

On pies

#fromthechairperson

As easy as pie

As an ESL speaker of English, I have always been in awe of English, in written and in spoken form. When people speak English, it always sounds to me *Something Like This*. And when I read English, I invariably think that it should be printed **SOMETHING LIKE THIS**. This love for the language of Albion was instilled in me by English teachers who taught me much more than spelling, concord and how to analyse a sonnet. It, therefore, came as not much of a surprise when I recently read:

Most of us editors, I think, are editors because we love English. Through study and hard work, we've learned what makes writing good, and we've learned how to bridge the gap between ordinary writing and good writing. We do that by taking writing that has potential and bringing it up to our standards.

Love and hard work is a type of intellectual synaesthesia that I can relate to very well. Steven Dunham's words above in *The editor's companion: An indispensable guide to editing books, magazines, online publications and more* (2014, Writer's Digest Books) sets a similar tone. His affinity for language and editing is shown not only in his focus on content, precise language, grammar and typography but also in his emphasis on harmonious editorial relationships with authors, publishers, artists and readers. That hard work is part of the deal is clear from Chapter 9 on the editor's tools, procedures and resources. With this good advice about grammar and grind, good editing looks a little more within even an ESL's editor's reach.

The first words in another new book written by another Steven – Steven Pinker in this case – also struck me:

I love style manuals. Ever since I was assigned Strunk and White's *The Elements of Style* in an introductory psychology course, the writing guide has been among my favourite literary genres. It's not just that I welcome advice on the lifelong challenge of perfecting the craft of writing. It's also that incredible guidance on writing must itself be well written, and the best of the manuals are paragons of their own advice.

I knew immediately that I would be joining this Steven's fan club. Steven Pinker's *The sense of style: The thinking person's guide to writing in the 21st century* (2014, Allen Lane) is a remarkable book: his erudition is accessible and every page is filled with invaluable suggestions for the craft of editing. Chapter 6 entitled "Telling write from wrong" will not only help me to edit better; it will also enable me to do it with a more appropriate style.

As nice as pie

The fact that editing has as much to do with style as with applying my standards to a text was reiterated at a recent workshop I attended. While knowledge and continuous learning – the qualities of the thinking person – are indispensable to editing well, the ability to bring a text to its full potential – the sense of style – is my personal seal on the edited document. The editorial traces that



I leave in a text are as unique as my fingerprints and as important as my signature.

I was immediately reminded of Gaius Petronius Arbiter, not only as the writer of the *Satyricon* (before 66 AD?) but especially as Emperor Nero's first-century go-to guy for anything about style. An editor is much more than a spelling and grammar checker; I am the *elegantiae arbiter* of the text. After polishing the building blocks of the text, I am required to style those blocks based on my informed view (knowledge) and my experience in worded elegance (style). This, I would propose, is my most distinguishing quality, or, in the words of the 21st century, my value-add.

Humble pie

At the same workshop the presenter spoke about humility. Of course I am prone to editorial hubris: how is this not possible with all my knowledge and all my style? The Greeks had a cure for this alarming editorial self-importance that insidiously snakes through a text like a dangerous Medusa: they called it "nothing too much" (*μηδὲν ἄγαν*) and even added it as an inscription on the Temple of Apollo at Delphi. The Romans called it the "golden mean" (*aurea mediocritas*), the desirable middle between extremes as exemplified by >

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<.../1

Horace's writing in particular. This is the mantra, not the curse, that I should murmur often while slaving through a text.

I need to know myself well (another classical maxim, γνῶθι σεαυτόν) and I need to keep my intrusion in the text in check. My editorial alacrity should always be subject to my respect (*pietas*) for the text (read carefully what has been written) and my respect for the author (read carefully what was intended). I should, as Horace recommended shortly after he wrote the famous words *carpe diem*, prune my expectations often and judiciously.

The pie in (another) sky

I think it is important for me as editor not only to make use of learning opportunities at home but also to be aware of learning taking place elsewhere, even if I'm not able to be where I would like to be. *PEGboard* often gives us glimpses into what editors are doing elsewhere. Consider, for example, John Linnegar's contribution in the last issue about the IPed conference he attended ("write | edit | index" held from 6 to 9 May 2015 in Canberra) and his impressions of MET's Coimbra conference in this issue (see page 17). Then, too, the Internet opens up other windows on our world:

- The Society for Editors and Proofreaders (SFEP) in the UK (www.sfep.org.uk)
- The Mediterranean Editors & Translators (MET) in southern Europe (www.metmeetings.org)
- The Society of English-Native-Speaking Editors (SENSE) in the Netherlands (www.sense-online.nl)
- The Institute of Professional Editors (IPed) in Australia (www.iped-editors.org)
- The Canberra Society of Editors (CSE) in Australia (www.editorscanberra.org)
- The Editors' Association of Canada (EAC) in Canada (www.editors.ca)
- American Copy Editors Society (ACES) in the USA (www.copydesk.org)
- The Northwest Independent Editors Guild in the USA (www.edsguild.org)

The Northwest Independent Editors Guild, for example, held its conference on 10 October this year in Seattle with the theme "Beyond the red pencil: Editing in the 21st century". Steven Pinker, of whom I wrote above, spoke at this event. METM15 took place later in the same month, from 29 to 31 October, in Coimbra in Portugal. (Read more about this conference elsewhere in this newsletter.) In the Netherlands SENSE celebrated its 25th anniversary with a sold-out one-day Jubilee Conference held on 14 November 2015 in Utrecht. What is coming up next? Well, if you would like to spread your wings, the 20th Annual ACES National Conference takes place from 31 March to 2 April >

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2016, in Portland, Oregon. North of the American border the Editors' Association of Canada's conference takes place from 10 to 12 June 2016 in Vancouver. If you would like to write the Australian editors' accreditation exam, note that IPEd's accreditation test has been postponed and is now set for 25 June 2016. And from Australia back to Europe: METM16 is to take place from 13 to 15 October 2016 in Tarragona, Spain.

Our slice of the pie

Back home, the Gauteng branch and the Western Cape branch offered full and varied programmes for our members this year – I think this might have been the busiest year in the history of PEG's existence. I would like to thank most warmly all the volunteers, the presenters, the members of the branch committees and the members of the Executive Committee for their goodwill, cooperation and commitment. A big thank you is also owed to our indefatigable administrator, Ellyn Barry, without whom many of our activities would grind to a complete halt.

Mince pies

Many of you will be attending the year-end functions arranged by the branches. I hope that you will have a swell time and be able to say "cheers" to a great year that was. My sincere wish for all of you is that you enjoy a happy, peaceful, safe and restful festive season spent with family, friends and trusted computers. May 2016 be a great year for you and for our Guild. 🍪

Pies be with you Corné

#trickierpronouns

The singular (or plural?) matter of some problematic pronouns

Lin Aecer

In this issue of *PEGboard* we'll be looking at some of the trickier aspects of pronoun usage: the singular they, the number of anyone, somebody and similar determiners, the indeterminate it, the creation of ambiguous referents, and the usage of object pronouns.

The singular they

In Part 1, I referred briefly to the use of the plural *their* as a singular pronoun (quite legal!): 'A teacher should use more technological aids in their classroom.' And I asserted that this is usually acceptable when gender-neutral nouns (eg child, student, doctor, police officer) are used in writing. In this part, I expand on this usage of *they/their* as a singular form.

The singular *they* is the practice of using a traditionally plural pronoun (*they*) to refer to a grammatically singular precedent. It is by no means a modern or current usage: Chaucer and Shakespeare both resorted to using it. Nowadays it is often used in this way to avoid the clumsy *he/she* or *(s)he* or *s/he*, *him/her* and *him/herself* constructions that authors use in an attempt to be politically correct. However, in doing so, they risk distracting or irritating the reader – the practice of using *he* to represent both genders having become passé.

The singular *they* is currently used in two principal contexts, namely, to refer to an antecedent (usually a noun or a pronoun) that is:

1. clearly singular but of indeterminate gender: 'only one student was on time for their exam' and 'when I find the culprit, I will ensure that they are punished.'
2. grammatically singular but of indeterminate number: 'if anyone calls, tell them I'm out' and 'no mother should be forced to testify against their child.'

What are the alternatives to the generic *he* or *they*?

One is to use gender-neutral nouns and pronouns: 'the police officer arrived ... and they arrested the intruder ...'



The singular *they* is ...
by no means a modern
or current usage

Another is to use plural forms: 'the police officers arrived ... and they arrested the intruder ...'

Yet another is to avoid the pronoun usage altogether: 'the police officer arrived ... and arrested the intruder ...'

They/their and anyone/everyone/ anybody/somebody

But what about the use of *they* and *their* in connection with traditionally singular determiners such as *anyone* and *somebody*, *everyone* and *everybody*? We're reminded of this type of construction in the example above: 'If anyone calls, tell them I'm out.'

Normally, being singular, these determiners take a singular verb: 'everybody *knows* he's guilty' and 'anyone who *says* that is deluded.' ➤



The word *it* is a third person singular pronoun. It also has other roles which are not related to its pronominal use

So can they be paired with the gender-neutral singular *they* or *them*?
For example:

'If anyone calls, tell *them* I'm out.' and 'Would everybody please return to *their* seats'?

Is the meaning conveyed in the first sentence any different from that conveyed in this variant: 'If anyone calls, tell *him* (or *her*) I'm out.'? No. But what about this alternative to the second sentence: 'Would everybody please return to *her* (or *his*) seat(s).' Hmm. Here we could have many people returning to their seats, so we could argue that *everybody* here conveys a plural meaning. Accordingly, *their* and not *his* or *her* must agree with the plural antecedent, *everybody*. Or, if *seat* in the singular is used, we could then argue equally cogently that the singular *everybody* is intended, in which case either *his* or *her* or *their* would be the acceptable pronoun. One's choice here is determined either by the author's intended meaning or by the context.

The indeterminate *it*

The word *it* is a third person singular pronoun. However, this word also has other roles which are not related to its pronominal use. We look at some of these here.

First, when we talk about time or the weather, we use sentences such as:

What time is *it*? *It* is four o'clock.
It will possibly rain today.

Here, whether the word is in the subject or the object position, we cannot identify precisely what it refers to. It has a rather vague reference, and we call this the dummy or prop *it*.

The dummy *it* is also used, equally vaguely, in other expressions:

Hold *it*! Take *it* easy. Can you make *it* to my party?
I find *it* difficult to believe that they would elope.

Another function *it* performs sometimes is to 'anticipate' something which appears later in the same sentence, so we call this the anticipatory *it*.

It's great to see you!
It is a pity you can't come to my party.
It might be her aunt.

In the first example, *it* 'anticipates' to see you. We can remove *it* from the sentence and replace it with to see you:

To see you is great.

Out, out with ambiguous referents!

In the careless way authors tend to use these pronouns when creating links between sentences, *it* and *they* often become ambiguous referents. This problem is illustrated in these two examples:

Astronomy is the study of the universe, its planets and stars.
It began billions of years ago.

The farmers and their labourers should be working far more collaboratively on the farms. *They* should be embracing environmentally friendly farming practices too.

Does *It* in the first example refer to astronomy or the universe? Authors usually know what they're referring to, of course. But if the answer is ambiguous to the editor, then it's best to replace the pronoun with the noun antecedent it's actually standing for.

Similarly in the second sentence does *They* refer to farmers, labourers or both? Here, especially, replacing the pronoun with its intended noun antecedent promotes clarity of meaning (and possibly an author query would be in order too). >

Object pronouns: formal versus informal usage

In informal usage, most people tend to follow *be* verb forms with object pronouns such as *me*, *her*, *them* instead of the subject pronoun forms that complements require (*I*, *she*, *they*). Many English scholars tolerate this distinction between formal and casual English.

Informal: It could have been *them* who ...

Grammatically correct: It could have been *they* who ...

Informal: It is just *me* at the door.

Grammatically correct: It is just *I* at the door.

This problem also occurs after the words *than* or *as*. To decide whether to use the subject or object pronoun, mentally complete the sentence. And in the written word ensure that the grammatically correct form is used.

Troy is as smart as she/her.

If we mentally complete the sentence, we would say *Troy is as smart as she is*. Therefore, *she* is the correct answer.

Zoe is taller than I/me.

Mentally completing the sentence, we have *Zoe is taller than I am*.

Daniel would rather talk to her than I/me.

We can interpret this last sentence in two ways, of course:

Daniel would rather talk to her than to me. OR

Daniel would rather talk to her than I would.

I hope these instances of pronoun usage have helped to resolve some queries you may have had while improving texts. In the next issue of *PEGboard*, I'll be

dealing with aspects of punctuation usage you could consider when helping to raise the quality of authors' writing. Till then, keep on veneering! 🍷

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is vir Frans

Corné Janse van Rensburg



#Frans

In die vorige uitgawe van *PEGboard* is aandag gegee aan E: eiename en wat redigeerders oor hierdie woordsoort moet weet. In hierdie uitgawe gaan ons voort met die alfabetiese bespreking van redigeeronderwerpe en aandag word geskenk aan Franse leenwoorde in Afrikaans.

Onlangs het ons gehoor hoe mooi ons gunsteling- Afrikaanse liedjies in Frans klink toe Maud Myra twee CD's, *Afri-Frans 1* (2009) en *Afri-Frans 2* (2010), uitgereik het. Die verband tussen Afrikaans en Frans het skielik weer ter sprake gekom, en Jaco Alant (2013) se artikel "Afrikaners is nostalgierig: Afri-Frans as vertaling en identiteit" werp interessante lig op hierdie musiekverskynsel. Met hierdie klanke in my ore en nadat ek in 'n redigeerskermtusseling oor "en pointe", "en route" en "en suite" betrokke was, het ek besonder bewus geword van woorde van vreemde herkoms in Afrikaans (AWS 2009:174–184), veral Franse leenwoorde.

Volgens die AWS (2009:564) is leenwoorde woorde wat aan 'n ander taal ontleen is en nou deel van Afrikaans is. Leenwoorde word soms met hul oorspronklike

spelling en uitspraak oorgeneem en soms word aanpassings gemaak om by Afrikaans aan te pas. Die AWS gee "mayonnaise" as voorbeeld van 'n leenwoord uit Frans wat sy oorspronklike spelling en uitspraak behou. In hierdie artikel kyk ek kortliks na die historiese invloed van Frans op Afrikaans, veral deur middel van Nederlands, en dan na Franse leenwoorde wat deel van ons alledaagse woordeskat geword het.

Historiese invloed van Frans op Afrikaans

Ons weet dat die Franse Hugenote 'n groot bydrae tot die verbetering van die wingerdbou en vrugteproduksie in >

Suid-Afrika gemaak het. Ons konfyte is byvoorbeeld die gevolg van hul verfyning van rosynproduksie en hul metode om *confitures* van plaaslike vrugte te maak (Van Wyk & Barton 1996:7). Frans se direkte spore in Afrikaans is egter vaag en meestal as gevolg van die invloed wat Frans op Nederlands uitgeoefen het (Ponelis 1989:58-59; Raidt 1989:114).

Historiese politieke omstandighede was grootliks daarvoor verantwoordelik dat Frans nie eintlik deel van Afrikaans geword het nie. Frans het nie 'n invloed op ons taalstruktuur gehad nie: die dubbele ontkenning in Afrikaans hou blykbaar nie verband met die Franse *ne...pas* nie (Raidt 1989:110). Frans het wel 'n klein invloed op ons woordeskat gehad. Nonin (1988) wys op die invloed wat die Franse Hugenote op Afrikaanse militêre terme gehad het en Raidt (1989:114) wys daarop dat geen Franse woorde van die Franse Hugenote aan die Kaap ontleen nie, behalwe vir 'n paar verouderde vrugtet Terme (bermotpeer, seranpeer, sermeinperske, pawieperske, pompemoer).

Die Nederlanders het in die 17e eeu wel baie Franse woorde na die Kaap gebring en voorbeelde van hierdie oorgeërfde Franse leenwoorde in Afrikaans is advertensie, affêre, baai, bagasie, bril, dosyn, fees, fontein, groep, jaloers, koers, plesier, populêr, prys en slaai. In die 18e eeu het nog Franse leenwoorde en leenvertalings deel van Kaaps-Nederlands geword, o.a. familie, mamá (ma), papá (pa), tante, kleinseun, skoondogter, portefeulje (Raith 1989:114).

Eksteen (1989:378) bied die volgende nuttige alfabetiese opsomming van Franse ontlenings:

agret(jie); arrie-warrie; bagasie; barrage; garage; kamoeflage; bermotsersanpeer; pawieperske; pompemoer; calque; cedille; cochenille; crayon; crèche; doeane; durabel; elan; elite; ekspres; framboos; galon; genre; guirlande; hermitage (hermytyk); hobo; jaloesie; Jan Pierewiet; jargon; kalender; kasarm; kaskenade; koerant; kontoer; kotiljons; kroket; lagune; liasseer; losie; mansjet; marokyn; matrys; mayonnaise; moestas; murasie; omelet; sigaret; absent; organdie; palissade; paljas; apart; felisiteer; kanselier; kasteel; perseel; tafereel; humeur; semynpeer.

Franse leenwoorde in ons alledaagse woordeskat (Kyk SAAZ 2011:698-699)

Selfs voor ons blootstelling aan kosprogramme soos *Kokkedoor*, *Koekedoor* en *Edik van Nantes* en Le Creuset se kleurryke kombuisware is dit is nie onverwags dat baie Franse leenwoorde met kos te doen het nie. Nuttige woordeboeke om te raadpleeg, sluit die drietalige Spyskaartwoordeboek (Afrikaans, Engels en Frans) van die Suid-Afrikaanse Spoorweë (1974), die *Dictionary of cuisine French* (1962 [1987]) en *Hering's dictionary of classical and modern cookery* (1977) in.

Dikwels bestaan geregte se name uit 'n samestelling van 'n Afrikaanse selfstandige naamwoord en 'n Franse woord, bv.

- boudoirbeskuitjie
- fondantlekkers
- sjokolademousse

As die Franse woord 'n byvoeglike bepaling is, word die dele los geskryf, bv.


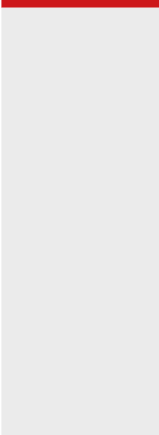

- groenteslaai italieenne
- tongvis bonne femme
- wortels julienne

Paula van der Lecq-de Bruyn van *7de Laan*-faam herinner ons elke dag van die week dat ons Franse leenwoorde gebruik. Hier is nog 'n paar insluitende van haar gunsteling:




Kos en wyn	à la carte	volgens die spyskaart
	bain-marie (mv. bains-marie)	waterbad
	béchamel	witsous
	blanc-mange	soort nagereg
	boeuf bourguignon	beesvliesbredie met rooiwyn, uie en sampioene
	bouillabaisse	vissop
	bouillon	boeljon, aftreksel
	bouquet garni	kruiebossie
	brie	soort kaas
	brut	baie droog (wyn)
	beurre manié	verdikkingsmiddel
	cabernet sauvignon	soort druif
	camembert	soort kaas
	chablis	droë bourgognewitwyn (oorspronklik van Chablis)
	chardonnay	soort druif
	charlotte	soort nagereg
	chartreuse	soort aromatiese likeur
	chateaubriand	dik stuk filet of lendeskyf
chenin blanc	soort druif	

Kos en wyn		
	choux	soort deeg
	clafoutis	gebakte nagereg, gewoonlik met kersies
	cognac (konjak)	hoëgehalte brandewyn (oorspronklik van Cognac)
	colombar(d)	soort druif
	compote	vrugte gepreserveer of gekook in stroop
	consommé	helder sop
	coulis	dun vrugte- of groentepuree gebruik as 'n sous
	cuisine	kookkuns
	crème	room
	crème brûlée	soort nagereg
	crème fraîche	karringmelk-en-room-mengsel
	crêpe	dun pannekoekie
	crêpe suzette (mv. crêpes suzette of crêpe suzettes)	vlampannekoek
	croissant	halfmaanvormige broodrolletjie
	croque madame	soort toebroodjie met 'n eier bo-op
	croque monsieur	soort toebroodjie sonder die eier bo-op
	crouton of croûton	geroosterde broodblokkie
	crudités	gemengde rou groente bedien met 'n doopsous as 'n voorgereg
	demi-sec	halfdroog (wyn)
	éclair	koekie met sjokolade bo-op en room binne-in
	entrée en entree	eerste gereg (tussen sop en hoofgereg)
	feuilletés	skilferdeegdoppies
	filet mignon	dun stukkie beesvleis
	fines herbes	mengsel van gekapte, vars kruie
	fondant	romerige pasta vir lekkergoed
	fondue	gereg waar klein stukkies kos gewoonlik in gesmelte kaas gedoop word
	frappé	geys, verys, afgekoel, in ys
	glacé	geglasuur
	hors-d'oeuvre	voorgereg
	mangetout	suiker-ertjie
	millefeuille	vlaskyf
	parfait	lae roomys bedien in 'n lang glas
	pâté	patee
	pâté de foie gras	ganslewerpatee
	pâtisserie	gebak
	puree (purée)	verpulpte groente of vrugte
	quatre-épices	vierspeserymengsel
	quiche	souttert gevul met 'n mengsel van eiers, kaas en groente
	ragoût	bruin vleis- of groentebredie
	ratatouille	groentegereg
	roquefort	sagte blouskimmelkaas
	rosé	ligrooi tafelwyn
	roux	botter-en-meel-mengsel wat die basis van souse vorm
	soufflé	ligte, donsige gebakte dis van eiergele en geklopte eierwitte gewoonlik gekombineer met kaas
	table d'hôte	maaltyd teen vaste prys, beperkte keuse van geregte



Mense	agent provocateur (mv. agents provocateurs)	lokvink
	aide de camp	adjunk, adjudant
	chanteuse	sangeres
	chaperone	ouer vrou wat 'n ongetroude jong meisie begelei of iemand wat jongmense vergesel as raadgever en bewaarder van goeie orde
	charmeur	innemende persoon
	chauffeur	motorbestuurder in iemand se diens
	chéri (ml.) en chérie (vr.) (s.nw.)	liefeling
	chef	kok
	clairvoyant	heldersiene
	compère	aankondiger by 'n opvoering
	concierge	deurwag
	connoisseur	kenner, iemand wat baie van iets weet
	couturier	eienaar van 'n saak wat haute couture ontwerp; 'n ontwerper van sulke klere
	enfant terrible	stout kind (vir volwassenes gebruik)
	entrepreneur	ondernemer
	fiancé (ml.) fiancée (vr.)	verloofde
	maître d'hôtel	hoofkelner, hotelbestuurder
	parvenu	persoon van nederige afkoms wat ryk geword het of 'n hoë pos beklee, maar steeds 'n onbeskaafds indruk maak
	protégé (ml., mv. protégés) protégée (vr., mv. protégées)	beskermling
souffleur	iemand wat voorsê indien 'n toneelspeler sy/haar woorde vergeet	
Die vrou	chignon	hare geknoop of gedraai aan die agterkant van die kop
	comedienne	vroulike komediant
	courtisane	vrou van losse sedes
	décolletage en décolleté	wat die nek, skouers en bors ontbloot, lae hals
	demi-monde	'n klas van vroue twyfelagtige sosiale stand en moraliteit (ook groep mense aan die rand van fatsoenlikheid)
	eau de cologne	reukwater (oorspronklik van Keulen)
	femme fatale	verleidster
	négligé	fyn japon
	Parisienne	Paryse meisie of vrou
	parure	stel juwele wat saam gedra word
	trousseau	bruidsuiset
Politiek, militêr en diplomatie	carte blanche	vrye spel, onbeperkte volmag
	chargé d'affaires (mv. chargés d'affaires)	saakgelastigde(s) van 'n land, verteenwoordiger van ambassadeur
	communiqué	amptelike mededeling
	corps	gesamentlike lede
	corps diplomatique	lede van gesantskappe, diplomatieke korps
	chevron (sjevron)	streep ter aanduiding van rang
	coup	slag, hou, stoot
	coup d'état (mv. coups d'état)	staatsgreep
	coup de force	gewelddaad
	coup de grâce	genadeslag
	détente	verslapping van spanning
echelon (esjelon)	afdeling soldate, rangorde	

Politiek, militêr en diplomatie	entente	vriendskaplike ooreenkoms
	esprit de corps	kameraderie, spangees
	force majeure	oormag
	Marseillaise	Franse volkslied
	nom de guerre	skuilnaam (let. oorlogsnaam)
	réveille	oggendsinjaal om soldate of matrose wakker te maak
Styl, stand en mode	à la mode	volgens die mode
	avant-garde	voorloper(s), avant-gardisties(e), nuwerwets
	bourgeois (b.nw.) bourgeoisie (s.nw.)	middelklas
	charmant (sjarmant)	bekoorlik
	coiffure	haarkapsel
	corsage	skouerruiker
	couture	die ontwerp van duur, modieuse klere
	crème de la crème	die keur, die heel beste
	culotte	broekromp of broekrok
	elite	keur of boonste laag van die gemeenskap
	haute couture	ontwerp en vervaardiging van hoogs eksklusiewe klere
	je ne sais quoi	'n kwaliteit wat nie maklik onder woorde gebring kan word nie
	joie de vivre	lewensvreugde
	panache	flambojante manier van optree, swier
	pastiche	doelbewuste nabootsing, sameflansing
	prêt-à-porter	ontwerpersklere van die rak af gekoop
Materiaal	chambray	soort weefstof (tweekleur- geruite of gestreepte katoen)
	chamois	seemsleer
	chantilly	fyn kloskant
	chardonnet	soort kunssy
	chenille	fluweelagtige weefstof
	chevron	soort wolstof vir rokke
	chiffon	fyn, halfdeursigtige materiaal
	crêpe	dun, kreukelrige weefstof
	crêpe-de-chine	sagte systof
	crêpon	soort weefstof, dikker as crêpe met 'n duideliker kreukeltekstuur
	denim (serge de Nîmes)	gekeperde katoenstof
	gabardien (gauvardine)	sterk soort weefstof, veral vir mansklere en jasse gebruik
	voile	dun, halfdeurskynende rok materiaal
	suède	fyn leer wat soos fluweel lyk
Skryfkuns	aide-mémoire	kort nota, skriftelike opsomming van 'n diplomatieke dokument
	canard	vals sensasieberig
	dénouement	ontknoping, afloop van intrige
	entr'acte	pouse tussen bedrywe van toneelstuk of opera
	genre	stylsoort
	mise en scène	plasing en omgewing van gebeure (teater of film)
	nom de plume	skuilnaam, skryfnaam, skrywersnaam, pennaam, pseudoniem
	oeuvre (en chef-d'oeuvre)	die werk van 'n kunstenaar of geleerde
	précis	samevatting
	résumé	opsomming, samevatting
	scène	afdeling van toneel, dramatiese voorval

	Plekke	abattoir	slaghuis
	café	kafee	
	chalet	chalet	
	château en chateau	kasteel	
	cul-de-sac	doodloopstraat	
	entrepôt	(doeane-)pakhuis	
	entresol	tussenverdieping	
	milieu	omgewing	
	restaurant (restourant)	eetplek	
	rendezvous	samekoms, bymekaarkomplek	
	Sanssouci	Frederik die Grote van Pruise se paleis by Potsdam naby Berlyn (sans souci sonder sorg, kommerwry)	
séance	byeenkoms van spiritiste		
Meubels	chaise-longue	bedstoel	
	chiffonnière	soort laaikas	
	prie-dieu	gebedstoel	
Groete, wense en aanspreekvorme	au revoir	totsiens	
	bon appétit	smaaklike ete	
	bon voyage	voorspoedige reis	
	cher of chère (b.nw.)	lieuwe	
	Kuns en versiering	cire perdue	“verlore was”-tegniek gebruik by bronsbeeldhouwerk
	cloisonné	soort gegote emaljeversiering op metaal	
	collage	kunstige komposisie bestaande uit verskillende materiale vasgeplak op ☒ prentoppervlak	
	conté	tekenkryt	
	crayon	tekenkryt	
	découpage	versiering met geplakte, gesnyde, gekleurde papier	
	fleur de lis	Franse lelie	
	haut-relief	hoogreliëf; teenoorgestelde van basreliëf of halfreliëf	
	macramé	touknoopkuns	
	objet d’art (mv. objets d’art)	kunsvoorwerp	
	papier mâché	mengsel van papier en gom wat hard word as dit droog word	
	roset	roosvormige versiering	
	trompe-l’oeil	illusieskildering	
	Musiek en dans	bourrée	lewendige danswysie
	cancan	wilde dans gekenmerk deur vroue wat hoë skoppe uitvoer	
	caprice	instrumentale musiekstuk	
	chaconne	instrumentale musiekstuk	
	chanson	soort lied	
	corps de ballet	balletgroep	
	etude	studie	
	fanfare	kort, lewendige musiekstuk met metaalblaasinstrumente	
	pas de deux	dans vir twee, gewoonlik ’n man en ’n vrou	
	soirée	musiekaand, aandpartytjie	
Speletjies	carambole (karambool)	soort biljartspel	
	carrousel	soort ridderspel	
	charade	lettergreepraaisel	
	roulette (roelet)	soort dobbelspel	

Skole	crèche	kleuterskool
	école	skool
Ander	blasé	verveeld en sinies
	boutade (boetade)	geestige kritiek of woordspeling
	bric-à-brac	snuisterye
	cause célèbre	bekende opspraakwekkende saak
	cliché	geykte uitdrukking
	déjà-vu	vantevore gesien
	éclaircissement	verhelderende verduideliking
	élan	ywer, geesdrif
	enfin	eindelik, ten slotte
	en passant	in die verbygaan, terloops
	en route	op pad, onderweg
	en pointe	op toonpunte, perfek
	en suite	eenheid, stel (vertrekke)
	entre nous	vertroulik
	fait accompli	voldonge feit
	faux pas	sosiale flater
	fête	kermis, viering
	fin de siècle	einde van die eeu
	français (s.nw.)	Frans
	français (ml.) française (vr.) (s.nw)	Frans
	frappant	opvallend
	laissez-aller	ongedwongenheid
	laissez-faire	laat begaan
	Mardi Gras	Dinsdag voor Aswoensdag, optog (Vet Dinsdag)
	né (ml.) née (vr.) (b.nw.)	gebore
	n'est-ce pas?	Is dit nie so nie?
	n'oubliez pas	moenie vergeet nie
	Palme d'Or	jaarlikse toekenning vir die beste film vertoon by die Cannes-filmfees (Goue Palm)
	par avion	per lugpos
	par excellence	die beste voorbeeld in sy soort, by uitstek
	patois	plaaslike, dialektiese taalvorm (gewoonlik neerhalend)
	pièce de résistance	iets onweerstaanbaars
	poste restante	om afgehaal te word (pos)
	raison d'être	bestaansrede
	répondez s'il vous plaît (mv.)	antwoord asseblief
	s'il vous plaît (mv.)	asseblief
	Réveil	godsdienstige herlewing van die 19e eeu
	Renaissance	herlewing van die kuns en letterkunde in Europa omstreeks 1450
	renaissance	enige soortgelyke herlewing gekenmerk deur oorspronklikheid en produktiwiteit
	tête-à-tête	vertroulike gesprek
	triage	volgorde van mediese behandeling volgens prioriteit
	vis-à-vis	regoor, in vergelyking met
	voilà	siedaar





Idiome, gesegdes en vaste uitdrukings met stukkies Frans (Sien De Wet 2010.)

- Daar was geen woord **Frans** by nie (alles is duidelik en verstaanbaar)
- **Akkoord!** Ek stem in! (d'accord)
- **Aarie-warrie!** Ek sien jou weer! (au revoir)
- Hy het **bankrot** gespeel (banqueroute: gebroke bank)
- Hy is 'n opperste **chauvinis** (oordrewe patriot à la Nicolas Chauvin)
- Agter die **coulisses** kyk (ontdek wat agteraf gekonkel word, coulisse: beweegbare syskerm op verhoog)
- Die inval was 'n **debakel!** (totale mislukking of deurmekaarspul, débâcle)
- Dit was 'n politieke **hutsplot** (deurmekaarspul, hochepot)
- Hy koop lekkers in 'n **kardoes** (bruin papiersak, cartouche: papieromhulsel van buskruitlading uit 18e eeu)
- Hy woon in 'n ou **kasarm** (yslike huis, caserne: soldateverblyf)
- Hy het ook iets in die **kastrol** gewerp (casserole: komvormige braaipan)
- Hy is met die kat **Frankryk** toe gestuur, en het met die miaau teruggekom (iemand is gestuur om iets te doen en het onverrichter sake teruggekeer)
- Hy hou sy lyf **kokkedoor** (coq d'or: haan van goud)
- Ons moet dit eers onder die **loep** neem (loupe: handvergroterglas)
- Dit skeel my nie 'n **lor** nie (loarre: 'n ou lap, vod)
- Hy voel **mankoliek**; 'n **mankolieke** ou stoel (melancolique: siekerig, vol kwale of skete; lendelam, stukkend, verslete)
- Sy ruik na **oliekolonie** (eau de Cologne: Keulse reukwater)
- Hy sê dit **onbewimpeld** (guimpe: nonneslulier)
- Hy was in 'n moeilike **parket** (parquet: afgeslote ruimte)
- Sy is 'n klein **parmant** (paremant: opskikking)
- Dit was 'n hele **petalje** (bataille: spektakel)
- Die basaartafel was 'n **potpourri** van vorms en kleure (pot pourri: vrot pot)
- Hy was een van die **rapallie** (rascaille: boef, gepeupel)
- Tydens die grensoorlog was hy 'n **recce** (reconnaissance: verkenning)
- Die president het steun vir die Afrika-**renaissance** gesoek (renaissance: herlewing)
- Wie gaan die **réveille** blaas? (réveille: sinjaal waarmee soldate of matrose in die oggend gewek word)
- Ons moet die **revue** eers passeer (revue: wapenskouing)
- So 'n **saletjonker** is oorbewus van die mode (salette: verkleinwoord van salle, geselskapsaal of salon)
- Dis so suur soos 'n **sermeinpeer** (St. Germain-peer: ou Kaapse peer)
- Haar kamer is vol allerhande **tierlantjies** (tirelentin: geklingel) 🎵

Bronne

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Working with Microsoft Word's Table of Contents tool



Melanie Law

#tableofcontents

I will focus on the use of Microsoft Word's Table of Contents tool [as] Word allows you to create an automatic table of contents for a document.

In the previous two editions of *PEGboard*, I discussed the use of Microsoft Word's Styles tool. This was followed by an article on how to incorporate numbering into headings that have been marked up using Styles. In this article, I will focus on the use of Microsoft Word's Table of Contents tool and explain how styles and numbering are linked to this nifty feature.

This comes in handy, especially if you are required to generate a table of contents in a long document.

Word allows you to create an automatic table of contents for a document, which can be updated and modified with a few clicks of your mouse. This comes in handy, especially if you are required to generate a table of contents in a long document. The tool, however, relies on the heading levels in Styles to automate the table. You can, therefore, only make use of this function once you have applied styles to your document's headings.

TIP: It is important to bear in mind that the tool works according to the hierarchical structure in Styles (so 'Heading 1' in Styles is set as a level 1 heading in the table of contents or "TOC1"). This is a default setting but it can be modified.

Inserting a table of contents from Word's templates

All versions of Word have built-in templates for tables of contents. These are specifically designed around the Style Set that you have applied to your headings and, therefore, ensure cohesion in your document's appearance.

To make use of one of these built-in templates:

- Click at the point in the document where you would like your table of contents to be inserted;
- Select the "References" tab and then click on the "Table of Contents" button;
- A gallery will appear. From this gallery you can select one of the displayed template options. If you select one of these options, Word will close the gallery and automatically insert your table of contents where your cursor has been placed.

Customising a table of contents

If you do not like any of the templates provided in Word, you can opt to create a custom table of contents. The options provided in this feature allow you to customise three settings in the table: (1) basic display settings (including if and where page numbers should be placed, whether the table should include tab leaders, what format (or style) the template should take, and how many heading levels should be shown in the table); (2) heading levels within the table (as well as which headings in the document to include); and (3) font and spacing specifications for each heading level.

TIP: Always specify these settings before inserting the table of contents as you cannot modify these options once the table is inserted. Don't panic though, if you have inserted a table of contents and would like to change it. Simply delete it and insert a new table that includes your new specifications.

To insert a custom table of contents

- Click at the point in the document where you would like your table to be inserted.
- Select the "References" tab and then click on the "Table of Contents" button.
- A gallery will appear. Select the "Custom Table of Contents" button in Word 2013 or the "Insert Table of Contents" button for older versions of Word. A window will open up that allows you to set the specifications for your table.

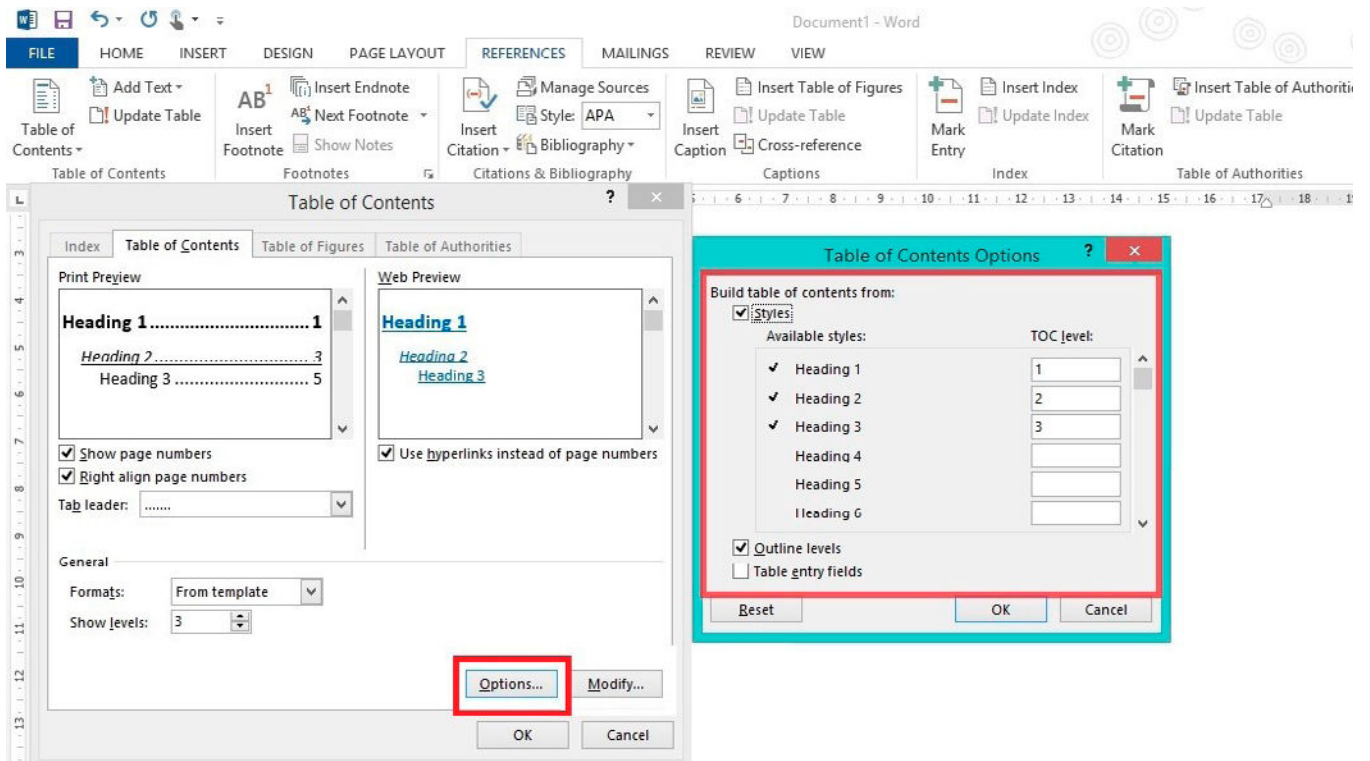
Basic display settings

Under the "Print Preview" section, you will see a preview of what the table will look like. Here you can set the following specifications:

- If and where page numbers should be placed;
- Whether the table should include tab leaders;
- What format (or style) the template should take; and
- How many heading levels should be shown in the table.

Setting heading levels for the table of contents and choosing which headings to include:

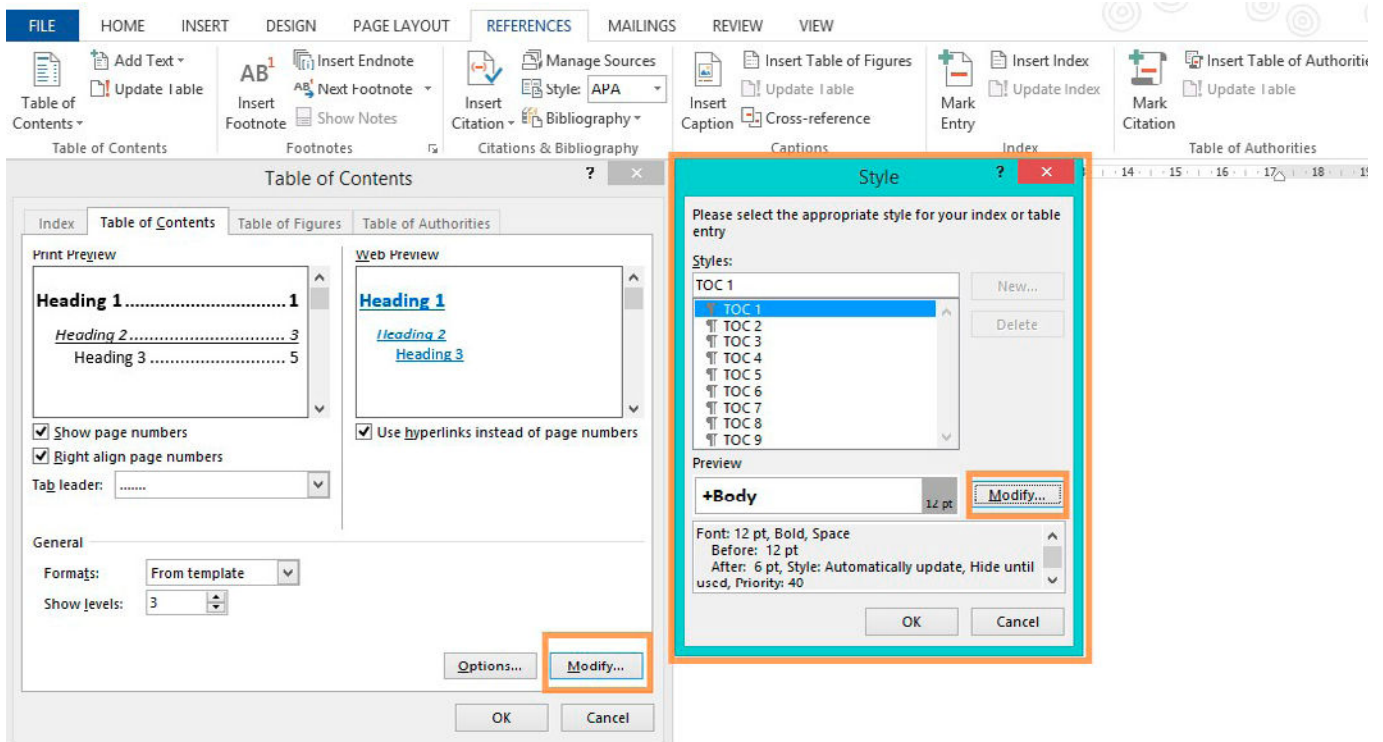
- Select the "Options" button to open the options dialogue box.
- Under "Available Styles" a list of all heading levels available for inclusion (as determined or set in the Styles tool) is displayed.
- To the right of this list, the "TOC level" list allows you to specify each heading's level in the table of contents. In other words, if you would like all of the headings in your document to be displayed as first level heads in the table of contents, simply place the numeral "1" in the box next to the relevant headings. Ensure that all the headings that you would like to include have been allocated a TOC level and then select "OK". >

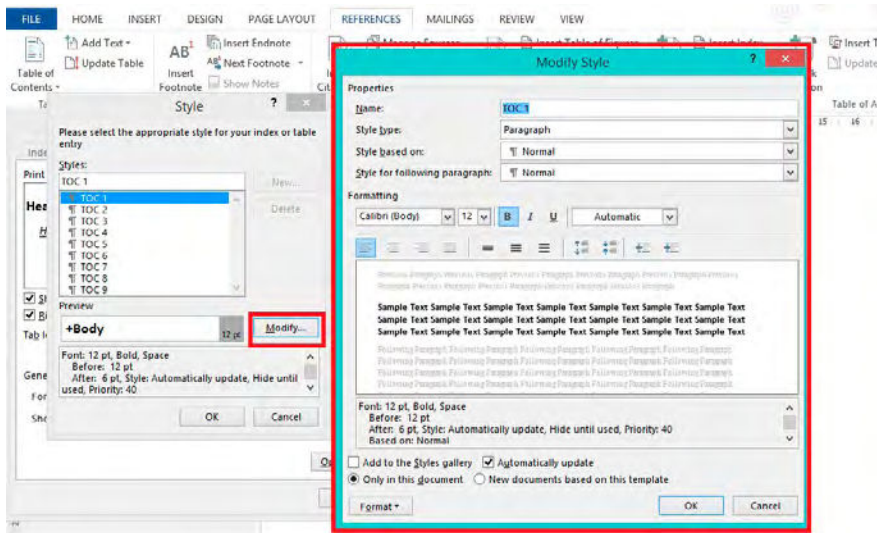


NOTE: This will not change how the headings display in the document. It simply tells Word the hierarchy of headings in the table of contents.

Changing the font and spacing

- Select the “Modify” button.
 - The dialogue box that opens will display information related to the font and spacing for each heading level in the table of contents. “TOC1” denotes these specifications for all headings that you have set to display as first level heads in the table of contents (see previous step).
 - To change these settings, select the relevant table of contents heading and then select “Modify”.
- In the dialogue box that opens, set the specifications for the heading level and click “OK”.
 - If you have created a hierarchical structure for your headings in the table of contents, you will have to repeat this for each heading level within the table. >





Updating a table of contents

If you make changes to a document after you have inserted the table of contents, you may need to update the table. To do this:

- Select the “References” tab and then select “Update Table” under the Table of Contents tool.
- Word will ask whether you’d like to update only the page numbers or if you’d like to update the entire table. If you have not added or deleted any headings, select the “Update page numbers only” option.
- If you have made changes to any of the headings select the “Update entire table” option. 🐣

#riglyne

Styleboek: Riglyne vir paslik skryf

Outeurs: Piet du Toit en Wanda Smith
Resensent: Ria Crafford



Stylboek deur Piet du Toit en Wanda Smith is, in hul eie woorde, 'n handleiding wat vir “skrywers en skrywendes” bedoel is. Dit is inderdaad sinvolle leesstof vir almal “wat deurentyd besig is om gepaste woorde te soek”, dus ook vertalers en redigeerders.

In die inleiding (hoofstuk 1) sê die skrywers hulle wil met hierdie handboek “almal wat enigiets moet of wil skryf, weer eens of vir die eerste keer bewus maak van die belangrikheid van *gepaste* taalgebruik (naas grammatikaal korrekte taal) as sleutel tot geslaagde kommunikasie tussen skrywer en leser”. Vir “gepaste taalgebruik” gebruik hulle die term *styl*.

Die skrywers gee 'n besonder duidelike uiteensetting van hoe die verskynsels “kohesie” en “koherensie” sinne in 'n logiese geheel saambind. 'n Voorbeeldteks word gebruik om aan te toon hoe verwyswoorde en herhalings as sigbare kohesieskakels (oppervlakskakels) dien om verbande te bewerkstellig tussen die sinne waaruit die teks opgebou word. Dieselfde voorbeeldteks word daarna gebruik om te demonstreer hoe koherensie (wat met die inhoudelike of konseptuele samehang van 'n teks te maak het) verbande op 'n dieper vlak bewerkstellig.

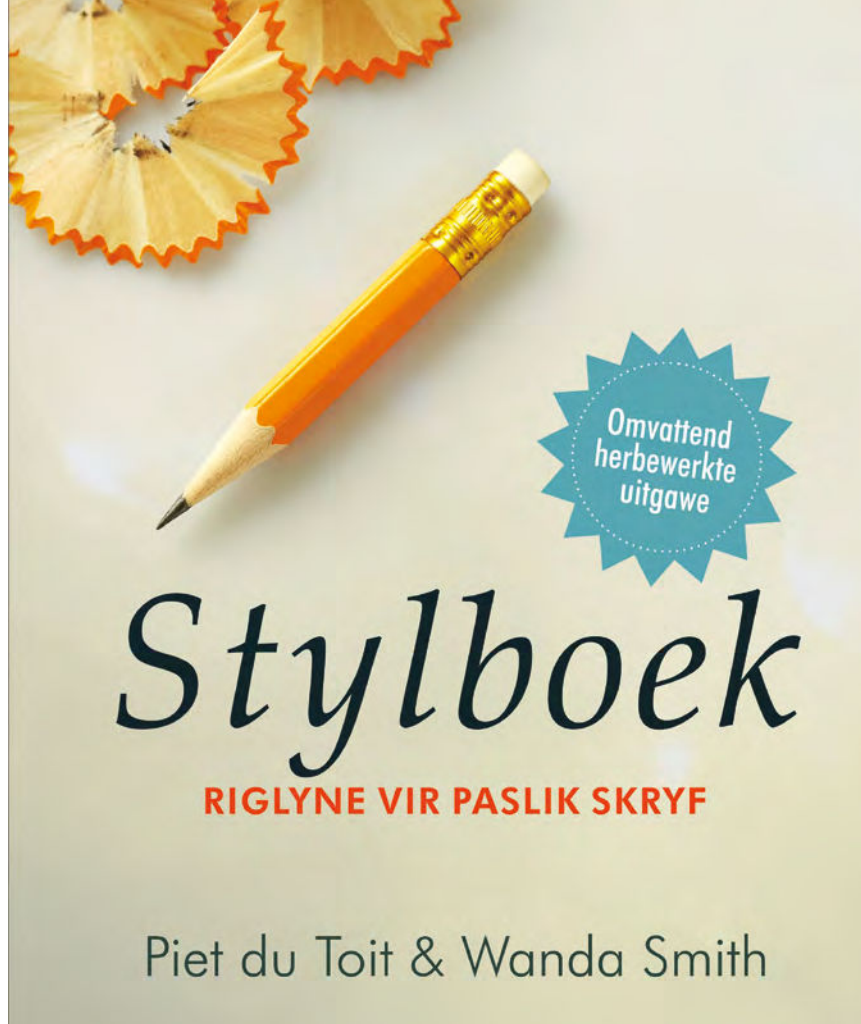
Hoofstuk 2 word aan die begrip “styl” gewy – styl in die samelewing en styl op taalgebied. In taalgebruik, verduidelik die skrywers, gaan styl om gepastheid, met ander woorde om paslike keuses te maak; in skriftelike kommunikasie word dié keuses deur skrywer, leser en teks bepaal. Op grond van die voorgaande word die stylbeginsels *begrypbaarheid*, *bondigheid*, *gepaste toon* en *aantreklikheid* onderskei. Soos al die ander hoofstukke sluit hoofstuk 2 af met 'n bronnelys van verdere leesstof wat die leser kan raadpleeg.

In die volgende vier hoofstukke behandel die skrywers die vier geïdentifiseerde stylbeginsels een na die ander.

In hoofstuk 3 (“Skryf duidelik”) word aan die hand van talryke praktiese voorbeelde aangetoon hoe tekste deur onder meer woordkeuse, sinsbou en leestekens verstaanbaarder gemaak kan word (die beginsel van *begrypbaarheid*). Die hoofstuk sluit af met 'n aantal oefeninge. By elke oefenvraag word verwysings gegee na die onderafdelings van die hoofstuk (soms ook ander hoofstukke) wat die leser kan naslaan om toepaslike inligting vir die beantwoording van die vraag te vind.

“Skryf bondig” is die volgende stylbeginsel, wat in hoofstuk 4 aan die beurt kom. Soos elders laat die skrywers ook hier die stemme klink van ander wat hulle oor 'n bepaalde onderwerp uitgelaat het – soos dat vakmanskap beteken jy moet ter wille van bondigheid weet wat om weg te laat (“sonder kleinserigheid”), waaroor William Faulkner sê “Kill your darlings”. Talle praktiese voorbeelde word gegee van hoe dinge bondiger geformuleer kan word om onder meer omslagtigheid, onvanpaste emosionaliteit of deftigheid uit te skakel.

Hoofstuk 5 fokus op die belangrike stylbeginsel van gepaste toon – 'n ingewikkelder stylbeginsel as duidelikheid en bondigheid, omdat dit “deur ongeskrewe buitetalige konvensies bepaal word”, sê die skrywers. Om te toon as die “uitgedrukte houding” van 'n sender in die kommunikasieproses en as die trant van 'n boodskap te bespreek, ontleed die skrywers 'n hele klomp verskillende tekste, voorbeeldsinne en woordkeuses. ➤



die vas en los skryf van woorde tot woordkeuses tot lees- en skryftekens en nog meer – te behandel. Die skrywers bespreek onder meer die gebrek aan eenstemmigheid oor die gebruik van 'n hoofletter of kleinletter ná 'n dubbelpunt in 'n sin, iets waarvoor hierdie resensent al baie kopgekrap het, en gee soos elders in *Stylboek* die raad om 'n keuse te maak en dan “vir sover dit prakties aangewese is by jou voorkeur te hou”.

Iets wat miskien in 'n toekomstige herbewerking van die hoofstuk aandag kan kry, is die gemengde gebruik van dubbel- en enkelaanhalingstekens, wat ál meer in studente se skryfwerk opduik – veral enkel vir korter woorde en frases, dubbel vir langer of meer volledige aanhalings. Nog iets wat 'n mens toenemend oplet, is dat Afrikaanssprekendes deesdae maklik skryf “Winter is hier” plaas van “Die winter...”, of “Meeste mense...” plaas van “Die meeste...”. Dié weglating van die bepaalde lidwoord (onder invloed van Engels?) verdien moontlik ook vermelding in 'n toekomstige bespreking van reg en verkeerd.

Die nuut bewerkte *Stylboek* bestaan uit twee dele. Afdeling 2 is nuut toegevoeg en handel oor die styl van literêre analises en resensies. Dit beslaan nagenoeg 'n derde van die boek, met omvattende oefeninge aan die einde sodat aspirant ontleders en resensente van literêre tekste die kennis wat hulle in die bestudering van dié deel opgedoen het, kan inoefen.

Die laaste deel van die boek bevat voorgestelde antwoorde op die oefenvrae wat aan die einde van voorafgaande hoofstukke gegee is. Om heen en weer te soek tussen oefenvrae en antwoorde word vergemaklik deurdat die antwoorde op grys ingekleurde blaaie gedruk is. Ook word die titel en nommer van elke hoofstuk deurlopend bo regs op elke bladsy aangedui.

Stylboek is vol pitkos vir taalpraktisyns, wat na die lees daarvan sal terugsit en sê: Dit was nou 'n aangename leeservaring! 🍀

Uitgewer

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616 bladsye; slapband

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As 'n meganisme vir 'n formeler toon of trant kies 'n skrywer soms die passiewe konstruksie (lydende vorm), en Du Toit en Smith wys met voorbeeldsinne hoe dit soms meer gepas as die aktief kan wees. Dat minder ervare skrywers dikwels onnodig is die passief skryf, is wel so. Die skrywers gee voorbeelde van onoortuigende passiefvorme, met telkens 'n alternatiewe stelwyse in die aktiefvorm.

Hoofstuk 6, oor aantreklikheid as 'n stylbeginsel, onderskei tussen aantreklikheid en lewendigheid. Feitelike tekste kan aantreklike tekste wees omdat hulle byvoorbeeld duidelik en bondig geskryf is, maar lewendigheid is nie vir hul aanvaarbaarheid 'n voorvereiste nie – anders as iets soos 'n sportverslag, wat 'n lewendige trant moet hê (oorspronklik, treffend, nie vervelig nie).

Ook in dié hoofstuk maak die skrywers ryklik gebruik van aktuele voorbeelde om te illustreer watter faktore 'n teks aantreklik of onaantreklik maak. Hulle gebruik onder meer die term *ontyk(ing)*, wat die vernuwing van bestaande (soms stereotiepe) taalgebruik behels.

Hier en elders kan die leser hom in die skrywers se eie duidelike, bondige en aantreklike stelwyses verlekker, met uitdrukings soos “omslagtigheid [wat] doelbewus gepleeg” word, idiomatiese uitdrukings wat “ingeryg” word in 'n sin, iets wat “op 'n lomp manier ontyk” word, en 'n eindresultaat wat op “soutlose humor” neerkom.

Hoofstuk 7, oor die styl van navorsingstekste, behoort voorgeskrewe leesstof te wees vir elke student wat 'n tesis, verhandeling of proefskrif skryf en is eweneens nuttig vir taalpraktisyns wat die versorging van sulke tekste hanteer. Die skrywers pas die stylbeginsels duidelikheid, bondigheid, gepaste toon en aantreklikheid hier spesifiek op navorsingstekste toe en sit die hantering van bronverwysings volgens beide die Harvard- en die APA-metode uiteen.

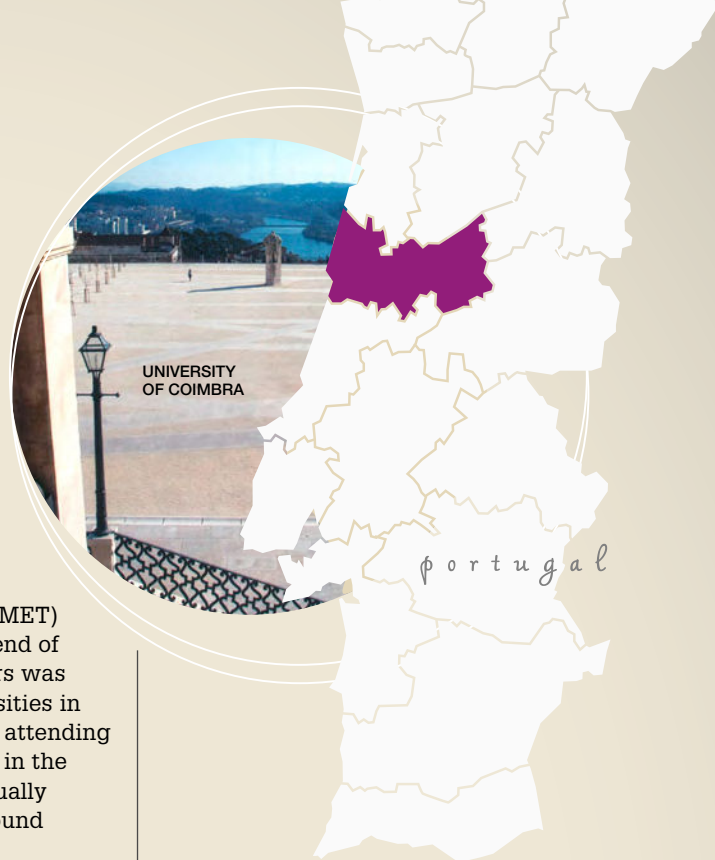
Volgens die skrywers het lesers ná die eerste uitgawe van *Stylboek* gevra: Hoekom nie ook 'n hoofstuk oor reg of verkeerd nie? Só is hoofstuk 8 bygevoeg om binne die bestek van nagenoeg 80 bladsye 'n verskeidenheid sake – van

#METM15

A newby's impressions of the 2015 METM15 annual conference

John Linnegar

Coimbra, Portugal



The Mediterranean Editors and Translators professional association (MET) holds its annual conference in a Mediterranean country towards the end of each year. This its eleventh get-together for the benefit of its members was held in the original capital of Portugal and at one of the oldest universities in Europe – Coimbra – from 29 to 31 October 2015. I had the privilege of attending both the pre-conference workshops and the conference sessions held in the Faculdade de Artes e Humanidades building and also some of the equally informative off-conference events held in cafés, cantinas and bars around the town.

No trip to Portugal would be complete without experiencing its glorious *fado* music in the flesh, of course; that, together with my return home via the picturesque port city of Porto (think port wine, bacalhau, francesinha and marmelade) rounded off a really memorable MET-goes-Portuguese experience. Since most of MET's members are English First Language practitioners who translate academic, scientific, legal and medical texts from the Romance languages into English, it stands to reason that the predominant focus of the organisation and its offerings tends to be on translation. This year's conference reflected this. But, as we practitioners all know, there's nary a translated text that doesn't require an editor's deft intervention, so this symbiotic relationship between the two crafts is reflected in MET and its activities.

On the programme, besides the usual grammar, punctuation, copyright/plagiarism and translation topics, there were some really refreshing sessions, mostly presented by members:

- Advice on running pre-conference workshops on writing effective scientific articles;
- A master class on advanced concordancing and other language analysis techniques (AntConc);
- Editing non-native English;
- Starting out in medical translation;
- How freelancers can get the best out of mentoring and continuing professional development;
- A systematic approach to time management;
- Translators' self-editing practices and the different ways in which they use MS Word's Comments to elicit responses from authors;
- Supporting conference presenters' skills in English – an additional service language professionals can offer.

The two plenary speakers spoke respectively on (English) language consulting among various academic disciplines and some recent corpus-based approaches to researching, teaching and supporting scholarly writing. Appropriately, their talks straddled the fields of translation and text editing.

But, perhaps the highlight of the conference for this newby was the plethora of networking opportunities it afforded during breaks, over lunch, after sessions and, of course, during the off-conference experiences – which ranged from early-morning jogs and a group walk along the Rio Mondego to dinner topics

The two plenary speakers spoke respectively on (English) language consulting among various academic disciplines

as wide-ranging as 'Budgeting for freelancers', 'Uma viagem pela lusofonia' ('A journey through the Portuguese-speaking world'), 'This is my workflow; tell me yours', '20 questions about legal translation/medical translation/concordancing' (three different activities), 'Career switching and how to prepare for it', 'The unexpected role of past professions', 'Wearing two hats' and, most intriguing of all, 'Contortionists, funambulists, prestidigitators and daredevils'.

These informal sessions – now a mainstay of any MET conference – were all led by MET members, and turned out to be as informative (and a lot more convivial) than the formal conference programme. And, of course, wonderful opportunities to relax, share and network with open and affable kindred spirits. If anything has become the unique signature of a MET conference, it is the off-MET programme!

Next year's METM16 conference will be held in Tarragona, Spain. On the strength of Coimbra and reports of previous MET events, it's going to be a meeting of minds not to be missed. 🍷

Who's your COLLEAGUE anyway?

Pam Makati is one of our stalwart *PEGboard* volunteers, always ready to assist with eleventh-hour articles and ever cheerful. She positively loves editing and tells us a little more about herself and how she came to be a language practitioner.



Pam Makati joined PEG in 2011 and joined the *PEGboard* team in 2014.

I was born in 1984 in Matobo, Matebeleland, in Zimbabwe. I come from a big family. In total, I have seven siblings and I'm the oldest! For the first 10 years of my life, I lived in Bulawayo with my grandparents; my mother was a teacher at a school outside Bulawayo. Accordingly, I was only able to see her during school holidays and on some weekends.

I attended Mahlabezulu Primary School in Bulawayo and later attended Kwekwe Junior School located in the Midlands region, where Shona is the main language. I remember that when I was the new kid in class, everyone used to laugh at me because I couldn't speak Shona very well.

That experience made me want to read more and improve my Shona language skills. At the same time, I felt the need to improve my English language skills because I spoke with a strong Ndebele accent. I developed a keen interest in reading and became an avid reader. I always won books for achieving first or second place in class for English during my primary school years, and that really enhanced my English language skills.

To be honest, I didn't think I would end up in the language field, but I guess destiny has a funny way of crawling into one's life! I next attended Regina Mundi Girls' High School, a Catholic school located in Gweru. I was an all-rounder and did very well in all my subjects, especially Maths, Accounting and Biology. I excelled, however, in English Language and Literature.

I didn't think I would end up in the language field, but I guess destiny has a funny way of crawling into one's life!

In 2003, I was accepted to attend the University of Zimbabwe for a Bachelor of Arts degree; my subjects included English Literature, Linguistics and French. I went on to complete my Honours degree and graduated in 2006.

The following year I relocated to South Africa after being accepted at the University of Fort Hare for a Master's degree in English. During my studies, I was mentored and subsequently became one of the university's lecturers. I enjoyed teaching and always had an excellent >

relationship with my students, but I felt that lecturing was not really the career I wanted. I realised that I enjoyed writing and editing more than the lecturing itself. I would even ask the other staff members to give me their study guides so that I could edit them! I also enjoyed marking students' scripts so that I could analyse their writing skills and advise them accordingly.

After completing my Master's degree, my mentor advised me to enrol for a doctoral degree in English, specialising in African Women's Literature, because I was particularly skilled at textual analysis and research. I agreed, and the idea of being called 'Dr' was somewhat enticing. After a year of my doctoral studies, however, I felt that I didn't really want to be an academic. Nevertheless, I decided to continue with my studies, mainly to enhance my research and writing skills.

In 2010, I applied for the PASA internship and was selected as one of the interns. I was placed at the Africa Institute of South Africa in Pretoria for a period of six months. I felt that I had finally found myself! I enjoyed editing and proofreading scholarly books, managing book projects and coordinating the book production process. I knew that this was what I wanted to do. Since then, I have edited a variety of documents, including theses and academic material. I am able to work in various disciplines such as the Humanities, Social Sciences, Commerce and Law. I currently work as an academic editor for Milpark Education in Johannesburg.

I completed my thesis in 2014 and graduated in May of this year – a wonderful moment for me. Although I may never be an 'academic' in the true sense of the word, I still see myself in the academic environment as a scholarly editor or publisher. I believe that writing my thesis ('Redefining womanhood: an exploration of African female identity in selected African texts') enhanced my research, analytical, writing, editing and management skills, which I know are indispensable in a publishing environment.

I'm an introvert, so being an editor is the perfect job for me. I enjoy working with books, words and the computer, as well as analysing text. Reading is my passion, so I always enjoy editing. I find editing badly written work quite a challenge – as I'm sure do many of my PEG colleagues – especially if the meaning or intention of the writer is unclear.

My 'tools of the trade' are an *Oxford dictionary*, the internet for easy referencing and checking, a project's specific style guide and, of course, the more general referencing guides (Harvard, MLA, Chicago, etc.).

I joined PEG so that I could be a part of a network of people in the same profession as myself. I'm sure you'd agree that many people out there don't understand what editing is all about or, if they do, the first thing that comes to mind is a newspaper or a magazine. I think it's a good experience to interact with others who are in the language field and who really know what editing is all about. Being part of PEG is beneficial because it keeps me abreast of the trends in the publishing industry. The workshops to enhance editors' skills are also superb. I would definitely recommend PEG to other editors, especially freelancers.



Pam and her husband, Michael, met as students in 2003 and married in 2010. In 2013 they were blessed with Damien, now two years old.

When asked about the merits of going freelance, I would recommend only doing this once you have at least several years of experience, you have built networks and a reliable reputation, and know that you can handle multiple projects at the same time.

When I'm not working I spend most of my free time with my son and my husband. My husband is an electrical engineer and he and I both love reading – and I see my son already has the traits! I, however, read to earn a living, so don't always read for leisure! I admit that I enjoy 'retail therapy' and watching comedies on telly to de-stress. 🍀