in Chapter 1) where invisibility and visibility are used interchangeably depending on the focus of a specific scholar. For example, Venuti (2008) is of the opinion that the translator is invisible and argues from that base. Atefmehr (2016) concludes that translators are visible in their paratexts and therefore uses the term visibility. The focus in this study is on the translator's paratextual visibility/invisibility that relates to the presence or absence of a preface and is linked to what translators write about in their prefaces and how it makes the readers of a translation aware of the fact that they are reading a translation.

Venuti (2018:viii, ix) wrote an article in 1986 about translation practices that led to the 1995 publication of what is now described by publishers as a classical text in translation studies, *The translator's invisibility*, which saw its third edition in 2018 with Venuti's revised and reformulated ideas and methods. Since the 1990s, visibility/invisibility has become a popular concept in translation studies and part of an ongoing debate (Koskinen, 2000:98).

Venuti (1986:181) is of the opinion that "socioeconomic" and "aesthetic" invisibility has implications for a translator's status and recognition (both as experts in their field and financially) and that it alienates translators from the texts that they produce. He makes a strong argument for translators to be more visible, especially with regard to their financial survival and being recognised and remunerated as specialists in their field. Pym (1996:166) disagrees with the notion that a causal relationship necessarily exists between the increased visibility Venuti calls for and the improved financial and social status of translators. He argues that there are many other factors in play, for instance in copyright issues, and that Venuti's language is "all rather muddy" in that he does not provide enough evidence to make such causal claims (Pym, 1996:166, 168). He does however give Venuti credit for creating public debate on "issues that are being sidelined by the linguistic and systemic technocrats of contemporary Translation Studies" (Pym, 1996:173).

Compared to Venuti, Koskinen (2000:99) refers to three different kinds of visibility, namely, textual, paratextual and extratextual. The visibility Venuti calls for is mostly situated in the area of textual visibility, which relates to the presence of the translator in the translated text itself and has to do with the specific choices and strategies that the translator must negotiate all the time while translating the ST (Koskinen, 2000:99). Paratextual visibility focuses on mainly the presence or absence of translational paratexts, like the name of the translator on the cover of the book and the presence of a preface or afterword (Koskinen, 2000:99). The ongoing call for increased paratextual visibility by what Koskinen calls "'emancipatory' translation scholars and in literary translation" indicates that the traditional state of the translator's visibility has "experienced a revival in radical camps of translation studies" (Koskinen, 2000:99). Koskinen's extratextual visibility refers to the visibility of the translator in the world outside the text where books are advertised, reviews are written and texts are discussed and consumed in the public sphere and it is closely related to the social status of translation (Koskinen, 2000:99). This includes Genette's (1997:xviii) epitexts (paratexts outside the book that mediate the book to readers).

The extratextual visibility is further described by Atefmehr (2016:6) when she proposes her model, a "Network of Visibility", to represent the connections of everybody involved in the production and publication of a translated work. This network of translators, publishers, patrons and original authors all exert specific influence over the visibility of the translator as it is played out in their interconnected relationships (Atefmehr, 2016:6).

Koskinen (2000:98) regards the visibility of the translator as "the most widely accepted ethical notion in translation studies", which implies that the translator has to be fair, open, explicit, responsible and honest.

2.7 INVISIBILITY/VISIBILITY: WHAT DOES IT MEAN FOR THE TRANSLATOR?

Venuti's main interest is in the ethics and politics of translation – how differences in culture and language are registered and how Anglophone translation traditions have suppressed those differences through history (Venuti, 2018:viii). He puts translators at the centre of issues concerning them such as their selection of texts to translate, whether they should translate in a way that will keep the translator invisible, how translators are culturally marginalised and the difficult conditions translators experience legally and economically (Venuti, 2018:viii).

Venuti's investigation leads him to the conclusion that contemporary translators in Anglo-American culture are 'invisible'. He calls this a "somewhat melodramatic term", nevertheless it is an apt description for the fact that you can hold a translated book in your hand and be unaware of the fact that it is a translation and not an original (Venuti, 1986:179). 'Invisibility' refers to two related phenomena in translation, firstly the reception of the TT (the illusion that the translated text is the original text) and secondly, to the principles applied when these texts are produced and evaluated (the illusion created by the translator's manipulation of the text that the translation is the original text) (Venuti, 1986:179). These two phenomena create the impression for target readers that they are reading an original text and they are therefore mostly unaware of the fact that a translator was involved in the production of the TT. McRae (2006:17) comments on the fact that the reader reads the text as an original and can hardly do otherwise, because translated texts are usually presented as originals, meaning that publishers want to make its translated status as inconspicuous as possible. She concludes that publishers are mainly responsible for the absence of prefaces in translation, due to the prevailing attitude that translated texts are not read-worthy (McRae, 2006:41).

The second aspect of Venuti's invisibility means that if a translated text does not read as fluently as an original text, it is judged as unacceptable, or as a bad translation. He poignantly points out the irony that a successful and good translator, by being good, in fact, annihilates himself i.e. becomes invisible (Venuti, 2018:7).

The prevailing view of authorship in British and American cultures is that an author can freely express himself in his writing in an unmediated manner and their texts are therefore regarded as original and transparent presentations of themselves (Venuti, 2018:6). This puts translators at a disadvantage in two different ways: firstly, a translation is regarded as a second-order representation, and secondly, the translator has to hide this second-order status, so that the illusion can be created that the translation is the original (Venuti, 2018:6). This has contributed to the lack of recognition for the translator's work, which is reflected in their poor legal status when it comes to contracts and copyright for their translations (Venuti, 2018:7-8).

Venuti states that the project of his book is "to combat the translator's invisibility", "to make the translator more visible so as to resist and change the conditions under which translation is theorized, studied and practised today, especially in English-speaking countries" (Venuti, 2018:13, 32). This sentiment is evident in the comments of other scholars too when they argue for the increased visibility of the translator. Hozzeinzadeh (2015:318) identifies the preface of translators as "the most effective rare opportunities" that may assist them in their struggle to become more visible, and because of that, feels that prefaces are research-worthy documents. McRae (2006:41) echoes Newmark (1983:17) when she argues that a "translation without a preface should be a thing of the past". She bases her assertion on the fact that globalisation emphasises the differences between cultures and that the preface as the voice of the translator is an important voice when people and nations are trying to understand each other better (McRae, 2006:41). Pym (Koskinen, 2000:110) is also of the opinion that "the ultimate aim of translation is to improve the cultural relations with which they [translators] are concerned”. In her call to make translators more visible, Dimitriu (2009:204) focuses on the translator’s preface not only as a valuable guide to the target reader, but more importantly as a guide to other translation scholars, her main plea being for translators to improve the quality of their prefaces as meta-textual writings.

To determine how translators are visible in their prefaces, we have to look at what they write about their translations. Venuti (2018:275) criticises translators for the fact that they usually comment on the relationship between the TT and the ST, but ignore what he considers as a more important relationship and that is the relation between “the translated text and other texts written in the translating language”. This relates to the translation as part of the literary polysystem (Even-Zohar, 2000). According to Venuti (2018:175) this may lead to ignorance amongst translators about the fact that their translation is just one of many possible versions. He considers it important that translators never lose sight of their readers so that they can question the cultural and social effects of their translations in a meaningful manner and proposes that they extend this questioning to their contracts with publishers so that they can get copyright for their translations (Venuti, 2018:175). If translators are mostly invisible, he is suspicious about what he calls the “utopian faith in the power of translation to make a difference” and concludes that if we acknowledge the invisibility of the translator, we inevitably critique the status quo (Venuti, 2018:277). He calls translators into action to write prefaces – not just to write them, but to write them well.

Venuti (2018:13) argues that the British and Americans are complacent with cultural others and that this complacency is a symptom of the invisibility. At its worst, complacency becomes imperialistic and xenophobic (Venuti, 2018:7). In an attempt to subvert the colonising role of translation paratexts, evident in the assumption that the main function of paratexts is to make sure the target reader gains access to the foreign language and culture of the ST, Shread’s study focuses on “*how translators present the works they translate”* (italics – hers) (2010:114, 116). She argues that translators often try to gain the same kind of trust for their TTs as that accorded to the original text by proving their expertise in their paratexts, but that it usually falls short of this goal (Shread, 2010:116). She addresses imperiality in her study on *Decolonizing paratexts: re-presenting Haitian literature in English translations*, (2010) where she argues that translation paratexts should draw attention to three things in a translation. Firstly to the fact that it is a translation; secondly to “the resistance and opacity of its linguistic and cultural differences”; and thirdly, to the “process of negotiation, exchange and travel on which the translation depends” (Shread, 2010:113). She is of the opinion that many prefaces focus on the SC by trying to decodify it for the target-text readers (Shread, 2010:123). Instead, she envisions new paratexts that will draw attention to how translation negotiates the complexities inherent in translating between different languages and cultures and regards it as “a step forward” when target readers become aware of the translated nature of the text they are reading (Shread, 2010:122-123).

Atefmehr (2016) gives particular attention to the translator’s visibility in her examination of the prefaces and title pages of 106 translated Iranian texts. She wanted to determine whether translators use paratexts (specifically prefaces and the presence of the translator’s name in relation to the original author’s name) and how their presence is reflected in these paratexts. The translator is, however, not the only role-player that influences the presence or absence of paratexts and thereby the visibility or invisibility of the translator. She therefore proposes a model to represent the connections of everybody involved in the production and publication of a translated work, which she calls a “Network of Visibility” (Atefmehr, 2016:1). She hypothesises that this network of visibility can represent the status of the translator (Atefmehr, 2016:8).

Atefmehr (2016:6) describes the two different types of interrelated connections that exist in this network as “non-reflective” or “reflective”. In a non-reflective connection, one member in the network imparts credibility and visibility to other members by having their names appear next to the name of the other member (Atefmehr, 2016:6). This can be seen where the Iranian translators in the period 1906–1926, who had a high status and who belonged to nobility, were the source of visibility for those publishers or patrons whose names appeared alongside theirs on title pages or prefaces (Atefmehr, 2016:6). A reflective connection exists when one member in the network praises another, which increases their visibility, but simultaneously, this visibility reflects back to the original member and increases their visibility too (Atefmehr, 2016:7). An example is when a translator lavishes praise upon the ST writer as a great author who wrote a great work. Inevitably, the translator’s visibility then increases as the translator of a great author or great work (Atefmehr, 2016:7). Atefmehr’s study indicates that the visibility of the translator and a preface have reciprocal influence on one another in the sense that a preface can increase a translator's visibility, but also that a translator who has a high extratextual visibility, will most likely also have a high paratextual visibility.

Oktar and Kansu-Yetkiner (2012:337) plead for the recognition of the prefaces written by translators as texts that can "construct and contest authority, highlight cultural values and differences, underline self-identity, influence readers' perception, and unveil related changes of a historical, social and political nature". Their diachronic study analyses two prefaces of two different translators of *Lady Chatterly's Lover* 40 years apart, one translated in 1942 and the other in 1982, and with discourse analysis, they indicate how these translators use the discourse in their prefaces to make their voices heard and legitimise themselves for translating a stigmatised novel (Oktar & Kansu-Yetkiner, 2012:337). They reveal how the changing sociocultural and political conditions in Turkey can be seen in the diachronic shift between the discourses in these two translator's prefaces (Oktar & Kansu-Yetkiner, 2012:337). They show how a Turkish translator manipulated his visibility in order to protect himself by publishing his translation without his preface (Oktar & Kansu-Yetkiner, 2012:345). Only when the political and social context later changed did he publish another edition of his translation with his preface inserted. In light of this study of Oktar and Kansu-Yetkiner (2012), it becomes clear that the prefaces of translators may also be used to serve the interests of the translator or the commissioner.

A translator's visibility may sometimes have unexpected consequences due to the sociopolitical context, as the translators of Salman Rushdie's novel *Satanic Verses*, can attest to. There was an overwhelming negative reception of Rushdie's text by the Muslim world and this aggression not only included the original author, but also extended to his translators (Weisman, 1991). Ettore Capriolo, the Italian translator, was assaulted but survived the attack; but the Japanese translator, Hitoshi Igarashi, was not so fortunate and died after he was attacked (Weisman, 1991). In these instances, it would have served the translators well to remain invisible.

2.8 THE ETHICS OF VISIBILITY

The visibility of the translator has become an ethical issue closely related to the themes of loyalty (loyalty to the ST or loyalty to the target audience), and whether a translator can improve or correct a text (Chesterman, 1997:169). The translator's visibility also relates to the rights, status and power of translators and those who remain textually invisible can hardly be socially visible (Chesterman, 1997:169). It becomes an important issue when copyright and other economic decisions about work and pay are made and when translators exert their power in choosing texts to translate or in refusing to translate texts that they regard as unethical (Chesterman, 1997:170).

Koskinen (2000:98) comments on the fact that the concept of visibility has been generally accepted and as long as translators inform readers of their intervention in the text, academia trusts that all moral problems are solved. By being visible, especially in a preface where translation strategies are discussed, translators put their cards on the table, which is regarded as playing fair and an indication that the translator can be trusted (Koskinen, 2000:98). Nord (Koskinen, 2000:103) requires a translator to be visible when they fail to fulfil reader expectations, but is it always possible for the translator to know who the target readers are and what they expect? Paratextual visibility is regarded as an “unproblematic virtue, and a guarantee of ethical action” (Koskinen, 2000:100).

However, the situation seems to be more complex and Koskinen (2000:100) points out that even though translators make their voices heard in their prefaces, they neither always do what they say they do, nor are they always aware of their own strategies. This leaves the preface open as a tool for manipulation (Koskinen, 2000:98). She then applies Robert E Goodwin’s four strategies in the politics of lying to translator’s prefaces. They are, “lying proper, secrecy, propaganda and information overload” (Koskinen, 2000:100). She uses the apologetic rhetoric that translators so often use as an example of lying, where one cannot assume that it proves the translator’s submissive role (Koskinen, 2000:100). Translators can use their prefaces to promote specific ideologies and rather than dismissing them for the propaganda they may contain, she refers to Sherry Simon who says that one should read a preface precisely because they expose sociopolitical contexts (Koskinen, 2000:102). When translators have strong views on the theory of translation, their theoretical statements may display propagandistic traits that may focus more on their theoretical viewpoints and not so much on what their intervention was in the text (Koskinen, 2000:102). It is accepted then that prefaces contain valuable research material, but it is also clear that they cannot make translation processes directly accessible to us (Koskinen, 2000:103).

Prefaces by translators are also norm-governed and influenced by changing conventions (Koskinen, 2000:98). Xia and Sun (2015:1081-1088) found that being aware of how important the visibility of the translator is, and being increasingly curious about translators and translation, has led to a shift in the content of prefaces, from focusing on the ST and ST writer to focusing on the TT and the translation processes.

Koskinen (2000:103) warns, however, that visibility cannot necessarily be clearly linked to translation ethics. Translators are not always explicit in their prefaces and may try to impress, conceal or fulfil reader expectations, which means that just the fact that they are visible in their writings does not guarantee ethical behaviour (Koskinen, 2000:103).

2.9 CHAPTER SUMMARY

This literature review started with a discussion of DTS as a theoretical framework for the study and how translatorial prefaces contain information about translation processes. Even though paratextual research has been a neglected field of study in the past, the interest of scholars has been piqued, first by Genette's seminal work and then in translation studies by those who applied his concepts to translations. The discussion turned to scholars who focused on translatorial prefaces as their subject of investigation. These scholars (Gómez (2003), McRae (2006), Dimitriu (2009), Hozzeinzadeh (2015), Xia and Sun (2015), Haroon (2017) and Bikmanienė (2018)) used Genette's concepts in analysing translators' prefaces to study preface form, content and functions. Translators become more visible when they write prefaces, but visibility is a multifaceted concept that involves a lot more than the mere presence of a translator's preface and is something that can serve various purposes for the translator. Visibility has become an ethical issue and even though a translator can reveal in a preface how they have intervened in a text, ethical behaviour cannot be assumed only because the translator is visible.

It is evident from these studies that research into translation paratexts and specifically prefaces can yield valuable information for the theory and practice of translation studies. These studies on translatorial prefaces were conducted on European translations and this study fills a gap by exploring the prefaces written by South African translators in a South African context. The aim of this study is to explore the nature of South African translatorial prefaces in order to describe the characteristics of prefaces, what translators write about in their prefaces and what functions these prefaces fulfil. Chapter 3 discusses the methodology and research design used to fulfil these aims.

CHAPTER 3: METHODOLOGY AND RESEARCH DESIGN

3.1 INTRODUCTION

In this chapter, the methodological approach and research design that best suit the examination of the research questions is discussed. The chapter consists of two parts. The first part focuses on methodology and research design chosen to conduct this study. A qualitative design is used to answer the research questions. The second part focuses on the practicalities of implementing this specific method. An overview of the research design is presented, beginning with a discussion of the key method used, namely the collection of textual data. It is followed by a discussion of the method used to analyse the data with examples of each step of the process. Credibility and dependability are particularly important in qualitative approaches and it is shown how this study fulfils these criteria. The ethical issues relating to the research process are clarified. This chapter concludes with a summary of the methodology used in this study.

3.2 METHODOLOGICAL APPROACH AND RESEARCH DESIGN

The research methodology should be driven by the research questions and, in the end, the method used should deliver answers to these questions (Braun & Clarke, 2013:11). The research questions for this study were:

a. What are the characteristics of South African translatorial prefaces?
b. What is the content of South African translatorial prefaces?
c. What are the functions of South African translatorial prefaces?
d. How is the South African translator visible in the preface?

To answer these questions, an exploratory and descriptive approach was needed, making a qualitative methodology the most suitable approach for this study. In descriptive research, the manipulation of variables is absent and attention is given to how things are or were (McMillan & Schumacher, 2001:283). It allows the researcher to describe and interpret social phenomena thoroughly (Dey, 1993:2). When a specific area is investigated for the first time, the data produced by descriptive research is valuable and once the phenomenon is properly described, other aspects of the area can be investigated by addressing questions related to development, differences and relationships (McMillan & Schumacher, 2001:283-284). This study is situated in the domain of DTS (as discussed in Chapter 2).

Qualitative research uses words as data in contrast to quantitative research that uses numbers as data (Braun & Clarke, 2013:3). Guest, MacQueen and Namey (2012:5) propose the definition for qualitative research of "Nkwi, Nyamongo and Ryan (2001): Qualitative research involves any research that uses data that do not indicate ordinal values". Within a qualitative approach, the researcher could look at what translators express in their prefaces and language could provide a window to their perspectives on their translations (Braun & Clarke, 2013:24). Qualitative researchers do not assume that "the characteristics of interest are normally distributed in the population" (Crabtree& Miller, 1999:34). In this instance, the researcher focused on the patterns that emerged from a corpus of translatorial prefaces written by various translators in different languages to answer specific research questions. Patterns refer to multiple elements united in a specific arrangement (Saldaña, 2016:6). If other researchers pose different questions of the same corpus and approach the corpus from another viewpoint, they will produce another set of findings.

In the case of this study, a corpus of texts was compiled in order to answer the specific research questions. Kenny (1998:50) refers to Stubbs's definition of a text as "an instance of language in use, either spoken or written: a piece of language behaviour which has occurred naturally, without the intervention of the linguist". The translatorial prefaces included in the corpus were sourced from published translations that existed without any intervention of the researcher.

Thematic analysis described by Braun and Clarke (2006:175) as "[a] method for identifying themes and patterns of meaning across a dataset in relation to a research question", was used to analyse the data. The analysis was done manually on the documents in MS Word and no other computer software was used.

3.3 DATA COLLECTION

Prefaces written by translators were used as primary sources of existing data and were sourced from published translations. There were no human participants. These texts became the corpus. The discussion that follows will begin with the steps in the data-collection process, followed by a description of the corpus.

3.3.1 Steps in the data-collection process

The detailed discussion of the data-collection steps begins with comments about the compilation of the corpus. When the decision was made to research the prefaces written by translators, the first challenge was the fact that a bibliography of all the texts that were translated into all the 11 official South African languages does not exist. This study had therefore two levels of data collection. The first level involved obtaining lists of translated texts that complied with the criteria of the corpus as described in the definition of 'South African' in Chapter 1 and then sourcing those texts in order to determine whether they had translatorial prefaces. The texts were sourced from published translations and to be included in the corpus for analysis, had to comply with the definition of 'translatorial preface' (as stated in Chapter 1) namely, that it must be an 'introductory (preludial or postludial) text that accompanies a translated work, consisting of a discourse produced on the subject of the text that follows or precedes it, written by the translator'.

The final corpus for analysis was put together through a process of refinement where all the translations without translatorial prefaces were eliminated. It was only possible to determine this by having the book in hand to see whether there was in fact a translatorial preface. This was a contributing factor to the decision not to purchase translated books, because money would have been spent on translated books that has no translatorial preface. The data collection for this study began with finding any existing South African lists of translated works.

The first step was to turn to South African publishers and search their catalogues for any translated texts. For this information the researcher turned to the Publishers' Association of SA (PASA) publication, *Guide to publishing in South Africa 2017* (PASA, 2016). PASA lists all its members and includes an industry member matrix indicating each company's type of publications, for example, whether they publish educational books, fiction and poetry. Unfortunately, there was no category for translations and the researcher focused the search on those publishers who published fiction and poetry (texts that would fall within the scope of this study). Of the 146 publishing houses, 44 published fiction and poetry. Many are small publishing houses that focus on publishing a few books per year and even though the matrix indicated that they publish fiction and/or poetry, some focus on children's literature and others only publish original texts. The researcher worked through the list of publishers in this PASA publication and downloaded eight online catalogues dated from 2011 to 2018, which delivered few, if any, translated works. Publishers who did not have an online catalogue were contacted via email, asking whether they published translations and if they did, whether they could provide a list. Most of them did not respond. Protea Boekhuis (in the person of Martie Eloff, martie@proteaboekhuis.co.za) provided the researcher with a list of translated books dating from 2006 to 2016. From this list of 371 books, 36 qualified to be part of the corpus. Annie Olivier (annie.olivier@jonathanball.co.za) from Jonathan Ball Publishers (www.jonathanball.co.za) sent the researcher their 2011–2014 catalogues. It would have simplified the data-collection phase if all the publishers kept separate records of all their translated publications.

Secondly, the researcher turned to SATI (South African Translators' Institute) who rewards *Prizes for Excellence in Translation and Dictionaries*. These prizes are awarded every three years and "aim to recognize meritorious work in the official languages of SA and to encourage the publication of translations of original works in the indigenous languages of the country" (SATI, 2018). The lists of translated works that were nominated for the SATI awards in 2012 and 2015 were available on their website (www.translators.org). The researcher contacted the SATI executive director (at the time it was Marion Boers) to obtain the lists of nominees since 2000, which Marion provided on the same day. Using this list, the texts were sourced from the Unisa library and the ST writers' and translators' names were used as search words in the library search engine to find any other translated books by the same writers and to find any other translations done by the same translator. This process was followed with all the ST writers and translators found.

The third step was to use Toerien's (1993) *Afrikaans literature in translation: a bibliography*, to obtain a list of Afrikaans texts that were published in any of the other 10 official languages. Ntuli and Swanepoel's (1993), *Southern African literature in African languages: a concise historical perspective*, gives a concise history of translations into the indigenous African languages and the researcher compiled a list of translated texts mentioned in their book and obtained those that were available in the Unisa library.

Fourthly, the researcher was alerted to translated texts by colleagues and friends who were aware of the research project.

During the second level of data collection, translated titles were sourced to determine whether a translatorial preface was present. Every source (text) was explored for further possible data sources, for example, when a specific list of translated works indicated a specific ST writer, that writer's publications were searched for more translations into other TLs, and when the names of translators were found in a text, a further search was done to determine the other translations that were done by these specific translators. The ST titles were also used to search for other possible South African translations of the same ST.

Out of 246 translations found, the 65 that had translatorial prefaces became the data corpus. These prefaces were scanned in order to convert them to electronic versions by using computer software that converts the scanned PDF version into Microsoft Word. These conversions had to be proofread (compared to the PDF version) and corrected, because the text is not converted flawlessly from PDF to Word. The prefaces that were not in Afrikaans or English were translated into English to make analysis possible and were then analysed manually by using TA.

The following example shows an extract of the Word conversion of the PDF version of a text with an example of the mistakes that may slip in, which made proofreading necessary. As can be seen, among others, the "T" of "The" was converted as a "7" and an "e" as "&", with many other characters incorrectly converted:

·nk' *Prop.il(Jjs* a colossal hip rhat lands_us.lnJ.&banon from our Tson&? s–;W
7hc Prophet is a mirror rh:u mirrors our Orphalesc:ness,
lr is an embr ce rhrough which we suip our my's and wear the worlds' o. r·s. lr is an
echo Lhrough which we hear our own rhoughcs, ·
lr is the boulder rhrough which we: cross co rhe wesc of our beliefs.
7he Prophet is the source from which we suck rhe knowledge rhac OOl.C,

Figure 2: Word conversion of PDF text

3.3.2 The corpus

In this study, the data corpus was extracted from all the translated texts that the researcher sourced during the collection period (2 February 2018 to 31 July 2018).

The criteria of the corpus refer to translated literary texts (novels, drama, poetry and short stories) and biographies/autobiographies, excluding children's literature. Children's books usually do not have prefaces and even fewer translatorial prefaces, so the researcher decided to exclude them from the data corpus in order not to waste time sourcing books that would not contribute to the corpus.

The corpus was also limited to South African literature (as defined in Chapter 1), which in this case referred to any such texts that were translated into any of the current 11 official South African languages. 'South African', in this context, referred neither to the nationality of the translator nor to the place of publication, but to the language of the TTs (see the definition in Chapter 1). The researcher deliberately does not refer to the ST as the original text, because translations may be done using already translated texts (a translation of a translation) and are then referred to as indirect translation. For example, a translator may use the English translation of an original Russian text as the ST and translate it into Afrikaans. In this corpus, it was not possible to determine the exact ST, because in most cases, it was neither mentioned by the publisher nor the translator. It is necessary to mention the specific scope of the texts translated into English. Because English is a language used elsewhere in the world and not just in SA, this study, with its focus on South African literature included only English translations of STs written in one of the official South African languages in the data corpus. For example, Afrikaans STs translated into English were included in the corpus, but not Spanish STs translated into English. Thirdly, the scope was limited to the period between 1945 and 2016. This period may seem broad, but because there is no comprehensive bibliography of South African translated texts available, the researcher aimed to compile a corpus that was as comprehensive as possible. Lastly, the scope was limited to texts that were available in the Unisa library and the personal library of the researcher, because of the limited research budget.

The text corpus out of which the data were extracted comprised of 246 translated texts translated into nine of the official South African languages, all except isiNdebele and siSwati. The reason why no texts with translatorial prefaces were found in these two languages needs further exploration beyond the scope of this study. Of the 246 texts only 65 had a translatorial preface. These 65 translatorial prefaces became the corpus (Appendix E). Every single preface was analysed in full and each individual preface became a data item out of which data extracts (quotes) were taken.

The size of the corpus was not determined beforehand, but was determined by the suitable texts that could be found during the data-collection period.

The corpus was extracted from 65 texts translated from 14 source languages (Table 3). Most translators did not indicate which specific publication of the ST they used.

Table 3: Source-text languages

	Source-text languages	**Number of texts**
1	English	23
2	Afrikaans	20
3	Dutch	3
4	Italian	3
5	IsiXhosa	3
6	Spanish	3
7	German	2
8	IsiZulu	2
9	Danish	1
10	Flemish	1
11	French	1
12	Greek	1
13	Sesotho	1
14	SiSwati	1

The 65 texts with translatorial prefaces included TTs in nine of the 11 official South African languages (Table 4).

Table 4: Target-text languages

	Target-text languages	**Number of texts**
1	English	23
2	Afrikaans	21
3	IsiXhosa	8
4	Setswana	4
5	IsiZulu	2
6	Sepedi	2
7	Tshivenda	2
8	Xitsonga	2
9	Sesotho	1

Table 5 shows the publication dates of the TTs between 1945 and 2016.

Table 5: Target-text publication dates

Target-text publication date	**Number of texts**	**Target-text publication date**	**Number of texts**
1945	2	1985	1
1951	1	1986	2
1952	1	1987	1
1953	1	1988	1
1954	1	1990	2
1956	1	1995	1
1959	1	1999	1
1960	2	2000	3
1961	1	2001	3
1962	1	2002	3
1966	2	2006	1
1968	2	2007	7
1969	2	2009	3
1970	1	2010	1
1971	1	2011	1
1975	1	2012	1
1978	1	2013	1
1979	1	2014	2
1982	1	2015	1
1983	1	2016	1
1984	2	No date	1

There were 41 translators who translated texts on their own and some of them translated more than one text. In addition to this number are 12 texts where several translators collaborated on translating these texts – mainly collections of poetry (Table 6).

Table 6: Translators

	Translator	**Number of texts**		**Translator**	**Number of texts**
1	Alexander Sandilands	1	22	Ian Ferguson	1
2	André P Brink	4	23	James JR Jolobe	1
3	Antjie Krog	4	24	JL Rammala	1

	Translator	Number of texts		Translator	Number of texts
4	Antony Dawes	1	25	JS Krüger	1
5	BB Mdledle	3	26	Karen Press	1
6	Breyten Breytenbach	1	27	Koliswa Moropa	1
7	Denis Hirson	1	28	Leon Rousseau	1
8	Carrol Lasker	1	29	Mazisi Kunene	1
9	Cas Vos	1	30	Michiel Heyns	1
10	Catherine Knox	1	31	MOM Seboni	2
11	CNM Phatudi	1	32	Mphaya Nemudzivhadi	1
12	Daniel Hugo	2	33	MW Tšiu	1
13	DBZ Ntuli	1	34	Peter Tshobisa Mtuze	1
14	Delamaine du Toit	2	35	Phaladi M Sebate	1
15	ED Giesekke	1	36	Rev. Tiyo Soya	1
16	Eric Mabaso	1	37	SE Krune Mqhayi	1
17	FA Thuketana	1	38	SJ Neethling	1
18	Francois Griebenow	2	39	Susie McDermid	1
19	GA Malindzisa	1	40	TJ Haarhoff	1
20	Gunter Pakendorf	1	41	Uys Krige	1
21	HJ Pieterse	1			
Collaborations					
1	André P Brink and Antjie Krog	1			
2	Breyten Breytenbach and Denis Hirson	1			
3	Catherine du Toit, and Natasha Blignaut, Elizma Briers, Joubert Gildenhuys, Annelien Robberts and Frances Strooh	1			
4	DM Mzolo and AT Cope	1			
5	AP Grové and CJD Harvey	1			
6	Jack Cope and Uys Krige	1			
7	Elizabeth Eybers and Olga Kirsh	1			
8	Jean Branford and Ernst van Heerden	1			
9	Jeff Opland, Luvo Mabinza, Koliswa Moropa, Nosisi Mpolweni and Abner Nyamende	1			
10	Jeff Opland and Phyllis Ntantala,	1			

	Translator	Number of texts		Translator	Number of texts
11	Leon de Kock and Karin Schimke	1			
12	Steven Stead and Reza de Wet	1			

Five genres of TTs were included in the corpus (Table 7).

Table 7: Target-text genres

	Genre	Number of texts
1	Poetry	29
2	Drama	12
3	Novels	12
4	Short stories	6
5	Biography/Autobiography	6

3.4 METHOD OF DATA ANALYSIS

In order to describe the nature of translatorial prefaces, which includes their characteristics, content and function, it was necessary to analyse data in a relatively large corpus. The researcher wanted to determine what translators write about in their prefaces, and rather than focusing on particular prefaces, consider the themes across the whole corpus. There are various methods available in qualitative research for pattern-based analysis, namely, phenomenological analysis, grounded theory, discourse analysis and TA. TA gave the researcher the opportunity to approach the data from an inductive perspective, starting with an exploration of the content of the data, without ascribing preconceived themes or frameworks to the data. Exploratory data analysis asks what-questions where codes and analytical categories are not predetermined but are derived from the data (Guest et al., 2012:7). TA is a flexible method whereby a researcher can potentially give a detailed account of data (Braun & Clarke, 2006:78). Guest et al. (2012:11) regard TA as “still the most useful in capturing the complexities of meaning within a textual dataset”.

Another method considered by the researcher was content analysis, because it is also a method whereby patterns in data can be traced. However, content analysis has a quantitative focus on the micro level that usually involves frequency counts, “[c]ontent analysis may be briefly defined as the systematic, objective, quantitative analysis of message characteristics” (Neuendorf, 2002:1). Miles and Huberman (1994:49) refer to content analysis as “a long and well-developed tradition of dealing quantitatively with qualitative data”. The critique on the quantitative emphasis of content analysis has led to the development of more interpretative forms called qualitative content analysis (Braun & Clarke, 2013:5), which corresponds with TA. The focus of this research was inductive and oriented towards a detailed description of the prefaces, and therefore TA was regarded as the best method to analyse the data and answer the research questions.

TA has been used widely in qualitative research after it was initially developed by Gerald Holton in the 1970s (Merton, 1975:335). Although it has been used widely, Braun and Clarke wrote an article in 2006, *Using thematic analysis in psychology*, to fill what they perceived as a gap, namely, that TA has not been adequately outlined. This was followed in 2013 by their book*, Successful qualitative research: a practical guide for beginners*. They offer a description of TA and guidelines on how to conduct a TA that demystifies the process. The researcher decided to use their descriptions and guidelines on TA, because they are clear and make the whole process of TA transparent for anyone who wants to evaluate the research. Their method was also used by Hosseinzadeh (2015) in her narrative analysis of translatorial prefaces.

Braun and Clarke (2013:180) and Guest et al. (2012:17) mention several advantages and weaknesses of using TA. Its flexibility may be its main advantage; for example, it can be used to study topics other than human experience and it can be combined with non-theme-based and quantitative techniques to provide a more detailed analysis (Guest et al., 2012:17). Because it is mainly a method of data analysis, it can be used in combination with various theoretical frameworks, research questions and data-collection methods, and it can be applied to samples or corpora of different sizes (Braun & Clarke, 2013:180). Guest et al. (2012:17) also mention its suitability to large datasets and team research as an advantage. Because it is relatively easy to learn and to use, it is a good method for a novice researcher and it makes the results accessible to a wider audience, who do not need advanced understanding of research methods (Braun & Clarke, 2013:180). It can be used to summarise the key features present in a large corpus and can offer a thick description of the whole dataset, which can include similarities and differences (Braun & Clarke, 2006:37). A thick description or rich data refers to detailed and complex data obtained from participants (in this case, published texts) (Braun & Clarke, 2013:5). Weaknesses include the fact that it is a method for data analysis that does not prescribe data-collection methods, theory, or epistemological or ontological frameworks; its interpretative power is limited when not used in a specific theoretical framework and, because it focuses on patterns across a dataset, it cannot make statements about contradictions or continuity within individual accounts (Braun & Clarke, 2013:180) and may miss some of the nuanced data (Guest et al., 2012:17). TA moves beyond the counting of words and gives the researcher the opportunity to describe the themes that are developed from the data.

Using TA, the corpus was coded based on the researcher's interpretation of it based on the research questions. The codes were grouped into categories and these categories were further grouped into themes.

In doing the analysis, the researcher had to make certain decisions. Braun and Clarke (2006:82) mention that the researcher should "explicitly" consider and discuss these choices. The first revolves around what is regarded as a theme or pattern in the data. This means that something that appears only once in a corpus, cannot be regarded as a theme. This has to do with the prevalence of the theme in each one of data items (prefaces) and also with the prevalence of the theme across the whole dataset (Braun & Clarke, 2006:82). In order to determine the content of translatorial prefaces, every paragraph of each of the 65 prefaces were coded, which resulted in a comprehensive classification of preface content. Functional themes were further developed from the content classification in order to determine the possible purposes of specific preface content. The analysis focused on patterns across the whole corpus and not on the detail of each sentence in the corpus.

The second decision the researcher made was to present a rich thematic description of the entire corpus and not to focus on only certain prefaces in the corpus. (Braun & Clarke, 2006:83). In developing the themes, the classification of the preface content was used instead of going back to each single comment in each preface. This enabled the researcher to focus on the patterns that emerged across the whole corpus.

The third decision the researcher made was to identify themes inductively, from the bottom up. Braun and Clarke (2006:83) defines an inductive analysis as "a process of coding the data *without* trying to fit it into a pre-existing coding frame" (italics – theirs). This process was data-driven and, at the beginning of the analysis, the researcher ignored the themes previously identified by other researchers on the topic. It was only when the analysis was complete that the researcher turned to what other scholars had to say about themes in translatorial prefaces. During the analysis, the focus was always on answering the research questions and focusing on describing what it is that translators write about in their prefaces and why.

The fourth decision of the researcher was to determine at which level the themes would be identified (Braun & Clarke, 2006:84). The prefaces were coded based on the researcher's interpretation thereof and the codes were grouped into categories. The categories stated explicitly what translators write about in their prefaces. The categories were then further developed on a latent level into functional themes relating to the functions of the preface content.

TA is a cyclic and recursive process where the researcher moves back and forth through the data, while coding, recoding, developing themes and reviewing themes (Braun & Clarke, 2006:86,87). Braun and Clarke (2013:203-204) summarise the process as follows:

1. Transcription (For the purpose of this study changed to 'Preparation of texts for analysis')
2. Reading and familiarisation; taking note of items of potential interest
3. Coding – complete across entire dataset
4. Searching for themes
5. Reviewing themes (producing a map of the provisional themes and subthemes, and relationships between them – aka the 'thematic map')
6. Defining and naming themes
7. Writing – finalising analysis

Each one of these steps is described as they were applied in the study. Because the study made use of textual data, no transcription was needed, but the texts had to be prepared for analysis.

3.4.1 Preparation of texts for analysis

The data for this study comprised of texts that required some processing before they could be analysed. This preparation consisted of translating the texts that were not in Afrikaans or English, into English. Translators were sourced from the website of SATI.

These translators were approached and contracted to do an ST-oriented, literary translation of the prefaces, adhering as closely as possible to the words of the writer of the original preface, without adding or omitting any data. They all signed an informed consent form (Appendix B), a research information sheet (Appendix C) and a translation brief (Appendix D) to ensure that they knew that their translations would be used in a research project and that the focus of the research was not on how the translation was done, but on the content of these prefaces.

Another phase of the preparation process was to scan all these prefaces from the original books into a computer and to convert them into a Word format. All the texts were pulled into one Word file and organised into columns with every paragraph in a separate line, to make coding possible. This process is called text segmentation, whereby the overall quality of the data can be assessed and it enables the exploration of thematic elements (Guest et al., 2012:50). Each text segment is explored for its meaning and it is these units of meaning that are allocated specific codes (Guest et al., 2012:52) The table below gives an example of an extract of Thuketana's preface to *Kheleni ra tihele* (Lebakeng, 1971) that was prepared for analysis.

Table 8: Example of a text prepared for analysis

WORDS OF THE TRANSLATOR (MBIRA)	(Codes to be inserted in this column)
Mbiras (thumb pianos) differ in length and thickness, but they are arranged on the plank, and serve one purpose: they support one another in making the song interesting and audible.	
All nations of the world have one song, a song with which we fight our enemy who is Satan and his angels. Therefore, I deemed it necessary to insert one mbira, not to make it nice, but to add to the rhythm of the song that was started by the man of the Taung clan so that everyone should hear its meaning, he would have nothing to defend himself with before the Almighty when that day comes.	
I should take off the hat and kneel down on my knees and celebrate D. P. Lebakeng, the owner of the book, who was not of the opinion that the mbira I would add would cause a	

discord and spoil the aura of the song. I am grateful to Lebakeng!	

3.4.2 Reading and familiarisation

The researcher coded and analysed all the data and thereby eliminated concerns about credibility that may arise when more than one coder is used. The first step in the process was to determine whether the translated text in hand had a preface written by the translator or not. When the translatorial prefaces were scanned in and converted into Word, it was necessary to edit the converted prefaces for accuracy, because the conversion corrupted some of the information. This was the first reading through the data. When all the texts were pulled into one Word document in preparation for analysis, the researcher read through the whole corpus again before starting with formal coding. During this reading, notes were made on initial impressions and ideas that could be returned to later in the coding process using Word's Comment function in Track Changes. For example, in Opland's preface (2007:) he mentions orthography:

> A new orthography was introduced (ironically, by Bennie's grandson) and adopted in 1936. It proved something of a disaster (see Opland 1998, Chapter 13), considerably complicating and inhibiting literary production; its major innovations were reversed in 1955. The 1936 orthography was immediately unpopular and widely resented. A letter from Bennie attempting to justify his proposals drew an angry response from H.S. Ndlela:

This led to the following comment by the translator:

> Important. Do say something about the orthography of the indigenous languages in my introduction and the fact that it has changed. May also mention that the translators found some of the old texts difficult to translate, due to this.

3.4.3 Coding

Saldaña (2016:4) defines a code as it is used in a qualitative analysis as "a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data". It is researcher-generated and reflects the researcher's interpretation of each piece of data (Saldaña, 2016:4). Coding becomes the transition between data collection and data analysis (Saldaña, 2016:5). Codes link the data with concepts that the researcher later explores when doing “pattern detection, categorization, theory building, and other analytical processes” (Saldaña, 2016:4).

Coding is a heuristic, which means that it is an “exploratory problem-solving technique without specific formulas or algorithms to follow” (Saldaña, 2016:9). In this regard, coding becomes a dynamic process whereby data can be summarised or dismantled in the researcher’s quest for an explanation, but the code will always link to the data pertaining to that idea (Saldaña, 2016:9). The primary heuristic for qualitative data analysis is synthesis, whereby various things are put together in such a manner that it forms a new whole (Saldaña, 2016:10).

During the first cycle of coding, the data extract can vary in length from a single word to a whole page, and the subsequent rounds of coding can use the same units or longer texts units or even a reconfiguration of the codes as they were developed during the previous rounds of coding (Saldaña, 2016:4). In this study, every paragraph of a preface was initially used as a data extract.

When coding, a researcher can lump data together or split it up into smaller units (Saldaña, 2016:24). In this study, the initial primary code can be regarded as lumping and the subcodes linked to each primary code can be regarded as splitting. With subcoding, a second-order code is added to the code to provide richer detail (Saldaña, 2016:83).

Coding for this study was done manually (as opposed to using computer software), making use of Microsoft Word as the repository of the whole corpus and using the basic Word functions to code directly onto the data. The data was prepared for coding by putting each preface in a table. Paragraphs and sentences were used as coding units. Each paragraph of each preface was put in a separate row of the table and a column to the right of the preface paragraph was used for codes (as was shown in Table 8). Each piece of coded data was assigned a code number and the same number was used throughout the whole corpus for the same code. Word’s search-and-find functions were helpful to allocate and refine codes. In the initial round of coding, a codebook was used as well to assist in keeping track of all the codes.

The content of the prefaces was identified during the coding process where descriptive codes were used to label the data. In some instances, in vivo codes (direct quotes from the data) and magnitude codes (indicating whether a statement is positive or negative) were used in combination with the descriptive codes to give a richer description of the data. Saldaña (2013:86) defines a magnitude code as adding an "alphanumeric or symbolic code or subcode to an existing coded datum or category to indicate its intensity, frequency, direction, presence, or evaluative content".

Saldaña (2013:18) recommends that novices to qualitative research code all the data that was collected, but comments that researchers soon learn to distinguish meaningful segments of data from the rest. For this study, complete coding was done on the content of the whole corpus to capture everything that translators write about in their prefaces. The length of the coding units varied. In some instances, a long paragraph could be assigned a single code and in others, separate sentences had to be given separate codes. See the example of coding below from Branford's preface in *The runner and the shadow* (Van Heerden & Branford, 1986:95).

Table 9: Example of coding

PREFACE CONTENT	**CODES**
[A1]TRANSLATOR'S NOTE	A1. Preface title – Referring to the translator/translation: Translator's note
[13]This small selection of poems with verse translations has been made in honour of Ernst van Heerden's seventieth birthday on 20th March 1986 and was originally entitled in my mind "The Importance of being Ernst".	13. Aim of the translator – ST and ST writer oriented: to honour the ST writer's 70th birthday
[16]I am grateful to the poet for his unfailing help and numerous suggestions, also for his steering me firmly towards some of his own favourite pieces when I showed a tendency to stray.	16. Acknowledgements and dedications – collaboration with the ST writer: help, suggestions and guidance
[13]In this selection the Afrikaans originals are given side by side with the translations to give the reader immediate access to them, and to enable him to judge range and quality for	13. Aim of the translator – Target reader and TL oriented: ST given alongside TT to enable comparison for the reader

PREFACE CONTENT	CODES
himself. [16]Six of the major poems were translated by the poet.	16. Acknowledgements and dedications – Six poems translated by ST writer
[9]Translating the work of another, especially when it is poetry, is never an easy task. Is it not arrogance to try to creep into the self of another human soul and interpret it for others? Maybe, but it is also love – for the work, for the language, for the poet – [13]and an expression of a desire that others should be enriched by what he wished to share, rendered into their own language.	9. Metaphor/definition of translation – “love for the work, for the languge, for the poet” 13. Aim of the translator – Target reader and TL oriented: to enrich TT readers
[9]The translator has been called "traduttore - traditore", that is: translator - traitor. [9]He has also been called a builder of bridges. [13]May this small offering be a building of bridges and a contribution to understanding.	9. Metaphor/definition for translation – treason 9. Metaphor/definition for translation – bridge building 13. Aim of the translator – Target reader and TL oriented: to mediate between SL and TL and promote understanding
[13]Only the poet knows what he really wished to say. The translator can only hope to pass on, faithfully and with what insight is vouchsafed him, some of the richness and the joy.	13. Aim of the translator – Target reader and TL oriented: to pass on “some of the richness and joy”
[A4]Jean Branford	A4. Signature of translator – Translator visible: name, surname

The first codes allocated to the data were the attributive codes that Saldaña (2016:80) classifies under “Grammatical codes” with the function of organising and describing the data. Attributive codes help to label the data with important information for future management and reference (Saldaña, 2016:82). These codes usually appear at the beginning of a dataset to identify participants (e.g. the names of the ST and TT), certain characteristics (e.g. genre and publication date), demographics (e.g. the gender of the translator), the format of the data (e.g. texts) and anything else that may be of interest for the qualitative analysis (Saldaña, 2016:83). These codes are important in data management. In this study these codes contributed to answering the first research question: “What are the characteristics of translatorial prefaces?”.

The following is an example of the attributive codes. Each text was allocated a number (to make the search-and-find in Word easier) and the attributive codes preceded the preface in a Word table.

TEXT 40

ATTRIBUTE CODING

SOURCE TEXT:	DUINESER ELEGIEN
	As bronteks het ek die 1986-uitgawe van die Duineser Elegien gebruik (uit Rilke se versamelde gedigte).
GENRE:	POETRY
PUBLICATION DATE:	1923
SOURCE-TEXT WRITER:	RAINER MARIA RILKE
SOURCE-TEXT LANGUAGE:	GERMAN
TARGET TEXT:	DUINO-ELEGIEë
TRANSLATOR:	HJ PIETERSE
PUBLICATION DATE:	2007
PUBLISHER:	PROTEA BOEKHUIS
PLACE OF PUBLICATION:	PRETORIA
TARGET-TEXT LANGUAGE:	AFRIKAANS
PREFACE TITLE:	INLEIDING
LENGTH OF PREFACE:	6928 WORDS
PREFACE SIGNED BY TRANSLATOR:	HJ PIETERSE
PREFACE DATED:	NO
PLACE OF PREFACE:	PRELUDIAL
PREFACE PAGE NUMBERING:	ARABIC

Codes were data-driven and semantic, focusing on meaning and what translators were saying in their prefaces. Each descriptive code is linked to a segment or element in the raw data and the search-and-find function of Word was helpful to move through the corpus and codes. One of the things a researcher should be aware of is the fact that, if there are too many codes, the analysis may become incoherent (Saldaña, 2016:25). MacQueen, McLellan, Kay and Millstein (cited in Saldaña, 2016:25) asserts that most coders can handle 30 to 40 codes at a time. When we look at the studies described in the literature review that indicate their coding, they show 33 codes (McRae, 2006:55) and 30 codes (Hosseinzadeh, 2015:316-317). During the first round of coding for this analysis, an initial 140 codes were generated. Some were duplications or near duplications, simply because the researcher could not manage so many codes simultaneously. This was exactly the novice trap that Saldaña warned against. These codes were reduced to 29 during the second round of coding, and finally, to 19 codes with subcodes (see Chapter 4). Now the analysis could move to explore latent themes in order to discover the possible functions of these prefaces. Miles and Huberman (1994:69) describe first-level coding as a summarising activity and pattern coding as a way to structure those summaries into sets, themes or constructs. The coding resulted in a classification of preface content.

The writing up of the findings started at the first round of coding and continued right up to the end where the data were interpreted. According to Miles and Huberman (1994:56) "[c]oding is analysis". This may be true, but coding is not the only and complete analysis. Searching for themes moves beyond coding.

3.4.4 Theming the data

When searching for patterns, the researcher searches for meaningful ideas that recur across the whole dataset that captures important things relating to the research questions (Braun & Clarke, 2013:223-224). The process involves searching for themes, reviewing the themes and naming the themes (Braun & Clarke, 2013:203-204). Braun and Clark (2013:225) emphasise that themes are developed (they do not emerge) as part of an active process and that it is possible to have different analyses of the same data. According to Harding (cited in Saldaña, 2016:25), 75% of participants should share a code before it can be regarded as a theme, but Saldaña disagrees. He says that a unique code that is not necessarily found throughout the dataset may hold important meaning for the final analysis (Saldaña, 2016:25).

The functional themes were developed from the preface content. The focus now was on thinking about the specific functions served by each code. The following questions were asked about each content code:

a. What function does this content fulfil?
b. What does the translator want to achieve by writing about this in the preface?
c. What is the effect of this content on the reader?

Candidate themes were developed as shown in Figure 3. During this phase, the researcher wrote the 19 final content codes on paper and cut them out, so that they could be moved around into various different combinations to look at how different codes could be organised under a specific theme (Braun & Clarke, 2006:89). The lines in Figure 3 show relationships between the themes. These candidate themes were still close to the content and in the end, the final themes focused on what the functions are of what the translators wrote in their prefaces. (See appendix F for a summary of the final codes and development into themes.)

The themes were revised by going back to the codes and to the raw data to determine whether they told a comprehensive story of the data. They were refined to the four themes represented in Figure 4. There were two levels of reviewing and refining. On the first level, data extracts for each theme were read to determine whether they formed a coherent pattern and on the second level, the validity of the themes in relation to the complete corpus was considered to see if they did actually reflect meanings that were present in the whole corpus (Braun & Clarke, 2006:91). In the discussion of the findings, Table 15 shows the preface functions as they are supported by the preface content.

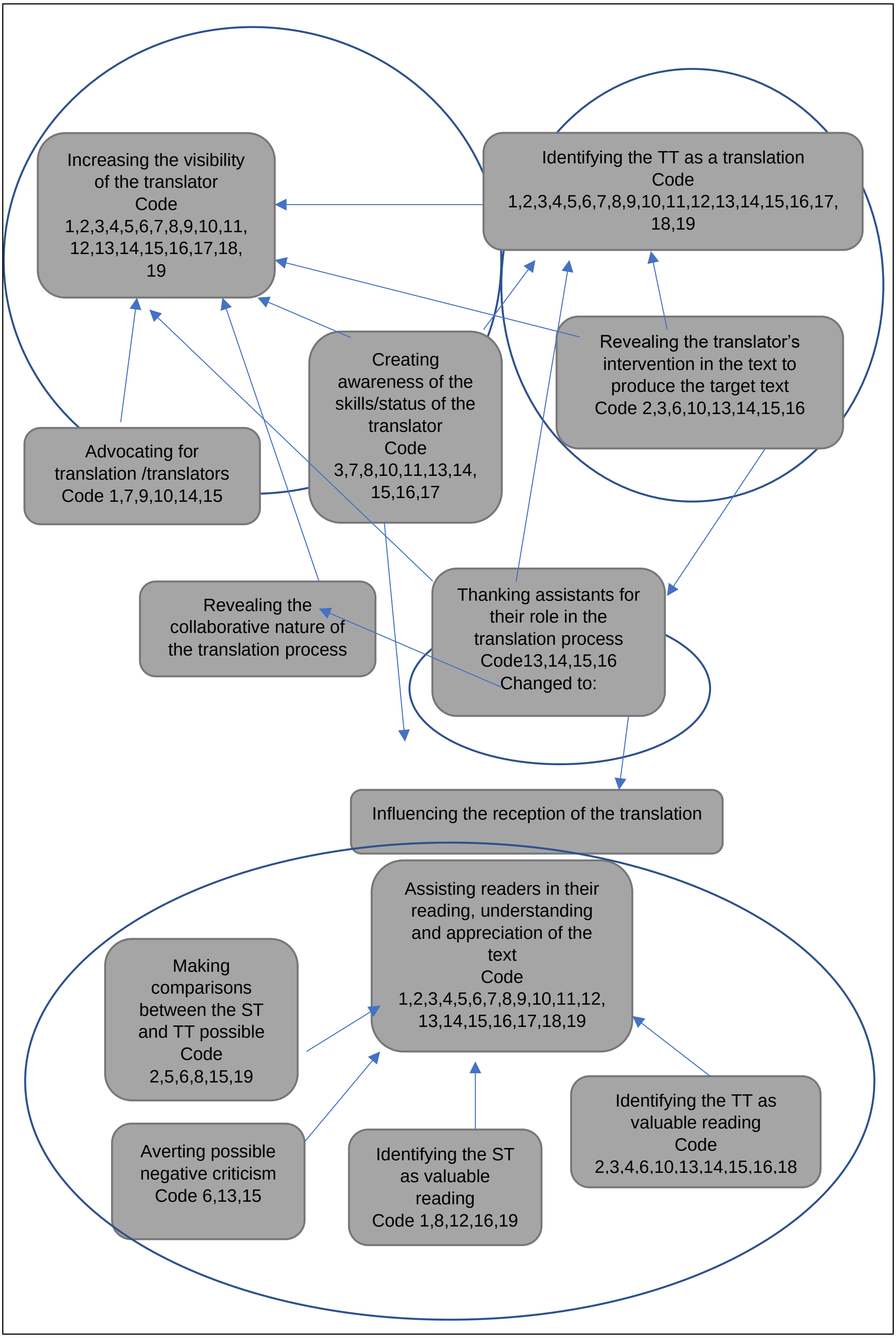

Figure 3: Candidate functional themes

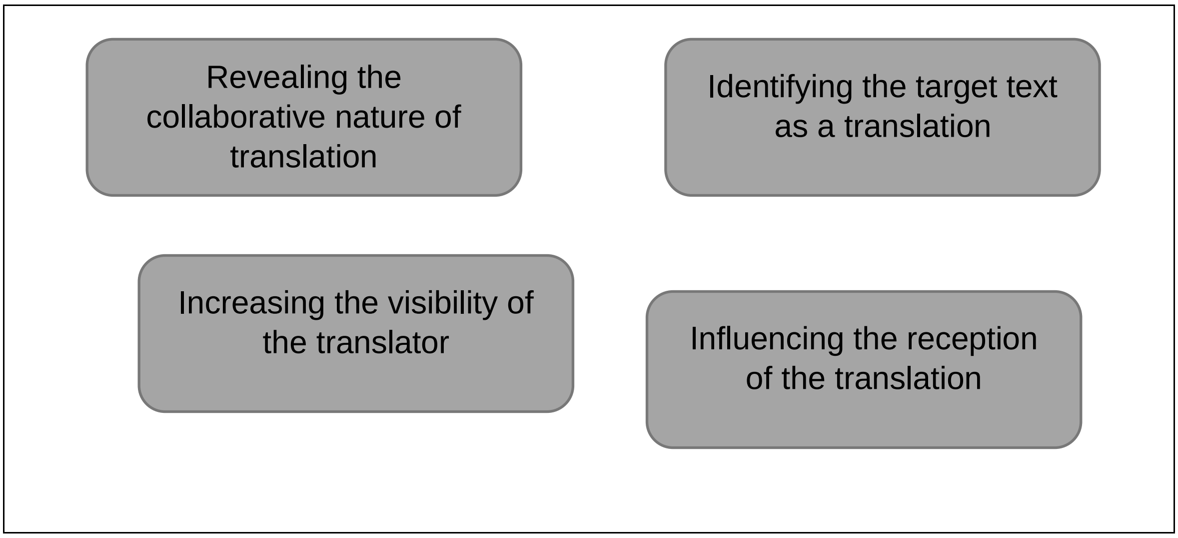

Figure 4: Final functional themes

3.4.5 Writing the analysis

For each functional theme an analysis was written that contained the story of each theme. A detailed analysis was written for each of the codes to answer the second research question of what translators write about in their prefaces. These are presented in the next chapter where the findings and results are discussed.

3.5 QUALITY CRITERIA FOR QUALITATIVE RESEARCH

Credibility (validity in quantitative research) and dependability (reliability in quantitative research) are important issues in qualitative studies and it is important for qualitative researchers to show that their methods are accurate and precise and not biased (Miles & Huberman, 1994:277). Guest et al. (2012:80-81) suggest that we move away from using the word “measure” in qualitative studies and refer to face validity and external validity as the only two types of validity that can be applied to qualitative research. Face validity is defined as, “[t]he degree to which an indicator for a concept (e.g., question, scale) intuitively makes sense, determined by consensus amongst researchers” (Guest et al., 2012:81). In qualitative research, we cannot rely on variables and measurements to ensure credibility and dependability and therefore face validity is important where the good judgements of other researchers and scholars are needed to establish whether something is valid (Guest et al., 2012:83). External validity is defined as, “[t]he degree to which study findings are relevant to other populations and contexts (i.e., generalizability)” (Guest et al., 2012:81). Braun and

Clarke (2013:282) refer to the term “transferability” instead of “generalisation” when aspects of qualitative research can be “transferred to other contexts of participants”.

Miles and Huberman (1994:278) assert that “transparency of process” is critical in presenting the findings and interpretations of a qualitative study as valid. By explicitly documenting and describing procedures, the researcher becomes transparent for scrutiny by other scholars who can then determine for themselves whether the research is credible and dependable (Guest et al., 2012). This audit trail involves “keeping track of and documenting the entire data analysis process” (Guest et al., 2012:93). By presenting direct quotes from the data, other scholars have access to the necessary information to judge the research findings fairly (Guest et al., 2012:95).

Credibility (validity) refers to whether one assesses what one intends to assess. Is the research sound and does it show what it claims to show (Braun & Clarke, 2013:280)? According to Crabtree and Miller (1999:193-194), it has to do with research rigour and intellectual honesty. Validity refers to “the degree to which explanations of phenomena match the realities of the world” (McMillan & Schumacher, 2001:407). Various types of validity are described in literature. Miles and Huberman (1994:36) identify the types of validity as construct validity (“Are the concepts well grounded?”); descriptive or contextual validity (“Is the account complete and thorough?”); interpretive validity (“Does the account connect with the ‘lived experience’ of people in the case?”); and natural validity (“Is the setting mostly undisturbed by my presence?”).

If research is to be reliable, it means that when other researchers apply the same methods to a different dataset, it will be possible to generate the same results (Braun & Clarke, 2013:279). In qualitative research, the subjectivity of the researcher is a given and the themes and categories developed during the analysis are influenced by the approach used by the researcher (Braun & Clarke, 2013:279). For example, McRae (2006:20) approached translators’ prefaces from the viewpoint of the translator as ambassador between cultures and this approach is reflected in her themes. Her content codes though are similar to those of other scholars who also conducted a TA on translatorial prefaces. When reliability as dependable and trustworthy research in a qualitative study is under scrutiny, the focus is more on the methods of data collection and analysis (Braun & Clarke, 2013:279).

The data in this study consisted of naturalistic data in the form of published written texts. Braun and Clarke (2013:333) define naturalistic data as “data that exist in the world”, which was not specifically collected for research purposes. The data was not subjectively influenced by the researcher, because it existed as publications in the public sphere before the study began. Whatever the translators wrote in their prefaces was done long before the researcher decided to analyse the content of these prefaces.

The concepts used in the study is grounded in DTS and Genette’s conceptual framework. The dependability of the data refers to whether the same results will be generated by another group of researchers when they apply the same measures to another dataset (Braun & Clarke, 2013:279). The findings of the study were triangulated with the literature presented in Chapter 1 and 2 and show a correlation with other studies done on translatorial prefaces in other languages and cultures. There is a clear audit trail of every step in the research process, starting with data collection, continuing with analysis and ending with the final findings, as described in detail in this chapter and chapter 4. When the data was coded, the researcher was the only coder and inter-rater reliability was therefore not an issue. In this chapter, a detailed account of every step in the research process was documented with the necessary examples. Every data extract was coded and classified. In the discussion of the findings (Chapter 4), the analysis is linked to the raw data with direct quotes from the data, which are open to scrutiny by other scholars.

Guest et al. (2012:10) mention that when a researcher makes use of translated texts, a word-based analysis may create problems, because translators translate within a range of variables and this may affect the trustworthiness and consistency of the analysis. This analysis was, however, not a linguistic analysis that focused on the specific words used by the translator but focused on what the translators wrote about. Regardless of the specific variable used by the translator of the preface, the researcher was able to identify the patterns in the text and link them to themes. For example, when translators acknowledged the persons who assisted them, it would not matter whether the translator used “thankful”, “grateful” or “appreciative” in their translation, the meaning remains that of “positive acknowledgement of help received”. The dependability of the analysis was therefore not compromised by the use of translated texts.

In summary then, the research achieved intimate familiarity with the topic of translatorial prefaces; the data were sufficient to answer the research questions; systematic analysis was conducted on the data and documented to provide a transparent audit trail; and the research methods can be transferred to other settings where translatorial prefaces are explored.

3.6 ETHICAL ISSUES

The researcher's study was granted ethical clearance by the Research Ethics Committee of the Department of Linguistics and Modern Languages on 1 February 2018 in accordance with Unisa's policy on research ethics (TS_MM36_2018) (Appendix A). The research involved documents that were already in the public domain and therefore the study carried minimal ethical risk.

When preparing the documents for analysis, the researcher made use of various translators to translate the texts that were not in Afrikaans or English (the two languages that the researcher can speak) into English. These translators were given a Research Study Information Sheet (Appendix C) that provided them with the basic information on the researcher, the nature of the research and the fact that the research was not on the translation itself, but on the content of the translatorial prefaces. The translators were given a Translation Brief (Appendix D) that stipulated that a literary translation was needed that adhered closely to the ST writer's words and style, without adding or omitting any information unnecessarily. Each translator signed an Informed Consent Form (Appendix B) to say that they participated willingly in the project and that they would remain anonymous. The translators were paid for their translations according to their quoted fees as freelance translators. The fact that they were paid in no way compromised the data, and may, indeed, have enhanced it.

3.7 CHAPTER SUMMARY

This chapter has outlined the qualitative research design and discussed the research methods used in detail. Textual data were collected as primary sources and triangulation was achieved by sourcing various lists of translated texts. The corpus comprised of 65 translatorial prefaces from an initial corpus of 246 translated texts written between 1945 and 2016. The texts were sourced from translations into the 11 official South African languages and included texts from the genres of poetry, drama, novels, short stories and biography/autobiography. The researcher was the only coder who coded the complete corpus, making use of Braun and Clarke's (2013) method of TA. Nineteen content codes and four functional themes were developed. The functional themes are: 1) Increasing the visibility of the translator; 2) Influencing the reception of the translation; 3) Identifying the TT as a translation; and 4) Revealing the collaborative nature of translation. Credibility and dependability as important concepts of qualitative research were discussed and every effort was made to describe the research process in detail and to make it transparent for evaluation. Ethical issues related to the research project were addressed. In the next chapter, the findings of the study are discussed in detail.

CHAPTER 4: FINDINGS AND DISCUSSION OF ANALYSIS

4.1 INTRODUCTION

The findings of the study are discussed in this chapter as it was developed during the qualitative TA in answer to the four research questions. The previous chapter discussed the methodology in detail so the focus here is on the results of the analysis. The characteristics of South African translatorial prefaces, the content of the prefaces, the functions of the prefaces and the way in which translators are visible in their prefaces, are described. The findings are triangulated with the relevant literature (as it is presented in Chapter 2) and direct quotes from the prefaces as they relate to the analysis, are provided throughout.

4.2 THE ABSENCE OF PREFACES

The first finding of this study is that in an initial corpus of 246 texts, only 65 have prefaces written by a translator. This concurs with other studies (Dimitriu, 2009; Hosseinzadeh, 2015; McRae, 2006) who found a scarcity of translatorial prefaces among translated texts. The reason for this was not the focus of this study, but it means that through their paratextual absence in translated works, translators in SA display a low visibility. They are invisible as authors of a new text in another language. When there is no translatorial preface, the translation may be presented to the reader as an original text and the reader may not even be aware of the translated status of the book. Genette (1997:229) calls the ways in which writers of original texts avoid writing a preface, ‘dodges’. Translator dodges and prescriptions by publishers may have to do with Toury’s (1995) preliminary norms, which will have to be investigated further, before any conclusions can be made.

In Table 10, the presence of translatorial prefaces is displayed according to genre. In this corpus, translated poetry texts reveal the highest presence of translatorial prefaces in 24 of the 39 collections and novels the lowest presence in 26 of 120 novels. The difference between them is quite significant and further research may shed light on possible reasons and whether this is true for translations in other language combinations too.

Translatorial prefaces are present in three of the 16 short story collections, 11 of the 36 drama texts and three of the six biography texts.

Table 10: Translatorial prefaces according to genre

Genre	Without translatorial preface	With translatorial preface	Total
Novels	120	26	146
Poetry	15	24	39
Drama	25	11	36
Short stories	13	3	16
Biography	6	3	9
Total	181	65	**246**

4.3 THE CHARACTERISTICS OF TRANSLATORIAL PREFACES

Six characteristics of the 65 prefaces will be discussed as it answers the first research question namely, "What are the characteristics of South African translatorial prefaces?". The first characteristic that a reader becomes aware of is the place of the preface in relation to the main text, followed by the title given to the preface. The preface is paginated in a specific manner and is usually closed by the signature of the translator. Prefaces are usually published at the same time as the main text. Even though Genette (1997:174) identified prefaces to original texts that were published separately from the text, this research focused on the prefaces published in the same text as the translation. The last characteristic discussed is the form of the preface, which is divided into the genre, length of the preface and how headings are used.

4.3.1 The place of the preface

Most of the prefaces (57) in this corpus are preludial (appearing before the main text), with only eight postludial (appearing after the main text). This agrees with Genette's findings (1997:161) on original prefaces and shows that the preludial position is also the most common place for a translatorial preface. When we look at Genette's (1997:197) main function of the preface, namely to get the book properly read, it shows that the predominance of preludial prefaces indicate that most translators also expect their readers to read the preface before they move on to the main text. This study then concurs with Genette (1997:238) that a postludial preface is pragmatically less effective, because it loses its function of assisting the reader on how and why they should read the text.

Other scholars referred to in this study who did research on the prefaces by translators do not comment on the place of the preface (Bikmanienė, 2018; Gómez, 2003; Haroon, 2017; Hosseinzadeh, 2015; McRae, 2006).

By placing a preface before the main text, a translator's visibility is increased more than would be the case with a postludial preface. A reader would probably page through the beginning pages of a text in order to get to the beginning of the main text and even if they do not read the preface, they would be aware of its presence and therefore the fact that the text is in fact a translated text. The back of the main text indicates a place of lesser importance and prominence and therefore a postludial preface will increase the visibility of a translator to a lesser degree.

4.3.2 Preface title

For the purposes of this study, translatorial prefaces are not defined by their titles, but as the writings of the translators, regardless of how they chose to call it (see definitions in Chapter 1). The preface titles can be divided into five main categories. The first is that of generic titles such as "Introduction" (De Coninck, 2009:9), "Preface" Lanoye, 2002:n.p.), "Foreword" (Shakespeare, 1985:n.p.) and "Afterword" (Breytenbach, 1988:115). These titles were the most prolific (in 33 of the 65 prefaces). The second is where the word "translator" or "translation" is used in the title, such as "Preface by the translator" (De Cervantes, 1966:5), "Translator's note" (Mandela, 2001a:n.p.) and "Translation" (Brink & Jonker, 2015:466) (in 21 of the 65 prefaces). The third is thematic prefaces that refer to the content of the preface, such as "Modern Spanish-American poetry" (Krige, 1969:9), "Homer's prints" (Homer, 2014:9) and "The life of John Bunyan (in short)" (Bunyan, 1966:n.p.) (in 8 of the 65 prefaces). The fourth is where no title is used, which was found in only one of the prefaces (Lorca, 1987:n.p.).

The fifth category is for those titles that do not fit in anywhere else (two texts). The first one is where the author of the ST, Reza de Wet, is also the translator of the TT and she gives her preface the title of "Author's note" (De Wet & Stead, 2000:9). This indicates the importance of being recognised as the author of an original text. The second is where the publisher is also the translator and Francois Griebenow, by giving his preface to *Mafikengpad* the title of "Preface by the publisher" (Bosman, 2016:vi), emphasises his role as publisher rather than his role as translator.

Table 11: Preface titles

Generic titles (33)	**Titles referring to the translator/translation (21)**	**Thematic titles (8)**	**Other titles (2)**	**No title (1)**
Introduction	Preface by the translator	Modern Spanish-American poetry	Author's note [self-translation]	
Preface	Preface of the translator	Words of gratitude	Preface by the publisher [in this case also the translator]	
Foreword	Note of the translator	The life of John Bunyan (In short)		
Note	Translator's preface	Homer's prints		
A word before	Translator's note	Hedda Gabler: a commentary [combination of title and subtitle]		
To the point	Translator's acknowledgements	Folktales of Aesop: Definitions [combination of title and subtitle]		
Afterword	Translator's foreword	Preface: Early Zulu literature [combination of title and subtitle]		

Generic titles (33)	Titles referring to the translator/translation (21)	Thematic titles (8)	Other titles (2)	No title (1)
Background	Words of the translator (mbira)	Afterword: To remain in truth [combination of title and subtitle]		
Acknowledgements [first] Introductions [follows] [Divided into two sections]	Preface by the publisher/translator			
Introduction [first] Preface to the first edition to the English-Kafir reader [follows] [Divided into two sections]	Translation			
	Notes: Translation note [combination of title and subtitle]			
	Translator's words			
	Certain English terms and their isiXhosa translations: Short description [combination of title and subtitle]			

A subcategory identified is where a generic title is combined with a thematic subtitle. This category is present in those titles that refer to the translator/translation and thematic prefaces. Six of the eight thematic preface titles refer predominantly to the ST and the ST writer. One emphasises the translator's gratitude and one emphasises the role of the translator.

Vos (Homer, 2014:9) is the only translator in the corpus who added an epigraph to his title where he quotes Raymond Queneau's words from his preface to Flaubert's *Bouvard et Pecuchet* that was published in 1947, "Every great work of literature is either the Iliad or the Odyssey". In doing so, Vos focuses attention on himself as the translator of a "great work", and it affirms the status of the text in the mind of the readers who can do none other than to receive the text as canonical literature.The visibility of the translator is increased by the preface titles that refer to the translator/translation and these titles have the additional function of identifying the text as a translation. Titles mentioning “Acknowledgements” and “Words of gratitude” reveal the collaborative nature of the translation process.

4.3.3 Pagination of the preface

The pagination of the preface can be divided into three categories, namely those that make use of Arabic numbers, similar to the main text, those that are numbered with Roman numerals, different from the main text and those without any pagination. Hosseinzadeh (2015:315) calls it a preface “integrated” or “disintegrated” with the main text. The number of prefaces that are integrated or disintegrated with the main text is fairly equal with 29 integrated and 36 disintegrated.

Table 12: Pagination of prefaces

Pagination	**Number of prefaces**
1. Arabic numbers, similar to the main text	29
2. Roman numbers, different from the main text	11
3. No numbering	25

4.3.4 Signature of the translator

Translators are fully visible in their signatures when they sign their prefaces with their initials and surname, signature plus other information, intitials, surname plus other information, with their name and surname only and with their name and surname plus other information. This was the case for 36 of the 65 prefaces. The translators are partially visible in their signatures when they sign the prefaces with their initials or their inititials plus other information as was the case in eight of the prefaces. Partial visibility refers to these cases where a reader cannot look at the signature and know immediately who the translator is, because unless the reader is familiar with who the translator is, they have to search for the name of the translator elsewhere in the text. For 21 of the prefaces, the translators are invisible in the signature, because the prefaces were not signed at all. Of these 21, four included other information, but not the name of the translator (Figure 5). The other information included mostly dates and places with one that mentions the publishing house and one that gives the translator’s address and telephone number. An address and telephone number may be used as a marketing tool for a freelance translator but will lose its relevance as time goes by and the translator moves, changes a telephone number or passes away.

Genette (1997:181) uses a category called "sender" where he divides the senders of the original preface into nine different categories depending on whether they are authorial, allographic or actorial, and authentic, fictive or apocryphal. In this study, all the prefaces are authorial and were written by the translator. Even if the preface was not signed by the translator, it was clear from the content of the preface and the use of personal pronouns ("I" and "we") that the translator was the author of the preface. This can be seen in Brink's unsigned preface (Shakespeare, 1969) where he gives information on his translation strategies:

> Uit die aard van die saak moes <u>ek my</u> soms vryhede met Shakespeare se woordspelinge veroorloof; (emphasis – mine).
>
> Of course, <u>I</u> sometimes had to afford <u>myself</u> liberties with Shakespeare's puns (translation and emphasis – mine).

Here the heading refers to the translator, but to know who that is, the reader has to turn to the front page of the book.

In this corpus, 29 prefaces are signed with a date. Eight of those dates are earlier than the publication date of the translated text. When we look at some of them that are signed with the month – "25 Septemba, [sic] 1959",TT published 1960 (Shakespeare, 1960:3), "December 2008",TT published 2009 (Breytenbach, 2009:63) and "October 1981",TT published 1982 (Rousseau, 1982:n.p.), a possible reason may be that the text was completed by the translator at this time, but that the publication process took a few months to be finalised.

Signatures with the full name(s) and surname of the translator such as the preface signed by André Brink "André Brink Cape Town, 2007" (Jonker, 2007:36), increase the translator's visibility more than a text with initials only, "A.K." (Krog, 2000:4) or a text without any signature or initials, with other information added "Onrustrivier, Maart I968" (Krige, 1969:26). The signatures of the translators also identify the text as a translation.

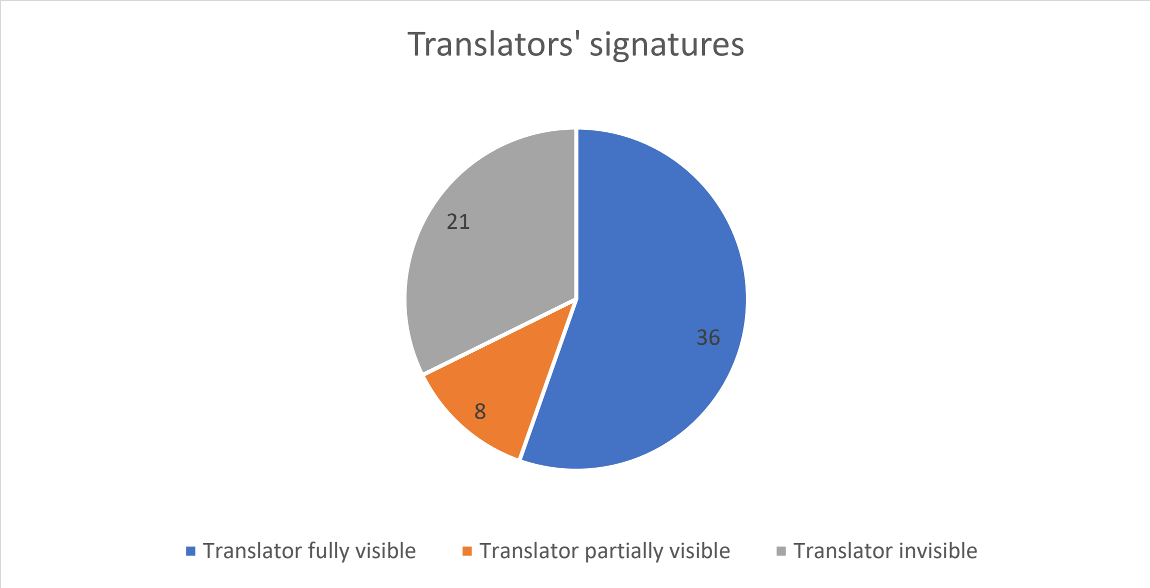

Figure 5: Signature of the translator

4.3.5 Time of publication of the preface

All the prefaces in the corpus were published with the translated text. Genette (1997:174) categorises the translatorial preface as a "later preface", similar to the prefaces that appear with the second and subsequent editions of an original work. In doing so, he regards the translation as a secondary text. This does not consider that the translator's preface accompanies a new text (the translation) with a new publication date. In this regard, Batchelor's (2018:191) reformulation of Genette's temporal variables may be more appropriate and these prefaces will then be categorised as published "with-TT".

4.3.6 The form of the preface

The form of the preface refers to the format of the preface and how it is written rather than the content. Aspects of interest here are the genre in which the preface is written, its length and the use of headings.

4.3.6.1 Genre

Prefaces were usually written as prose discourse, but in one preface the translator reverted to poetry when he included his own poem on the merit of the ST, while the rest of the preface was written in prose. This example comes from *Muprofeta*, the Xitsonga translation of *The Prophet* (Gibran, 1926), where the translator, XE Mabaso, inserted a poem of his own according to the style of writing in the ST. The translator expressed his own creative freedom by writing a poem that he felt would be a relevant accompaniment to his translation of the ST. The poem is quoted in full. In this text, the translator wrote a preface in Xitsonga and translated it into English and both prefaces appear preludial to the text.

> As part of this introduction, it is germane to accompany Gibran's artful work with a similarly highly structured Xitsonga poem by XE Mabaso, whose translation is as follows:
> *The Prophet* is a colossal ship that lands us in Lebanon from our Tsonga homes,
> *The Prophet* is a mirror that mirrors our Orphaleseness,
> It is an embrace through which we strip our my's and wear the worlds' ours,
> It is an echo through which we hear our own thoughts,
> It is the boulder through which we cross to the west of our beliefs.
> *The Prophet* is the source from which we suck the knowledge that ooze,
> *The Prophet* is the rain that brings in abundance our hearts' secrets,
> It is the private detector who whispers to people to obtain their secrets,
> It is a ship full to the brim with solutions to our daily problems.
> It is the soft branch of the fig tree that is overloaded with advices of daily problems
> who is unaffected by issues of self-knowledge, pleasure, prayer;
> on reaching, giving, buying and selling, talking, marriage, work, death;
> on eating and drinking, good and evil, religion, reason and passion, beauty;
> on friendship, children, pain, time, love, clothes, laws, joy and sorrow;
> on houses, food and drink, freedom, everything that bothers you?
>
> (Gibran, 2007c:22-23).

4.3.6.2 Length of the preface

Because the layout, font size and page size differ between the texts, the length of the prefaces are expressed in their word count to enable comparison. Table 13 indicates the preface length of each text in the corpus.

Table 13: Preface length

	Translated title	**Preface length in words**
1	*The quiet adventure*	38
2	*Ubusuku beshum' elinambini*	66
3	*Umhlaba Uyahlaba*	72

	Translated title	Preface length in words
4	*Iintsomi zika-Aesop*	84
5	*U-Adonisi wasentlango: ixulwe kumabali adumileyo*	85
6	*The long silence of Mario Salviati*	123
7	*In Africa even the flies are happy: Selected poems 1964–1977*	131
8	*Ujulius Caesar*	149
9	*Domein van glas*	161
10	*Lang pad na vryheid – die outobiografie van Nelson Mandela*	169
11	*Agaat: a novel*	194
12	*Verse van Lorca*	198
13	*Umacbeth*	200
14	*Die Paradys*	235
15	*The runner and the shadow*	256
16	*Die hel*	260
17	*Die tragedie van Romeo en Juliet*	266
18	*Kheleni ra tihele*	268
19	*Mogwebi wa Venisi*	273
20	*Richard III*	302
21	*Afrikaans poems with English translations*	310
22	*Plays one: Missing, Crossing, Miracle*	310
23	*Morekisi wa Venisi*	331
24	*Indlela ende eya enkululekweni*	338
25	*Onder die appelboom*	354
26	*Synapse*	421
27	*Harvest home*	438
28	*Umprofethi*	443
29	*Raka*	462
30	*The golden magnet*	514
31	*Leeto la Mokriste*	530
32	*Mafekingpad*	537
33	*Kogsi Henry wa bone*	544
34	*Oorblyfsel/Voice over [bilingual collection]*	547
35	*Lwendo lwa muendi*	576
36	*Mamma Medea*	582
37	*Down to my last skin Poems*	600
38	*Makhaula-mbilu a Julius Casar*	645
39	*The dark stream: the story of Eugene N Marais*	647
40	*Uhambo olude oluya enkululekweni*	668

	Translated title	Preface length in words
41	*Die toorn van die voorvaders*	739
42	*In die withaak se skadu en ander oom Schalk Lourens-stories*	849
43	*Moprofeta*	859
44	*House visits*	898
45	*Flame in the snow*	1 003
46	*Muprofeta*	1 068
47	*Uhambo lomhambi*	1 187
48	*Die lenige liefde*	1 421
49	*Judas eye, and Self-portret/Deathwatch*	1 468
50	*Moporofeti*	1 484
51	*Don Quijote*	1 645
52	*Loeto lwa ga Mokeresete*	1 666
53	*The Penguin book of South African verse*	2 533
54	*Tagtig gedigte en twee essays*	3 073
55	*Zulu poems*	3 729
56	*Umamazane Mamazane*	3 757
57	*Hedda Gabler*	4 317
58	*Spaans-Amerikaanse keuse*	5 433
59	*Dante se mistieke reis Eerste Tog: Inferno*	6 249
60	*Duino-elegieë*	6 928
61	*The nation's bounty: the Xhosa poetry of Nontsizi Mgqwetho*	8 321
62	*Woorde soos pluimsaad*	9 047
63	*Fragmente uit die Ilias*	9 218
64	*Black butterflies*	9755
65	*Abantu Besizwe: historical and biographical writings 1902–1944*	10 836

The prefaces vary in length from 38 words to 10 836 words with a wide variety in between. Of the eight texts with a preface over 5 000 words, seven are prefaces to poetry collections and epic poetry. This concurs with Dimitriu’s (2009:194) finding that poetry collections yield the longest prefaces. More than half of the prefaces are between 101 and 1000 words (as can be seen in Figure 6).

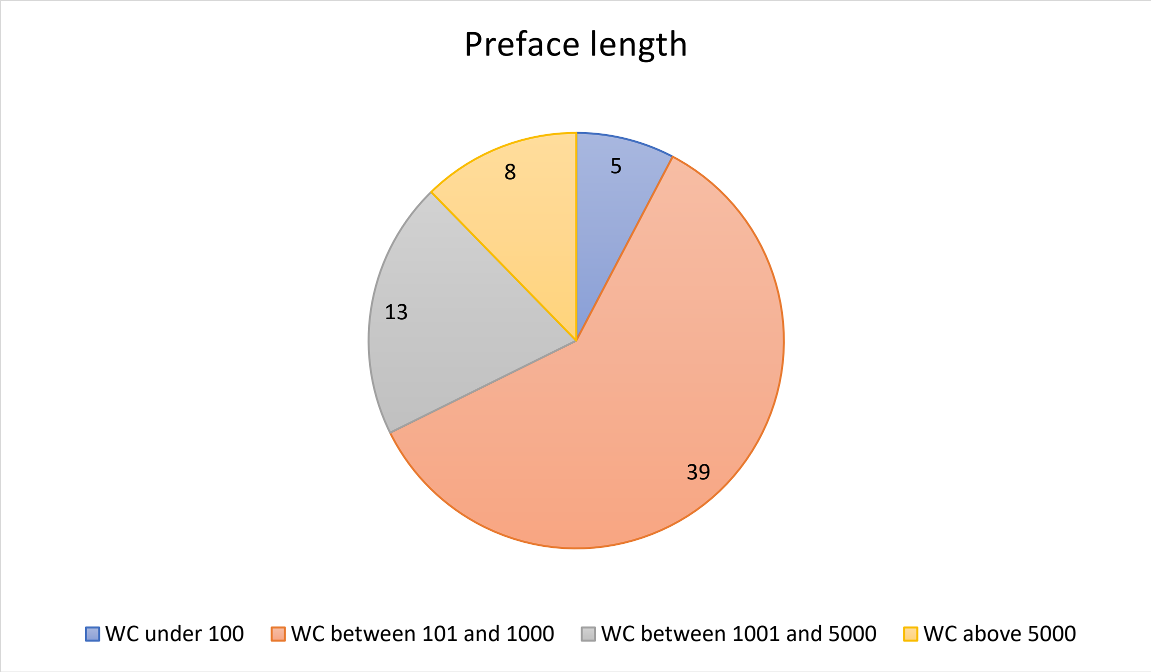

Figure 6: Preface length

Prefaces tend to be longer rather than shorter and demonstrate the role of translators to provide their readers with information and explanations.

4.3.6.3 Use of headings in the preface

Most prefaces are written as essays with no headings. The ten prefaces with headings are mostly the longer prefaces with only one of these prefaces under a thousand words. The headings are used to divide the prefaces into specific sections where the translator indulges in literary criticism of the text and/or gives detailed information about the ST and the ST writer. These translators wrote detailed academic discourse on both the ST and the TT.

Other studies on prefaces (Bikmanienė, 2018; Dimitriu, 2009; Haroon, 2017; Hosseinzadeh, 2015; McRae, 2006) do not comment on the use of headings in their discussions on the form of the preface.

Table 14: Preface headings

Text	Translator	Headings used		Preface length in words
Uhambo Lomhambi	Rev. Tiyo Soga	• Introduction • Preface to the first edition: To the English-Kafir Reader		1 187
Don Quijote	André P Brink	• 1 • 2 • 3 • 4	Here, the translator used numbers as headings without providing any additional descriptive information after the numbers.	1 645
Abantu Besizwe	Jeff Opland et.al.	• Acknowledgements • Introduction [divided into sections with headings] • Life • Mqhayi as imbongi • Mqhayi as author • Mqhayi as historian • Editorial principles and practices		10 836
Mamazane		• The author • The translators • Notes on the translation • Notes on the Zulu text • Pronunciation		3 757
Hedda Gabler	André P Brink	• I • II • III • IV • V • VI • VII	Here, the translator used numbers as headings without providing any additional descriptive information after the numbers.	4 317
Kogsi Henry wa bone	MOM Seboni	• Preface • Points about the story		544
Dante se mistieke reis	JS Krüger	• inleiding • vertaling • die Divinia Commedia as mistieke teks		6 249

Text	Translator	Headings used	Preface length in words
		• historiese oriëntasie • verduidelikende notas	
Duino-Elegieë	HJ Pieterse	• I Rilke: Lewe en werk • II Die Duino-elegieë • III Die vertaling van die Elegieë in Afrikaans	6249
Fragmente uit die Ilias	Cas Vos	• Mag jy altyd uitmunt en bo almal uitstyg • Die invloed van Homeros se werke • Die komposisie en outeurskap van die Ilias • Die Homeriese versmaat Vaste versmaat • Die Ilias se invloed op die poësie • Die Ilias se afdruk in die Afrikaanse poësie • Homeros in die troebel water van vertaling • JPJ van Rensburg se diens aan Afrikaans • Besinning oor vertaling • Asems in die seile van die skip • Verwysings	9 218
Black butterflies	André P Brink and Antjie Krog	• The woman • The poet • The translation	9 755

The two prefaces with only numbers as headings are both André P Brink's prefaces which may be a personal style or preference of the translator.

4.4 THE FUNCTIONS OF TRANSLATORIAL PREFACES

4.4.1 Overview

The Oxford dictionary of English (2010:708) defines 'function as: "the purpose of a person or thing". In an attempt to describe the function of translatorial prefaces one has to turn to the content of the preface, because it is by investigating *what* a translator writes about that an interpretation can be made on the possible purpose of such content. Preface functions are interwoven with the content and Genette (1997:13) states that these functions are based on interpretation. For the purpose of this study, the content codes were grouped into categories and these categories were then further developed into functional themes.

In the discussion of the preface functions, it is also necessary to keep in mind that specific preface content can simultaneously support various functions. This is confirmed by amongst others, Dimitriu (2009) and Hosseinzadeh (2015) (see Chapter 2). For example, in his preface to his Setswana translation of Bunyan's *The Pilgrim's Progress*, Sandilands comments on his translation strategy; the work of another translator; he acknowledges his helpers; mentions possible shortcomings in the TT, and gives instructions to his readers (five different types of content).

> For the most part, the names of the characters and the places in the allegory have been retained as Price had them, even although not all of them are as self-explanatory as one would like. A few changes have been made, but in most cases I have been conservative. Several of my Batswana friends have contributed advice; most of the technical help has been provided by my assistant, Mr. M.S. M. Kgopo of Kanye. A debt of gratitude is owed to the Rev. Kefhetoge Petso, of Kanye and Kimberley, who has made the final check on the translation. In spite of care, some slips in grammar or in spelling, and some infelicities in translation, may still exist: the translator will be grateful if such are brought to his notice (Bunyan, 1954:7-8).

To show how the same content can serve several functions simultaneously, the focus will be on the first two sentences where Sandilands comments on his translation strategy. The function of content that comments on translation strategies is that it firstly makes the translator visible to the reader. The translator's voice is heard as the writer of the source text and he informs the reader of his intervention in the text. Secondly, the reader becomes aware of the fact that what he is reading is in fact a translation and thirdly, by explaining what he did and why, the translator may try to influence the reception of the TT by for example, trying to avert possible criticism. So, comments on translation strategies serves three functions namely, increasing the visibility of the translator, identifying the TT as a translation and influencing the reception of the text.

During the analysis, four functional themes were developed:

1. Increasing the visibility of the translator
2. Identifying the target text as a translation
3. Influencing the reception of the text
4. Revealing the collaborative nature of translation

Each one of these themes encompass various sub-themes that all support the main function. For example, content that serves the function of influencing the reception of the text includes content that assists readers in their reading, understanding and appreciation of the text, any information, descriptions or explanations that indicates the merit of the ST or the TT, any comments whereby the translator tries to avert possible criticism by apologising for possible mistakes or shortcomings or explaining why certain strategies were employed and any content that enables comparison between the ST and the TT. (See Appendix F.)

In the discussion of the preface functions that follows, the examples from the corpus given in support of these functions shows how preface content supports the preface functions. The following table shows the preface content arranged according to the frequency of their appearance in the corpus and the functions they support.

Table 15: Preface functions supported by preface content

	Preface content	**Number of prefaces with this content**	**Preface functions supported by this content**
1	Translation strategy	45	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation. 4. Revealing the collaborative nature of the translation process.
2	Aim of the translator	43	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation. 4. Revealing the collaborative nature of the translation process.

	Preface content	Number of prefaces with this content	Preface functions supported by this content
3	Acknowledgements and dedications	41	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation. 4. Revealing the collaborative nature of the translation process.
4	Introducing the ST writer	25	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
5	Challenge identified by translator	22	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
6	Merit of the ST	22	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
7	Introducing the translator	18	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
8	Introducing the ST	18	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
9	The translation process	14	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation. 4. Revealing the collaborative nature of the translation process.
10	Introducing the TT	12	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
11	Specific ST identified	12	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation 3. Identifying the TT as a translation.
12	Metaphor/definition for translation	12	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
13	Instructions to readers	12	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation.

	Preface content	Number of prefaces with this content	Preface functions supported by this content
			3. Identifying the TT as a translation.
14	Contextualising the source	11	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
15	Commenting on the work of other translators	8	1. Increasing the visibility of the translator. 2. Influencing the reception of the text 3. Identifying the TT as a translation
16	Acknowledgement of shortcomings in the TT	6	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
17	Translation history of source text	4	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
18	Translation skills	4	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.
19	Contextualising the target	3	1. Increasing the visibility of the translator. 2. Influencing the reception of the translation. 3. Identifying the TT as a translation.

4.4.2 Increasing the visibility of the translator

Translatorial prefaces increase the visibility of the translator. This means that the reader is alerted by the translatorial preface and its content that the text they are reading is a translation. Readers become aware of the translator as a writer of the text in hand and gain access to the translator’s interpretations, literary criticism and interventions in the text. The mere presence of a preface increases the translator’s visibility and thus all the content is in support of this function in a general manner. However, each topic that the translator writes about makes the translator visible in a specific way. In the following discussion, the focus will be on describing how the translators are visible in their prefaces.

The analysis in this study was not a discourse analysis, but it is worth mentioning that by referring to themselves in the first person, "I", translators strongly identify themselves as the authors of their translations.

This study focuses on the translator's paratextual visibility (their prefaces), but the content related to their challenges, aims and translation strategies also reflect on their textual visibility.

The analysis revealed that translators use "reflective connections" in the "network of visibility" (Atefmehr, 2016:6-7) to produce and reflect visibility. This means that the reflective connection between the translator and the ST writer is utilised by the translator to increase visibility. This is done when translators emphasise the merit of the ST by emphatic comments about the value, importance and contributions of the ST writer and the ST. These comments may seem exaggerated at times:

> Ngeke ngiphindze ngikwati kubonga nangingehluleka kubonga kuwe JABULANI MNGADI ngekungivumela kutsi ngihumushe lencwadzi, ngicaphise saMswati kuloludzengelo lakho lolutawuvula ingcondvo yalabanyenti ngemphilo netigigaba talomhlaba. Ngeswele nemlomo mnaketfu. Ngemanyatselo labalulekile lawa lowashiye kulomhlaba.
>
> I would like to take this opportunity to express my gratitude to you, Jabulani Mngadi, for allowing me to translate this book so the Mswati people can benefit from your valuable advice on life and on world events. I hardly know what to say, my brother. These are important footprints that you have left in this world (Mngadi, 1986) (Translator C).

These comments imply that the translator can be regarded as equally meritorious as the ST writer, because he translated a great work by such a great author. The reflective connection between the translator and a famous author makes the translator more visible merely because a book of a well-known writer is inevitably more visible than a non-canonical book by an unknown author, as can be seen in what Pieterse writes about Rilke's poetry:

> Tydens sy lewe en ook na sy dood is Rilke gehuldig as een van die grootste liriese digters wat die wêreld geken het.

> During his lifetime and also after his death, Rilke is honoured as one of the greatest lyrical poets the world has ever known (Rilke, 2007:13) (own translation).

When the translator can reveal their personal relationship with the ST writer and declare the ST writer's approval and support for their translation, their visibility is positively increased and it is implied that readers can therefore trust that the translation is of high merit. This can be seen where Du Toit (Houellebecq, 2012: 212) says that she and her group of co-translators asked the ST writer for clarification when they came across ambiguities. Such a relationship is of course only possible when the ST writer is still alive.

Another reflective connection present in some prefaces is that between a translator and a commissioner. The reputation, status and fame of the commissioner increase the translator's visibility and adds to his/her credibility and status.

> Ndicelwe ziziPhatha-mandla zeMfundo ukuɓa ndikhe ndiyiɓeke ndiyenje nje ngentetho yenu nani nje ngokuɓa kukade fundwa ngaɓezinye iintetho.
>
> I have been asked by the Education Authorities to present it in your own indigenous language as other groups have been reading it in their own languages (Hobson & Hobson, 1945, n.p.). (Translator A).

The fact that some authority in the publishing world regards the translator good enough to be commissioned to do a translation contributes to a translator's credibility and status.

Another reflective connection identified is that between the translator and other translators. Translators comment positively and negatively on the work of other translators and in doing so, also increase the visibility of these other translators. In this case, visibility in itself cannot be regarded as necessarily positive. To be known as a bad translator increases visibility in a negative sense. The fact that translators feel free to critique the work of other translators negatively, imply that they regard themselves superior to these translators and subsequently their own status and credibility is increased. This can be seen where Pieterse (Rilke, 2007:20) comments on Gass's translations of Rilke's elegies:

> Gass verklaar weer vertaling as 'n *transreading* en vergelyk verskeie Engelse vertalings van die *Elegieë* op redelik arrogante wyse, maar trap dan self in talle slaggate met sy eie poging tot 'n vertaling (hy meen byvoorbeeld op bl. 84 dat die vertaler nie moet "konstrueer" nie, maar maak homself daaraan skuldig).
>
> Gass again declares translation as a transreading and compares various English translations of the *Elegies* in a relatively arrogant manner, but then steps into the many pitfalls himself in his own attempt at a translation (he is of the opinion on p 84 that the translator should not construe, but then makes himself guilty of it). (own translation)

Pieterse does not shy away from critiquing Gass and when he brings the mistakes Gass made to the attention of his readers, the reader can be sure that he will not repeat those mistakes in his own translation that follows.

By commenting on their interventions in the texts they translate, translators are highly visible as TT writers and consequently also makes readers aware of the fact that the texts in hand is a translation.

In the discussion that follows on the content of prefaces, examples are given on how each topic that translators write about contribute to their visibility.

4.4.3 Influencing the reception of the translation

Translatorial prefaces influence the reception of the translation. This function is fulfilled by comments on both the ST and TT, where they alert readers to the merit of these texts as valuable reading. The information and explanations they offer to assist readers in their reading, understanding and appreciation of the text include among other, literary criticism on the ST and declarations on their involvement in the text and the strategies and processes used during translation. When discussing this preface function, the ST and TT are regarded together because the distinction between them is not always clear. What the translator says about the ST is in most instances true for the TT and the other way around. Translators identify that the ST/TT is valuable reading and thereby attempt to ensure a positive reception of the text.

When the high value of the text as a worthwhile read is emphasised, it is an attempt to influence the reception of the translation, which corresponds to Genette's themes of the "why" (1997:198-199). When Opland (2007:xxx) comments that he hopes "this presentation of her [Mgqwetho's] incandescent poetry will restore that bounty to the nation" he says to the reader that the translation is a valuable read and it shows how a translator can play a role in preserving literature by translating it and giving a wider audience access to a SC text.

According to Genette (1997:199,200) a text can have documentary, intellectual, moral, religious, social and political usefulness. Usefulness in this sense refers to some value that the reader may receive from reading the translation. By stating what he perceives as valuable, Mabaso (Gibran, 2007c:21) markets the ST to his readers and motivates them to read the text and discover that value for themselves:

> The Vatsonga readers will find *The Prophet* a very valuable resource that challenge the mind and offers solutions to topics of everyday nature such as love, work, religion etc. This work is presented in a language that is simple yet philosophically complex in a highly structured style and accompanied by the author's artwork.

Seboni (Shakespeare, 1952:n.p.) expresses his role as translator of Shakespeare as expanding the Setswana literature and he simultaneously raises his status by saying that he does that with excellence. The TT is now highlighted as possessing special significance in enriching the language and culture of the target audience:

> Ka dikwalo tsa Setswana di tlhokafala thata fela jaaka mo dipuong tse dingwe tsa Bantsho, nngwe ya ditsela tse go ka atisiwang dikwalo ka tsone ke go tlhopha le go phutholola ka Setswana, dikwalo tse di kwadilweng ka dipuo disele mme ka botswerere.
>
> The fact that the Setswana plays are needed very much like the others in the Indigenous languages, one of the ways of expanding them is to choose to translate into Setswana the other plays written in other languages and doing it with excellence (Translator G) (Shakespeare, 1952:n.p.).

The ST writers are praised for their skills and good writing and the positive reception of the ST and its numerous translations is given as evidence that the text is a valuable read. If other readers enjoyed the text, it is implied that the current reader will do so likewise. If the text is popular and was translated into many other languages; for example, the *Prophet* has been translated into more than 50 languages (Gibran, 2007b:19), the implication is that such a text is more important than an unknown text.

It also implies a higher visibility of such a text and correspondingly, a higher visibility of a translation of such a text. With all these comments, translators market the texts to readers as a good read and translators pave the way for a positive reception of their translations.

When the translator indicates the number of drafts that were done and the lengthy process and collaboration with others, they imply that the final product should have value as a good read due to the amount of work and effort that has gone into it.

In the poetry collections in this corpus, the translators give attention to their selection of poems to be included in the translation and several of them mention in their aims that they want to present an overview or a representative collection of the writer's works or the poetry of a specific language group.

When translators praise the original writer, they can do so without seeming to put themselves forward as good writers. Indirectly though, the implication is that when the ST writer is good, the translator is good. Once again, this is an example of the reflective relationship between the ST writer and the translator that increases the visibility and status of the translator. By praising a text, the translator wants to assure a positive reception of the TT by making the reader aware in advance of the high regard there is for the ST and how positively it was received in the past as can be seen in Brink and Krog's comments on Jonker's work:

> Following Mandela's highlighting of 'The Child' in his first speech to Parliament in 1994, there has been a steady increase in the level of interest in Ingrid Jonker's work further stimulated by two television documentaries on her 'life and poetry' in 2002. In Afrikaans, a number of highly talented and exciting younger musicians, most notably Chris Chameleon, began to turn Ingrid's poetry into songs that almost immediately became enormously popular (Jonker, 2007:32).

When readers read comments like this their interest in the TT may be peeked.

Krüger (Alighieri, 2013:8) draws parallels between the subject matter of the ST and the TC and emphasises similarities, for example, that the subject matter embraces universal themes relevant to any reader:

> Die 'Hel' is 'n relevante tema. Die lees van die *Inferno* kan 'n transendering van die beperkte Suid-Afrikaanse situasie moontlik maak; 'n situering daarvan in die groot konteks van menslike vervreemding en ontnugtering.
>
> ‘Hell’ is a relevant theme. The reading of the *Inferno* may enable a transcending of the limited South African situation; situated in the greater context of human alienation and disillusionment (own translation).

Instead of praising himself as a good translator, Pakendorf (1990:33) explains his decision to take refuge in poetical freedom in some instances and asks the reader to judge for themselves whether it can be regarded as a success:

> Vertolking wat vir 'n Afrikaanse oor beter sou klink, het telkens voorkeur geniet bo 'n letterlike weergawe in skewe Afrikaans. Hier en daar moes ek derhalwe my toevlug tot poëtiese vryheid neem, ofskoon ek feitlik sonder uitsondering probeer het om 'n indruk van die oorspronklike klank en ritme, rym en metrum, oor te dra. Hoe suksesvol die eindproduk is, sal die lesers van hierdie bundel self moet oordeel.
>
> Interpretation that would sound better for an Afrikaans ear has repeatedly enjoyed preference above a literal version in skewed Afrikaans. Here and there I had to consequently take refuge in poetical freedom, even though I have literally, without fail, tried to transfer the impression of the original sound and rhythm, rhyme and metre. Readers of this collection will have to judge for themselves how successful the end product is. (own translation)

Here he mentions a translation strategy and gives instructions to his readers. Even if readers regard his translation as less successful, he hopes that by explaining what and why he did what he did, he may ensure a positive reception.

In their attempt to influence the reception of the translation, translators assist readers in their reading, understanding and appreciation of the text. They go to great lengths to describe and explain various concepts so that readers may have a better understanding of the ST culture, language, writer and text and are able to appreciate the TT for what it offers. In doing so they reveal their roles as cultural mediators and bridge-builders between the SC and the TC. Genette (1997:209) identifies themes of how a text should be read as an indirect form of why a text should be read, which contributes to the text being read properly.

Pieterse (Rilke, 2007: 14) goes so far in his attempt to influence the reception of the TT that he gives readers a list of resources that can assist them in a better understanding of the ST writer:

> Die leser wat graag meer oor Rilke se lewe en werk te wete wil kom, word verwys na onder meer Donald Prater se *A ringing glass: The life of Rainer Maria Rilke* (1986), Patricia Pollock Brodsky se *Rainer Maria Rilke* (1988), David Kleinbard se *The beginning of terror: A psychological study of Rainer Maria Rilke's life and work* (1993) en William H. Gass se *Reading Rilke* (2000), die bronne waarop die agtergrondskets gebaseer is.
>
> The reader who wants to know more about Rilke's life and works is referred to, among others Donald Prater's *A ringing glass: The life of Rainer Maria Rilke* (1986), Patricia Pollock Brodsky's *Rainer Maria Rilke* (1988), David Kleinbard's *The beginning of terror: A psychological study of Rainer Maria Rilke's life and work* (1993) and William H. Gass's *Reading Rilke* (2000), the sources upon which the background sketch is based (own translation).

Here Pieterse shows himself an expert on Rilke. The fact that so many others wrote about Rilke and his works, increases the merit of the ST and ST writer, inadvertently adding value to the TT as a good read that is part of the literary canon.

Considerable attention is given to the literary criticism of the ST where the translators offer their own interpretations to the readers (Genette's 1997:221 statement of intent) and thereby assert their "authorial control" (Genette, 1997:222). The translators fulfil the role of literary critic and educator in this regard as an expert, able to guide the reader towards a proper reading of the text.

The translator introduces the ST and TT to the readers and alludes to the process involved in creating the TT (e.g. a commission or number of drafts) and the motivations and aims of the translator when translating the text. Personal information from the autobiography of Krige (1969:11) reveals something about the origin of the translation and why he chose specific poems for his collection of translations:

> Die oorgrote meerderheid van hierdie gedigte is deur my vertaal in die laat veertigerjare ná my terugkeer uit Italië in 1946 toe my gemoed en gedagtelewe nog sterk onder die invloed was van die Tweede Wêreldoorlog wat ses jaar van my lewe in beslag geneem het, asook van die Spaanse Burgeroorlog wat sy

> tragiese voorspooksel was en wat diep spore in my gees nagelaat het. Van hierdie invloed is daar duidelike tekens in my keuse. As ek vandag vir die eerste maal met die Spaans-Amerikaanse poësie kennis sou maak, sou my keuse heel waarskynlik verskillend wees.

> The majority of these poems were translated by me during the late forties after my return from Italy in 1946 when my mind and train of thought were still strongly under the influence of the Second World War that occupied six years of my life, as well as the Spanish Civil War that was its tragic foreboding and which left deep marks in my spirit. These influences show clearly in my choices. If I should be introduced to Spanish American poetry for the first time today, my choices would most probably be different. (own translation).

Given this information, the reader now approaches the collection with Krige's spectacles on that filters the poems through the lenses of the two wars.

When the translator lists and thanks all who helped and contributed to the production of the work, it contributes to the reader's appreciation of the text as a product of intense labour and therefore a positive reception.

4.4.4 Identifying the target text as a translation

Both the presence of a translatorial preface and the content of the prefaces identify the TT as a translation. When readers are made aware of who the translator is and how he/she intervened in the text, the translated status of the TT is explicit.

Any comments by translators that reveal the skills needed to translate and the prosesses involved in transation, comments on the translator as a person, as well as references to other role players in the translation process highlights the translated status of the TT. By discussing translation strategies, aims and challenges, a translator puts his cards on the table in an attempt to win the trust and approval of his readers as can be seen in the way Sandilands (Bunyan, 1954:8) puts himself forward as expert and justifies the specific choices he made with regard to his translation of the text:

> As for the problem posed by the little scraps of verse with which Bunyan loves to clinch an argument or round off an episode in his pilgrim's journey, it was decided to retain them, in small print, in their original English – rather than to omit them altogether, or to try (as was done the former translation) to put them into Setswana. It is quite impossible to translate them and to retain or reproduce

> any sort of poetry. To the reader who knows English (as well as Setswana) they may convey something of the flavour of the thought and speech of John Bunyan: and the reader who knows no English at all will miss nothing of importance if he skips these verses, for the story is continuous without them (Bunyan, 1954:8).

Translation strategy is the most frequent topic discussed by translators in the prefaces of this corpus (45 out of 65 prefaces) and it shows why Venuti (2008:275) criticises translators because they mostly comment on the relationship between the TT and ST and not on relationships between the TT and other target-language texts

4.4.5 Revealing the collaborative nature of the translation process

Translatorial prefaces reveal the collaborative nature of the translation process. This function is fulfilled mainly by the acknowledgements and dedications of the translator, which is the third most frequent topic discussed in the prefaces in this corpus and appears in 41 of the prefaces. Other content in the translatorial prefaces in this corpus that support this function are the translation strategies used, the aims of the translator and discussions on the translation process.

This function reveals the translator's willingness to accept help and to collaborate, and moves translation as a process beyond the immediate textual skills of the translator as an individual. Shread (2010:118) notes that original STs are mostly associated with individual writers, but translations are commonly a process that involves co-translators with a combination of an "established writer and a cultural expert" as the ideal pair. Tymoczko (2006:18) notes that in non-Western settings (she uses translation in China as an example), the translation process may not be a sort of "black box" where individual translators do their work, but rather that translation may typically involve "more than one person working on a translation, even groups of people working together assigned to highly differentiated roles".

Translators go to great lengths to explicitly name people involved in the production and publication of the TT, and people who offered moral support and guidance. Sometimes names are mentioned without specifying exactly what the contribution of these people was as can be seen in Soga's preface (Bunyan, 1951:10):

> The Rev. B. Ross, Pirie; the Rev. J. A. Chalmers, Henderson; and C. Brownlee, Esq., G.C., the personal friends of the Translator, have rendered most efficient assistance, which he takes this opportunity of acknowledging with much pleasure and gratitude.

These relationships exert influence over the translator's visibility and status.

4.5 CLASSIFICATION OF PREFACE CONTENT

Each topic addressed by the translators in their prefaces will now be described and discussed as it answers the second research question namely, "What is the content of South African translatorial prefaces?".

4.5.1 Introducing the writers

With a translated text, there are two writers involved, one is the ST writer (original writer) and the other is the TT writer (translator). In this corpus, 25 prefaces introduce the ST writer compared to 18 that introduce the translator. It seems that more attention is given to the writer of the original text than to the translator, which correlates with Bikmanienė 's study (2018:190) that shows that 41 out of 60 prefaces introduce the author compared to only 10 that introduce the translator.

4.5.1.1 Introducing the translator

Content was regarded as an introduction to the translators when the translator shared something of who they are in comments about their feelings, work, biography, motivations for translating a specific work and sources used, and any statements that revealed a personal involvement with the text or the ST writer. Eighteen prefaces in this corpus are used by translators to introduce themselves to readers. In doing so they make themselves visible as the authors of the TT; it identifies the TT as a translation; and, by allowing the reader to get a glimpse into their personal lives and motivations, identifies the TT as valuable reading. Readers are given information that may help them to appreciate the TT.

Personal information from the translator's biography helps the reader to relate to the translator, in order that they will read the text and read it better. Biographical information is interwoven with personal thoughts and motivations as Breyten Breytenbach writes in *Oorblyfsel/Voice over* (Breytenbach, 2009:60):

> Over the following weeks I was to travel north – first to Catalonia and then on to Friesland where Tsjebbe Hettinga, the blind word magician, had invited me to participate in a literary festival. The poems reflect this trajectory. Along the way it was refreshing to be dancing in Mahmoud's verses.

Translators comment on their other work as Uys Krige (1969:9) did in *Spaans-Amerikaanse keuse*:

> En van die Chileen, Pablo Neruda, deur baie kenners beskou as die grootste lewende digter in die Spaanse taal, net twee van sy vroeëre gedigte. Vir hierdie versuim gaan ek egter later vergoed: 'n dertigtal van Neruda se gedigte, onlangs deur my vertaal, wag op publikasie in 'n aparte bundel.

> And of the Chilean, Pablo Neruda, regarded by many as the greatest living Spanish poet, only two of his earlier poems. However, for this neglect I will make up later: Thirty of Neruda’s poems, recently translated by me, are awaiting publication in a separate volume (own translation).

Here Krige increases his status as translator and that of his translation by saying that Neruda is regarded as the “greatest living Spanish poet”. By implication, it means that he must be a good translator if he has translated this highly regarded poet. By referring to his other work, he identifies and markets himself as a published translator, indicating his worth as a good translator. He wants his reader to appreciate the TT as an offering of making canonical ST poetry accessible to the new target reader.

Linking the ST choice with the personal preferences and interests of the translator helps to make the translator more visible as a person. Translators motivate their choice of ST with a personal reason such as having a “lifelong love” for the writer (Bosman, 2011:ix, own translation) or being drawn to the poet’s silences (Houellebecq, 2012:207). Translation is thus revealed as a special kind of relationship between translator and ST writer, and a subjective matter, especially when a translator was able to choose the ST. It also serves to pique the interest of the reader to discover for themselves whether there is substance to these claims made about the ST writer’s work.

The translation is motivated as an academic enterprise to make “classical religious-mythical texts available in Afrikaans” (Alighieri, 2013:3 – own translation) and to fulfil the conditions of a commission (Hobson & Hobson, 1945:n.p.). These comments identify the ST/TT as valuable reading and reveal something about how translators perceive their role in the TC to be. They act as experts (if you are commissioned to do a translation, you are also regarded as an expert by others) and they perceive themselves able to enrich the TC.

Some translators have a special personal connection to the ST writer of which André P Brink's affair with the poet, Ingrid Jonker, is the most extreme example. Their biographies become intertwined and impossible to separate:

> It was love at first sight, for both of us – even though I was married and she had been, for several years already, in an on-off relationship with the writer Jack Cope, twenty-odd years older than the two of us. As the French expression has it, we had been struck by lightning; and there was no holding back, as if we were already living under the cloud of apocalypse (Jonker, 2007:9,10).

By introducing himself as Ingrid Jonker's lover, Brink presents himself as an expert on her life and work and adds value to the TT as worthwhile reading.

Translators will state an intent such as having no intention of translating all of Shakespeare (Shakespeare, 1959:n.p.) or will conclude by making an offering to the reader, "All this then, and more, as part of my rag-bag of riches" (Breytenbach, 1988:118). These seemingly humble comments cannot be taken at face value and may be a way to ward off criticism or even fish for compliments.

4.5.1.2 Introducing the source-text writer

The introduction of the ST writer (in 25 of the prefaces) includes comments on the ST writers' biographies, publications and awards, the literary criticism on their work, the reception of their work, their merit as writers and their writing styles. This code is distinguished from two similar codes, namely, introducing the ST and the merit of the ST. Here the focus is on the writer of the ST and not on the original text as source. A typical biographical comment is found in Daniel Hugo's translation of Rutger Kopland's poems, *Onder die appelboom* (2010:n.p.):

> Rutger Kopland (1934) is die skrywersnaam van Rutger H. van den Hoofdakker, emeritusprofessor in psigiatrie van die Rijksuniversiteit Groningen. Hy het in 1966 as digter gedebuteer en is sedertdien een van die gewildste

> digters in Nederland. Hy het ook heelwat essays oor die poësie en die psigiatrie gebundel. In 1998 is die P.C. Hooft-prys, die belangrikste eerbewys wat 'n Nederlandse digter kan kry, aan hom toegeken.
>
> Rutger Kopland (1934) is the pen name of Rutger H. van den Hoofdakker, emeritus professor in Psychiatry of the Rijks University of Groningen. Since his debut as a poet in 1966 he has become one of the most popular poets in the Netherlands. He also published many essays on poetry and psychiatry in book form. In 1998, the P.C. Hooft Prize, awarded him the most important honour a Dutch poet can get (own translation).

By introducing the ST writer, three of the preface functions are fulfilled, namely that the translator becomes more visible, the reception of the translation is influenced, and the TT is identified as a translation.

The publication of the ST writer's work into many other languages reflects a positive reception and gives an indication of its merit and the merit of the ST writer. By translating such a popular text, the translator transfers the merit to himself as translator and to his TT as can be seen in Mabaso's (Gibran, 2007c:20,21) preface*:*

> Gibran's book, *The Prophet*, has been translated and published in more than 50 languages worldwide and in 2004 it was published in the indigenous languages of SA, Northern Sotho and isiZulu as a result of a project initiated by Annekie Botha, then of the Department of Sport, Recreation, Arts and Culture.

The merit of the ST writer can be explicitly stated, as Sandilands did (Bunyan, 1954:7): "Much fine gold is certainly there, and Bunyan's *Pilgrim* is still one of the comparatively few great books of the world".

Or is emphasised by the similarities between the ST writer and the readers of the TT as Sebate (Gibran, 2007a:22) states in his preface:

> Gibran's views are universal. The book also echoes part of the belief system of the traditional Batswana regarding the part played by ancestral spirits in protecting the living. The Batswana people will be glad to learn that Gibran highlights the typical Batswana worldview when he accentuates the fact that the dead often watch over the living and protect them against misfortune.

The translator acts as an expert who can draw comparisons between the SC and the TC and by doing so, increases the value of the TT as a good read and helps the target reader in their understanding of the text.

Genette (1997:198) comments on the difficulties original authors face when they want to emphasise the merit of their texts without sounding too immodest. Translators circumvent these difficulties when they praise the ST writer.

The ST writer’s style is described and explained to the reader who can then read with better understanding and appreciation:

> The author's somewhat repetitive style represents the transition from traditional oral to modern written literature. Repetition is a feature of oral literature in that it is the means whereby it is orally composed and presented. Alliteration and parallelism (most often with some sort of initial repetition in parallel phrases) are the most striking techniques of oral poetry composition and performance (Mthembu, 1999:xv).

These comments on style are general. The detailed discussions on style receive attention when the ST is discussed as a text and where translators comment on the challenges they experienced when doing the translation.

4.5.2 Content related to the source

Translators comment on various aspects of the source that include history, language, culture, literature and specific things about the ST, such as the specific text that was used as ST, its merit, its original reception and the plot and characters. Literary criticism is interspersed with information about things that influenced the ST and how the ST influenced other writers.

4.5.2.1 Translation history of the source text

Comments on the translation history of the ST is only present in four prefaces. Here the translators give information about the translation history and other translations of the same ST, which may be accompanied by comments on these other translators or on the reception of these translations. The reader becomes aware of the translator who informs them of the fact that the text has been translated into other languages and therefore it may be a valuable read or may be canonical literature.

> Sestig jaar na Bosman se dood het oom Schalk Lourens se *Mafeking Road*-stories (en 'n paar ander) die eerste keer in Afrikaans verskyn in *In die withaak se skadu* (Suiderkruis Boeke, 2011). Dit is besonder goed ontvang, en het gunstige kommentaar ontlok van skrywers soos André P. Brink, P.G. du Plessis, Pieter Fourie en Paul C. Venter (Bosman, 2016:vi).
>
> Sixty years after Bosman's death, oom Schalk Lourens's *Mafeking Road* stories (and a few others) appeared for the first time in Afrikaans in, *In die withaak se skadu* [In the shade of the umbrella thorn] (Suiderkruis books, 2011). It was received particularly well and provoked favourable commentary from writers such as André P Brink, PG du Plessis, Pieter Fourie and Paul C Venter (own translation).

When Soga comments on the many readers who could access Bunyan's work through translation, he makes the reader aware of the value of the text and assists readers to appreciate the text as a valuable read:

> Zininzi iintlanga eziyifundileyo le newadi ngeentetho zazo, eziɓe zing aziwa ngexeʃa lokuphila komnini-yo. Kwi-zizwe eliye langena kuzo iliZwi IikaThixo, akukho ndawo uJohn Bunyan angenazihloɓo kuzo, izihloɓo eziɓe zing'a-mɓulelayo, ukuɓa uɓevukile enchwaɓeni lakhe ngoku wavela, ezoze zimɓulele "ngeMini yenKosi.
>
> Many tribes have read this book through their own languages. They were not known while its owner was still alive. In nations where the Word of God has entered, John Bunyan had friends everywhere, friends who would thank him, if he could rise from his grave and be alive and some would thank him during "the Day of our Lord". (Translator A) (Bunyan, 1951:8).

4.5.2.2 Specific source text identified

Translators mention the specific ST that was used in 12 of the prefaces. In doing so the translator asserts himself/herself as the writer of the TT and draws attention to the translated status of the TT. Krüger is one of the translators that are very specific:

> Die Italiaanse basisteks wat vir hierdie vertaling gebruik is, is Dante Alighieri. *Commedia, a cura di Emilio Pasquini e Antonio Quaglio*. SI:Garzanti, 1987.

> The Italian text used as base for this translation is Dante Alighieri. *Commedia, a cura di Emilio Pasquini e Antonio Quaglio*. SI:Garzanti, 1987 (own translation) (Alighieri, 2013:12).

In only one of the 12, the translator, Brink, was vague by saying that the translation was done, using "various available texts in other languages", which also indicates indirect translation from already translated texts (Ibsen, 1974:12). This information is important to researchers in translation studies who would want to compare the TT with the ST.

4.5.2.3 Contextualising the source

The 'source' is distinguished from 'source text' and includes comments about the source history, SL, SC and source literature that do not specifically refer to the ST or the ST writer. The discussions in the prefaces on all these aspects of source (history, culture, language and literature) are so intertwined that they are grouped together as one content topic.

Eleven prefaces contain content on the source and some translators go into a lot of detail about the source as the following example demonstrates:

> Zulu literature, of which this collection is part, has a long history of development. Yet it remains largely unknown for two important reasons. Firstly, it is an oral literature (at least until it was recorded recently), and as such largely depends for its survival on special institutions devised to preserve it. Some of these are associated with the traditional ancestral religion, which, by its very nature, demands reverence towards the oral statements made by ancestors whose deeds the poems recorded. Other institutions arose directly out of the need to propagate the communal ethic, as for instance, the common evening storytelling. And to preserve this oral literature, a large number of literary competitions and festivals were held. Outstanding poets and storytellers were regarded so highly that the community saw to their maintenance. This enabled them to move freely from area to area reciting to highly enthusiastic and critical audiences. Through such institutions and various other mnemonic devices, Zulu society was able to preserve its literature almost intact through many generations (Kunene, 1970:9).

Here the translator plays the role of an educator or as McRae (cited in Gil-Bardají et al., 2012:80) puts it “to act as ambassadors between cultures”, because of their expert knowledge and understanding of both source and target and they thereby put the context of the ST into perspective for the target reader.

Such comments draw attention to the translator and alert the reader to the fact that two different languages/cultures are at play in the translation. The translator appears as an expert on the source from which the translation was done and seems to play a role of mediator between the source and the target. The source is regarded as possessing special qualities of which the reader should be cognisant.

4.5.2.4 Introducing the source text

The ST is introduced in 18 of the prefaces. Because translators write in so much detail on the ST and these topics overlap and intertwine, all these topics were subcategorised and classified under the general description of introducing the ST. Many of these comments can be classified as literary criticism. Translators comment on the plot and characters, the historical and literary context of the text, and the production and reception of the ST. Here one must distinguish between the history and literature of the source and the historical and literary context of the ST. The ST may be a fictional text that does not necessarily represent the ST culture or may be written in a different historical period than the one current to the reader.

Translators defend the ST and give literary criticism on it. They comment on how the ST influenced other writers and how the ST was influenced by other texts and contexts. The ST genre and structure are mentioned and the writing process and cultural differences between that of the source and the target is discussed.’s In the following example it can be seen how Lasker’s voice is clearly heard in the detailed discussion and shows an attempt to build bridges between the SC and TC. It refers to the TT as a translation and create an expectation in readers on what they will find in the TT.

> The culture which Fula describes is remote from us, but my task in rendering this facet of the original has been facilitated by the author himself: since Fula wrote in the Afrikaans language, which is culturally close to English, he had already effected the necessary and complex cultural transition involved in casting an African language and world view into a European form. In the original, the quality of the language produces a kind of pathos evocative of that

> era of Black South African history which was characterized by the hope that ultimate sanity and the spirit of humanity would triumph over racial misunderstanding. The idiom itself conveys this quality of gentle humanism (Fula, 1984:n.p.).

Brink (Ibsen, 1974:6) describes and explains in great detail Ibsen's drama, *Hedda Gabler,* to the reader and most of his preface deals with this topic. His praise for Ibsen inadvertently raises his status as a translator, "In die stadige, sekure uitwerk van hierdie ommekeer openbaar Ibsen sy meesterskap." [Ibsen reveals his mastery in the slow, precise elaboration of this turnaround] (own translation).

In his introduction of Raka, Dawes gives a summary of the whole plot and add excerpts of his own translation as descriptions:

> Very briefly, in its twenty-eight pages of rhyming couplets, van Wyk Louw tells a story devolving around an isolated kraal and its people, and the tribe's disruption through the advent of an alien creature, Raka in fact –
>
> > "he who cannot think,
> >
> > black and dark,
> >
> > a supple bow of bone and muscle and
> >
> > utterly animal... (Louw, 1968:1).

By doing this, his visibility as a translator is increased, the TT is clearly identified as a translation and he assists readers in their understanding of the text.

Cas Vos devotes 72 of his 98-paragraph preface to his translation of Homer's *Iliad* to the introduction of the ST. It shows that translators feel it is an important task to explain the ST to their readers for better understanding and appreciation.

4.5.2.5 Merit of the source text

The merit of the source text was content prevalent in 22 of the prefaces in the corpus. Brink (De Cervantes, 1966:5) comments on the predicted reception of the text by marketing it as a story that can be enjoyed by all age groups and readers are informed of the past positive reception of the ST:

> *Mafeking Road* is sonder twyfel die gewildste versameling kortfiksie in die Suid-Afrikaanse geskiedenis. Dit was van 1947 af nog nooit uit druk nie. Trouens,

daar was al meer as ses verskillende uitgawes waarvan duisende eksemplare verkoop is.

> *Mafeking Road* is without a doubt the most popular collection of short fiction in South African history. It has never been out of print since 1947. In fact, there were over six different editions of which thousands were sold (own translation) (Bosman, 2016:vi).

Tšiu (Gibran, 2007b:20) regards fact that the ST deals with universal themes as adding value to the text, because current readers may benefit from it:

> There is similarity between the philosophy of Gibran and that of many people in SA. In the book, *The Prophet*, the writer refers to various topics related to everyday experiences, such as, *On Marriage, On Work, On Freedom, On Friendship*. The need therefore for this book is obvious.

Dawes (Louw, 1968:1) praises *Raka* as mature Afrikaans poetry (Louw, 1968:1), and Brink (Ibsen, 1974:1) regards *Hedda Gabler* as one of the great and characteristic works of naturalistic drama (Ibsen, 1974:1). Comments such as these may surely whet the appetite of readers to see for themselves what these highly praised texts are all about.

Comments on the merit of the ST relate to its value as an example of good writing. Sandilands (Bunyan, 1954:7) presents the ST to the reader as "one of the comparatively few great books of the world", and Mabaso (Gibran, 2007c:23) describes the ST as "the source from which we suck the knowledge that oozes". Griebenow (Bosman, 2011:x) sees the ST written by Herman Charles Bosman as a text written by one of the best English writers produced by this country. One may detect a degree of exaggeration in all these comments.

By emphasising the merit of the ST, translators inadvertently increase the merit of the TT and their own status as translators who are able to translate a text of such high merit. Translators regard themselves as experts who can share a text that they enjoy with target readers, thereby enriching the lives and culture of the target readers while helping them to gain access to a culture previously unknown to them, as can be seen in the following comment of Cope (Mthembu, 1999:x):

> Since 1950, Zulu written literature has produced a steady stream of prose and poetry. However, although there may be better novels, there is no work which has surpassed Mthembu's *UMamazane* in its charmingly simple, delightfully modest, and faithful reflection of Zulu traditional life.

4.5.3 Content related to the target

There seems to be less emphasis on the target than on the source in translatorial prefaces. In the discussion that follows it will be shown how translators contextualise the target, introduce the TT and acknowledge shortcomings in the target text.

4.5.3.1 Contextualising the target

Content related to the TL and the TC are grouped together as content that contextualise the target. Three prefaces include such content. Krog (Lanoye, 2002:n.p.) sings the praises of the iamb in the TL while Phatudi (Shakespeare, 1985:n.p.) presents two idioms from the TL that are related to the ST that subverts them. One is given as an example where a Sepedi idiom says that "[w]hen a woman is in leadership the wagon falls off track!", but Shakespeare's *Merchant of Venice* shows that "women have proven that they can also be better leaders than men" (Shakespear, 1985:n.p.). Phatudi then challenges the TC viewpoint by saying, "[t]herefore it is wrong to say women lack good leadership skills and leadership is for men. Each person needs to be given the opportunity to showcase their gifts in life" (Shakespeare, 1985:n.p.). In doing so Phatudi foregrounds differences between the SC and the TC. Lastly, Mdledle (Shakespeare, 1956:n.p.) uses TC scenarios that he skilfully links to the ST:

> Mzi kaNtu, emva kwethuba elide ndakhe umkhanya, ndibukele amadodana neentokazi zaseAfrika ziguya ziqamba kule nkundla kaNtu, ndithe namhla mandikhe ndinithulululele olu gadla, ukuze nithi xa nilele ngamacala ezindlwini zenu, niqhunyiselwa yimisi yamadaka, okanye nithe ngcu ngance-lan'inye kuloo miqobo nibulawa lungcume, nithe mba iingca-ngo ngokoyika inyebelele, nikroqa ugcado, seniman' ukuthi ukuzinqakula ezo nkozo zishushu nixel' isele linqakula iimpukane, xa nimiwa yimiqa yamanzi, neyezangcozi namahasa, yimixhaxha nemivubo, ziisophu noqhumatana, lutshongo neengxangxa, nithobe ngolu gadla.

> Fellow Africans, after a long time I have been watching from a distance, watching African men and women celebrating and dancing, coining songs on the traditional African homesteads. Today I have decided to share with you this new beginning like fermenting milk, not yet sour enough for use, so that when you are sleeping side by side in your households, suffering from the smoke of the traditional fire, or sitting upright on the logs having to be half blind due to the fire smoke getting into your eyes which become painful and watery, tightly closing your doors afraid of the cold air, roasting maize, catching those hot pop corns like a frog catching a fly, while having traditional food made up of mixing grinded maize and pumpkin, food made from maize that has been preserved underground, food made by mixing pumpkin and maize, mixture of sour milk and maize mealies, food made from mixing sorghum grains and beans boiled together, grinded roasted maize and boiled maize or sorghum mixed with sour milk and then drink this new beginning like fermenting milk not yet sour enough for use (Translator A).

Here the translator attempts to bring the source and the target cultures closer together and encourages the target reader to accept the difficulties they might experience when reading the TT.

This topic is the one least commented on in the translatorial prefaces. The fact that so little is said about the target reveals the emphasis placed by translators on the source, because it is the target audience that is exposed to the unknown or unfamiliar source (history, culture, language and literature) and not the other way around.

4.5.3.2 Introducing the target text

In this study, 12 prefaces introduce the TT. Content on the TT include comments on language, the TT title, the TT structure, format and presentation, the target reader and the reception of the TT, and similarities between the SC and the TC.

The TT title is explained and may be a way to avert possible criticism from readers or critics about the new title that moves away from a literal translation of the ST title:

> In this regard, Jean Branford's Dictionary was of great value. I have taken the minor liberty of giving the work a new yet faithful title: Golden Magnet is far more suggestive than the literal '*Johannesburg Molds the Shape'* (Fula, 1984:n.p.).

Here the translator exerts a strong visibility by using a personal pronoun and, by justifying the new title as even better than the original, Lasker identifies herself as a good translator, which implies the value of the TT as a good read.

In Mabaso's translation of *The Prophet* (Gibran, 1926), he alerts the reader to similarities between the SC and the TC and his statement reflects the need to avoid negative criticism more explicitly than may be the case in other prefaces. "Some readers may be baffled by the nudity of the artwork but this is not pornography. It is the kind that is largely available in African artefacts" (Gibran, 2007c:21). Mabaso brings the source and the target cultures closer together by focusing on similarities between them that may assist readers in their understanding and reading of the TT.

When commenting on the TT structure and presentation, it is evident that the translator of Mqhayi's poetry, Opland, feels loyal to him as ST writer and this content also reveals the role of the translator as an editor:

> The texts are presented here as originally published. Any surmises about the Xhosa texts, or editorial emendations, are footnoted. This is a significant editorial principle, in that it shows respect for the author, reprinting his writing as he wrote it (making allowances for the relatively informal nature of newspaper publication and the higher incidence of typographical error in this medium than in printed books) (Opland, 2009:24).

4.5.3.3 Acknowledgement of shortcomings in the target text

The explicit acknowledgement of shortcomings in the TT appears in only six prefaces. These comments show a twofold concern of the translator. Firstly, that the translation will not be positively received by the target reader as expressed by Ntuli in his preface to *Long walk to freedom*:

> Noma kungaba nokuphikisana ngamanye amasu asetshenziswe kulesi sihumusho, ngethemba ukuthi lokho ngeke kumphazamise umfundi ekuhambisaneni kwakhe noMadiba endleleni yakhe ende eya enkululekweni.
>
> Although there might be disagreements on some of approaches used in this translation, I hope this will not inconvenience the reader in walking with Madiba on his long walk to freedom (Translator B) (Mandela, 2001b:n.p.).

And secondly that the translation will be unduly criticised as shown by Brink en Krog's comments on their translation of Ingrid Jonker's selected poems:

> We are aware of a certain stiltedness in a number of the translations, particularly of poems we believed had to be included to illustrate a certain tendency in her work, like the obsession with certain prophetic images of death and drowning; to omit them altogether would have diminished the overall impression (Jonker, 2007:34).

It also reveals the translator's willingness to accept responsibility for any shortcomings as Brink so nobly states in his translation of Romeo and Juliet:

> Laat die gebreke van die vertaling dan op my rekening verskyn; en die deugde, as daar is, op die van Afrikaans.
>
> Let the shortcomings of the translation then appear on my account; and the virtues, if any, on that of Afrikaans (own translation) (Shakespeare, 1975:n.p.).

By focusing on the translator's engagement with the text, it increases the visibility of the translator, it identifies the TT as a translation, and it clears the path for a possible positive reception of the translation.

4.5.4 Content related to translation

Content related to translation is present in 61 of the 65 prefaces. The six topics relating to translation that are discussed here are translation strategies, the aim(s) of the translator, challenges identified by the translator, the translation process, metaphors/definitions for translation, and translation skills.

4.5.4.1 Metaphor/definition for translation

In 12 of the prefaces, translators give definitions and/or metaphors in an attempt to describe the process and/or product of translation and includes any content that will complete the sentence, "A translation is …". McRae (cited in Gil-Bardají et al., 2012:79) comments that the definition of translation appears only once in her dataset of 84 prefaces. These descriptions increase the visibility of the translator, say something about how the translator view the process of translation and may influence how the reader perceives translations. The readers are made aware of the translated status of the text.

Who can resist a translation that is described by Vos as sweet figs on the tongue ("soetvye op die tong") (Homer, 2014:37)? Breytenbach (1988:115) compares translation to clothing, as verses "in a new garb" and as a journey:

> Translation – that is, to proceed from one language to the other – is also a journey. Landscapes change, winds with the smells of unfamiliar growth come down from the highlands like news to the valleys, your shadow will get out of shape, and the song remains as a go-between tongue from the known to the unknown (Breytenbach, 2009:60).

Vos (Homer, 2014:39) defines translation as a song with the echo of the ST and the TL as a new mooring for the source language ship, while Thuketana (Lebakeng, 1971:30) calls a translation a mbira that will add rhythm to the song of the ST.

Vos (Homer, 2014:37), Pieterse (Rilke 2007:19) and Van Heerden and Branford (1986:95) use emotive language to describe translation as treason; Krüger (Alighieri, 2013:4) describe it as something that may be a gain and/or a loss; Du Toit et al. (Houellebecq, 2012:213) refer to it as the wonder of the living word in action and an intimate relationship with words; and Van Heerden and Branford (1986:95) as creeping "into the self of another human soul and interpret[ing] it for others".

The translation process is described in terms of specific actions. Vos (Homer, 2014:38) quotes Gass who says that the translator uses his or her sonar to see the inner workings of the body of the text. Translation is a product of collaboration (Van Heerden, 2002:439); a dialogue between cultures (Yang Lian cited in Vos, 2014:38); and bridge building (Van Heerden & Branford, 1986:95).

A translation trying to keep too close to the ST is described by Krüger (Alighieri, 2013:4) as erecting walls rather than building bridges and according to Pieterse (Rilke, 2007:21) a translation is never final.

In these descriptions, one can see the attempt by translators to describe the newness of a TT with something of the ST still intact. Translators try to capture something of their intimate relationship with the ST and the labour intensity of their work. Their metaphors entice the reader to take the next step, discovering for themselves whether they can relate to these descriptions.

4.5.4.2 Translation skills

In four prefaces translators explicitly mention certain skills that translators should have. This can be seen as prescriptive and corresponds with Dimitriu's (2009) normative/prescriptive communicative function. Vos thinks it necessary for translators to have knowledge of both the SL (Homer, 2014:37) and the cultural-historic context of the ST (Homer, 2014:39). Du Toit et al. (Houellebecq, 2012:211) states that translators can only translate what they can understand and feel and Pieterse makes the comment that those who translate poetry should be up to date with target-language poetry (Rilke, 2007:20). Krige (Lorca, 1987:n.p.) is of the opinion that when poetry is translated by a poet it is possible for a TT poem to have its own independent poetic life.

The mention of skills needed increases the visibility of the translator and identify the TT as a translation. By stating that these skills are necessary, the translators indirectly state that by taking on their specific translations, they possess those skills, which identify the TT as valuable reading. These skills are of interest to students in translation studies.

4.5.4.3 The translation process

Fourteen prefaces include comments by the translators on the process that was followed during the translation. The comments increase the visibility of the translator, identify the TT as a translation and may influence the reception of the translation. Translation is described as an ongoing process that goes through several cycles of writing and rewriting. It is hard work and a slow process. For translators to give so much attention and effort to the translation, the TT is identified as a valuable read.

Krige (1996:10) and Kunene (1970:9) motivate why certain ST items were chosen for exclusion or inclusion. Griebenow (Bosman, 2011:x) comment on first editing the ST writer's own stories that were written in the TL and Pieterse (Rilke, 2007:20) mention 10 concept translations in a six-month period. Sandilands (Bunyan, 1954:19) planned on revising a previous translation, but later rejected the idea in favour of an entirely new translation. Translation is often a collaborative process that involves more than one translator and draft. Brink (Jonker, 2007:36) mentions that two translators translated first drafts, then co-created a second draft to be edited and then a consensus was reached between three people. Pieterse (Rilke, 2007:21) comments on his process of first doing a literal translation that stays as close as possible to the ST meaning, rhyme and metre and then continues with more drafts that involve rewriting the literal translation and replacing it with appropriate TL images, sentences and synonyms.

Several texts were translated by the original writers and Krog (2000:3) mentions how she solved the problem of feeling alienated from her texts that were translated by others by self-translating the ST while writing it, "keeping the underlying Afrikaans structure and rhythm intact".

The process involves other role players as part of the network of visibility mentioned by Atefmehr (2016:6), and Brink (Jonker, 2007:36) comments on how a translation project came to a halt after the initial sponsor withdrew and was then rescued only years later by a new publisher.

Three prefaces refer to the sources used by the translators, which include dictionaries and other translations.

The choice of orthography involves a decision that the translator has to make before translating the text. Seboni (Shakespeare, 1952:n.p.) is the only translator in this corpus of texts who comments on this when he specifies that he used the 1951 Setswana orthography. This is so, because it was the latest orthographic version available for his 1952 publication.

These comments on the translation process give the reader a peek into the life of a translator and translators in training may find such information helpful in developing their own processes.

4.5.4.4 Aim of the translator

The aim of the translator is the content that appears in 42 translatorial prefaces in this corpus. This content includes references to what translators wanted to achieve with their translations, and implicity refers to the possible merit of the target text. In speaking about their own translations, translators are not so explicit to praise their own texts as they are when praising the ST, but in their implicit statement of aims, the reader becomes aware of how the translator values the translation. This can be seen in Moropa's (Gibran, 2007d:20) comment on her translation of Gibran's *The prophet* where she states the possible merit of the TT as its contribution to the target literature and refer to how her translation can enrich the literature of the TC:

> Therefore, there is no doubt that the translated version of Gibran's book will make a valuable contribution to Xhosa literature, as some of the values propagated in the book are upheld in the Xhosa culture.

Comments on aims were subdivided into aims that are target-reader and TL-oriented, those that are ST- and ST-writer oriented and those that are oriented specifically to the TT. The aims of the translator give us insight into what translators perceive their role to be.

These aims increase the visibility of the translator and identify the TT as a translation and valuable reading. Readers are assisted in their reading, understanding and appreciation of the text.

a. Target-reader and target-language oriented

Target-reader and TL-oriented aims are expressed mainly as making the ST accessible to the target readers as can be seen in the words of Sandilands (Bunyan, 1954:7), "to make this religious classic available anew to the Batswana people". Phatudi's aim (Shakespeare, 1985:n.p.) is to introduce the target reader to the ST writer's "great wealth of knowledge" while Van Heerden and Branford (1986:95) focus on the joy created by the ST: "to pass on [...] some of the richness and the joy" and Pieterse (Rilke, 2007:24) expresses the hope that the reader will enjoy the beautiful poems and make use of the notes to unlock them even further. Mqhayi (Hobson & Hobson, 1945:n.p.) wants to educate and benefit the target reader, and Van Heerden and Branford (1986:95) want to enrich the target reader while Kunene (1970:11) wants to "stimulate some understanding of the true nature of African thought and literature" in the target reader. Here we can see that these translators regard themselves as cultural mediators between the SC and TC.

Other aims are focused on the TL and literature where the translator wants to enrich (Gibran, 2007a:20), contribute to and stimulate (Gibran, 2007b:20,21), and expand (Shakespeare, 1961:v) the target literature and stimulate the desire of the target audience to write in their own language. The following two examples demonstrate this aim:

> Keletso ya me ke gore o ikutlwele mararai marara-anela pete, o bone jaaka motho a itse go bopa polelo mme le wena o tle o eletse go ikwalela.
>
> My desire is that you must hear about all the mixed-up complications and see how a person is able to create words in a language so that you can desire to write for yourself (Translator G) (Shakespeare, 1961:v).

Some translators explicitly express the aim to mediate between the SC and the TC:

> In die tye wat ons vandag beleef waar gemeenskappe na mekaar toe uitreik en brûe bou, is die hoop dus dat hierdie vertaling, hoewel laat, 'n suksesvolle Xhosa roman aan Afrikaanse lesers sal bekendstel en ook dat die leefwêreld van die amaMpondomise wat so treffend deur Jordan uitgebeeld word, aan 'n waarskynlik oorwegend onkundige Ieserspubliek oopgemaak word.
>
> In the times we experience today where communities reach out to each other and build bridges, the hope is that this translation, although late, will introduce a successful Xhosa novel to Afrikaans readers and also that the world of the amaMpondomise that is so strikingly portrayed by Jordan, is being opened to a probably predominantly ignorant readership (own translation) (Jordan, 1995:iii).

b. Target-text oriented

When Brink en Krog (Jonker 2007:32) and Hugo (Kopland 2010:n.p.) refer to the TT when they discuss the aim of their translations, they refer to how they want to produce a representative TT of the poetry collection of the ST writer or an overview of a great poet, or if they cannot accomplish that, at least an extract of the SL poetry in the limited space available. Cope and Krige (1986:18) express a wish that the TT will be of equal merit as the ST; Brink and Krog (Jonker, 2007:34) that they will do justice to the ST; and Lasker (Fula, 1984:n.p.) wishes “to provide for the reader not a faultlessly flatfooted reproduction of the original in ‘Translatorese’, but a work which speaks with vitality in a different voice from that which the reader hears in his own language”. Opland (2009:26) expresses the aim to collect and restore “to the public domain material long lost from sight” and Krüger (Alighieri, 2013:8). Wants to ensure that the heritage of the ST will not be forgotten.

c. Source-text and source-text writer oriented

When referring to the ST and ST writer in relation to aims, Brink (De Cervantes, 1971:6) comments on paying tribute to the ST writer, Van Heerden and Branford (1986:n..p.) want to honour the ST writer and Brink and Krog (Jonker, 2007:2) aim to get "to the essence of her [ST writer's] legacy: the poetry". It shows the translators' high regard for the ST writers and the fact that they feel a certain responsibility or loyalty toward the ST writer in presenting them 'correctly' to the target audience.

In the preface to his self-translation, Breytenbach sees the translation as a continuation of the journey with the writer who was the inspiration for the ST (Breytenbach, 2009:63). Krog (2014:n.p.) "extends the challenge of the poems beyond the Afrikaans language, to ask 'how a world... towards others could be' in and through the English language that she has sought out, or called into being, in collaboration with her translator".

4.5.4.5 Challenges identified by translator

Translators comment on their challenges in 22 prefaces. These challenges are usually followed by comments on the translation strategies that are used in dealing with these challenges, which is a prevailing topic in the prefaces and is discussed separately. The challenges are discussed by referring to those that are ST/SL related; those that are TT/TL related; those that relate to the differences between the SL and the TL; those that are genre-related; those that are context-related; and those that are skills- and language-related. Jääskeläinen (2011:129) notes that problems identified by the translator are not necessarily obstacles or due to inadequate skills, but refer to things that "require appropriate action" and it shows the translator's "heightened awareness of potential problems".

By discussing their challenges as translators, the translators that do so become particularly visible when they begin to reveal their role and intervention in the texts during the actual translation process. They highlight the fact that the text is a translation. When they are alerted to the difficulties inherent in translating a text, readers may come to appreciate the text from a new perspective. This information, together with the strategies used to overcome these challenges, document translation processes valuable for translation research and the training of translators.

a. Source-text/language-related challenges

Source-text/language challenges that translators comment on, relate to various reasons why translating the ST/SL is difficult: “Some of the poems, like the Susanna Smit series with its dipped or ecstatic language, didn't work at all and had to be abandoned” (Krog, 2000:3).

Wordplay, deviations from standardised language, archaic ST language, SL words with ambiguous meanings and abusive SL words create specific challenges. Hugo (De Coninck, 2009:11) comments on de Coninck’s love for wordplay and making idioms literal that puts particular high demands on the translator, and he goes further by quoting De Coninck’s American translators who experienced the same “formidable problems”.

Soga (Bunyan, 1951:10) and Krüger (Alighieri, 2013: 4) perceive it a challenge to do justice to the ST writer.

b. Target-text/language-related challenges

Krog (Lanoye, 2002:n.p.) comments on the difficulty to maintain a iambic metre in Afrikaans and although this example is taken from a poetry collection, it is discussed here as a TL-related challenge, because it has more to do with the TL than poetry. Another challenge commented on by Pieterse (Rilke, 2007:24) is the fact that the TL equivalents lead to connotations in the TL that were not thought of by the translator and that may not transfer the same meanings as the ST:

> [I]n die sewende elegie het ek die woord ‘Werbung’ (letterlik ‘werwing, omhalery, propaganda, vryery’) vertaal as ‘vlerkslepery’, waar laasgenoemde woord 'n onbedoelde humoristiese effek mag hê, aangesien daar in die gedigkonteks van voëls en engele gepraat word.
>
> In the seventh elegy I have translated the word ‘Werbung’ (literally ‘recruitment, cajoling, propaganda, necking’), where the latter word may have an unintentional humorous effect, because in the context of the poem, birds and angels are spoken of (own translation).

c. Differences between source language and target language as challenges

Non-equivalence between the SL and the TL and structural, historical and cultural differences between them challenge translators:

> Okuvame ukuba yinkinga kumhumushi yikho nje ukuthi ake angatholakali amagama afana nse ezilimini ezimbili. Kuyedlulela-ke lokhu ezilimini ezingafani njengesiNgisi nesiZulu. Kuyosheshe kubonakale kwabacubungulayo ukuthi kunamagama anomahlukwana omncane ngomqondo esiNgisini, kodwa amelwe yigama elilodwa esiZulwini.
>
> Usually the translator experiences challenges because of unavailability of words having exactly similar meaning in both languages. This is worse in different languages such as English and Zulu. It becomes immediately clear to the analysts that there are words in English that differ slightly in their meaning; however, they are being represented by one word in Zulu (Translator B) (Mandela, 2001b:n.p.).

Neethling (Jordan, 1995) specifically mentions the challenges created by translating from an African language into a Germanic language.

> Specific issues relate to cultural words, idiom and vocabulary, and the loss of connotations and sounds in the TL and Mzolo and Cope (Mthembu, 1999:xii) go to great length to give examples of such problems:
>
> There is always a problem in the translation of words intimately connected with Zulu social life and culture. The English equivalent is likely to distort ('to pay the price for a bride' for *lobola*) or to degrade ('hut' for *indlu*, the Zulu circular house or rondavel)".

d. Genre-related challenges

Genre-related challenges mostly revolve around the translation of poetry. Heyns (Van Niekerk, 2010:n.p.) questions what he should do with scraps of verse interspersed in the prose text as well as "songs, children's rhymes, children's games, hymns, idiomatic expressions, farming lore", and Brink (Shakespeare, 1975:n.p.) comments on the difficulty of translating poetry when you are not a poet. Translating poetry implies losses and Pieterse (Rilke, 2007:21) finds it impossible to maintain the ST metre and the impact and subtlety of the poems:

> It has often been said that the translation of poetry from one language to another is impossible. If 'translating' is taken to mean preserving the full impact and subtlety and final total effect of the original then we, the translators of most of these poems, whole-heartedly agree, and, without hoping for complete success, have tried to keep the degree of failure down to a minimum (Grové & Harvey, 1962:xi).

In one prose text, the ST writer plays with sounds, which Ferguson (Aucamp, 1983:n.p.) finds challenging:

> He frequently employs words that have a similarity in sound but a great difference in meaning. An example of this is his use of "sinnelik" (sensual) and "sindelik" (cleanly) in describing Nonnie and Main Tennis at three. These two words reveal the difference in the two women's temperaments and also something of the preoccupations and sensibilities of the adolescent narrator of that story.

Translation of epic poems create challenges that in the opinion of Krüger (Alighieri, 2013:4) is unrealistic to overcome:

> In sy eie verduideliking waarom Homeros nog nie in Latyn vertaal is nie het Dante in sy *Convivio* (I.vii.15) gesê dat vertaling nie moontlik sou wees 'sonder om al die soetheid en harmonie daarvan te verbreek' nie (*sanza rompere tutta sua dolezza e armonia*). Hierdie terughoudendheid sou ook op die *Commedia* van toepassing wees. Vertaling beteken wins, maar ook verlies. Pogings om poëties op Dante se vlak te beweeg en aan hom te gee wat hom toekom, reik baie hoog – onrealisties hoog.
>
> In his own explanation why Homer has not yet been translated into Latin, Dante said in his Convivio (I.vii.15) that translation would not be possible 'without breaking all its sweetness and harmony' (sanza rompere tutta sua dolezza e armonia). This restraint would also apply to the Commedia. Translation means profit, but also loss. Attempts to poetically move at Dante's level and give him what is right, reaches very high – unrealistically high (own translation).

e. Context-related challenges

Context-related challenges mostly have to do with translating a text from another, older, historical period and making it relevant and clear for a more modern audience. Sandilands (Bunyan, 1954:6-7) gives a detailed explanation of all that this entails:

> Now, *The Pilgrim's Progress* is by no means an easy book to translate effectively into an African language: and the difficulty tends to increase with the passage of time. For one thing, the English language has changed considerably in the three hundred years since Bunyan was preaching and writing in it; a modern translator has to put the story and the argument (mentally at least) into his own English, finding out as nearly as possible exactly what Bunyan meant, before he can translate it worthily into another tongue. Again, theology has changed; Bunyan's approach to the Christian faith is not always identical with that of the Christian Church in the twentieth century; and it is probable that many readers will want to skip some of the rather dreary theological arguments towards the end of the book. Nor does the Church today use the Bible in the extremely literalist (or sometimes allegorical) way in which we find it used in *The Pilgrim's Progress*. The Levitical hare, unclean because it chews the cud but parts not the hoof, the leviathan and the war-horse of the Book of Job, and the imagery of the Song of Solomon, are all grist to John Bunyan's evangelical mill; and all appear to us as highly fanciful, artificial and unedifying. But Bunyan himself, in his greatness, has given us leave to jettison what may be mistaken or out-dated–
>
> > 'What of my dross thou findest there, be bold
> > To throw away, but yet preserve the gold;
> > What if my gold be wrapped up in ore?'

By describing the difficulties he faces, Sandilands implies that he is able and skilled to translate the text and he may try to avert criticism by giving such detailed comments on a specific challenge.

f. Skills-and-language-related challenges

Translators comment on measuring forces with themselves and their language and the fact that their translation choices are not able to solve all translation problems. Krog (2000:3) comments on her inability to solve everything when she says, "[a]lthough I exercised all these choices, I still experienced problems" and Brink (Shakespeare, 1975:n.p.) describes his challenges with mountain metaphor:

> Tog bly die bergkruin daar om mens se kragte teen te meet: en nie net jou eie nie, maar bowenal die van jou toerusting, jou taal.
>
> The mountain top still remains against which you can measure your strength: and not just your own, but above all, that of your equipment, your language (own translation).

Dawes (Louw, 1968) mentions specific problems that entail the translation of phrases and metaphors and Hugo (De Coninck, 2009:11) finds the ambiguity created by activating the literal and figurative simultaneously, wordplay; negatives; and words with various connotations especially challenging. Two well-known quotes serve as a good summary of the challenges translators face. The first one is Samuel Becket's quote, "Try again. Fail again. Fail better" (Homer, 2014:39) and the second the French quote "*Quand elle est belle*, sê hulle, *elle n'est pas fidele*. *Et quand elle est fidele elle n'est pas belle*" [When she is beautiful, she is not faithful. And when she is faithful, she is not beautiful] (Lorca, 1987:n.p.).

4.5.4.6 Translation strategy

Translation strategies are discussed in 45 of the prefaces, which makes it the most discussed topic. Translators comment on a great variety of strategies, which are used as headings in the following discussion. Each strategy is accompanied by examples from the corpus.

The fact that this topic is the most commented on where a text is accompanied by a translatorial preface, reveals the desire of translators to explicitly reveal their intervention in the text, whether it be to influence the reception of the translation or to make themselves visible as the authors of the TT. Translators explain and describe their role in producing the TT, sometimes in great detail with several examples from the TT, which can be interpreted as an attempt to avert possible criticism from their readers for the choices they were forced to make or as an attempt to help readers understand better. The reader gains insight into the translation process and realises that there is always an aspect of choice present between various alternatives. Translation is revealed as a skillful process, done by experts.

a. Treatment of names (people, places and titles)

Translators can retain the names used in the ST or change them. Phatudi (Shakespeare, 1985) chooses to indigenise the names of Shakespeare's characters in *Merchant of Venice* and reasons that it showcases the pride and beauty of the TC. In this regard, he is performing a functional translation (Nord, 1997).

> Go na le banna le basadi mo pukung ye bao ba filwego maina a setšo a go reta. Basanio ke Phaala. Kerašjiano ke Moloto mola Phošia a le Mahlako gomme Nerisa a le Pheladi. Ka tsela yekwi bose le botse bja setšo di ba molaleng.
>
> There are men and women in this book who were given traditional praise names. Basanio is Phaahla. Kerašjiano's name is Moloto and Portia is Mahlako and Nerisa is Pheladi. In this regard the beauty and pride of culture is showcased (Translator D) (Shakespeare, 1985:n.p.).

Ntuli (Mandela, 2001b) explains that he did not translate the names of political parties in his translation of *Mandela's long walk to freedom* (1994) because they are known by their English names.

Aware of the ethical issues involved, Griebenow (Bosman, 2011:x) gives a detailed explanation of why he retained abusive names in his TT.

b. The type of translation

The concept of fidelity has been part of the discourse on translation for a long time and it remains something that translators comment on when they discuss their types of translation. Translators are still caught up in binary definitions of translation: ST-oriented (documentary, literal) and TT-oriented (instrumental, free) translation. They motivate their chosen strategy, some with explanatory examples, but it seems that in practice these decisions are more complex and ambivalent:

> Terwyl ek dus steeds gepoog het om die oorspronklike so getrou moontlik weer te gee, was die suiwerheid van die vertaalde vorm belangriker as korrektheid van oorsetting. 'n Vertolking wat vir 'n Afrikaanse oor beter sou klink, het telkens voorkeur geniet bo 'n letterlike weergawe in skewe Afrikaans. Hier en daar moes ek derhalwe my toevlug tot poëtiese vryheid neem, ofskoon ek feitlik

> sonder uitsondering probeer het om 'n indruk van die oorspronklike klank en ritme, rym en metrum, oor te dra.
>
> Thus, while I still attempted to reproduce the original as faithfully as possible, the purity of the translated form was more important than the correctness of transfer. An interpretation that would sound better for an Afrikaans ear, enjoyed preference repeatedly above a literal rendering in skewed Afrikaans. Here and there I had to take refuge in poetical freedom, even though I tried to transfer the impression of the original sound and rhythm, rhyme and metre without exception (own translation) (Pakendorf, 1990:33).

Here Pakendorf begins by pledging faithfulness to the original text, but then contradicts himself when he continues to justify why an "interpretation" and "poetic freedom" would be more faithful to the TL and audience.

Translators comment on the continued tension between loyalty/literalness and freedom: having a conservative approach; remaining close to the ST; ST idiom; maintaining the ST grandiloquence and archaic aspects versus adapting to a new era; modernising; transforming into another language; and aiming for a fluent, lucid target-language version. These aspects of fidelity in their translations are encompassed in the concept of equivalence. It may also be reflected in translation norms and conventions.

In many instances, there is a plead for a certain degree of fidelity while using vague language as can be seen in the following comments of Ferguson:

> It is the duty of a translator to render the original into his own language in such a way that, while remaining true to the spirit of the original, he makes use of the structures of his own language. Literal translation – the word by word transposition from one language into another – may be appropriate for the translation of brochures or instruction manuals; it serves little purpose when one attempts to render the imaginative truths that are the content of literature (Aucamp, 1983:n.p.).

When Ferguson refers here to concepts as remaining "true to the spirit of the original" and rendering "imaginative truths" (Aucamp, 1983:n.p.) he makes use of abstract statements without any clarification on what exactly is meant by it. In her study, Dimitriu (2009:198) also comments on the translators' pledges to some kind of fidelity, but says that their statements are sometimes vague and abstract and are “not always supported by the evidence of their own end-products”.

The assumed readership influences the type of translation as can be seen in the comments of De Kock and Schimke on what would be described as a target-oriented translation:

> In rendering the letters into English, we have assumed a mainly South African audience, given this book's predominantly regional distribution and probable range of circulation. In view of such a readership, we have retained certain key Afrikaans terms that are all but untranslatable and are likely to be understood by most South Africans, including those who are not mother-tongue speakers of Afrikaans (Brink & Jonker, 2015:466).

It is, however, Pieterse (Rilke, 2007) who summarises the difficulties with the concept of fidelity best and concludes that these definitions and translations remain a subjective manner guided by each translator’s creativity and, in the end, it remains a matter of opinion whether others will agree with the statements or not as can be seen in his statement below:

> Elke vertaler bevind hom- of haarself gedurig tussen die "pole" van "getrouheid" en "vryheid" tydens die vertaalproses, elke vertaler besef op een of ander stadium dat vertaling net so 'n subjektiewe aangeleentheid soos kreatiewe skryf self is en, in die laaste instansie, eintlik nie te verantwoord is nie, teoreties of andersins.
>
> Every translator finds him/herself constantly between the opposite “poles” of “faithfulness” and “freedom” during the translation process, and every translator realises at some point that translation is a subjective matter, similar to creative writing, and in the last instance not possible to account for with theory or otherwise. (own translation) (Rilke, 2007:18,19).

This topic can also be classified as a normative/descriptive function according to Dimitriu’s (2009) classification, but cannot be completely dissociated from the explanatory function.

c. Omissions, additions, modifications and adaptations

Translators will omit illustrations, parts of the ST, ST perspective and wordplay. Mzolo and Cope (Mthembu, 1999:xiv) comment on a deletion due to the cultural differences between the source and the target:

> Deletions as opposed to additions are rare; in fact there is only one instance: ‘it was until midnight that the laughter came out of (the top of) the girls' house’, which sounds strange in English, and yet it was very typical of Zulu life to hear the laughter coming out of the top of the rondavel at night, filtering through the thatch with the smoke from the fire, for there were no windows and at night the doorway was closed.

Mzolo and Cope (Mthembu, 1999:xiv) also give examples of additions that are necessary due to cultural differences between source and target that reveal their roles as cultural mediators:

> Such additions or expansions are frequently necessary to make the same sense to the English reader as the Zulu reader knows from the cultural context. ‘At the time of the coming out of the calves' is expanded by the phrase 'after the midday milking’. ‘There was wild solo dancing until there was almost trouble’ is expanded by the phrase ‘through over-excitement’.

Adaptations can be small, such as changing the syntax and grammar to that of the TL, or it can be big, such as changing poetry into prose. This is the case when Du Toit (Alighieri, 1991) translated Dante’s epic poem into prose.

d. Treatment of wordplay, metaphors, idioms, proverbs and dialects

Translators comment on how they took freedom and improvised with wordplay. New metaphors are used in the TL, meaning is translated with explanatory additions, proverbial expressions are translated directly and sometimes literally, losing the play on words.

Hugo gives a detailed example of how wordplay was not translatable and says that a translator then has to give up. De Coninck (2009:12) used wordplay based on the word “hobo”, both an instrument and a reference to a wanderer, when he said "de zwerver onder de instrumenten", and the translator had to let go of the connotation to the instrument, because a “hobo” in Afrikaans is not a wanderer but a tramp, so he had to translate the Dutch “hobo” with the Afrikaans “swerwer” [wanderer].

e. Retention of source language and ST elements

Retention of ST elements focus on the use of loanwords in the TT. Lasker (Fula, 1984:n.p.) motivates her retention of the African ST terms as well as why she refrained from using footnotes:

> I have retained all the African terms, incorporating their meaning into the body of the text; this makes for a far more fluid reading than the parenthetical explanation of the original and obviates the use of footnotes which tend to interrupt the flow of the narrative and to distract the reader. The presence of the African terms enhances the peculiar traditional flavor of the text, a flavor which I have endeavored to preserve.

This is an example of an ST-oriented translation that makes readers aware of the fact that they are in fact reading a translation and relates to the textual visibility of the translator.

De Kock and Schimke (Brink & Jonker, 2015:466-467) give a detailed explanation of their reasons to retain the direct literary quotes from other languages such as English, German, Dutch, Italian and other foreign languages present in the Afrikaans ST:

> the project team decided not to translate (and thereby possibly diminish the power of) original quotations. They are presented here as they were in the letters, in Afrikaans, Dutch, German, Italian, and so on. This rule has been observed in all cases where the quoted excerpts and fragments are identifiably taken from published, existing literary work.

Such a strategy displays the translator’s aim to remain as true as possible to the ST.

f. Using a more general target-language word

A well-known translation strategy is to use a more general TL word for a more specific SL word when there is non-equivalence between the two languages (Baker, 1992:23). Ferguson (Aucamp, 1983:n.p.) gives a good example and motivation for using a more general target-language word:

> Apart from words that have been taken up by English-speaking South Africans, or words drawn from other cultures, there are instances of strictly regional Afrikaans usage. “Bokklippe" occurs in *The stranger at your gate*. This word describes certain rock formations found in the Jamestown district, where Hennie Aucamp was born and where he grew up. In this case, I have simply used the word "rock" because the context requires directness rather than descriptiveness.

g. Coining new target-language words

Translators are in a position to coin new words in the TL and Du Toit et al. (Houellebecq, 2012:212) alert their readers to their newly coined word:

> “Ons het ook ’n nuwe woord geskep omdat ons gevoel het dat Afrikaans nie langer sonder ‘behorenheid’ kan klaarkom nie.” [We also created a new word because we felt that Afrikaans can no longer do without ‘belongingness’] (own translation).

h. Dealing with rhyme and rhythm in poetry

Poetry translations have their own challenges, including rhyme and rhythm. Translators comment on the use of hexameter instead of pentameter and using enjambement to maintain a iambic meter in the TL. In his translation of *Raka*, Dawes (Louw, 1968:2-3) had a particular challenge with Van Wyk Louw’s rhyming couplets and he resorts to compensation “by injecting certain passages with a deliberate rhythm and certain other passages – to indicate disruption – with an even more deliberate lack of rhythm”.

i. Specific issues when translating poetry

Translators comment on miscellaneous strategies used in poetry translations that are grouped together for this discussion. Brink and Krog (Jonker, 2007:35) comment on the fact that there exist two different versions of one of Jonker’s poems and they had to make a decision about which version they choose to translate, requesting the reader to keep the untranslated version in mind.

Both Krüger (Alighieri, 2013:3) and Du Toit (Alighieri, 1991:vii; Alighieri, 2002:n.p.) explain why they translated Dante’s epic poem into prose rather than poetry and Branford (Van Heerden & Branford, 1986:95) explains that the original ST poems were published alongside the TT translations “to give the reader immediate access to them, and to enable him to judge range and quality for himself”.

j. Consultation with the ST writer

Collaboration with ST writers are mentioned in the discussion of the translator’s acknowledgements and dedications. This is an example of data items that were coded simultaneously with two different codes. Not many translators have the privilege to consult with the ST writer while doing the translations. McRae (cited in Gil-Bardají et al., 2012:79) found this mentioned only once and regards it as an option that is usually not available to translators. Du Toit et al. (Houellebecq, 2012:212) mention how Houellebecq assisted them when they came across untranslatable ambiguities and they feel a translator cannot just offer his/her own interpretation if the writer is still alive and available to consult.

Knox (Van Heerden, 2002:439) mentions how the ST writer spent time “on the initial English draft to help create a translation with nuances that echo the original”. Ferguson (Aucamp, 1983:n.p.) collaborated with Aucamp, who was willing to “explore the possibilities to be found in the choice of words at one's disposal as a translator”. Branford (Van Heerden & Branford, 1986:95) mentions that six poems were translated by the writer who also offered “unfailing help and numerous suggestions” and Krog (Van Woerden, 2000:190) mentions that she worked with the ST writer through the text. Press (Krog, 2014:n.p.) gives a detailed description of how close a translator’s relationship can be with the writer of the ST:

> The poems in this collection are the products of an intricate conversation between poet and translator, conducted through drafts, queries, suggestions, revisions, requests, new suggestions, further revisions – and for now, they are the English versions of the poems in *Mede-wete* that come closest to satisfying both poet and translator.

This reveals something about the hard work involved in a translation and the fact that the final product is neither perfect, nor final. These comments serve the function of revealing the collaborative nature of the translation process.

k. Treatment of negative statements

Hugo (De Coninck, 2009:13) gives an example of where a negative statement was turned into a positive, more neutral statement where he translated “om niet lang te duren?" [not to last long] into “van kortstondigheid?” [short-lived]. In another instance the negative, [not lasting long] was translated with [transience].

l. Paraphrasing

Mzolo and Cope (Mthembu, 1999:xiii) give good examples of how and why paraphrasing may sometimes be the preferred translation strategy, especially when cultural words are in play:

> Some words can only be translated by a phrase, for example, *amagabelo*, 'strips of hide interlaced through the slits of a shield', and some only by a sentence, for example, *ngcwenga*. This refers to the action of old women at festivities, of running around hunched and twisted with one arm in the air while ululating, an action expressing uncontrollable excitement and delight, which is also supposed to prevent discord and disturbance, especially if the arm carries aloft the household broom. We have translated it simply as 'ululate', but ululation (*kikizela*) is only part of the action (*ngcwenga*).

m. Transliteration

Ntuli (Mandela, 2001b:n.p.) gives two examples of how he used transliteration as a translation strategy:

> The writing of subject fields is somehow confusing. The words that have a complete idea in Zulu pose less problem, such as a word *History – Ezomlando*. Yes, some words can be transliterated into Zulu, such as *Sociology – iSosholoji.*

and

> The English words that end with *ism* cannot be concisely translated. They might need to be paraphrased. That is why a translator ended up opting to write it in a Zulu way, and added a suffix *izimu*: e.g. *Socialism – Isoshiyalizimu.*

n. Choosing between alternatives

Translators always make a choice between various translation strategies and/or linguistic alternatives. Some translators mention this process explicitly. Mzolo and Cope (Mthembu, 1999:xiii) explain some of the ST words with a list of TT synonyms, for example, "*luhlaza* means clear, fresh, healthy, glossy, lustrous, as well as blue or green with its extensions of raw, uncooked, uncultured", and then state that the choices they made depended on the context and sometimes "more than one word is needed to translate a Zulu word into English".

Lasker (Fula, 1984:n.p.) comments on her choice of tense where she decided to translate the Afrikaans perfect tense with the English simple past. The choice between a literal or figurative meaning is never easy to make and Hugo supports his choice of the literal meaning by referring to the American translators who made a similar choice (De Coninck, 2009:12).

o. Following other examples

Neethling (Jordan, 1995:ii) supports his decision to cut certain less effective storytelling techniques from his translation by referring to the ST writer's own English translation where he did the same. Brink (Shakespeare, 1975:n.p.) follows the precedent set by another translator to justify his free translation of the ST and says that he chose to translate the spirit of the text, rather than the letter and allowed himself to improvise freely with wordplay. Lasker (Fula, 1984:n.p.) employs the "lyrical, Biblical tone and quality" of Alan Paton's diction in *Cry the Beloved Country* (Paton, 1948) because the ST is close to the same "time, tone, attitude and outlook" expressed in this novel.

p. Translation by cultural substitution

Using a cultural equivalent brings the text closer to the TC and reader and Du Toit et.al. (Houellebecq, 2012:212) regard it as a little "treason" and "maybe even a loss" when they translated "bedelaar" [tramp] with "bergie" from Kaaps or Cape Dutch. Heyns (Van Niekerk, 2010:n.p.) translated poems interspersed in the Afrikaans ST with equivalent English poetry. According to Baker (1992:29), translation by a cultural equivalent may not have the same propositional meaning, but it usually has the same effect on the target reader.

q. Using a more specific target-language word for a more general source-language word

When there is no equivalence between the SL and the TL, one strategy available to a translator is to use a more specific TL word for a more general SL word (Baker, 1992:19). Mzolo and Cope (Mthembu, 1999:xii) give a detailed example of how and why they chose this strategy:

> Umuzi is translated as both ‘homestead’ and ‘household’, ‘family home’ and ‘family’, for it refers both to the home and to the people who live in it. It is tempting to use the word 'kraal', as it describes so well the typical circular arrangement of rondavels enclosed by a circular fence and enclosing the circular cattle kraal, but, apart from the fact that it is somewhat dated, it lacks the dignity of the Zulu word *umuzi*.

r. Dealing with language elements

Translators comment on language elements that are mostly intratextual and have to do with the linguistic aspects of language, such as sentence logic, the treatment of auxiliary verbs, lack of pronouns, lack of articles, and sounds uncommon in the TL and the fact that the translator’s perspective can influence the translation. In the case of isiZulu, Mzolo and Cope (Mthembu, 1999:xv) had to clarify between the English “a” and “the” by referring back to the context.

4.4.4.7 Commenting on the work of other translators

Translators comment on the work of other translators 14 times in eight prefaces. Seven comments are positive, four are negative and three are neutral. These comments increase the visibility of the translator and translators in general by acknowledging their work and bringing it to the attention of the readers.

Brink (Shakespeare, 1975:n.p.) sings the praises of his colleagues using extremely positive language, showing respect for a job well done:

> Hiervoor bestaan daar in Afrikaans minstens die virtuose presedent wat Uys Krige in sy onnavolgbare vertalings geskep het.
>
> For this, in Afrikaans there exists at least the virtuous precedent created by Uys Krige in his inimitable translations (own translation)

The three negative comments of translators are used to criticise other translators. Firstly, Brink and Krog (Jonker, 2007:33) critisise other translators for “unsatisfactory” translations due to their “shaky” and “non-existent” knowledge of the SL. Secondly, Pieterse (Rilke, 2007:20) refers to translators who arrogantly criticised other English translations of the ST and then fell into the same trap that was said to be avoided. Thirdly, Krog (2000:3) is upset with translators who moved too far from the ST in their translations: “Over the years several people have translated various poems of mine into English. Initially this was quite a disturbing experience: I felt alienated from the translations, which seemed too English and remote from their Afrikaans origins” (Krog, 2000:3).

With these comments the translators imply that they will not make the same mistakes.

The neutral comments give information about other translators without adding a judgement on their work, as can be seen in the discussion of Sandilands (Bunyan, 1954:6) on Moffat’s seTswana translations of the Bible:

> ‘Mr. Moffat has hereby finished the first translation of the whole Bible in an illiterate African tongue’. It ought to be said that Moffat was much indebted to the assistance of his colleague at Kuruman for many years, the Rev. William Ashton, in all his translating and printing work.

4.5.4.8 Instructions to readers

Instructions to readers are present in 12 prefaces. These instructions comprise of encouragement to read the TT and when doing so to take note of specific features in the TT; for example, when Vos encourages readers to appreciate the oral tradition of the ST:

> Die mening dat die *Ilias* 'n mondelinge teks is, hoef egter nie 'n struikelblok vir die leser van die geskrewe teks te wees nie. Die siening dat die *Ilias* 'n mondelinge teks is wat eers later 'n geskrewe teks geword het, maak die leser se oë oop vir verskynsels soos herhalings wat eie aan mondelinge tekste is. Vanuit die mondelinge oorsprong kan die leser besef dat sekere woorde, sinsnedes en dele ter wille van die dramatiese effek en die metrum ingevoeg is.

> The opinion that the *Iliad* is an oral text, does not have to be a stumbling block for the reader of the written text. The view that the *Iliad* is an oral text that only became a written text later opens the eyes of the reader to phenomena such as repetitions, typical of oral text. From the oral origin, the reader can recognise that certain words, phrases and parts were inserted for the sake of the dramatic effect and for the metre (own translation) (Homer, 2014:22).

Readers are referred to notes, websites and sources on the ST writer and asked to alert the translator to errors and evaluate how successful the end product is.

This topic corresponds with Dimitriu's (2009) normative/prescriptive communicative function. By instructing readers, the translator explicitly tries to influence the reception of the translation.

4.5.4.9 Acknowledgements and dedications

Any mention that was made in the translatorial prefaces of other people involved in the production of the TT was considered as acknowledgements and dedications, even if they were implicit and did not constitute an explicit word of thanks as for example Branford (1986:95) mentions that "six of the major poems were translated by the poet". Translators acknowledge those who assisted and supported them in 41 of the prefaces, which makes it the third most frequent topic in the translatorial prefaces in this corpus. In doing so, translators reveal the collaborative nature of the translation process which increases the credibility of the translation. When so many people worked so hard to ensure a good end product, the assumption is that it should be of high quality. The publication of any text relies on teamwork and proofreaders, editors, researchers and experts, technical assistants and publishers are thanked for their contributions.

> Ek is opreg dankbaar teenoor Lida Vos wat die vertaling van die *Ilias* met 'n fyn oog verken en my aandag op talle foute gewys het.
>
> I am sincerely grateful to Lida Vos who scrutinised the translation of the *Ilias* and alerted me to numerous mistakes (own translation) (Homer, 2014).

Translations cost money and those who assisted financially are mentioned. Translators also mention the support of family, friends and colleagues in their prefaces and Seboni (Shakespeare, 1952:n.p.) addresses the reader with, "Greetings to the reader!" and Mqhayi (Hobson & Hobson, 1945:n.p.) with "Yours sincerely as always" Mdledle (Shakespeare, 1959:n.p.) thanks his readers for their positive reception of his previous translations.

When a translator mentions their personal relationship with the ST writer, it adds to their visibility and the credibility of their translations when they can say that it carries the approval of the ST writer and it also identifies the TT as valuable reading. It seems to be of particular importance to Hugo to mention De Coninck's praise for his translations:

> 'n Jaar voor sy ontydige dood op 53-jarige ouderdom het Herman op 18 April 1996 voor in een van sy bundels die volgende opdrag (met, tipies, 'n woorspel) geskryf: "Voor Daniel, die erin slaagt bijna dezelfde taal totaal anders te maken." Hy het daarmee verwys na my vertalings van 'n keuse uit sy eerste drie digbundels wat daardie jaar onder die titel *Liefde, miskien* verskyn het. Die keuse wat u nou in die hand hou, bevat 20 van daardie vertalings plus 30 nuwes uit sy latere bundels. Dit is 'n tweetalige uitgawe sodat die leser self kan besluit in watter mate ek De Coninck se gedigte "anders" gemaak het.
>
> A year before his untimely death at the age of 53, Herman wrote the following commission (with his typical play on words) in the front of one of his volumes on 18 April 1996: "For Daniel, who succeeds to make nearly the same language completely different". With it, he referred to my selected translations from his first three volumes that was released that year with the title *Love, perhaps*. The selection that you now hold in your hand contains 20 of those translation plus 30 new ones from his later volumes. It is a bilingual publication so that the reader can decide for himself to what extent I make De Coninck's poems "different" (own translation) (De Coninck, 2009:13).

4.6 CHAPTER SUMMARY

The findings and analysis of this study reveal that the South African translators are mostly invisible due to the low number of translatorial prefaces present in South African translations. However, 60 of the 65 prefaces in this corpus have prefaces longer than 100 words and translators comment on a vast number of translation issues related to their intimate and practical intervention in the text.

The characteristics of prefaces were classified according to the place of the preface, the preface title, pagination of the preface, the signature of the translator, the time of publication of the preface and the form of the preface, which was subdivided into genre, length and the use of headings.

By analysing the subject matter of the prefaces, the content was classified into 19 descriptive categories. Translators comment on the translation process, their challenges, translation strategies and aims, and they provide metaphors and definitions for translation. They introduce themselves and the ST writers, and then focus specifically on the ST and the TT. The source and the target are contextualised and the merit of the ST is discussed. Information is given on the translation history of the ST and the skills needed to translate a text. There are comments on the work of other translations and acknowledgements of the shortcomings of the TT. Some translators give instructions to their readers. The specific ST that was used for the translation is identified and the translators' acknowledgements and dedications of those who assisted them are some of the most frequent topics in their prefaces.

The functions of prefaces reveal what prefaces actually do (Genette, 1997:196) and the translatorial preface is treated as an additional type of authorial preface (according to Genette's functional typology, see Chapter 2).

Four particular preface functions were developed during analysis, namely:

1. Increasing the visibility of the translator.
2. Influencing the reception of the translation.
3. Identifying the target text as a translation.
4. Revealing the collaborative nature of the translation process.

The translatorial preface is recognised as a valuable documentary source for translation studies and of particular interest to translation studies students who gain access to the processes and strategies of translation.

The next chapter concludes the thesis by summarising the study and highlighting the key findings. All studies have certain limitations and these are addressed together with recommendations for further research.

CHAPTER 5: CONCLUSION, LIMITATIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

This chapter presents the key findings of the research and the final conclusions are drawn. Limitations of the study are assessed and its contributions to the field of Translation Studies are discussed. Recommendations for future research are addressed. In order to draw the final conclusions, a brief overview of the chapters is necessary.

5.2 BACKGROUND

Chapter 1 presented the background to the study, which included a brief overview of the South African sociolinguistic landscape. The study's aim was to explore the nature of South African translatorial prefaces by answering the following research questions:

a. What are the characteristics of South African translatorial prefaces?
b. What is the content of South African translatorial prefaces?
c. What are the functions of South African translatorial prefaces?
d. How is the South African translator visible in the preface?

The study was delineated and key definitions were provided.

5.3 LITERATURE REVIEW

In Chapter 2, the literature study focused on Genette's conceptual framework as he developed it in his research on paratexts. Several scholars (Bikmanienė, 2018; Dimitriu, 2009; Haroon, 2017; Hosseinzadeh, 2015; McRae, 2006) conducted further research to fill the gaps left by his investigations by conducting studies on translation paratexts and specifically the prefaces written by translators. These studies focused on a corpus of translatorial prefaces and the development of functional typologies. The invisibility of the translator was discussed, firstly as described by Venuti (2018) who calls for translators to be more visible, secondly as a multidimensional concept that includes textual, paratextual and extratextual visibility (Koskinen, 2000:99), and lastly as a network of relations (Atefmehr, 2016:1) where everybody involved in the production and publication of a translated text, plays a role.

5.4 METHODOLOGY

The methodology used in the study was dealt with in Chapter 3. A qualitative study was done where Genette's conceptual framework was used to do a descriptive study under the overarching umbrella of DTS. A corpus of 65 South African translatorial prefaces were compiled according to specific criteria and used as a sample of what translators write in their prefaces. The characteristics of South African translatorial prefaces were described in answer to the first research question. Thematic analysis as described by Braun and Clarke (2013) was used to analyse the data. The content of South African translatorial prefaces was classified into 19 categories and the following four functional themes were developed from the content, which answered the research question: "What are the functions of South African translatorial prefaces?"

a. Increasing the visibility of the translator
b. Influencing the reception of the translation
c. Identifying the target text as a translation
d. Revealing the collaborative nature of the translation process.

5.5 SUMMARY OF KEY FINDINGS

In answer to the first research question, the study revealed that characteristics of prefaces adhere to certain conventions with minor deviations from the norm. Most prefaces in this corpus (57) appear before the main text. Only 21 of prefaces have titles that refer to the translator or translation, which decreases the visibility of the translator. The incidence of integration with the main text by means of similar pagination being used for prefaces differ slightly, 29 (integrated) compared to 36 (disintegrated). The majority of prefaces in the corpus (36) are signed by the translator in a manner that makes them more visible as translators. All the translatorial prefaces were published as part of the translated text and prefaces were written in prose, with only one translator who turned his praise for the merit of the ST into poetry. Most translations were accompanied by prefaces longer than 100 words (60), with seven of the eight longest prefaces of over 5 000 words belonging to translated poetry collections and epic poetry. Headings are not usually used as a way to structure a preface and were only present in 10 of the prefaces.

In answering the second research question on what the content of South African translatorial prefaces are, the study showed that translators address a vast number of topics in their prefaces, which were classified according to 19 different descriptive codes.The top three topics: translation strategy (45 prefaces), aim of the translator (42 prefaces) and acknowledgements and dedications (41 prefaces), are all topics that strongly identify the text as a translation and they emphasise the translator's intervention in the text and influence the reception of the translation. There is quite a gap between the top three topics and the fourth most frequent topic namely, introducing the ST writer, which appears in 25 of the prefaces. Of the 19 topics, 15 specifically mention the translator, translation or the TT. In the discussion of translation strategies, 19 different strategies are mentioned. This reveals that when translators do write prefaces, they own their texts as translations and increase their visibility as text producers.

When answering the third research question on what the functions of South African translatorial prefaces are, four functional themes were developed. When translators write about topics in their prefaces, they make use of explanations, prescriptions and descriptions and give information to their readers, which fulfil four functions namely, to increase the translator's visibility, to influence the reception of the translation, to identify the TT as a translation and to reveal translation as a collaborative process.

The answer to the fourth research question on how South African translators are visible in their prefaces became apparent during analysis when one of the functional themes were developed as increasing the visibility of the translator. Even though the translatorial preface is an important paratext where translators can express their voices as authors and text producers, and become visible to their target readers, the first finding of the study was that South African translators are mostly invisible due to the absence of prefaces. However, this study shows how a translatorial preface increases a translator's visibility. This concurs with studies done on corpora of translations in various other cultures (Dimitriu, 2009; Hosseinzadeh, 2015; McRae, 2006).

5.6 CONCLUSIONS

The low visibility of SA translators as depicted by the high number of translations without translatorial prefaces corresponds with research done on translatorial prefaces in European countries and other language combinations. It means then that South African readers who read translations may not be aware of the fact that they are reading a translation. Low visibility may also have implications for translators that may relate to their status and socioeconomic circumstances. SA is a multilingual country, with ample opportunities for translators to be visible. If South African translators become more visible, they may have the opportunity of exerting a greater influence on the reception of translated works.

The fact that a translator can influence the reception of translated texts through what they write in their prefaces means that they can play an important role as cultural mediators, and as advocates for translation in a multilingual country like SA. This can only be achieved when they are visible. By writing detailed notes on their interventions in texts, translators can create awareness of the role of translators in the development of indigenous languages.

The final conclusions on the nature of translatorial prefaces are that the vast amount of content present in translatorial prefaces offers information to both readers and translation studies scholars. Readers become aware of the translator as the producer of the TT and of the translated status of the text. Translators write content relating to the reception of the TT and translatorial prefaces reveal the collaborative nature of translation to readers. Translators can only exert influence when they become visible and a translator’s preface, therefore, has to take its place as one of the most important texts a translator can write.

5.7 CONTRIBUTIONS

The study contributes to the body of knowledge in the following ways:

1. The nature of SA translatorial prefaces is described and can be used as a foundation for further research on translatorial paratexts.
2. The study fills the gap created by Genette’s study (1997) to present research on translations and non-European texts and in doing so creates data for a South African context.
3. The translatorial prefaces of SA translators are identified as documentary sources for translation studies research due to the vast number of topics addressed in them by the translators.

4. South African translators are revealed as mostly invisible in their prefatorial paratexts, but in the rare case when a translatorial preface is present, translators provide a rich source of information for readers, other translators and translation studies students and scholars. This may encourage translators firstly, to write prefaces to their translations and secondly, to write meaningful prefaces that can contribute to a more visible translator, translation industry and even influence attitudes of readers about translated texts.
5. The translatorial preface is identified as a text that may be included in the curricula for translation studies students where the link between theory and practice can be strengthened.

5.8 LIMITATIONS

The following limitations have been identified:

A bigger data corpus may have included more translatorial prefaces. It may not necessarily have yielded more information, but could have strengthened the researcher's findings by providing a more comprehensive representation of South African translatorial prefaces.

The over-representation of Afrikaans and English texts in the corpus compared to the under-representation of the other nine official languages may be regarded as a limitation. It is, however, a reflection of the sociolinguistic landscape in SA and a representation of the developmental struggle the African indigenous languages face to establish themselves as official languages.

The fact that the study did not include all translatorial paratexts may be regarded as a limitation. It may have yielded additional information on the paratextual presence of translators.

5.9 RECOMMENDATIONS FOR TRANSLATION PRACTICE

Translators are encouraged to write comprehensive and meaningful prefaces that will situate their translations in the polysystem of South African literature and increase their extratextual visibility.

Translators should give more attention to their roles as cultural mediators and translation advocates in a country like SA with 11 official languages. No translation should be without a translatorial preface. By writing comprehensive prefaces on their interventions in a text, translators can contribute to bridge the gap between translation theory and practice and play a more visible role in the production of indigenous language texts.

5.10 RECOMMENDATIONS FOR FURTHER RESEARCH

Further research may investigate the amount of control a translator has in producing and getting a preface published. Do publishers or other parties assign translators to write prefaces or does this decision remain that of the translator? Do publishers prohibit the writing of prefaces or refuse to publish a preface even though the author wrote one? Certain factors that may play a role in preface length that need further investigation are whether the publisher places restrictions on preface length and why; how the translators understand the role they play in the TC; how the content of long prefaces compares to that of short prefaces; and whether longer prefaces are linked with translator status, visibility of the translator in the TC, text genre or publishing house.

This study provides a foundation for other studies on the paratextual presence of South African translators. More comprehensive research is needed on all the translatorial paratexts (e.g. whether the translators' names appear on the book covers and whether biographical details of the translator are present on the back cover or some other place in the published text) that will shed additional light on the visibility of SA translators and its implications, not just for translators, but also for translation in SA as a cultural activity, for translation studies as a discipline, and for millions of readers who have limited access to texts in their mother tongue.

What is the reason for the high absence of South African translatorial prefaces (and translatorial prefaces all over the world) and is there is any correlation between the invisibility of translators and their socioeconomic status or the copyright status of their translations? This leads to the question of the role played by others in the network of visibility on the presence or absence of translatorial prefaces.

Comparative studies on the paratexts of specific text genres, specific language combinations and specific translators may contribute to translation studies as a discipline.

Further research may include studies on the reception of translated texts and to what degree a translatorial preface actually influences its reception. If a preface is such an important place for translators to become vocal, how are these texts received by the TC audience and how much influence can a translator really exert in such a text?

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APPENDIX A: ETHICAL CLEARANCE

DEPARTMENT OF LINGUISTICS AND MODERN LANGUAGES:
RESEARCH ETHICS REVIEW COMMITTEE

01 February 2018

Ref #: TS_MM36_2018
Ms M Meier
Student #: 07334842

Dear Ms Meier

Decision: Ethics Approval

Name: Ms M Meier
P.O. Box 50097
Wierda Park
0149

Cel: 084 953 7641

Supervisor: Dr ABB Nokele

Proposal: Exploring the nature of South African translatorial prefaces

Qualification: MA (in Languages, Linguistics and Literature)

Thank you for the application for research ethics clearance, received on 30 January 2018 by the Department of Linguistics and Modern Languages Research Ethics Review Committee (RERC), for the above-mentioned research. Since the research involves the analysis of documents already in the public domain it falls within the minimal risk category. Final approval is granted for the research undertaken for the duration of your doctoral studies.

***For full approval:** The application was reviewed in compliance with the Unisa Policy on Research Ethics by the Department of Linguistics and Modern Languages Research Ethics Review Committee on 01 February 2018.*

Open Rubric

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The proposed research may now commence with the proviso that:

1) *The researcher will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.*
2) *Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study, as well as changes in the methodology, should be communicated in writing to the Department of Linguistics and Modern Languages Research Ethics Review Committee Committee. An amended application could be requested if there are substantial changes from the existing proposal, especially if those changes affect any of the study-related risks for the research participants.*
3) *The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study.*

Note:

The reference number (top right corner of this communiqué) should be clearly indicated on all forms of communication (e.g. Webmail, e-mail messages, letters) with the intended research participants, as well as with the Department of Linguistics and Modern Languages RERC.

On behalf of the departmental RERC, we wish you everything of the best with your research study. May it be a stimulating journey!

Kind regards

EJ Pretorius

Prof EJ Pretorius

Chair: Department of Linguistics and Modern Languages RERC
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APPENDIX B: INFORMED CONSENT

I, (full name and surname)

____

confirm that:

- I participate willingly in the research project conducted by Ms M Meier on translatorial prefaces.
- I have read and understand the translation brief and will follow the brief when doing my translation.
- I know that my translation will be used to do a Thematic Analysis on.
- I will do a source-text oriented translation on the text from ____________________ (source language) into English (the target language) without omitting or adding information.
- I will remain anonymous as the translator of the text.
- I will be compensated for the translation according to the fees agreed upon beforehand.
- I have been informed about the nature of the study and how my translation will be used in the analysis and the publication of the results (Information sheet dated 8 January 2018).
- I was given the opportunity to ask questions about the research project and my participation in it.

________________________ ________________________

Full name of Translator Signature of Translator

____

Date

________________________ ________________________

Full name of Researcher Signature of researcher

____

Date

APPENDIX C: RESEARCH STUDY INFORMATION SHEET: 8 JANUARY 2018

Dear Translator

- The researcher, Ms Madelein Meier, is conducting research as part of a master's degree at Unisa (student number: 07334842).
- Her research is in the field of Translation Studies.
- Non-English texts in her data corpus have to be translated into English for analysis.
- The analysis will consist of a qualitative thematic analysis on the prefaces written by translators on their translations. It is neither a linguistic analysis nor an analysis of the translation, but the analysis will focus on **what** translators write in their prefaces.
- It is important to note that the research does not deal with the translation itself. The translation is needed to make the content of the prefaces accessible to the researcher who cannot speak all 11 official South African languages. No evaluation will be done on the translation as a translation.
- The aim of her research is to explore the nature of South African translatorial prefaces. The significance of this study lies in the fact that it will identify translatorial prefaces in SA (South Africa) as a distinct category of paratexts worthy of study. The research results will be published as a master's study, as journal articles and as conference papers.
- A group of translators will be used to do the translations from various South African languages into English and they will all remain anonymous.
- A translator may withdraw from the study at any time. In such a case, another translator will be approached to translate the same text into English.
- The researcher may contact you to discuss the translation with you or to clarify issues. You may also contact the researcher with any questions or uncertainties.

- The translator will be compensated for their work according to fees recommended in the industry and at the rate agreed upon between the researcher and the translator beforehand.
- The study poses no foreseeable risk to the translator. If any such risk does exist, please inform the researcher immediately.

Thank you for your participation in the study!

I have read this information sheet.

______________________________	__________________________
Translator	Date

APPENDIX D: TRANSLATION BRIEF

Dear Translator

Please translate the given text from _________ **into English.**

You are requested to do a literary (documentary/source-text oriented) translation of the translator's preface. **Remain as close as possible to the source-text writer's words and style.**

Please do not omit or add any information. Assume that the reader is an expert who needs no explicit explanations.

Do not translate any names, but keep them as they appear in the source text.

If the text makes use of old fashioned words or concepts, translate them as is and do not adjust it for a modern reader. Remain as true as possible to the source text at all times. If absolutely necessary (as maybe in the case of cultural words or concepts), translate literally with an explanation added in brackets.

Type the translation in Word format and email it to madeleinmeier@gmail.com upon completion.

Please return the translation **within 21 working days** of receipt.

If you have any questions, please contact the researcher during office hours at 084 953 7641.

Kind regards

Madelein Meier

APPENDIX E: DATASET

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APPENDIX F: SUMMARY OF FINAL 19 CODES AND THE FURTHER DEVELOPMENT INTO FUNCTIONAL THEMES

CONTENT	Summary of candidate functional themes	Final functional themes
CODE 1: TRANSLATION HISTORY OF SOURCE TEXT Present in 4 Texts (1,18,36, 60) Information on other translation of the same ST Comment on the translators Comments on the reception of these translations	Translation into other languages identifies ST as part of the canon, increases its merit and indirectly merit of TT Status of translator raised as contributor to the body of translations, TT is 'another' translation of the ST Advocating for translators Translator is visible Influences how readers approach and appreciate the TT The ST identified as valuable reading	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 2: CHALLENGE IDENTIFIED BY TRANSLATOR) Present in 22 texts (1,5,6,8,11,18,19,22,24,28,30,38,40, 41,45,47,52,56,58,60,62,64) a. Source text/language related b. Target text/language related c. Differences between source language and target language d. Genre related e. Context related f. Skills and language related	Translator is visible Highlights the TT as a translation Translation process is highlighted Possible criticism may be averted Text reception influenced Readers may appreciate text from a new perspective Translator's intervention in the text highlighted Documents the process of translation Comparisons between the ST and TT are made possible TT is identified as valuable reading	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 3. INTRODUCING THE TRANSLATOR 18 Texts (1,5,6,8,11,13,15,16,19,23,35,40,45,47,59,61,63,65) a. Biography b. Other work c. Motivation for translation d. Motivating the choice of ST e. Personal connection to ST: writer, language, culture or context f. Stating an intent	Translator becomes visible Humble comments to avert possible criticism Translator status increases due to personal connection with ST writer and the TT merit increase as a valuable read Readers may feel a connection to the translator Influences text reception Status as accomplished translator increases Market their other works Commissions increase translator's status	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation

	Personal reasons for translation may stimulate readers' interest and assist their appreciation of the text Readers made aware that the TT is a translation Translator's intervention in the text revealed	
CODE 4: INTRODUCING THE TT **12 Texts (16,17,19,22,33,38,45,47,56,59,60,65)** a. Comments on language b. Comments on TT title c. TT structure, format and presentation d. Comments on the target reader and TT reception e. Similarities between SC and TC	Trying to avert possible criticism Translator is visible Trying to bring SC and TC closer together – translator as mediator, bridge-builder Influencing text reception TT identified as a translation TT identified as valuable reading	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 5: SPECIFIC ST IDENTIFIED **12 TEXTS (2,3,4,12,16,19,22,23,35,42,47,62)**	Translator asserts him/herself as writer of the TT, increased visibility Attention drawn to the translated status of the TT, which may influence how readers now read the text Information can be used by scholars to compare the ST and TT – research – influencing reception	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 6: ACKNOWLEDGEMENT OF SHORTCOMINGS IN THE TT **(In vivo codes used because it gives more and richer information) 6 TEXTS (1,2,6,8,24,65)** Stiltedness Possible negative reception Losses in translation	Translator is visible Trying to avert possible criticism Translator's intervention in the text highlighted False humility as fishing for compliments – TT has merit, influencing reception Readers can compare with ST TT is identified as a translation	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 7: COMMENTING ON THE WORK OF OTHER TRANSLATOR(S) **Magnitude codes are used to give richer information.** **Mentioned 14 times in 8 texts (1,2,6,8,18,40,47,62)** Positive 7 Negative 4 Neutral 3	Translator is visible Translator acts as expert on other's work Negative criticism – trying to raise own status indirectly saying "I will not make the same mistakes". Readers become aware that TT is a translation	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation

Text 1: positive, neutral, neutral, neutral, positive, negative Text 2: negative Text 6: positive Text 8: negative Text 18: positive Text 40: negative Text 47: positive, positive Text 62: positive	Advocating for translators as contributors to literature Indirectly creating awareness of the skills of the translator Influences text reception	
CODE 8: INTRODUCING THE SOURCE TEXT 18 Texts (16,18,19,21,28,38,40,42,46,47,51,53,54,56,57,59,63,65) a. The plot and characters b. Historical context c. Literary context d. Production e. Text reception f. Defending the ST g. Literary criticism h. Influence of ST i. Influences on the ST j. Genre k. Structure l. Writing process J. Cultural differences	Translator visible as expert on the ST, foreseeing possible criticism and trying to avert it, building a bridge between ST and TT, skills of the translator Informing readers of what to expect, wetting their appetites, advertising the text Assists readers to understand and appreciate the TT better Praise for ST raises merit of the TT as well Focus on a ST makes readers aware that there is a TT, possible comparison	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 9: METAPHOR/DEFINITION FOR TRANSLATION 12 Texts (2,5,15,16,18,19,20,34,40,43,47,55) Translation is ….	Translator is visible Translation process is highlighted, better understanding for readers, reception of the TT Readers made aware of the labour intensity of translation TT is identified as a translation Advocating for the work done by translators	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 10. TRANSLATION SKILLS 4 Texts (18,19,40,64) Normative/prescriptive SL an TL language skills needed Knowledge of cultural historical context of ST Must fully understand the ST	Translator is visible Implying their expertise by possessing the skills they prescribe, intervention in the text Advocating for translators Merit of TT increased by highlighting translation as an expert skill Influencing text reception Readers aware that TT is a translation	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation

CODE 11: INSTRUCTIONS TO READERS 12 TEXTS (1,18,28,34,36,38,40,44,47,59,60,65) Encouragement to read the TT Refer readers to notes and websites Readers asked to evaluate the end product	Translator is visible Readers aware of the translated status of the TT Translator tries to influence text reception	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 12: MERIT OF THE SOURCE TEXT 22 TEXTS (1,2,3,4,11,12,13,15,18,28,29,33,35,36,37,39,40,47,54,57,65) a. Reception b. Universal themes c. Contextualising the ST d. Good writing	Translator visible as expert on the ST, skills Translator as one giving a new audience access to a SL text Merit of ST highlighted and as a result that of the TT as well Translator builds a bridge between the ST and TT Trying to win the favour of the reader for the text, reception TT identified as a translation	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 13: AIM OF THE TRANSLATOR **43 Texts (1,2,3,8,12,13,14,15,16,17,21,23,25,26,28,29, 30,31,34,35,36,37,38,39,40,42,43,44,45,46,47,48,49,51, 52,54,55,56,57,59,61,62,64)** a. Target-reader (TR) and target-language (TL) oriented b c. Target-text (TT) oriented c. Source-text (ST) and source-text-writer (ST writer) oriented	Translator visible Translator as bridge-builder between source and target Status of translator as contributor to TL literature Trying to avert possible criticism The merit of the TT highlighted TT identified as a translation Collaboration Readers aware that they read a translation Influencing text reception Assisting readers to understand/appreciate the text	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation Revealing the collaborative nature of the translation process
CODE 14: THE TRANSLATION PROCESS 14 Texts (1,2,8,9,13,16,17,19,40,45,47,52,54,65) How translator approached the translation How ST was chosen How translation progressed over time Generic comments on the translation process Collaborations explained Type of translation chosen	Translator visible (a peek into the life of a translator) Trying to avert possible criticism Collaborative nature of translation highlighted Readers aware of the translated status of the TT Readers gain insight into the process of translation – assists their appreciation Value of TT increased due to amount of work involved Influencing text reception Comparisons between ST and TT possible Documents the translation process	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation Revealing the collaborative nature of translation

	Advocating for translators	
CODE 15: TRANSLATION STRATEGY 45 Texts (1,2,3,5,6,7,8,9,10,11,13,14,15,16,17,18,19,20,21, 22,24,25,26,27,28,30,35,36,38,39,40,41,44,45,47, 48,49,50,53,54,55,56,60,62,64) a. Treatment of names (people, places, titles) b. Type of translation c. Omissions, additions and modifications and adaptation d. Treatment of wordplay, metaphors, idioms, proverbs and dialects e. Retention of SL and ST elements f. Paratexts g. Sources used h. Using a more general TL word i. Coining new TL words j. Dealing with rhyme and rhythm in poetry k. Specific issues when translating poetry l. Consultation with ST writer m. Treatment of negative statements n. Paraphrasing o. Transliteration p. Choosing between alternatives q. Following other examples r. Using a cultural equivalent s. Using a more specific TL word for more general SL word t. Dealing with language elements u. Orthography	Translator visible in their intervention in the text Translator as expert on translation Advocating for translators Influencing reception of TT – averting possible criticism TT is valuable reading Comparisons possible between TT and ST Assisting readers in their understanding and appreciation of the TT Collaborations mentioned The translated status of the TT is highlighted Documents the translation process	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation Revealing the collaborative nature of the translation process
CODE 16. ACKNOWLEDGEMENTS AND DEDICATIONS **41 Texts (1,2,4,5,7,8,9,11,13,14,16,18,19,20, 22,25,26,27,28,31,32,34,35,36,37,38,40,41,43,44,45,48,51, 52,53,54,55,56,59,60,61)** a. Collaboration with the ST writer b. Co-translators	Translator visible Role of translator and others in the text production Collaborative nature of translation highlighted Merit of TT as a valuable read increased by all the hard work going into it and all the people involved Text reception influenced Documents the translation process Tt identified as a translation	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation Revealing the collaborative nature of translation

c. Proofreading and editing d. Financial assistance e. Research and expert advice f. Family, friends and colleagues g. Technical help h. General assistance j. Addressing the reader k. Publisher		
CODE 17: INTRODUCING THE ST WRITER **25 Texts (2,3,14,15,18,22,23,28,29,31,33,35,38,39,40, 44,45,46,49,52,56,57,60,62,65)** a. Biography b. Publications c. Awards d. Literary criticism on work e. Reception of work f. Merit of the writer g. Writing style	Translator visible as expert on the ST writer Similarities between ST writer and TT readers highlighted may influence text reception Publications in other languages identifies ST writer's work as a valuable read Readers get information that assist in appreciation and understanding and to gain insight into the text Awarded ST writer increases the merit of the ST/TT and ST writer and translator TT identified as a translation	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 18: CONTEXTUALISING THE TARGET 3 Texts (9,2,12) a. Language	Translator is visible Translator is an expert Translator influencing text reception Readers aware of translated status of TT	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation
CODE 19: CONTEXTUALISING THE SOURCE (HISTORY, LANGUAGE, CULTURE, LITERATURE) 11 Texts (1,2,10,16,28,31,38,44,45,52,65) a. History b. Language c. Culture d. Literature	Translator is visible as expert, educator, ambassador between cultures, mediator between source and target Readers aware that different cultures are involved Readers assisted in understanding of the text	Increasing the visibility of the translator Identifying the target text as a translation Influencing the reception of the translation