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TEXT EDITING

FROM A TALENT TO A SCIENTIFIC DISCIPLINE

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Table of contents

Introduction

This issue of the Antwerp Papers in Linguistics is a compiled edition with the running title *Text editing – from a talent to a scientific discipline*. It is the result of a long-standing co-operation in the area of text linguistics between the Universities of Antwerp in Belgium and Potchefstroom in South Africa.

Since the middle of the 90's some joint research projects have seen the light, with researchers and students going to and fro. Moreover, several co-teaching initiatives have been taken in the field and more than 300 Antwerp postgraduate students have contributed to the ongoing debate. The best thing undoubtedly is that in the course of time 'distant' colleagues have become close friends who share the belief that the craft of text editing deserves the empirical underpinning of text linguistics to make it a full-blown scientific discipline. This explains why there is no question mark in the title of this APIL.

In less polemic words: In **text linguistics** the main focus falls on distinguishing between the different principles of textuality: cohesion (with all the possible ways of determining the cohesion of a text, e.g. reference, ellipsis, substitution, conjunction and lexical cohesion), coherence, intentionality, acceptability, informativity, contextuality and intertextuality. Knowledge of these principles enables the user to determine the acceptability, or not, of a text.

When looking at **text editing** it is important to distinguish between the various ways of revising a text whether or not undertaken by different people: on the one hand there is the language editor who mostly focuses on the language of the text in question, on the other hand there is the proof reader who checks for errors, such as spelling and typing errors, and most pertinently there is the text editor who has the very broad task of checking the text as a whole, bringing it in line with the target audience.

We believe that knowledge of text linguistics will enable the text editor to end up with a better product. But vice versa, each principle of textuality should be looked at from the perspective of text editing. It will then become clear that in his/her effort to improve the communicative value of a text the text editor must take these principles into consideration in the course of the revision process. As one author states it: Bringing about cohesion, for example, forms an integral part of the work of a text editor, but this alone is not sufficient to create a sound text. Every text aims at making sense, i.e. at having coherence, and in this process intentionality, acceptability, informativity, contextuality and intertextuality all play an important role.

The present articles all contribute to this rationale. The first text entitled *From language practitioners to editors: The domain of text editing* is an introductory article in which the author tries to entangle some definitions and related disciplines as well as editing tasks and in which she looks at some status-related issues for the profession of text editing.

WAM Carstens' article focuses on the thin line between *text linguistics* and *text editing* and pays special attention to the way in which knowledge of text linguistics can play an important role in the training of text editors. The author's ultimate aim is to show that theory and practice can be effectively reconciled.

In *The text editor as a ghost-writer: scrutinizing the theory and the profession* Althéa Kotze and Marlene Verhoef try to determine how the growing demand for properly trained language practitioners in South Africa can be met. In spite of the fact that research has established that language editing in South Africa is done in a 'haphazard' manner, this article takes the position that text editing must be regarded as an inseparable part of language and text practice. This implies that the article endeavours to establish a uniform theoretical assumption that will be valid for all aspects of language practice. It is the preliminary finding that the classical communication model as refined by Jakobson (1960) is valid for all facets of language and text practice – in other words, for translation studies, the science of texts, and text editing. Furthermore, the article aims to provide an indication of the degree to which text editors remain 'invisible' in spite of the fact that they bear the final responsibility for the quality, power of expression and final appearance of completed texts. Although it is accepted that text editing is a profession in its own right, very little has been done to professionalise this profession in the true sense of the word.

Theo Rodrigues' paper *Empowering stakeholders in the translation process: A partnership approach to translation* approaches the issue from a slightly different angle and has two aims: to give a brief description of the realistic linguistic profile of the South African community, with specific reference to the TC_1's communicative skills, and to suggest a new approach to translation that will attempt to address the ongoing national debate and tendencies to empower all role players involved in the communication process.

Finally, in *Towards a code of ethics for text editors* Johan Blaauw and Els Boets start by setting out the reasons why a code of ethics for text editors is required. It gives the SA constitutional background and the background to the attempts at professionalisation of language practice in general (including text editing) over the last decade by the South African Translators' Institute (SATI), and more recently by the Pan South African Language Board (PANSALB). From this general background the article focuses first on the broader project, and then on the specific project on which this article is based. In this respect, the article describes briefly the rationale behind the design of a code of ethics, i.e. the method followed in drafting the code, the form of the code and the draft code arrived at.

We sincerely hope that this code of ethics is the beginning of a process with which to draw practice into theory and theory into practice.

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From language practitioners to editors: The domain of text editing[1]

Kris Van de Poel

1. Texts require tasks

In his work on the prophesised end of the printed book Bolter's concluding remark is: "Printed books usually end, as they began, with a confession" (Bolter 1991:239). Indeed, at the beginning of a text authors more often than not confess to not having written their book on their own and go on to express their gratitude towards partners, friends and editors (in this order) for helping to write the book in question. At the same time they safeguard them by adding that they themselves have to be blamed for any shortcomings. The text normally ends with the statement that not everything on the matter has been said and others are invited to take on this almost insurmountable task. Even though according to Bolter printed books may soon be out of print, editors apparently will not be out of work for some time to come. A survey by the American Copy Editors Society (ACES) among 115 magazines showed that 79 vacancies for copy editors were waiting to be filled (ACES 1999:46). So, as long as texts will be produced some form of editing and preparing for publication will be needed. The nature of editing however, is not always equally transparent. This article will explore the field of language and text editing in some detail by looking at definitions, profiles, tasks, roles and a theoretical framework or paradigm within which editing operates.

2. Theoretical frameworks revisited

When defining the task of the editor Clouse goes one step further than 'helping to write a book': "It is the primary task of the text editor to rework the text of an author in such a way that it becomes more precise, more consistent and more meaningful than the original text" (Clouse 1992:86). In order to obtain this more precise, more consistent and more meaningful result a number of (re)writing *phases* have to be gone through. Not only the phases are many and manifold, the same holds true for the ways in which to edit, since they depend on the *type* of text, i.e. scientific publications vs. literary texts, press reviews, spoken media, multimedia, etc. The *task* of the text editor is therefore multi-faceted and it relies among others on a combination of text linguistic insights or reflections, and mastery of the language in question. The multiformity of the profession makes it difficult to precisely and exhaustively define the text editor's tasks, but one can summarise them as manipulating language in such a way that the communication between author and reader is optimised or at least facilitated.

This implies that the text editor's task relies on basic communication models which can be traced to classical rhetorics.

2.1. Classical rhetorics

Classical rhetorics forms the basis for present-day disciplines like sociology, linguistics, public relations and literary criticism (cf. Haves 1965 & Kastely 1997). It is seen as 'a politically and ethically established style of teaching effective public speaking' (Kastely 1997:2). Aristotle, Cicero and Quintillianus have split it up in five departments: invention, arrangement, style, memory and delivery (cf. Kastely (1997:1-2) and Howes (1965:4)).

According to Howes (1965:4) the concept of rhetorics involves two activities: composition and rhetorics. Composition leads to discourse or text. It is the process leading to the product. Rhetorics deals with the analysis of the discourse in such a way that the structure can be determined, i.e. it is the analysis of the product.

Editing works on the two levels. The editor has to have an in-depth understanding of how a particular type of discourse works before touching or possibly rerouting the process of composition and redesigning the final product or text.

Aristotle claims that rhetorics do not necessarily have to be regarded as the art of convincing, i.e. persuasive communication, 'but as the art capable of discerning the *available means* of persuasion in any given case' (cited in Kastely 1997:11). These means include variables such as: textual elements, adaptation of the message to a specific audience and its needs, the text's pragmatics, different types of style, etc. So, if we follow Aristotle, editing will be heavily involved with the textual aspects. The editor has to recognise the means of persuasion and bring them in tune with the message, source, audience, channel, code, etc., i.e. with the communication process as a whole.

2.2. Communication models

The most basic model representing communication leads us back to the Greek philosophers proposing a three-fold structure: a first person talks with a second person about a third person or thing. This distinction was systematically developed within a linguistic framework by Bühler (1933). He distinguished three elements: representation (relying on a topic), expression (related to the speaker) and vocation (focusing on the listener). Roman Jakobson (1960) renamed Bühlers concepts: referential (denotative or cognitive), emotive (attitudinal) and conative (focusing on the addressee) and linked them to the components of communication. Whenever language focuses on one of these components, i.e. sender, receiver, message, world, channel or code, a specific linguistic function is being activated. Looking at the components it becomes clear that language is not reduced or reducible to the above three functions, i.e. denotative, emotive and conative. It can have different additional functions,

such as the aesthetic or metacommunicative (both in their own way focusing on the code), appellative (focusing on the audience), phatic (focusing on the channel).

Lyons (2001) distinguishes three types of information transmission: descriptive, expressive and social. These have been expanded by Halliday (1976), who chooses to use the labels 'ideational', 'interpersonal', 'expressive' and 'textual meaning'. Since language serves a general 'ideational' function we are able to use it for all the specific purposes and situation types involving the communication of experience. Since it also serves a general 'interpersonal' function we are able to use it for all the specific forms of personal and social interaction. The textual function refers to text creation and is a prerequisite to the effective operation of the other two functions. (Halliday 1976:25)

If we look at the role of the text editor in the communication process we can conclude the following: the text editor is the receiver in the original transmission process. He is not the intended receiver of the text, but a member of the audience. After reworking the text he will become the sender of the text (Jakobson 1960). As such he is a mediator and referee of two communication systems which often are making use of the same code or language (cf. Jakobson 1960 & Hermans 1996:2). Thus, he acts as a facilitator in the tension between intended and received meaning (cf. Hatim & Mason 1990:223) and has to weigh this tension and minimalise it as much as possible so that the meaning can be transmitted to as full a potential as possible (cf. Lefevere 1999:75). As such, he will act as the director of the transmission process, aiming at optimising the communication attempt (cf. Van den Broeck & Lefevere 1979:10; Lefevere 1999:75; Kotze & Verhoef 2001: 83-84).

The language practitioner, a term also including translators, fulfils a central position in the mediation of communicative, pragmatic and semiotic meaning (Hatim & Mason 1990:236 ff.). Language practitioners must have an insight in the ideological and cultural environment of meaning and in the way in which language communities interpret reality (Hatim & Mason 1990:337). Communicative mediation primarily deals with correlating intended and received information, pragmatic mediation focuses on finesses in language use and the way in which context is being included in language use. Finally, semiotic mediation refers to the way in which the language and text editor succeed in incorporating the underlying socio-ideological sign system into the language and text process.

The process of transmission of meaning is being studied in semiotics: 'the communication of any message whatever' (Jakobson 1960). Sebeok adds to this that it is about the 'exchange ... of the systems which underlie them' (Sebeok 1994:106). He explains language and language use not only in terms of communicative value but also from the perspective of language as a modelling system (Sebeok 1994:114, 125). Semiotics further deals with the question of how messages are generated, encoded, sent, decoded and interpreted and the way in which language plays a role when reflecting the

conceptual world of language communities (cf. Dirven & Verspoor 1999:1). The transmission of messages seems to move to the background.

> *Languages -consisting of a set of features that promotes fitness- can best be thought of as having been built by selection for the cognitive function of modelling, and, as the philosopher Popper and the linguist Chomsky have ... insisted, not at all for the message-swapping function of communication'. (Sebeok 1994:125)*

For the discipline of text editing this means that not only normative language questions are an issue (the use of capital letters, full stops and commas) or even whether the use of a certain language is adequate in the given situation. Text editing transcends the normative. If language is seen as a modelling system it will communicate elements like interaction, cognition and the interrelation of micro and macro structure will be brought to the fore. In this way it becomes possible for the text editor to focus on productive as well as receptive language use, i.e. text reworking, text structuring and text remedying, the development of language advice as well as the evaluation and application thereof. These elements are not only applicable to the profession of text editor, but also to some related professions which deal with making language and texts more accessible.

3. Three professions compared

Comparing text editing with a couple of related professions in which reworking texts is also central may give us a clearer idea of the tasks of the text editor. Even though the professions of editor, translator and copy-writer show resemblances, it is important to stress the differences. In this way it becomes clear that text editing is a profession in its own right which deserves a professional training (cf. Plotnik 1982:47-48).

Another way to look at it is focusing on the skills required for the different tasks. According to the 'Manual of Style' (Chicago Manual) text editing requires '... close attention to everyday detail in a manuscript, a thorough knowledge of what to look for and the style to be followed, and the ability to make quick, logical and defensible decisions' (Judd 1982:1).

Plotnik (1982:39) calls the text editor a 'crafty editor', because he has to range over so many skills. He divides these skills into six categories: research, strategy, perception, organisation, language and trouble shooting. Pym (2000) looks at language professions from the perspective of market demand, where it becomes clear that it mostly goes beyond restricted conceptions of translation. He tries to define the professional suggesting terms like 'intercultural management assistant', 'intercultural management consultant', 'language-services provider', 'information broker', 'multitasking translator' or the extension of the IT term 'localisation'. Whatever name is chosen 'professionals are called upon to do more than just translate' (Pym 2000:2). Let us therefore have a closer look at how some of the language professions compare.

3.1. Translating

A translator is not a text editor since he is reworking texts which have already been published in the target language. Moreover, the text will not be accessible to the new target audience without his intervention. In other words, the translator is an indispensable mediator in the communication process between author and reader (or speaker and listener in the case of interpretation) or as Van den Broeck states:

> *Het vertalen is een doelgerichte activiteit. […] Men vertaalt om een tekst in een vreemde taal voor wie die taal niet kent verstaanbaar te maken. Het doel van een vertaling is het voor een nieuw lezerspubliek toegankelijk maken van door een tekst verstrekte informatie. De functie van een vertaling is het mogelijk maken van communicatie tussen sprekers / schrijvers en lezers / hoorders die zich van verschillende taalsystemen bedienen. (Van den Broeck 1979:53)*

The way in which this communication process happens is not transparent, but the above quote indicates the important difference between translating and editing: without a translator communication between writer and reader will be impossible because they operate within different linguistic systems. A text editor however, will 'only' optimise texts in order to improve the transmission of the message, so that the imprint will be enhanced for the audience which has the same linguistic system as the author.

3.2. Text-editing

In the English-speaking world the concept of text editing can refer to two different professions, i.e. the textual editor and the copy-editor. The textual editor reworks texts for a new edition. The copy-editor reworks texts before they are published.

Just like the translator a textual editor works with a text which has been published before for a different target audience. If after the author's death a new edition (annotated or not) comes on the market, the textual editor can make changes and independently add comments based on previous editions. The author can also be the textual editor and revise the text. He can bring changes in a first and second edition of the work. The changes are primarily triggered by changes in the reality of the text, e.g. a new political or social situation, a more modern language use, etc. So, the text is brought up-to-date, as far as context is concerned, but also with respect to co-text, i.e. the language used.

> *The textual editor relates the authorial time to the present. Because the editor and hypothetical audience are contemporary, sharing cultural assumptions about the overall myth or general Story within which the edited text occupies a proportionate position like plot, the textual editor's work can be described as canonical. The editor relates the plot (or text) to the overall Story, acting as talebearer within the culture, by virtue of*

having presented the text. Both author and texts are other to editor and audience, and this admits the necessity for interpretation, elevating the role of the editor to that of a critic. (Small & Walsh 1991:6)

In this case we can talk of *transfer* to a different language system, but in a less extreme sense than when translating. Without the interference of the textual editor parts of the text might not be understood. The result is a text which belongs to the author as well as the textual editor.

3.3. Copy-editing

Kotze grasps the essence of text editing in the following way: The copy editor works wonders on an often long, unstructured, tedious and every-day text ,so as to turn it into the book of the year (Kotze 1997). In so doing the copy editor makes use of his qualification, skills, creativity, and experience and thus becomes co-responsible for the published text .

Despite this co-responsibility the copy or text editor mostly remains anonymous. He is a kind of ghost-writer without even being recognised as such. The difference with the previous professions is that the copy-editor reworks the text before it is being published and thus he has a hand in the creative process of writing.

Without his help the text will be less easily readable. He reworks the original text in order to optimally transmit the author's message for the audience. He has, in contrast to the translator and textual editor, the same public in mind as the author of the text and he often is the closed in the communication with the author.

4. The editor

4.1. Terms and definitions

In order to get a better insight into the nature of the profession some general definitions should be consulted. According to the Cambridge Advanced Learners Dictionary to 'edit' has two basic meanings:

1 to prepare a text or film for printing or viewing by correcting mistakes and deciding what will be removed and what will be kept in, etc. (…)
2 to be in charge of the reports in a newspaper or magazine, etc. (…)
(CALD online).

And an 'editor' is:

> *a person who corrects or changes pieces of text or films before they are printed or shown, or a person who is in charge of a newspaper or magazine (…)*

In this article the focus will be on the first meaning, in which editing is regarded as a process which is normative on word and letter level (i.e. correcting) but also and more seriously autocratic when the editor more or less autonomously decides on size and content of a text. This is reinforced in the definition of 'editor', where the fact that the editor 'changes' pieces of text has a ring of haphazardness.

Merriam Webster's (online) adds to this that the noun, the reference to the profession, was there before the verb, i.e. the process of editing, and it dates back to 1791. When the editor 'adapts' he needs an objective and an outcome, an audience and a standard. To 'refine' refers to making more specific (cf. Clouse 1992) and to 'delete' can be connected to the Dutch saying 'schrijven is schrappen', i.e. 'writing is deleting'. If editing is selecting information the editor will act as a gatekeeper deciding what to include and what not, which is not always plain sailing.

4.2. Tasks

According to Butcher (1992) different forms of editing can be discerned. In the case of *substantive editing* the editor tries to improve the representation and presentation of the work, the content, length as well as structure. The editor can present the improvements to the author or autonomously rewrite the pieces. He also keeps an eye on plagiarism and other legal problems.

When *detailed editing for sense* is being carried out the text editor studies whether every part is an exact replica of what the author wanted to convey (intended meaning). The editor looks for gaps or contradictions in the text. Here work is being undertaken at text level. When dealing with translations, for instance, attention will have to be paid to language-specific aspects, since every language structures reality and its meaning in its own way.

The third phase is *checking for consistency* and being regarded as quite vital, i.e. checking spelling, punctuation, adjusting a text to the house style in questions, checking relevance of tables and figures as well as references to illustrations, etc.

Finally, Butcher (1992) distinguishes *clear representation of the material for the typesetter* in which phase the editor checks whether the text is complete. In this phase typographical aspects will be paid attention to.

Technically, several people will handle a text from the moment it leaves the writer's desk to the time of publication. The text will first and foremost be read for content and structure by the redactor or (commissioning and desk) editor,

whereafter the corrector will adapt it as far as spelling, grammar and style are concerned. It will then be sent to lay-out and finally proof-read by the corrector and/or possibly the author. So, the production and copy-editors complete the picture.

In recent years, in the Dutch-speaking world these different tasks have been more and more taken on by one and the same person, i.e. the text editor. This person is responsible for everything to do with the text before giving it in press, i.e. verifying the content, correcting style, grammar and spelling, taking care of the typographical and lay-out components. So, the editor not only focuses on linguistic technicalities but more significantly on language in use and texture is a central area of attention where the text's verbal and visual features are interwoven.

As a result of combining all these tasks in one person, more often than not the terms to refer to the profession are intermingled and interchanged. Moreover, there is hardly a developed vocabulary with respect to editing (cf. Catach 1988). What authors agree upon is the fact that the responsibility of the text editor is extensive. He has to safeguard the author's reputation of being an efficient and true communicator, ensure that the publisher does not dispense with extra money and that the reader experiences the transmission of meaning as optimal. He is thus an all-important player in the process of information transmission. The complexity of the profession has important implications for the status of the text editor.

5. Status

5.1. Lack of training

It should be clear by now that the editor is crucial in the process of information transmission, but still Ezra Pound is critical: 'With plenty of printers, plenty of paper, plenty of ink, it is manifestly idiotic that we couldn't have the editions we want' (Ezra Pound as quoted by Bornstein 1994). Is this accusation fair? If there is a deficiency, how is it (to be) remedied? What does the profession do to train its editors?

Despite the fact that the Dutch-speaking text editor's tasks increasingly extend and diversify, no scientifically founded and theoretically reflective handbooks can be found. The existing manuals are focusing on normative/prescriptive and partial aspects of a text, i.e. spelling, punctuation, style, etc. (see e.g. Renkema 1979, Burger & De Jong 1997, Van der Horst 1993). Only seldom do the guidelines exceed the sentence level.

Text editors more often than not work intuitively and experience-based. Most of them have a general linguistic educational background such as the study of languages. In Flanders this can be a bachelor in Germanic or Romance languages or a professional training as a translator and in more recent days communication scientists have also been taken on for the job. Specific training programmes are rare and mostly take the form of in-service and on-the-job

training. As Butcher (1992) remarks in her handbook for text editors: 'new copy-editors could benefit from the accumulated experience of their predecessors rather than having to learn by making their own mistakes', because 'copy-editing is largely a matter of common sense in deciding what to do and of thoroughness in doing it; but these are pitfalls which an inexperienced copy-editor or text editor cannot foresee. This is why it is learnable.

The fact that the area of text editing is rather extensive and often experienced as merely intuitive hand work, is probably an important reason why almost no scientific research has been carried out. But it is precisely this all-encompassing character of text editing which makes it a linguistically and empirically interesting research area.

Escarpit (quoted in Nyssen 1993) has summarised the text editor's actions in three active verbs: *choisir, fabriquer, distribuer,* but content-wise he does not provide a clear profile. However, an extensive profile is being provided on the University of Amsterdam's website where the editor is being described as a *homo universalis*, because

> *Hij leest binnengekomen manuscripten, en overlegt met de auteurs over mogelijke wijzigingen die de kwaliteit van het boek ten goede zullen komen. Hij is met andere woorden niet alleen goed in taal op de vierkante millimeter, maar weet ook grotere stukken tekst te doorgronden. Verder denkt hij na over het juiste omslagontwerp, de doelgroep, titel en prijs van het boek. Een redacteur/editor moet daarbij de actualiteit goed bijhouden, weten waar andere uitgevers mee bezig zijn, waar nieuw talent te vinden is, en bij (bijna) alles wat op zijn weg komt, denken: zit daar een boek in? Een redacteur/editor zit niet de hele dag achter een bureau, maar gaat ook op pad, naar festivals, boekpresentaties, naar mogelijke auteurs. Daarnaast leest een redacteur/editor veel.*
> *(http://www.hum.uva.nl/redacteur_editor 2001)*

In his package are linguistic and textual tasks like: reading manuscripts, discussing quality issues with authors, staying in touch with the target group as well as staying informed about current affairs, but also the following talents form an integrated part of the desired profile: mastery of language and text as well as creativity in design and price-setting. As a person the editor is not a recluse, but an avid reader, always on the road to find new talent.

This profile forms the basis for the Amsterdam Master programme 'Redactor/editor' (full-time from 2003 onwards and lasting for one and a half year). It consists of the following components: literary institutions, writing and rewriting, redaction of fiction, creating websites, 6 months of practical training, redaction of non-fiction, modern text editing, history of book editing, thesis. The combination of theory, hands-on experience and an extensive internship seem to lead the way to the future.

5.2. Negative perceptions

Editors are 'the quality-control people; they add value to the final product (…) when quality fails, credibility crumbles' (Auman, Fee and Russial 2001:140) Nevertheless, being a text editor does not seem to be regarded as having a high-status job. The reasons are manifold:

Job *burnout* is the first reason why editors resign.

> *'Job burnout can be characterised as a type of withdrawal syndrome from work. (…) One probable result of job burnout is to quit the job: in effect, to completely withdraw from work' (Cook & Banks 1993:109).*

Emotional tiredness and high degrees of depersonalisation on the job are apparently more strongly present with editors than reporters (Cook & Banks, 1993:113). The American Society of Newspaper Editors found in a 1989 research that the copy desk is 'the Mount Everest of newsroom discontent' (Gump 1997:15).

Reasons increasingly complicating the profession of editing are: '*time pressure*, new technologies and new duties which have left less time for traditional editing and have made the copy editor's job more difficult ' (Auman et al. 2001: 141). Night shifts, irregular meal times, no or splintered holidays, work during weekends, seem to be the order of the day. An average editor is not too satisfied with his *salary* either (cf. Auman et al. 2001).

Career prospects do not seem to be too promising either. Kotze (1997) describes the anonymous role of the editor as very similar to that of a ghost writer which leads to the editor being almost invisible in the organisation and not being able to make promotion. Catalano (1987) describes it in the following way:

> *Doing the majority of their work under cover of night is just one of the institutional factors that conspire to keep copy editors despondent. They are by nature invisible: Their names don't appear in the paper like those of reporters, photographers and graphics people. If they do their jobs well, they don't call attention to themselves; it's only when they screw up and a story ends in mid-sentence that the spotlight shines on them. (Catalano 1987:14).*

Stress is augmented with the *electronic changes* and improvements. In the case of not enough training frustrations bottle up.

Auman et al. (2001) studied the status of copy editing within the degree programme of journalism and she found that creating qualitative texts ranges much lower than finding and writing down an interesting story. Moreover, teaching institutions rank writing and reporting much higher than editing (Auman et al 2001:145).

Not only is there a decline in student numbers, the status of the job is very low. Initiatives towards remedying this situation include: a *job swop* between editors and reporters (limited in time and duration) which is called cross-training because it leads to more respect and understanding for one another's situation (Wizda 1997:38).

A more dramatic experiment entailed removing editors and building *topic teams* or circles to which belong reporters, designers and editors. Positive reactions from the participants ensued.

Another initiative has been the *maestro concept*, 'in which big packages are handled by a team that includes all the relevant players' (Wizda 1997:38). This context ensures that editors have the possibility to ask questions about sentences, content etc. within a less demanding and less intimidating context and that the work is less deadline-drive.

But also attributing a more central role to the text and therewith to the science of *text linguistics* may enhance the aura of the profession.

The professionalisation of the job with the establishment of ACES, the American Copy Editors Association, in 1997 has enhanced the status of editors, but also provided training possibilities and resources for editors all over the world (Wizda 1997:38). Like Fitzgerald says:

> *Copy editors need to be part of the decision-making process (…) They feel as if they are working with their hands shackled, not able to get into a story – not to butcher it – but to be a professional . (…) Copy editors need recognition. They need a national spokesman. They need some body standing up for them. (Fitzgerald 1997:13).*

Similarly, in South Africa, a bill has been drafted in 2000 to establish a Language Practitioners' Council through which the position of translators, interpreters, terminologists, lexicographers, and editors as language practitioners will be protected by law.

5.3. The text editor vs. the publisher, author and reader

The editor is pressurised from different sides: publishers want to (have to) sell, but writers are often very touchy about changes to their text. Tensions between writers and editors will only enhance the symptoms of depersonalisation and emotional exhaustion. Clark and Fry go on to explain:

> *Writers hate editors who butcher prose, suppress creativity and turn exiting experiments into tired formulas. Editors hate writers who indulge themselves and forget the needs of readers. Traditionally both groups would rather bitch and moan than consult and collaborate (Clark & Fry quoted in Kotze 1997:132).*

But management may change this:

> *One area that seems to contribute to job burnout is poor newsroom management. Countless copy editors tell me they get no respect and their ideas are often ignored. Copy editors want to feel part of the team. They want to be included in news and packaging decisions. They want to know that their opinions and ideas count in producing the newspapers. (Cook & Banks 1993:48)*

The management clearly has to adopt a more human face: respect, recognition, team spirit and co-responsibility should be on the agenda. Moreover, also the expectations of the reader have to be met.

> *The main aims of copy-editing are to remove any obstacles between the reader and what the author wants to convey, and also to save time and money by finding and solving any problems before the book is typeset, so that production can go ahead without interruption. (Butcher 1992:2)*

The editor is presented with the same problem as the translator: the decision has to be made whether the text has to remain as closely as possible to the original or the text has to be brought more closely to the target audience. In the first case as little as possible is changed to the original, in the second the style can be adapted if required and redeemed necessary by the text editor. This dilemma is closely connected to the problem of the text editing's ethics: how much of the author's original text can be changed? In how far are adaptations in style acceptable?
Fryer compares the task of a text editor (language editor) with that of a surgeon:

> *Dit impliseer dat teksversorging 'n professie is, dat die teksversorger 'n veelsydige en professionele persoon is en dat die teksversorger nie net verantwoordelik is vir die versorging van tekste nie, maar (soos die chirurg) ook 'n rol te speel het in menseverhoudinge, hier dan, binne die uitgewersbedryf en as sodanig erkenning behoor te kry. (Fryer 1997:30)*

Both editor and surgeon play an interhuman role and have to be recognised for it. The task of the text editor is a complex one because he carries out several tasks and has to play a role with respect to the publisher, writer and reader. However, these roles may be in conflict and the text editor has to reconcile them. As Kotze (1997) explains: The reader wants a text which is reader-friendly, errorless and interesting. It has to be the publisher's mission to produce quality products. The editor has to meet the expectations of the author, publisher, and reader. A text full of mistakes, and tiresome, irrelevant and outdated information upsets the audience, maybe even putting them off reading anything anymore.

There are a considerable number of authors who do not like the idea of a text editor going through their texts. The relation between author and editor is therefore the most difficult one because both claim authorship of a text, be it in

an altogether different way and therefore they are susceptible to each other's criticism.

> *Writers hate editors who butcher prose, suppress creativity and turn exciting experiments into tired formulas. Editors hate writers who indulge themselves and forget the needs of readers. traditionally both groups would rather bitch and moan than consult and collaborate. (Clark & Fry 1992:3)*

The co-operation between the different parties does not go equally smooth all the time. This is a pity because a good interaction between both might enhance the production process and the final product might become more satisfying.

In the end a qualitative relationship of the text editor with the reader is his main objective. This has to be central in the text editor's professional aims:

> *An editor's only permanent alliance is with the audience, the readership. It is the editor's responsibility to hook that readership; to edify it, entertain it, stroke it, shake it up – do whatever is necessary to keep the medium hot and desirable for the people who support it. The editor, not the author, best understands that readership. (Plotnik 1982:25)*

6. Conclusion

It has been the aim of this article to explore the area of language and text editing in some detail by looking at definitions, profiles, tasks, roles and a theoretical framework within which to operate. Rather than providing answers, this paper has revealed a high level of vagueness as far as the text editor's exact profile, training and status are concerned, but completing (some of) the information which we lack should form a challenge for coming generations of text linguists and editors. Central to this story has been the complexity of the profession, and this will be confirmed by my fellow-contributors to this issue, who will shed light on the matter from different angles.

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Text linguistics and text editing

WAM Carstens

1. Introduction

It is frequently asked if theoretical knowledge does have any use in practice. In this article an effort is made to show that theory and practice are indeed reconcilable. To reach this aim attention is given to the extent to which text linguistics (the theoretical component) and text editing (as the practical component) do have mutual use.

The article is structured as follows:
- Firstly, it will be shown what the study of *text linguistics* entails.
- Secondly, the concept of *text editing* will be explained.
- Finally, an effort will be made to show how these two concepts interrelate.

2. What is text linguistics?

2.1. From 'sentence' to 'text'

A brief survey of the development of linguistic theory in this century shows a slow shift away from a *sentential* perspective (as expressed primarily by Chomsky and his many followers) to a more *textual* or *discourse* approach (cf. Van Dijk 1972; Van Dijk (ed.) 1985; De Beaugrande & Dressler 1981; Tannen 1984, 1994). One of the main reasons for this shift was the limitation that the study of sentences held for linguistic study. For example, Givon (1979; cf. Carstens 1997: 17) said that "... it has become obvious to a growing number of linguists that the study of the syntax of isolated sentences, extracted without natural context from the purposeful constructions of speakers is a methodology that has outlived it usefulness". Werlich, in an earlier comment (1976: 14), argued that "sentence grammars do not tell the learner (of a foreign language – WAMC) the whole story about communication by means of language".

Combined with the need to take into consideration the **context** in which a text is produced – as for example expressed by Gary (1976: 1): "there are certain types of sentences which we cannot make sense of, either syntactically or semantically, without examining them with respect to a discourse context" – it seems logical that a textual perspective was developed in order to explain some of the phenomena (e.g. deixis, anaphora, definiteness and indefiniteness, modality, etc.) that could not be researched properly from a sentential perspective (cf. Van Dijk 1972: 1-5; Carstens 1997: 19-20). Brown & Yule (1983: 25-26) later added:

> *"... in recent years the idea that a linguistic string (a sentence) can be fully analysed without taking 'context' into account has been seriously questioned. If the sentence-grammarian wishes to make claims about the 'acceptability' of a sentence in*

determining whether the strings produced by his grammar are correct sentences of the language, he is implicitly appealing to contextual considerations. After all, what do we do when we are asked whether a particular string is 'acceptable'? Do we not immediately, and quiet naturally, set about constructing some circumstances (i.e. a 'context') in which the sentence could be acceptably used?"

2.2. The 'text' as linguistic unit

The study of text linguistics as such is regarded as an important contribution to the study of linguistics, especially of the study of the *variety* of texts that is possible in language. What then exactly is studied when a text linguistics' approach is followed, might be the logical question to ask.

Different approaches to the study of texts from a linguistic perspective have been put forward – e.g. *text grammar* (Van Dijk 1972) vs. *text linguistics* (De Beaugrande & Dressler 1981) vs. *discourse analysis* (Brown & Yule 1983, Tannen 1984, Schiffrin 1994) and this has given rise to the perception that it is difficult to use only one approach when studying texts. In this regard it maybe is important to distinguish between these terms:

- A **text grammar** (cf. Van Dijk 1972) aims to establish a model with which the grammatical structures of texts can be described (quite similar to Chomsky's transformational approach).
- In contrast **text linguistics** (cf. De Beaugrande & Dressler 1981, Carstens 1997) is "... devoted to describing how texts are created and understood" (Donnelly 1994: 18) and in doing this it studies the "... defining properties of texts - what constitutes their textuality or texture..." (Crystal 1992: 387).
- **Discourse analysis** (cf. Renkema 1993, Schiffrin 1994, Georgakopoulou & Goutsos 1997) traditionally entails the analysis of chiefly written texts – especially the "... analysis of utterances as social interaction" (Schiffrin 1994: 419). It seems however that it is very difficult to define "discourse" precisely. Schiffrin (1994: 42) for example says that discourse analysis "... is one of the most vast, but also least defined, areas in linguistics".

It seems that the approach advocated by De Beaugrande & Dressler (in their well-known *Introduction to text linguistics* (1981)) is favoured by many linguists when they claim to be text linguists as such (cf. Carstens 1987).[1] When someone starts to study text linguistics there are a few relevant focus points, such as: What is a *text* exactly? and also: What does it mean when the *textuality* of a text is studied?

- The concept '*text*': It is very difficult to give an all encompassing description of what a *text* actually entails (cf. Carstens 1997: 71-73). As a work

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[1] This remark does not claim that De Beaugrande and Dressler's approach is the only, best or even the perfect approach to text linguistics as such. It, however, seems to be a well defined and usefull way of approaching the study of texts. Cf. Carstens 1995 in this regard.

definition[2] in this regard Carstens (1997: 82) uses the following: a text is a part of language use that has been experienced and accepted as a unit by the participants on *syntactic*, *semantic* and *pragmatic* grounds. For the text linguist it is important to know that the variety of *text types* (cf. Carstens 1997: 85-93) makes it just about impossible to have a perfect description of what a text is.

- The problems regarding the *textuality* of a text is the real focus of text linguistics. According to De Beaugrande & Dressler (1981: 3) a text can be viewed as "...a communicative occurrence which meets seven standards of textuality". They claim that it is possible to determine the acceptability (or not) of a text as valid by applying these 'standards' (renamed as 'principles' by De Beaugrande in 1995) to units of language use. These standards/principles are **cohesion**, **coherence**, **intentionality**, **acceptability**, **informativity**, **contextuality** and **intertextuality**. A short description of these principles is given in the next section.[3]

2.3. The principles of textuality

2.3.1. Cohesion

Cohesion has to do with the ways in which **components** of the sentences of a text, i.e. the *words* we actually hear and use, are *mutually connected* (grammatically and lexically). According to Halliday & Hasan (1976: 11) there is cohesion "where the interpretation of any item in the discourse requires making reference to some other item in the discourse". De Beaugrande & Dressler (1981: 3) say in this regard that the "... *surface components* depend upon each other according to *grammatical* forms and conventions, such that cohesion rests upon grammatical dependencies". This means that the **syntactic knowledge** of a language user plays an important part in constructing these relations. Jackson (1990: 252) refers to the fact that a "... *bond* is formed between one sentence and another because the interpretation of a sentence either depends on or is informed by some item in a previous – usually the previous – sentence". Halliday & Hasan (1976: 8) says this bond is of a **semantic** nature:

> *Cohesion is a semantic relation between one element and another in the text and some other element that is crucial to the interpretation of it. This other element is also to be found in the text; but its location in the text is in no way determined by the grammatical structure. The two elements, the presupposing and the presupposed, may be structurally related to each other, or they may be not; it makes no difference to the meaning of the cohesive relation.*

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[2] For arguments supporting this approach see Carstens 1997: 71-82.

[3] These principles have been described in great detail in various sources, eg. De Beaugrande & Dressler 1981, Donnelly 1994, Carstens 1997. Because background knowledge of the principles are needed for the sake of the argument offered some relevant and introductory remarks are made here to enable readers to follow the argumentation.

Halliday & Hasan's *Cohesion in English* (1976: 13) which is generally accepted as the standard work on cohesion, state that the "concept of cohesion accounts for the essential semantic relations whereby any passage of speech or writing is enabled to function as text" and that this concept is systematised by means of five distinct different categories "which provide a practical means for describing and analysing texts. Each of these categories is represented in the text by particular *features* – repetitions, omissions, occurrences of certain words and constructions – which have in common the property of signalling that the interpretation of the passage in question depends on something else. If that 'something else' is verbally explicit, then there is cohesion." These categories are *reference*, *substitution*, *ellipse*, *conjunction* and *lexical cohesion*, and can be explained as follow:

- **Reference** as cohesive device has to do with the introduction of a new item in the text and the subsequent referral to that same item by means of a another item, usually a shorter form (popularly referred to as a 'pro-form'). Pronouns, demonstratives, comparatives, a variety of lexical constructions, even adverbs and adjectives are used for this function. The effect of reference lies in the retrieval of information (referential meaning) from somewhere else in the sentence or in a neighbouring sentence by using one of the grammatical devices mentioned above. "Cohesion itself lies in the continuity of reference whereby the same thing enters into the discourse a second (and more) time(s)" (Halliday & Hasan 1976: 31).

- In the case of **substitution** a substitute is basically used "in the place" of another word or phrase to prevent repetition of the same word or phrase. This also enables the text to be shortened. Different types of substitution can be distinguished, e.g. nominal substitution, verbal substitution and clausal substitution.

- In the process of **ellipsis** elements in sentences are physically deleted/omitted because the writer believes that the reader will insert the missing elements on their own as the sentence is used (Donnelly 1994: 103). In this case the pressure is on the reader or listener to make the cohesive link. As in the case of substitution, different types of ellipsis can be distinguished, e.g. nominal ellipsis, verbal ellipsis and clausal ellipsis.

- In the case of **conjunction** mainly conjunctions and adverbs are used to connect propositions in neighbouring sentences accord-in to certain semantic relations (e.g. additive, adversative, causal and temporal) between the propositions. The conjunctive elements serve to "... reinforce and highlight the relationship between other elements of the text" (Donnelly 1994: 105). The specific choice of the conjunctive marker "provides the reader with clues as to how the writer perceives the statement to be related"; i.e. how he/she thinks the reader should understand the text.

- Lastly, **lexical cohesion** serves to refer to semantic relations (such as synonymy, antonymy, collocation) created by specific lexical items.

Knowledge of basic semantic structures is necessary in order to understand this type of cohesion.

2.3.2. Coherence

Coherence is probably the main component of any form of textual study because if a text is not fully *understood* one could argue that a 'good' text was not produced. It is the aim and task of text linguistics research to try to determine what makes one text 'acceptable' and another one 'unacceptable' (cf. De Beaugrande & Dressler 1981: 3; Carstens 1997; 26-28). It is fairly difficult to establish precisely what makes a text 'coherent'. Neubert & Shreve (1992: 94) simplify it as follow: "A coherent text has an *underlying logical structure* that acts to guide the reader through the text" so that "it 'sticks together' as a unit" (Hatch 1992: 209) and creates the "feeling that a text hangs together, that it makes sense, and is not just a jumble of sentences" (McCarthy 1991: 26).

2.3.3. Intentionality and Acceptability

These two principles are generally regarded as a 'pair' of principles. In any text there always is a *producer* who has the intention to produce a sound piece of information to a receptor (cf. De Beaugrande & Dressler 1981: 137-138; Carstens 1997: 352-385). The *receptor* on his/her part needs to be willing to accept the proffered text as a communicative text. In order to do this both producer and addressee have to adhere to the pragmatic co-operative principle that states that one has to make the maximum effort to enable a piece of intended communication to be successful. Knowledge (or a lack) of **pragmatic** principles therefore determines the success of this aspect of textuality.

2.3.4. Informativity

Informativity as principle in text linguistics' research broadly has to do with the way in which parts of the text have communicative value (cf. De Beaugrande & Dressler 1981: 139-162; Carstens 1997: 427-429). For example: a definite expression like *the man with the golden gun* has more communicative value than a pronoun like *him*/*his*. Knowledge of informativity systems (as put forward by the Functional Sentence Perspective with the aid of the concept of 'Communicative Dynamism') in this case is essential, as is knowledge of the informativity value of **syntactic** expressions.

2.3.5. Contextuality

This principle focuses on the very important role **context** plays in any form of communication (cf. De Beaugrande & Dressler 1981: 163-181; Carstens 1997: 386-426). Trask (1995: 68) is very clear in this regard when he states that "*(e)very text* – that is everything that is said and written – *unfolds in some context of use*". This in effect means that in every situation in which language is used, the *quality* and *effect* of the communication is determined by the contextual knowledge the participants share. This aspect of language use is studied in the disciplines of pragmatics and sociolinguistics. **Pragmatics** focuses on what the participants in a discourse intend to accomplish through the use of the language (what *speech act* is performed in a given setting) and

sociolinguistics aims at determining the role played by the participants' (*human beings* and the *environment* in which they operate) in the success of a communicative occurrence. This article would argue that it is practically impossible to study the implications of context without having knowledge of these sub disciplines.

2.3.6. Intertextuality

The principle of intertextuality is not only used in linguistics. It is more commonly used in literary studies, where it literally means that the formation and understanding of one text will be influenced by the structure of another text similar to it (cf. De Beaugrande & Dressler 1981: 182-206; Carstens 1997: 450-469). If, for example, a person reads a poem it will be reasonable to expect him /her to understand that poem if he/she had read other poems in the past. This is why a newspaper is accepted as a newspaper because of past experience with the genre of newspapers, etc.

2.4. Perspective

In this brief explanation the main points of text linguistics as discipline (according to the De Beaugrande and Dressler approach) has been set out. It seems from this that for a study of text linguistics as such theoretical knowledge is needed from a variety of linguistic areas, such as syntax, semantics, pragmatics, sociolinguistics, literary theory, etc.

In the following section an overview is given of what the concept of text editing entails.

3. Text editing

Text editing as professional activity is indeed very old. It is just about impossible for any newspaper or publisher to function effectively without having someone to check' the quality of the language before anything goes into print. Research done in Afrikaans (cf. Du Plessis 1997 and Kotze 1998), however, indicates that recognition is seldom given to text editors who do this important work. This situation prevails despite the fact that the task of a text editor has been likened to a *surgeon* (cf. Kotze 1998: 119; Fryer 1997: 30) due to the fact that they have to perform surgical procedures on so many texts to make it ready for use. In many cases editing is even regarded as just part of the normal day to day task of a translator (see Rodrigues 2001). Research by Kotze (1998) shows that many writers do consider the editing of their work as not their responsibility and that they do trust that the publisher will appoint 'someone' to do the necessary to make the text ready for publication.[4] This is where text editing becomes important as career. The question may therefore be asked: What does a text

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[4] Kotze 1998 refers in this regard to the text editer as being a 'ghost writer', i.e. someone doing the 'fine tuning' to the language/text as such but getting no mention or even recognition in the process.

editor really do? For this reason it is necessary to distinguish between terms like *language editor*, *proof-reader* and *text editor*.

- For many years the person who had the task of editing texts was known as a *language editor*. Implicit to this term was the idea that a person should only corrects the **language** (that is the grammar, spelling and punctuation). It was seen as a bonus if more than the basic language errors were fixed, like suggestions for a better lay out of the proffered text. Kotze (1998: 63) argues that the language editor must be a *proficient language user* par excellence (he must therefore have a good command of his language, and be able to account for language issues) due to the fact that his focus is on '*qualitative language usage*' (linguistically good in terms of *quality*). He must provide 'comprehensible, unambiguous, *correct language usage*' to ensure successful text communication.

- *Proof-readers* by definition only *check* a text after it had been edited: check if there are any typing errors and if all the changes (not necessarily done by him) have been conveyed correctly. Kotze (1998: 123) says that proof-reading is "a final read, ... an essential final read to check every individual word and punctuation mark [in a text]". It is essential to correct any grammar and typographical errors that might have slipped through.

- According to research (Du Plessis 1997 and Kotze 1998) the task of *text editors* is much more than the picture painted above. *Text editors* must not only correct the *language* (grammar, spelling, punctuation), but must also attend to the (1) *typography* of a text (lay out, choice of letter type, positioning of headings, etc.), and (2) check whether the requirements of a specific text type has been achieved, etc.[5] *Text editors* are therefore people with a more comprehensive task as oppose to the traditional correcting of grammatical errors, because "they scrutinise the *whole text* on grammatical, typographical, schematic, stylistic, pragmatic and esthetical levels during the editing process" (Kotze 1998: 127). This contributes to the primary function of the text editor to scrutinise the text for publication so that it (a) communicates effectively, (b) is target audience orientated and (c) has a good content.[6] *This implies that the text editor is both a language editor and a proof-reader.*

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[5] Renkema's (2000) quality model, the so-called CCC-model, is applicable in this context. He focusses on the role that "*correspondence*, *consistency* and *correctness*" plays in determining the quality of a text. This model is based on the starting point that a text has 'sufficient quality' if a text satisfies these three important prerequisites: "De eerste voorwaarde is dat de schrijver zijn doel bereikt én tegelijkertijd voldoet aan de verwachtingen van de lezer. De tweede voorwaarde is dat de keuzemogelijkheden voor bijvoorbeeld formuleringen bij elkaar passen. De derde voorwaarde is dat de tekst geen taalfouten bevat" (Renkema 2000: 27-28). This gives an overview of the comprehensive task of a text editor.

[6] Refer to Kotze 1998: 126-130. The comprehensive requirements of a technical editing process is explained in detail on p. 129-130 in the same source. Also refer to the empirical findings of research done on the requirements placed on text editors in Kotze 1998: 157-158, 170-174.

Now that it is clear what text linguistics and text editing mean, we can continue with a discussion on how these two components can reconcile with one another.

4. Text linguistics and text editing

As shown above (see 2.1) text linguistics is mainly concerned with the study of *textuality* of chunks of language by means of seven identified principles of textuality. The aim of the text editing process is to realise an effective text that "communicates 100%, at the first read" (cf. Combrink 1994: 1). Both areas therefore focus on means to create a successful text.

Below a short indication is given of how knowledge of text linguistics - and especially the principles of textuality - can help to realise the aims of the text editing process.

4.1. Cohesion

As indicated above (see 2.3.1) cohesion of a text refers to the manner in which the surface structure of a given text is achieved. In other words, the manner in which the words are combined according to the structure patterns of that specific language to form effective sentences that can lead to effective communication. As already mentioned, the cohesion mechanisms such as *recurrence, substitution, ellipses, lexical cohesion* and *conjunctive markers* are used to accomplish effective communication.

If a text editor does not have the necessary linguistic knowledge (in other words, if he does not know about syntactical patterns, cannot apply anaphoric constructions or if he does not have the ability to make semantic links), he cannot effectively use these means to create a text that binds all the textual elements together. Within this context, Kotze (1998: 41-44, 64-86) gives a detailed description of the problems that prevails in practice: faulty sentence construction, wrong meaning links, etc. These types of faults can contribute to an inability on the part of the text editor to make the *textual connections* explicit to the potential readers of the text. Donnelly (1994: 96) says that cohesion devices contribute to the creation of a comprehensible text seeing that connections help emphasise concepts and words in the specific text by making particular connections more explicit *verbally*. Therefore "cohesion makes textual connections explicit to a reader or listener". This enhances *textual continuity* and will in turn contribute "to make text comprehension proceed more efficiently".

"A study of cohesion emphasises the syntax of sentences and indicates how cohesive devices can be used to make a text more *compact*, so that the text is easier to *comprehend*" (Donnelly 1994: 96-97). Knowledge of cohesion devices and -techniques enables the text editor to edit the surface (syntactic and semantic) structure of a text effectively so that the *real links* between words and sentences become apparent. The reality is (a) that the surface text is the

most visible element during the text editing process and (b) that in the event where the text editor experiences an inability with regard to this, the quality of the rest of the text could also be under suspicion. This argument, however, does not imply that text editors necessarily need to be excellent linguists to be text editors. The main focus of the argument is rather that a broader knowledge of the standard of cohesion, for example, can enable a text editor to identify and resolve more nuanced language problems, so that it becomes easier to see subtle language connections and to correct them. Refer in this context to Kotze (1998: 40-44) who indicates that the insufficient use of cohesion devices have tremendous effects on the quality of a text.

4.2. Intentionality and Acceptability

These two standards of textuality focus on the contributions of the participants in the text transfer process (cf. Carstens 1997: 352). In all instances, a text is produced with a particular intention in mind because the text producer wants to convey a particular message or information. For the text to be successful as a *textual activity* the addressee must also make a gesture by being willing to accept the initial intention of the text producer as a valid transfer of information. The aforementioned conditions draw on *co-operation*, a pragmatic principle where every participant in the communication process must make an effective contribution to realise the text as a successful communicative activity.

It is here where the text editor plays an extremely vital role: he acts as a *go-between* or a *mediator* between the original producer the original intended receiver. The original intended message must be conveyed by means of the text editor's input (e.g. the smoothing out of the cohesive structure of the text). He must therefore possess the ability to understand the producer's intention and *interpret* it such a way that effective communication can still occur.[7] If he is of the opinion that the intention of the producer is unsuccessful, he must make the necessary adjustments to the text, even if it means (in drastic situations) that he must act as a 'surgeon' (cf. Fryer 1997: 30). Consequently, the text editor is a *facilitator* in the full sense of the word, because he must place himself in the role of both the producer and the receiver to allow **successful** *transfer* of information. Against this background it becomes clear that his task is "… to identify and correct any errors that may hinder a successful transfer of the writer's intention" (Kotze 1998: 45).

4.3. Contextuality

No piece of information is transferred without a context. Every text occurs in a *context*. Refer again to Trask (1995: 68) that argues (see 2.2.5) as follows: "Every text – that is everything that is said or written – unfolds in some context of use". Donnelly (1994: 159) adds to this by saying that we should remember that "*grammar* alone does not offer all the information we need to know in order to speak or write in every given situation". In all communication situations the

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[7] Rodrigues (2001) makes a similar point with reference to the translation process. He claims that a effective translation to the target audience is only possible if the translator fully understands the intended meaning of the original text.

focus must be broader so that the text editor (who must be sensitive about this) does not only focus on the structure of the language.

Contextuality refers to the total spectrum of *knowledge* (inter alia about the time and place of communication, who the participants are, the form of language that is used, shared background knowledge) by which a given text will be assessed (cf. Carstens 1997: 386; Kotze 1998: 48-49). If it is an academic text, then you would know in terms of contextual knowledge which aspects are relevant in such a text: a particular register and style, a significant typography (lay out structure), etc. Literature texts have unique requirements and so does advertisement texts. Every form of these text types are being assessed in terms of the addressee's knowledge of the text: who the target audience is, what the content is, what the format of the text is, etc. In other words, any possible knowledge that might have a slight influence on the interpretation of the given text is important when determining whether a text is successful for or in a particular *context*. Kotze (1998: 49) says that the text editor's goal is to present a successful text for a particular target audience. This is at all times a strenuous exercise.

It is here where the text editor's own contextual background knowledge comes into play. He must activate all that he knows about the world that he operates in to help him in assessing the validity of the text. If the text editor is informed about what contextuality means within the field of text linguistics, he will be able to discern what is appropriate or not in a particular text. An elementary example: if he knows the typical structure of an article in a popular magazine, he will instinctively know that this article cannot be offered for example an academic journal. The text editor must therefore be a versatile and well-informed person who can determine the relevance of a text in any given context.

4.4. Informativity

Informativity refers primarily to the manner how language elements are used to present information in texts (cf. De Beaugrande & Dressler 1981: 139; Carstens 1997: 427). It is widely accepted that all types of information do not possess the same informativity. The third person pronoun, *he*, for example, would mean less than for example a noun like *Leon.* It is the task of the text editor to pay special attention to the effective transfer of information in a text (in other words, between the old/well-known and new/unknown information) so that the *balance* between old and new information create a text that is both *readable*, as well as *interesting* (cf. Bell 1991: 168; Carstens 1997: 428).

Being aware or unaware of information determines the manner of communication and how language elements are being used in the transfer process. If the text becomes boring and/or loses its *thematic coherence* due to the offer of new or old information, the text editor must make an attempt to make the text more interesting without tampering with the content thereof. If a text only contains old information, its degree of informativity is too low to be received as an interesting text by the potential readership. A text must therefore

contain new information because "informativeness is necessary in discourse" (Renkema 1993: 36).

4.5. Intertextuality

As mentioned above (in 2.2.6) intertextuality as a standard of textuality relate to the influences that knowledge and 'traces' of other/earlier texts have on the interpretation of particular texts. Knowledge of intertextuality (that is knowledge of text types, knowledge of the requirements that is placed on particular texts, knowledge of the ways whereby one text can influence another) is very important for the text editor. if he does not know (from past experience) for example how the structure of a dissertation looks like, he will not be able to assess such a text as a valid sample of that particular text type. *Knowledge of text types* is therefore essential for the work of a text editor because he must know how the *structure* of a text should look like after its final editing. In so doing, he can comply with the expectations of the commissioner of the job, namely to create the desired structure. Knowledge of intertextuality serves as a basis for the interpretation of texts in general (cf. Carstens 1997 468). A text editor can under no circumstances operate without this skill.

4.6 Coherence

Coherence refers to the way in which a text makes *sense* to the users and produces coherence (cf. De Beaugrande & Dressler 1981: 4; Carstens 1997: 470). *The pursue for coherence is in all instances the goal of text editors – it is in essence the non-negotiable aspect of the whole text editing process*. It is important that the text editor must ensure that the theme is transferred logically and continuously, and that consecutive sentences and paragraphs of the text combine appropriately so that no mental gaps can occur. All of this will contribute to obtain *textual unity* – the text editor views precisely this as his the primary goal when he is editing a text. Coherence is seen as the most important requirement when it comes to assessing texts. If the text editor fails to correct the coherence of a text, one can safely assume that he did not succeed in his task.

5. Conclusion

In the course of this article attempts have been made to show that the knowledge of *text linguistics* as a linguistic discipline is indispensable for the training of *text editors*. Specific reference was made to the different *standards of textuality*; their *value* and the *role* each of them play in the text editing process. Evidence was given that text linguistics provides a valuable substructure that empowers text editors to perform with *more foundation* (especially on the grammar level; see Renkema's (2000) term "correctness"), and make *more nuanced* decisions (Renkema 2000 uses the terms "consistency" and "correspondence") with reference to the validity/success of a particular text.

Text linguistics – which by definition concerns itself with "attempts to explain how texts are produced and comprehended" (Donnelly 1994: 17) – focus strongly on written texts. This knowledge is invaluable for the text editor, who strives to edit mostly written texts to communicate effectively. Knowledge of text linguistics will enable a text editor to create a *cohesive* and *coherent* text, which is *contextually* relevant, *intertextually* appropriate and *informative*. This will result in the effective transfer of the original text producer's *intention* and that the text that is going to be presented will be *accepted* as a valid text. The text will then be perceived as a successful communicative activity with the first reading thereof. If a text editor after editing a text achieved less than the above, one can assume that he did not do his job well enough.

From this discussion it is evident that theoretical knowledge and application in practice are reconcilable. The value of theoretical knowledge, especially of text linguistics, in the training of text editors should therefore not be underestimated.

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The text editor as a ghost-writer: Scrutinizing the theory and the profession[1]

Althéa Kotze and Marlene Verhoef

Regardless of ... experience or expertise,
*all writers ... need editors (*Bowles, *et al.,*1993:4*)*

1. Background and aim of the study

Text editors, also called *proof readers, language editors,* or *copy editors,* perform an important role in making any documents ready for press. Literature in this field specifically makes it clear that text editors do much more than only correcting typing and spelling errors or to making (vague) meaning explicit. According to Du Plessis and Carstens (2000:61) they do not only deal with "correcting language, but also the editing of a text as a whole". Du Plessis's (1997) whole argument refers to the "haphazard" manner by which people in the language profession view language editing as a specialised activity. Over and against that, O'Connor (1986:6) states that the activities of text editors are "particularly heroic", and that they accept responsibility to safeguard readers against the errors of writers and that they even protect writers against themselves! Fryer (1997:30) compares the activities of a text editor to a surgeon and states plainly that text editing should be accepted as a seen as a profession in its own right. He motivates this statement by referring to the fact that the text editor operates as a versatile and professional person whose task does not only refer to text editing or making texts ready for press, but more specifically in having a role in human relations for which a text editor (in this capacity) should receive recognition.

And because of the fact that acknowledgement for this is still excluded in the South African publishers- and language industry, the time has come perhaps to scrutinise the profile and tools of these *ghost writers*, as well as their job description, their perception of themselves, and the theoretical basis from which this profession operates.

The necessity for this is not only based on the articulated need for proficiently trained language practitioners in South Africa but also due to the constant growing need for the professionalisation of this occupation (Kotze, 1997:151, 155). The actuality for research is increased if the recommendations made by the South African Qualifications Authority (SAQA) are accounted for. SAQA's recommendations stipulate that transformation of education programmes at tertiary institutions should be in such a way that the outcomes of the programmes should be socially relevant and even socio-economically accountable (Gevers *et al.,* 1999:12-13). These recommendations do not only have far-reaching implications for the design of the educational content of

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[1] This article is based on an M.A. dissertation completed by Althéa Kotze during 1997 under the supervision of prof. Marlene Verhoef (PU vir CHO).

language curricula for secondary education but also for task demarcation of the language profession. If we add to this the conclusion of the Langtag report (Langtag, 1996:191) that the elevation and provision of language service in the different South African languages play a role in the standardisation and extension of a multi-lingual South Africa, it becomes clear that that it is the right time to give theoretical account of the language practice, and for the purpose of this article, specifically the text editing component thereof.

In the light of the previously mentioned statements the central aim of this article is to orientate the text editing profession theoretically and evaluate the main components of this profession, namely the editing and/or making texts ready for press and the professional role and status of the person doing this type of work, critically. This aspect becomes particularly actual when one takes into account that the foundation of text editing as a theoretical sub-discipline is "practically non-existent" according to Du Plessis and Carstens (2000:60).

This aim is being pursued by means of the following specific goals:
- To pay attention especially to the indistinctness and confusion of the position of the text editor in the in the editing process and the give an indication of the dynamics between the text editor and the writer or the creator of the original text, the reader of the text and the publisher as commissioner of the job;
- To indicate the specific purpose pursued by implementing an activity such as text editing and what role the acquiesce to socio linguistic and pragmatic parameters play in the academic accountability of text editing, and
- To focus on the professional role and status of the text editor in order to determine the extent, if at all possible, the professionalisation of the activities and perceptions thereof will contribute to the general perception of language practitioners in the South African society.

2. The indistinctness and confusion about text editors, their job designation and their task description

Bowles *et al.* (1993:5) state: "Copy editors are a rare breed and they are scarce […] dedicated, intelligent individuals whose love of language and penchant for precision make many [writers] look good. Copy editors are the very heart of the organisation, supplying the lifeblood for healthy existence and serving as gatekeepers..."

From daily text editing practice, however, it becomes apparent that a variety of titles and job designations are used for people who do text editing. This leads to a different understanding of what the task description of these people are and it often results in the negation of their active role in the text editing process (Kotze, 1997:120-138). Although the lack of a supportive ethical code and the need for the professionalisation of this occupation can probably be blamed for this, we can generally accept that all the particulars of the case also refer to a

lack of positioning of what is meant by text editing and the absence of purposeful training and a standardised curriculum.

Gibson (1979:16-7) states that the comprehensive nature of the task that is associated with text editing, in general, lead to the confusion about the job designation and task description of text editors. According to literature the job designation varies from acquisitions editor, developmental editor, editor, line editor, senior editor, managing editor, production editor; proof reader, writer's editor to copy editor (Kotze, 1997: 121-123). From the variety of job designations it becomes apparent why it is problematic to try and describe text editing activities in the same manner. It also remarks that a clear understanding of the status and tasks of the text editor as an editing organiser will be attained only when the activities of text editors are interpreted within the context of their position in the text production process (see Berner, 1982:37; Judd, 1982:7-19). Within the South African language practice and context, however, it becomes clear that all these facets and requirements are normally found in one person that plays numerous roles in realising his or her task. As a matter of fact, empirical research indicates that publishers as well as text editors are not even sure about the job designation of a person who has to change a manuscript into a fully fledged text (Kotze, 1997:153; 163). The particulars of the case do not only refer to the confusion about the professional role and status of the text editor, but perhaps also more specifically to the complex and undefined nature of the task of text editing.

In addition to this, the lack of an outline for the tasks of the text editor appears to be a universal problem. According to O'Connor (1986:1) is "Copy editing, like editing itself, [...] a mystery to most people. For one thing, copyeditors are hidden behind a score of aliases - sub editor, technical editor, developmental editor, desk editor, manuscript editor, author's editor, line editor, redactor, and editorial assistant among them. For another, the job is complex and difficult to explain to anyone outside the publishing world."

When we focus on demarcating the text editing activity, however, literature gives clear parameters. The complete argument of Gibson (1979) deals with the fact that text editing does not refer to the rewriting of a poorly written manuscript but rather to give an a account of central issues like:
- the correction of syntactical errors, faulty use of punctuation, grammar, language use and spelling (also refer to Hull *et al*., 1987:103)
- the careful and thorough assessment of a manuscript on the grounds of its text type, pragmatic requirements, the purpose and target readership, the length of the text, picture, and other relevant issues(see also Bishop, 1984:109);
- a thorough assessment of the presentation, structure and language use of the final document (see also Fitton, 1961:56-8).

It should be evident from the previous bulleted paragraph that text editing refers to much more than only correcting language errors. And, even, when Cheney (1983:9) refers to text editing as

> *"[…] writing, rewriting, rereading, reviewing, rethinking, rearranging, repairing, restructuring, re-evaluating, editing, tightening, sharpening, smoothening, pruning, polishing, punching up, amending, emending, altering, eliminating, transposing, expanding, condensing, connecting, cohering, unifying, perfecting…"*

it implies that text editing, according to Maureau (1980:47), entails much more than the pre-occupation with qualitative language usage.

In conjunction with this, it seems that the criteria, which translated texts, should comply with (that refers indeed too more than a word-for-word translation of a text from one language to another), are probably just as suitable for texts that need editing. According to Fuller (1984:157-9) translated texts should be able to be assessed by using the following criteria:

- Striving after *precise meaning* where the concern is to transfer the complete meaning of the source text to the target text.
- Accountability with regard to the *final offer* of the *text*, referring to the syntactical and grammatical form of the translated text.
- A familiarity with the *unique idiom* of the target language. This implies that the language of the translated text should "radiate" a strong target audience flavour. The translator should therefore be extremely familiar with language and cultural uniqueness (regarding the form of language and the cultural usage thereof) of both the source and target language.
- A thorough assessment of the pragmatic context and the *mood* that the source text wants to achieve, in other words, a justification with regard to style and register so that the target text transfers the same feeling to the target reader as intended for the original reader.
    - *Clear communication* refers to the translated text that should be both balanced and unambiguous in all aspects. This implies that the translator will take it upon himself to edit the source text before it is translated. It also refers to the fact that special attention is given to creative interaction with neologisms, fixed expressions and buzzwords. Furthermore, it also refers to conciseness, concrete expressions and simplicity.
    - In conclusion, it is stated that the text practitioner should be *familiar* with all the aspects of the *target language.* This criterion serves, in a manner of speaking, as a summary of the previously mentioned criteria and refers to an experiential knowledge of the unnatural and subtlety of the language medium that is used to perform this activity.

It is not far-fetched to apply these criteria on texts that need text editing. Against this background it becomes clear that the text editing process concerns itself with much more than only the basic proof reading of a text as a means to correct possible grammar errors. This implies that a mediation process occurs through which the intention of the original text is optimised so that the *initial meaning* of the creative text creator is transferred exactly as intended to the potential reader.

In short, this mediating process materialises through text editing. According to O'Connor (1986:6) this activity is quit heroic "[because] … it is copy-editors who defend readers from the worst that authors can do, while protecting authors from their own mistakes".

3. The text editor as mediator

If we move for the sake of argument from the point of view that the text editor plays a mediating role in the mediation of textual content, it becomes clear that the original communication model of Shannon and Weaver (1949:5), adapted by Roman Jakobson (1971:353) [see figure 1] and reinterpreted for translation purposes by Van den Broeck and Lefevere (1979:10) [see figure 2], is also useful to explain the role of the text editor in the text editing process.
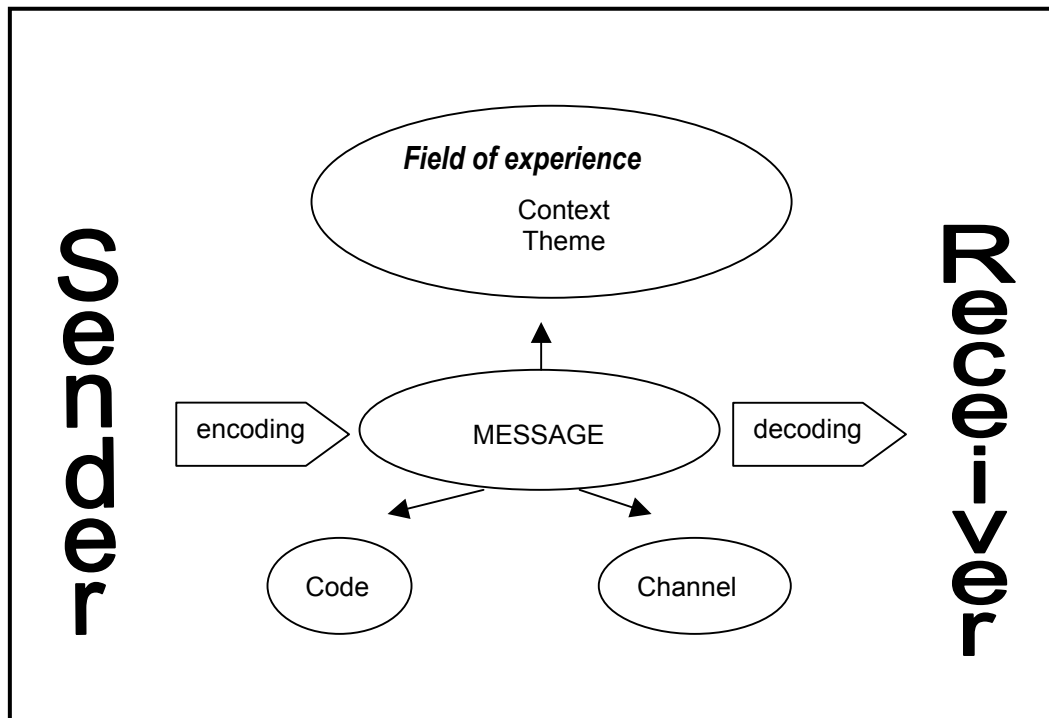

Fig. 1: The classical communication model

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  │                                                                        │
  │  ┌─────────┐   ┌─────────┐   ┌─────────┐    ┌─────────┐               │
  │  │System 1 │   │System 1 │   │System 2 │    │System 2 │               │
  │  └─────────┘   └─────────┘   └─────────┘    └─────────┘               │
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  │              │   Fragment of reality         │                        │
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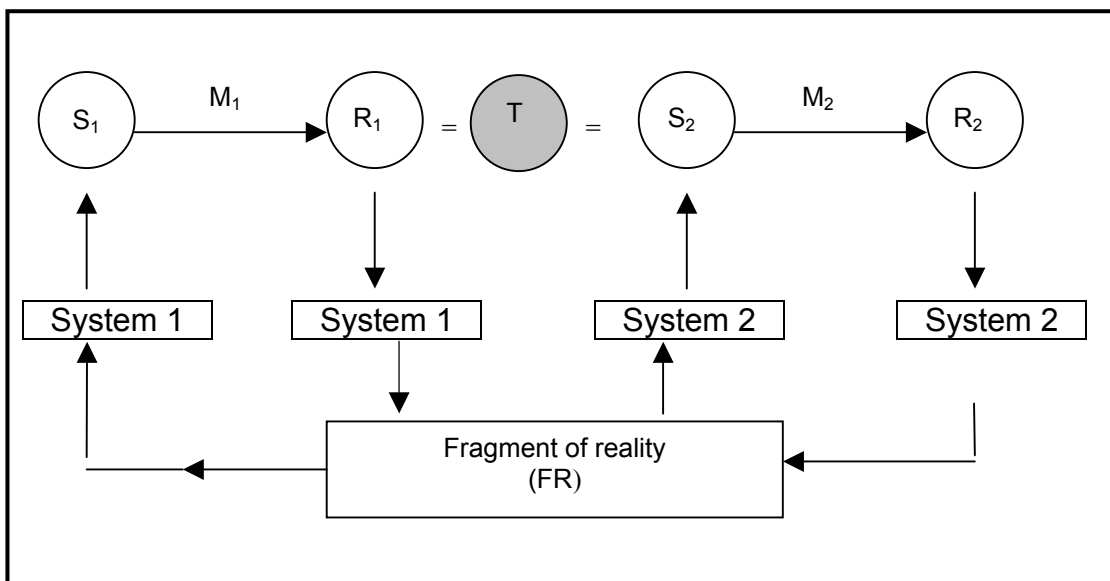
Fig. 2 : The text practitioner as mediator

Hatim and Mason (1990:223) support the idea of a text practitioner as a mediator by stating that such a person fulfils a central role in the dynamic communication process between parties that apparently experience an obstruction in communication flow. From this it becomes clear that the text practitioner acts both as receiver and sender, and therefore commands two communication systems. With reference to the aspect of co-operation between the writer as creative text creator and the text editor as mediator between the writer and potential reader, Clark and Fry (1992:161) states that "no writing will improve without co-operation from copy editors." This means therefore that the success of the editing process depends, on the one side, on the capability, skill and sensitivity of the text editor, and, on the other side, on the entire consultation process and the value that the writer as a creative text creator places on the assessment of the text editor as professional person.

On the other side of the second communication process there's the reader for whom the text practitioner, according to Plotnik (1982:25), accepts primary responsibility: "An editor's only permanent alliance is with the audience, the readership. […] The editor, not the author, best understands that readership."

Within the present language industry a text editor should, however, be especially considered of the commissioner, but mostly of the publisher in a professional setting. Although Judd (1982:14) claims that the publisher has responsibility for the nature and extent of the text editing of manuscripts, the contrary is demonstrated in text practice: within a publishing company it is precisely the text editor that has full responsibility for the successfulness and presentation of a text (Kotze, 1997:135).

4. What is text editing and what theoretical markers lie behind it?

The general perception in the South African language industry is that text editing is mainly product orientated (Kotze, 1997:28). This perception creates a dilemma in so far that it excludes the inherent dynamic procedural character of communication. And finally it leads to a fixed perception that text editing only remedy language errors. When text editing is perceived only as language remedy, it has considerable implications for the text industry and consequently for the professional role of text editors.

> *Before we can address the requirements for the professionalisation of text editors in the text practice, it is important to determine how text editing as an activity is going to be positioned theoretically. For the purpose of this article we accept that linguistic and typographical disciplines are employed as the basis paradigms for the text editing practice.*

According to Braet (1993:12) text practitioners in the Netherlands primarily accentuate the '*textness*' of a text which means *inter alia* that the communicative adequacy of a text is subjected to the following requirements: the comprehension and acceptance of the argument and the understanding of the usage of language. From this it appears that all activities associated with both the language and text practice have a strong interdisciplinary basis. Drawing on the different arguments of Toen (1997:79) and Maes *et al.* (1994:1-3) it in fact becomes clear that text practitioners should possess an experiential knowledge about language, culture, norms and value patterns, and that knowledge about pragmatics, socio linguistics, text semantics, language philosophy, anthropology and sociology is essential for the optimisation of the text practice. According to Braet (1993:12) the development of language usage as an academic discipline in the Netherlands led to a "re-orientation of the market" that eventually focuses on the career possibilities of language, and on what the theoretical accountability of this activity is:

> *"(T)aalbeheersing heeft zich als onderzoeksdissipline ontwikkeld tot een wetenschap van teksten … waarin het gaat om de structuur en functie van schriftelijke en mondelinge teksten; tot een wetenschap … waarin evenzeer aandacht is voor de processen de aan teksten voorafgaan en erop volgen als voor die produkten de teksten vormen."* (Braet, 1993:14-15)

According to Toen (1997:78-79) language usage as activity assumes optimal (career) communicative skills and it is therefore important that the positioning of language norms as well as the continual language usage test forms a conscious component of both the language and text practice. In this context it is very essential to consider prescriptive versus descriptive language norms cautiously because the requirement for aptness is viewed as a primary language norm (Carstens, 1994:6). Sociolinguistic norms that refer to the influence of the different social variables on language users and their use of language are distinguished as part of the requirement for aptness. (Webb, 1983:708). Combrink (1986:60) departs from the point of view that normativity

can be used as an over-arching concept by which optimal communication can be realised.

According to Carstens (1994:25) language norms are applied on the whole spectrum of language usage and the following facets of language are added to this: phonology, morphology, syntax, semantics, language graphics, stylistics and pragmatics. Within the text editing practice it means that text editors should have a firm knowledge of the different facets of language, normative principles and their implications so that a motivated choice can be made on the application of various principles of advice about language usage. Eventually, it boils down to the fact that an edited text's content and form should comply with the requirements for grammar, semantic, textual and pragmatic appropriateness. Newmark (1995:19) has a high regard for these principles, especially where it concerns itself with the assessment of the success of the translated text.

When the task description of text editors given by Stanton (1961:46) is considered closely, it becomes clear that their activities are actually interpreted by means of a normative criterion. He says that text editing is concerned therefore:

- that the manner by which a specific topic is presented should be justifiable,
- that the knowledge of the language practice and the domain specific subject development should be above reproach, and
- that an integrated application of the fundamental requirements to realise good writing, structure and style should take place.

Besides being concerned about these typical language issues the text editing practice also focuses strongly on text linguistics as a sub discipline (Kotze, 1997:37-38). According to this statement the text as discourse medium receives prominence, and concerns itself therefore with the realisation of the true nature of textual communication (Hubbard, 1993:56). Against the background of Carstens' (1997:6) work definition of text linguistics, namely that it strives essentially to determine the basic principles of production and interpretation of the linguistic structure of a text, we can judge that this sub discipline is appropriate to give an accountable framework by which one can assess the success of the text and construction of manuscripts. Text linguistics presents very useful aids for the language practitioner for as long as text linguistics

- recognises the linguistic attributes of texts,
- determines the structure of texts,
- identifies the lexico-grammatical elements that results in text unity,
- takes account of the influence of familiar information, context and other extra-textual elements on codifying and decoding processes, and
- determines to what degree the writer's text skills, with reference to the construction and expansion of a text, play in receiving the text (Carstens, 1993:9).

Due to its multi-facetted profile, it becomes clear that the text editing practice draws on different linguistic disciplines and other related fields. This implies that the language practitioner's working method is mainly eclectic.

5. Can the task of text editing be professionalised?

It is without a doubt that text editing (in all its facets) is a complex task that still does not receive any formal or professional recognition. (Judd, 1982:18; O'Connor, 1986:viii; Plotnik, 1982:34; Gibson, 1979:16-17; Stepp, 1989:34-35).

Although that it is commonly accepted that text editors remain anonymous during the whole process of text creation and text editing, they still maintain the responsibility *par excellence* for the quality, power of expression and the final format of the completed text and in so doing these people are indeed busy with a profession in its own right (Bowles *et al.,* 1993:5).

Adding to this Fryer (1997:30) argues that text editing should be regarded as a profession in its own right where an expert subject knowledge, the high regard for ethical codes and the maintaining sound human relations play an integral part. De Vries (1994:311) declares unequivocally: "The profession of the language user indeed became a career."

If we accept that the highest aspiration for a text editor is "to see my job as making my work invisible" (Judd, 1982:3; also Berner, 1982:42), it is probably true that text editors are acting as *ghost-writers*. Due to the fact that text editors accept responsibility for the optimisation of the communication process, by which the intended information and information received can be correlated with one another (see figure 1), it is necessary that embark on a detailed research about the professionalisation of the language industry. Until this is done, the confusion will still prevail concerning the task description of people that do text editing and will the various job designations be characteristic of those subscribing to the general scepticism of the public in general about the theoretical accountability of this activity. Shortly, to prevent what O'Connor (1986:1) says thereupon, it is important to study the language and text practice scientifically, to continue with research on what the task description of text editors entail, and to continually compare the theoretical departures of the this profession with practice:

> *"Copyediting, like editing itself, is a mystery to most people. For one thing, copyeditors are hidden behind a score of aliases – sub editor, technical editor, desk editory, manuscript editor, author's editor, line editor, redactor, and editorial assistant among them. For another, the job is complex and difficult to explain to anyone outside the publishing world."*

6. Conclusion

The initial assumption that formed the basis for this article was that the task text editors entail much more than the simple correcting of language errors. Reference was also made to the fact that they do not receive any professional recognition for their work. They are even called *ghost-writers* in literature (Kotze, 1997). And because the fact that this profession still does not receive recognition within the South African publishing and language industry, this article wanted to give an overview of the text editor's profile and equipment, their workmanship entails and the theoretical basis from which this profession operates.

In the course of the article it becomes clear that pertinent theoretical markers does exist in the text practice and that it probably could be applied, as is, in the text editing practice. Within this context the basic communication model of Shannon and Weaver (1949:5) plays an instrumental role. From a literature perspective it becomes clear that the text practice predominantly uses related language and text disciplines, like normative linguistics and text linguistics (see also Du Plessis & Carstens, 2000:66-68). Finally, the article indicates that it is important to focus on the professionalisation of the text editing profession in an organised manner because it can help realise the requirements for the elevation and development of language services in the multi-lingual South African context.

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Empowering stakeholders in the translation process: A partnership approach to translation

Theodore R Rodrigues

1. Introduction

Against the backdrop of South Africa's ongoing national debate and tendency (that translators should facilitate appropriate communication and operate as agents of empowerment between people) the task of the translators in this millennium is to empower[1] all the stakeholders in the communication process. Given the high status of English as the *'language of record'* and the demand for *politically correct* discourse*,* for example the rewriting of our history textbooks for schools, the linguistic background, skills and competence of writers of source texts (ST's) need to be examined. The motivation for this standpoint is the (inter-) national dilemma that some English writers (be it first, second or third language users) do not have a good command of the general *norms of communication*[2] and appropriate *textual norms*[3] to create effective English texts (cf. Leibowitz & Mohammed, 2000; English, 2001). Within this paper we will refer to these different types of norms as *text quality*. Channell (1994:4) accentuates that

> *Most speakers [writers - TRR] of English are not particularly aware of the frequency of vague language use [and other textual and grammatical discrepancies -TRR] (until it is pointed out to them) and this fact is in itself of interest. It shows that vagueness in communication is part of our taken-for-granted world, and that we normally do not notice it.*

Researchers in the field of literacy are in accordance that writers in general fail to (1) use punctuation and spelling appropriately; (2) produce quality writing; (3) write clearly; and (4) organise their ideas logically (see Rodrigues, 2000b). Within a translation context a prerequisite for meaningful interaction between all the stakeholders is mutual understanding concerning the use of spoken or

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[1] This concept refers to promoting partcipation on the part of readers in our global village by means of accessible linguistic elements/codes. It also includes the enhancement of their knowledge and the development of an array of life skills.

[2] These norms refer to the grammatical rules of a specific language, stylistic norms, language usage norms, etc.

[3] These norms refer to cohesion, clarity, conciseness, and correctness:
- *Cohesion* refers to the way in which the lexical and syntactic elements in a text combine to create interdependency and syntactic connections;
- *Clarity* refers to the formulation of sentences in such a way that semantic obscurity, such as ambiguity and contradiction can be avoided;
- *Conciseness* refers to the way in which the required information is transferred in a direct way; and
- *Correctness* is the observation of conventions such as spelling, punctuation, choice of register, the use of idiomatic language, etc.

written symbols. Where the translator (henceforth: *facilitator*[4]) finds the intended message incomprehensible due to the generally ineffective use of rules, norms and communication conventions, appropriate communication into the target language (TL) cannot take place effectively and interaction would be senseless.

As the first reader of the ST it is logical that the mental image of the facilitator could be limited by this poor text quality when reading the ST. This could subsequently lead to an incorrect translation, and thus deny the end receiver (henceforth: *secondary text creator* [TC_2]) access to the intended meaning of the ST-writer's (henceforth: *primary text creator*[5] [TC_1]) message. To translate effectively, thus creating the so-called invisible thread connecting three separate consciousness - those of the TC_1, the facilitator and the TC_2, the facilitator needs to understand the underlying *intended meaning* of a TC_1 (Lesch, 1999:211). To succeed in this goal facilitators need to use systematic analytical models that can operationalise the concept of *text quality* with regard to the purpose of the text. The key concerns of this paper are the quality of the TC_1's message as meant within his particular construction of reality and a new translation approach to deal with the significant issue of *empowerment* of all the stakeholders (Rodrigues, 2000c).

The aim of this paper is twofold:
- to give a brief description of the realistic linguistic profile of the South African community, with specific reference to the TC_1's communicative skills, and
- to suggest a new approach to translation that will attempt to address the ongoing national debate and tendencies to empower all role players involved in the communication process.

2. A linguistic profile of the South African community

Due to the fact that receivers differ in attitude, knowledge, need for information, processing capabilities, etc. much has been done in South Africa since 1994 to correct the historical linguistic imbalances of the past and make information accessible to them. In the translation process attempts were and are still being made to address the needs and requirements of especially the receivers of our

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[4] The term **'facilitator'** refers a person who facilitates communication, understanding, and (inter-)action between partners in the communication process who differ with respect to language and culture. He/ she performs his/her role by interacting between, negotiating with and eventually empowering the respective stakeholders. Since these role players are equal partners in the construction of meaning, the facilitator has to be sensitive and interpret the *expressions*, *intentions*, *perceptions*, and *expectations* of each stakeholder correctly in order to ensure appropriate communication. To serve as an interactive facilitator, he/she should be able to participate to some extent in both cultures (Rodrigues, 2000a).

[5] This concept refers to the original writer or the person who initiates the communication process. It also refers to the person that determines the skopos (the function) for the target culture and/or has produced the source text.

once linguistically marginalised communities[6] by making information accessible so that they can play their vital role in the decision-making process of our country (Rodrigues, 1999, 2000a).

These attempts in the translation process accentuate the truism that the TC_2 plays an integral part in the construction of meaning in the communication and translation process. This viewpoint links up with the general point of departure that the TC_2 is responsible for 50% of the communication process to ensure appropriate linguistic communication (Fish & Slatoff in Belsey, 1988:29-32). With reference to the translation process and the latest research the TC_2 plays an indispensable role and is therefore regarded as a *co-producer* of the text (Rodrigues, 1999, 2000a/c). To ensure optimal participation on the part of the TC_2 in the processes in our society the facilitator needs to make motivated discourse choices in favour of the TC_2 when defining his mission. The mission of the facilitator within this context is to foster understanding, introducing the TC_2's to new worlds or the world of the TC_1, and facilitating access to information. Given the constant increase and variety of information flow and the average receiver's developing information resistance (cf. Renkema 2000) the facilitator should also bear in mind that the amount of information and the presentation of the message should meet the particular demands of the target audience too.

Although texts are made accessible for the average receiver, it does, however, not imply that the writers thereof have the capability to convey information effectively. With reference to the everyday life discourse the following excerpts from two advertisements in our local newspapers are examples of poor writing skills on the part of TC_1's:

> **Ex. 1**.
> Children of all ages, specialising in babies starting from
> 2 months. *Indoor heated pool with all facilities. Water
> safety, style and training. Swimming throughout the
> year.*

This advertisement from *Despo's Swimming School* is highly ambiguous. In my opinion, very few English speakers (SL speakers) would understand the meaning/intention of the first sentence. A translation of the intended meaning into Afrikaans as target language using this poorly written passage would not be easily achieved. This is understandable because the facilitator does not grasp the full intention of the TC_1. The words, *'children'* and *'specialising'* causes the reader (even, the facilitator as *first* reader if he should be asked to translate this advertisement) to experience a slight uneasy feeling that could lead to a misunderstanding of what the TC_1 wants to communicate.

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[6] The term **linguistically marginalised communities** (or marginalised communities) refers to those individuals that do not have access to the communication process due to their lack of communication skills, unique linguistic patterns, a low exit level of schooling, etc. (see Rodrigues, 1999).

> ***Ex. 2.***
> Antique desk for sale: Suitable for student
> with thick legs and large drawers.

In this example the grammar is correct. The syntactical and punctuation features of the advertisement, however, have a significant influence on the meaning of the end product. What it means at present is probably not what the TC_1 meant initially. The present meaning is somewhat comical and presents a distorted mental image of the TC_1's intended message in the mind of the TC_2.

If we accept language to be a vehicle to convey meaning, these examples do not drive the intended meaning home (no pun intended!). What this means, is that the writer formerly viewed in a privileged position by translation theorists, is obviously now in a *disempowered* position. As a member of a community who also needs to be empowered, his inability to apply text quality appropriately, especially within the domain of translation poses, new challenges to the facilitator in South Africa. This implies that the facilitator should *read* and *assess* the grouped linguistic and textual knowledge of the TC_1's product (Neubert & Shreve, 1992).

With reference to the translation approaches used in South Africa, they should now also look at the poor writing skills of writers of mainly *pragmatic texts* (the focus of this paper). Although the *functional* and the *community* approach to translation made a positive contribution in addressing the linguistic imbalance of the past, they still have certain shortcomings especially with reference to the *real,* and not the *ideal* translation process as illustrated in the different translation theories. These two approaches assume that the TC_1 will always be proficient in the necessary writing and language skills. Due to different levels of literacy, more than one target audience and different types of TC_1's could exist within the translation process. If we accept this to be true, then the community translation approach only *partially* addresses the ongoing national debate and tendencies. From a practice point of view it becomes clear that the functionalist approach places the emphasis on the *idealised* TC_1 and the community approach to translation only on the language-impoverished TC_2. By attempting to strike a balance between all the stakeholders in the communication process, and to address the national debate the mission of the facilitator is inevitably revisited: should the facilitator be an ally of the TC_1 or the TC_2?
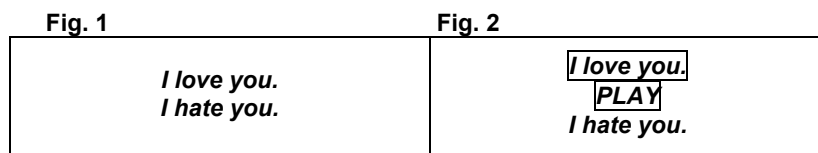
3. The partnership approach

In developing the partnership approach I draw upon the *functionalist* approach (Nord, 1992, 1993, 1997), the *sociolinguistic* approach (Nida, 1976) and the *text-linguistic* approach (Neubert & Shreve, 1992; Hatim & Mason, 1990). These approaches enable me to highlight
• the functions of linguistic structures in communication,

- the essential importance of the notion *sender - code - receiver* by viewing translation as a semantic and pragmatic reconstruction of the ST by means of a top-down approach, and
- the importance of *frames*[7] (the prior knowledge, generalisations and expectations of text users) in the translation process, especially in dealing with translation problems.

The partnership approach concerns itself mainly with the analytical, text quality and translation processes dealing with the effective conveyance of the intended meaning within a context of culture, and in particular on the *facilitating* of communication between the TC_1 and TC_2. By doing this, the partnership approach takes account of the relationship between all the relevant stakeholders. This viewpoint is linked to the general assumption of Holz-Mäntärri in Nord (1997) that a facilitator cannot create (a translation of) quality without access to all the information available. This implies that facilitators have an ethical responsibility towards the other stakeholders in transcultural message

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[7] Neubert and Shreve (1992) depict a facilitator as a person that reads the text and assesses the grouped linguistic and textual knowledge. At the level of text 'grouped' knowledge means 'text type' and 'genre'. Neubert and Shreve (1992), Bell (1991), Hatim and Mason (1990) subdivide the levels of grouping into frames, schemata, plans and scripts. For the purpose of this article, we only concentrate on **frames**. Following Neubert and Shreve (1992:60), frames are the organisation of experience and knowledge. Frames refer to the reader's prior knowledge, generalisations and expectations of a text. It is therefore the reader's *internal* mental representation of the potential idealised examples and expectations that contributes to constructing his map of the world. According to O'Connor & Seymore (1990:154-56) the application of this concept is most developed in *Neuro-Linguistic Programming* [NLP], a branch of cognitive psychology. The NLP uses frames to help clarify problems in human communication. Aspects that could be clarified are: reasons for the translation (the skopos), the inability of the TC^1 to write effectively, socio-cultural information on the TC^2, the target culture, similar target-culture texts, etc. Drawing on Bateson's explanation of frames in Katan (1999:34-36), understanding this concept becomes clearer. He explains by comparing a frame in the NLP-discourse to a picture frame. He states that the meaning of contents *inside* the picture and the frame is derived from the title of the picture. The meaning of the content *outside* the picture and the frame should be understood from a wider frame. The wider frame will, however, have an influence over our interpretation of the picture. This implies that each frame will in turn be subject to yet another wider frame, which affect the reader's interpretation of what is framed below. Bateson uses the two sentences '*I love you*' and '*I hate you*' to illustrate what a frame is:

Fig. 1	**Fig. 2**
I love you. *I hate you.*	*I love you.* *PLAY* *I hate you.*

In *fig. 1* the two sentences create a paradox and are basically nonsensical, whereas the *fig. 2* illustrates the beginning of a hierarchy of meanings. The reason for this is because the statements were framed. With 'I hate you' at a wider or deeper level, the hierarchy can explain how 'I love you' is to be interpreted. Hence, we might entitle the frame 'play'. According to Bateson the picture frame tells the viewer that a different form of interpretation is necessary. There are always at least two possible interpretations: one from inside the frame and the other from outside.

transfer. As experts in the field of transcultural message transfer they need specific expertise to succeed in producing a functionally adequate text that can empower both partners. Within the partnership approach the following requisite expertise is suggested to facilitate a *complete* empowering experience between the TC_1 and TC_2

- analysing and editing poorly written ST's so that they can be translated effectively;
- appropriately incorporating the different cultural value systems and norms within the South African context when translating across cultures;
- manipulating language with regard to the target text so that its function will be accomplished;
- facilitating the total translation process (from the ST to the final TT) in an interactive way;
- an excellent knowledge of subjects; as well as
- skills with regard to reformulation and adaptation.

In order to take theoretical account of this expertise (which serious translators have been implementing in practice), the partnership approach supposes a new generation of language workers who are be able to *understand* and *create* frames. To understand and produce a text with a similar set of interpretation frames, the focus concepts *text* and *context* (both the words and the implied frames of the respective partners) are sensitised. This sensitivity enables facilitators to *interact* with the stakeholders and *negotiate* certain changes, especially with regard to the text quality of the SL. Given the different levels of literacy in the South African society it means that the poorly written ST should be rewritten in an interactive way, so that it and its translation will be understood and accepted by prospective text users in *both* the source and target cultures (Rodrigues, 2000a/c). Besides the requisite expertise facilitators according to Candlin in Katan (1999:95) also need

- to understand the cultural and experimental worlds that lie behind the original act of text creation;
- to understand the potential of the two semiotic systems in terms of their image making;
- to make linguistic choices expressed in the message intelligible;
- to make an exploration of the social-psychological intentions of the primary text creator, matched against their own; and
- to be able to match all of Candlin's suggestions with the end receiver's appropriate response in the South African semiotic and linguistic system, and the specific end receiver's culture.

To encapsulate and develop the suggestions of Candlin and the requisite expertise to empower the TC_1 in having a good command of the general norms of communication and textual norms respectively, I use the *Meta Model* (cf. Bandler and Grindler, 1975) and the *CCC Model* (cf. Renkema, 2000).

3.1. The Meta Model

The Meta Model
- identifies those language patterns which are *generalisations*, *distortions* and *deletions*[8],
- checks where bad communication obscures meaning, and
- includes specific questions to clarify and challenge imprecise language.

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[8] For any model to be useful, Katan (1999:92), states that it must *generalise, distort and delete* what is real. These three universal modelling processes can increase the understanding of the cultural and experimental worlds behind the original act of speaking or writing:

Generalisation refers to taking one example as representative of a number of different possibilities. For example, "*women are bad drivers*" will be the result of a specific learning or experience relating, possibly, to a negative scenario between you and a female driver. This experience is then expanded to the level of the universe.

Deletion implies the presence of implicit information in the original. It takes place on two levels: *syntactic* and *semantic*. To deal with deleted source text material on these levels the facilitator should search for evidence thereof in the following three areas:
- *the immediate context,* the ST and the TT: the same paragraph or an adjacent one;
- *the remote context* elsewhere in the document, and other related texts;
- *the cultural context,* the implicit information which lies outside the document, the circumstances of the respective partners in the communication process, their relationship, etc.

The following example the immediate and remote context is *'implicit'*, the cultural context is *'absent'*.

Text:	Johan made the rector's list.
Implicit:	Johan Blaauw *edited* the rector of the Potchefstroom University for C.H.E's list.
Absent:	Johan Blaauw, SATI's secretary and chief language practitioner of the Potchefstroom University for C.H.E, edited the honours' list. The honour list was a list of candidates who were studying during the 'struggle' and had not completed their studies. Five of those on the list have emigrated to the United States of America.

For the facilitator that which is *implicit* and *absent* is part of the message, and should therefore be accounted for. These terms is used as Neubert and Shreve (1992:59) defines them: the term 'implicit' refers to that which can be made explicit from the text; the term 'context of culture' refers to that which is absent from the text, but can be retrieved through associative tie or implicature.

Distortion is a way of directing/manipulating the secondary creator to what the primary creator considers important. It highlights certain aspects, and leaves other aspects in the background. Distortion transforms that which is real or objectively verifiable and differs in this regard from the other two processes that distort reality by realising vague and ambiguous communication. In order to provide the world with a sensible view of the world, the process of distortion manipulates the truth to suite our preconceptions. Sperber and Wilson (1986:63) accentuate this viewpoint as follow: "Journalists, professors, religious or political leaders assume […] that what they communicate automatically becomes mutually manifest". Distortions in messages can occur:
- due to the differences between languages: their lexicogrammers differs in showing what is thematic, what is the focus, and what is emphasised;
- through a faithful, literal translation; and
- By making explicit what was originally implicit.

Bandler and Grindler (1975) initially based this model on Chomsky's formalist model that suggests that for every *surface* structure there is a more complete *deep* structure. According to Chomsky's theory the choices native speakers make during communication are basic patterns or transformations of the form that speakers use to communicate their experience. This implies that native speakers intuitively know if the surface structure (in Chomsky's terms) is *well formed* (complete) grammatically, irrespective of whether it is meaningless. The basic principle of *'well-formedness'*, which views the semantic incompleteness as more important than the syntactic incompleteness when analysing a text, forms an integral part of this approach. The reason why the Meta Model is based on the principle of 'well-formedness' is accentuated by Nida's (1976:75) objections against the theories of Chomsky (e.g. standard, extended standard, generative semanticist):

- The theories only account for propositional meaning, and not for connotations, focus, emphasis, foregrounding; and
- The theories depend on an ideal speaker and listener, and as a result, on linguistic facts rather than actual contexts.

In order to counter these important limitations on translation and to gain a complete semantic representation of a text, Nida simplified and adapted Chomsky's model by including *context* in his own translation theory. Nida (1976:72-73) aims at "a deep structure approach […] to fully identify the extent of equivalence and the need for supplementation or redistribution of semantic components". This remark implies that Nida (who refers here to *'kernel'* sentences) is strongly in favour of investigating deeper structures with regard to the underlying message. To investigate deeper structures, he makes two particularly relevant points that are especially important for facilitators working in a multicultural South African context:

- One can more readily identify the semantic structures when investigating subsurface levels. This implies that a facilitator will be in a position to determine more accurately the extent of equivalence and the need for supplementation or redistribution of semantic components; and
- On the deeper levels of the structure, one can more easily determine the symbolic relations and their hermeneutic implications.

What this means for the partnership approach facilitator is that he should understand the underlying intention/meaning of the TC_1 and expectations of the TC_2 in order to translate effectively. This need to empower both TC_1 and TC_2 amplifies the role of the facilitator as a *critical reader* and *text producer* (Hewson and Martin in Katan 1999:14).

Figure 1
Children of all ages, specialising in babies starting from 2 months. *Indoor heated pool with all facilities. Water safety, style and training. Swimming throughout the year.*

> ***Semantically incomplete:*** 'Children of all ages, specialising in babies from 2 months'.
> ***Well-formed :*** 'We teach children of all ages to swim, but specialise in babies from 2 months.'

From this example, we derive the main function of the Meta Model: to clarify complete semantic representations; in other words, to bring to the surface what is hidden in the text. With reference to clarifying representations it is important to note that the Meta Model can only point towards what is *actually* happening between the respective active partners in the communication process.
According to Bell in Katan (1999:70) a simple set of clarifying questions, namely *when*, *where*, *what*, *how*, *why*, and *who*, taken from Kipling's *Just-so* stories, can be used to investigate a text's semantic meaning, communicative value, place in time and space, and participants involved.
Within the Meta Model, a complete semantic representation is regarded as the **first stage** in analysing the underlying beliefs and values in appropriate cross-cultural communication. By achieving the complete representation of a text the facilitator now stands on the threshold of the TC_1s' world.

3.2. The CCC Model

After language patterns have been identified via universal modelling processes, bad communication that obscures meaning has been checked, and clarifying and imprecise language has been challenged by means of specific questions, the *CCC Model* can be used to complete text quality.

Figure 2

	Correspondence	Consistency	Correctness
A Text type	1 Appropriateness	2 Purity of genre	3 Application of genre rules
B Content	4 Sufficient information	5 Agreement between facts	6 Correctness of facts
C Structure	7 Sufficient coherence	8 Consistent structure	9 Correct linking words
D Wording	10 Appropriate wording	11 Unity of style	12 Correct syntax and choice of words
E Presentation	13 Appropriate lay-out	14 Lay-out adapted to text	15 Correct spelling and punctuation

EXPLANATIONS OF EVALUATION POINTS

A. Text type
1. Appropriateness
> This point refers to the relevance of the text within a specific communication situation. Is there a need for this text?
2. Purity of genre
> Texts other than an informative text should contain a small amount of background information. If it contains more background information than what is needed for that specific text: e.g. a persuasive text with a lot of information would be inappropriate.
3. Genre rules
> Different texts have different conventions, e.g. a letter from the municipality has to contain a salutation and a signature, and, if necessary, a phone number for further contact.

B. Content
4. Sufficient information
> A text should address the issue at explicitly. There should be no possibility on the part of the readership to misinterpret the text. The text should not be ambiguous.
5. Agreement between facts
> The writer should not contradict himself.
6. Correctness of facts
> All the facts should correspond to each other.

C. Structure
7. Sufficient coherence
> If the ordering of paragraphs is not logical, or if the connection between sentences is unclear, the text's coherence is problematic and needs to be fixed.
8. Consistent structure
> The same structure should be used in a text. Its structure should not change halfway through.
9. Correct use of linking words
> For example, if "therefore" is used, the link with the previous sentence should be clear.

D. Wording
10. Appropriate wording
> Sentence structure and choice of words must be neither too difficult nor too easy. Also, the middle course has to be steered between too much terseness and long-windedness, between "too boring" and "too familiar." The quality of a text is also negatively influenced if the writer fails to strike the proper tone. If the reader is addressed too patronisingly or too arrogantly, it has repercussions on the transmission of information.
11. Unity of style
> Once the writer has decided on a certain style (e.g., formal wording), he or she should not suddenly use a word that is inconsistent with that style (e.g., a very informal word).
12. Correct syntax and choice of words
> The text should not contain sentence fragments or run-on sentences, incorrectly used prepositions, etc.

E.   Presentation
13. Appropriate structure
Because receivers are exposed to an abundance of information these days, the way a message is presented is becoming increasingly important. The quality of a text is negatively influenced if the layout of the text does not support the goal of the writer, or if the receiver's attention is too much distracted from the content.
14. Adaptation of layout to text
The layout is maladapted to the text if, for instance, extra blank lines or tables do not support the content.
15. Correct spelling and punctuation
The text should be spelled and punctuated correctly

Within the partnership approach to translation this model is used to evaluate text quality. It is based on three criteria: *correspondence, consistency* and *correctness*. Hence the name CCC Model. The first and most important criterion, correspondence, determines whether the quality of a text is good or not by checking if the TC_1's purpose was achieved and if the text addresses the requirements of the TC_2. This implies that the quality of a text is based mainly on the correspondence between TC_1 and TC_2. Not only the goals of the TC_1 are important, but also the needs or expectations of the TC_2.

The second criterion, consistency, evaluates the balance between the TC_1 and TC_2. According to Renkema (2000) the quality of a text is greatly affected by the TC_1's ability to maintain the choices made (a principle of structure, a manner of wording, layout, etc.). The third criterion, correctness, requires the text to have no mistakes, whether in content or in form; for example, the text should not contain any false information or an incorrect choice of words. The three criteria are applied to the five levels that can be distinguished in text analysis: text type, content, structure, wording, and presentation. The CCC model thus contains fifteen evaluation points that can be used with any text type. The CCC Model serves as a checklist in which all the different aspects of communicative quality (effectiveness) are related to one another. According to Renkema content should be paramount in order to realise effective communication. This implies that the other four levels are secondary in text quality due to the fact that it can be remedied quit easily in relation to a faulty content.

Due to time constraints a short analysis of a text, ***Productivity*** using the CCC Model is given. This text was proposed for a web encyclopaedia for secondary school learners. The analysis of this text is mainly the product of our third year Translation Studies students and comments by Johan Blaauw who supervised the exercise. They were asked to analyse, annotate and then translate the text into Afrikaans using the partnership approach. Contrary to Renkema's methodology they worked from the bottom to the top and from right to left. The reason for assessing the presentation and microstructure (spelling and punctuation) first is because they attempted the exercise from a reader's point of view: Their decision can justified by the following two points:

- Evaluating a text externally as the first reader (an expert/aspiring translator) before translating it and therefore within a text linguistic framework accept and experience the text as communicative tool.
- Evaluating a text externally as an ordinary reader who makes judgement on whether your needs or requirements were met or questions answered.

3.3. Case study: Productivity text

Productivity is the rate at which input (cost) quantities are transformed into output (income) quantities. It lies at the heart of man's economic activities to satisfy his material wants.

For a balanced life, man has material and cultural needs. Productivity lies at the heart of man's economic activities to satisfy his material wants. Productivity can facilitate man realising his cultural aspirations if the satisfaction of his material needs allows him sufficient leisure time to pursue his cultural interests.

In the economy, cost quantities (comprising Ms: men, materials and machines) are inputs which flow into and are transformed by the production process into product quantities (comprising goods and services), which are outputs. This gives rise to the following equation:

$$\text{Productivity} = \frac{\text{Product quantity}}{\text{Cost quantity}}$$

The ability to improve productivity drives the engine of material advancement. The sources of economic growth are mentioned later in this article - once the universal application of productivity is appreciated.

Universal application of productivity
Examples of productivity are given to show that is applies to both the subsistence economy (in which people produce food and other things largely for their own consumption or for limited barter) and all facets of the market economy (in which people produce goods and services mainly for exchange, which takes place largely through the medium of money).

In developing societies a subsistence economy (in which people produce food and other commodities largely for their own consumption or for limited barter) and a market economy (in which people produce goods and services mainly for exchange, which takes place through the medium of money) exist side by side. A market economy can be broken down into a public sector and a private sector. In the public sector, the central government provides services, such as defence, and local government provides services, such as electricity and health clinics. In the private sector, business undertakings (corporations, partnerships or single proprietorships) provide goods, such as buildings,

equipment, food and clothing. They also provide services, such as medical care, business consulting and entertainment.

Below a short analysis of source text problems that could affect the translation process is given per level of evaluation. Certain remarks with reference to partnership translation are also made:

Presentation

- The gist of the article or blurb as it is known in the media world ("***Productivity is the rate ....***") does not stand out clearly as such and appears to be an introductory paragraph. Later on, this is a problem as there appears to be unnecessary repetition, until one realises that the italics and bold print are used to indicate the blurb of the article.
- In the first sentence of the second paragraph where the numeric 3 has been omitted. If the numerical is added however, the plural of "3 Ms" should be spelt with an apostrophe, i.e. "M's", according to most authoritative sources (We used the Bloomsbury Good Word Guide as a quick reference, but Fowler's Modern English Usage bear this out).

Wording

- The actual introductory paragraph's first sentence is total nonsense, yet one vaguely understands what it means if one reads it cursorily. However, the moment one starts translating, it is clear that it makes little sense: "*Vir 'n gebalanseerde lewe het 'n mens materiële en kulturele behoeftes*" - it is even clearer in the Afrikaans. The facilitator therefore has to determine what the TC_1 is trying to say in the original and assist the TC_1 (which includes the person commissioning the job other than the writer) in reformulating the original. Only after this has been done, can the translation be done. *Very often translators do not consult or reformulate the originator and just translate what they perceive to be the intention of the ST.*
- In this case, the sentence should read: "*Human beings have material and cultural needs, and in order to live a balanced life, both these groups of needs have to be satisfied.*" Now the meaning is clear, and the sexist male form has been eliminated. This latter problem exists throughout the text. The TC_1 has to be made aware of the potentially negative effect this may have if not eliminated throughout. The facilitator must know what strategies to follow and must discuss this with the TC_1.
- The first part of the third sentence contains a grammatical error. The gerund "realising" should be preceded by the possessive form of the noun, i.e. "*Productivity can facilitate man's realising his cultural aspiration*". But this whole construction should rather be eliminated when the sentence is rewritten to eliminate the sexism in the sentence.

Structure

- The second sentence then clearly presents its own problems regarding sexism, besides once again consisting of quite muddled thinking and not flowing logically from the first sentence. It should read something like "*The*

material needs of human beings are satisfied by their economic activities, and productivity is a crucial aspect of these economic activities."

Content

A last couple of illustrations of ST problems can be found in the first sentence of the second paragraph. The portion in brackets makes no sense whatsoever, until one realises that the figure "3" has been accidentally omitted. It should read "... comprising 3 Ms: men, material and machines ". Once again, there is the problem inherent in "men", which may be difficult to eliminate if one wishes to retain the "3 Ms" (although in Afrikaans "mense, materiaal en masjiene" will work).

In summary - this is a badly written and unedited text with which the translator is confronted. It is apparent that the TC_1 is probably a subject expert who is trying to convey a message but is guilty of extremely muddled thinking and writing. It may not even be the TC_1's first language in which the ST is written, if one considers the basic grammatical errors.

The CCC model and the fixed order of five times three evaluation points made this systematic and well-reasoned (although short) analysis possible. This is the most important gain over more subjective and unsystematic analyses, in which it is very often unclear according to which criteria a text is being judged.

4. Conclusion

Like any normal communication process, the partnership translation process is based on the communicative objectives/mission of the facilitator. This implies the fostering of understanding, introducing the TC_2 to new worlds, and more specifically facilitating a TC_2 access to a TC_1's intended message. The facilitator is therefore a *go-between* between the two active partners in the construction of meaning. He fulfils his moral responsibility (Bassnett-McGuire, 1980:23) by often facilitating textual adaptations to a tedious and imprecise ST to subsequently transfer its intended function effectively to the target culture. My viewpoint is supported by Maes and Declercq in the recent June issue of Language International (2001:16):

> *We need to convince the customer that the master source text requires rewriting in order to be suitable for translation ... The text is not only often grammatically or semantically inconsistent or incorrect, frequently it is written by technical staff, who may be sensitive about textual technicalities but insensitive about market or customer orientation.*

By pro-actively engaging in this facilitatory role the translator in my opinion attains a *higher* level of loyalty, not only towards the TC_2, but also towards the TC_1 because he uses his linguistic, cultural and textual skills to empower the other active partners.

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Towards a code of ethics for text editors

Johan Blaauw and Els Boets

1. Introduction

There is an increasing awareness in the workplace that laws, regulations, rules, disciplinary measures and all other forms of control alone are inadequate to ensure the desired behaviour of those working in the particular field. Something more is required so that people will control themselves, particularly in instances where they are self-employed and self-control is essentially the only form of control.

1.1. The need for the professionalisation of language practice

A very large proportion of persons working in the field of applied linguistics are so-called language practitioners, including inter alia translators, interpreters, proof-readers, terminologists and text editors. Text editors are also more commonly referred to as language editors, but the term *text editor* will be used throughout this study, because the work involves much more than just "language editing". Kotzé, (1998:2) makes out a strong case why the text or copy editor's work is regarded as involving more than correcting language alone, dealing with wider general textual issues.

Language practitioners the world over have for many years been involved in a struggle for professional recognition. This was first coherently voiced on international level when the Fédération Internationale des Traducteurs (the International Federation of Translators) or FIT, as it is known, in 1963 issued the so-called Dubrovnik Translator's Charter, inter alia "to contribute to the *recognition of* translation as a distinct and autonomous profession" (SATI 1997:5-6).

The need to professionalise language practice in South Africa enjoyed prominence at a number of local conferences in recent years, including the following:

- A Forum for Language Workers, entitled Language Facilitation and Development in Southern Africa, a joint effort by the South African Translators' Institute (SATI) and FIT on 6-7 June 1997. This will be referred to below as the "FIT Forum".
- A symposium on Liaison Interpreting in the Community, arranged by the Unit for Language Facilitation and Empowerment of the Free State University in October 1997.
- A conference on the Regulation of the Translation and Interpreting Profession in South Africa arranged by the Pan South African Language Board (PANSALB) on 11-12 June 1998, referred to below as the PANSALB Conference.

All these conferences concerned not just the domains of language practice directly referred to in their titles, but also other domains, such as text editing. Florence Herbulot, President of FIT, in her keynote address at the FIT Forum, stated: "By the way, let me remind you that we use the term 'translator' in its broadest meaning: 'translators', for us, are all those who take care of the transmission of a message" (Herbulot 1998:3). Such a definition clearly also includes text editors.

In the draft document for discussion at the PANSALB Conference, submitted by the Steering Committee on Translation and Interpreting of PANSALB, the proposed accreditation examination includes a "language editing examination" and a reference to "other accreditations" (PANSALB 1998: Annexure C:vii). This makes it clear that the conference organisers included all related fields in the ambit of their deliberations, and that the need for professionalisation applied as much to text editors as it did to other persons working in language practice. In this sense references in this article to any of the other domains of language practice should be read to include text editing too.

It is not only in South Africa that the need for professionalisation has been realised (Blaauw 1999:292). As long ago as 1963 the FIT Congress at Dubrovnik approved the Translator's Charter (SATI 1997b:5-6) referred to above. The two main thrusts regarding professionalisation, i.e. on the one hand the obligations and on the other the rights of language practitioners, are dealt with in Section I and Section II respectively of the FIT Charter, and various other very relevant translation-related issues are dealt with in Sections III, IV and V (SATI 1997b:5-6). UNESCO in 1976 published a set of recommendations "on the legal protection of translators and translations and the practical means to improve the status of translators" (SATI 1997c:8-10). However, in addition to all of this, language practitioners in South Africa themselves have increasingly come to realise that a form of regulation of the industry is required. In this respect SATI over the last decade and PANSALB over the last two years have been the main role-players to take steps towards professionalisation.

1.2. South African constitutional background

The language question in South Africa was regarded as very important during the negotiations on the drafting of the Constitution of the Republic of South Africa (35/1997). This importance is evidenced by the fact that it was eventually included as one of the founding conditions in Chapter 1, specifically in Section 6, of the Constitution (35/1997), which contains the following provisions that are relevant to this article:

> 6.　(1)　*The official languages of the Republic are Sepedi, Sesotho, Setswana, siSwati, Tshivenda, Xitsonga, Afrikaans, English, isiNdebele, isiXhosa en isiZulu ...*
>
> *…*

(5) A Pan South African Language Board established by national legislation, must –
(a) promote, and create conditions for, the development and use of -
    (i) all official languages;
    (ii) the Khoi, Nama and San languages; and
    (iii) sign language; and

(b) promote and ensure respect for -
(i) all languages commonly used by communities in South Africa, including German, Greek, Gujarati, Hindi, Portuguese, Tamil, Telugu and Urdu; and
    (ii) Arabic, Hebrew, Sanskrit and other languages used for religious purposes in South Africa.

It is clear, if one bears in mind that we have eleven official languages, that this places an enormous obligation on every speaker of these languages and on all language workers, not just on PANSALB, to give effect to a wonderful ideal contained in a constitution which embraces some of the most *avant garde* constitutional features in the world today (Venter:1999). The point emphasised in this background section is that in terms of section 6(5) of the Constitution (35/1997) quoted above, PANSALB has to be established, specifically by way of national legislation, to act in, and take care of, the interests of all the languages used in the country.

PANSALB for this specific reason is unique because, in contrast with other statutory boards, its establishment (although in terms of its own Act of Parliament) is provided for in the highest law of the country, namely the Constitution (35/1997), and not in any other, subordinate legislation. The actual Act in terms of which PANSALB was established is the Pan South African Language Board Act (59/1995), according to which (Section 8):

The Board, in addition to any powers and functions conferred or assigned to it by law -
(a)   shall make recommendations with regard to any proposed or existing legislation, practice and policy dealing directly or indirectly with language matters at any level of government …
(h)   may in respect of equitable wide-spread language facilitation services, issue directives on and monitor -
    (i)   applicable standards determined by the Board for such services; and
    (ii)   the rendering of such services;

The above-mentioned two provisions, (a) and (h), of the PANSALB Act (59/1995) create the possibility for PANSALB, in carrying out its mandate, to establish bodies to assist it in this task. It is for this purpose that a conference on the regulation of the language professions in South Africa was held in June 1998. The two best-established bodies playing a role there were PANSALB and SATI. SATI was founded some 43 years ago and is the largest professional

body of language practitioners, representing a total of more than 400 members in South Africa. It is also an affiliated member of FIT.

1.3. Attempts at professionalisation over the last decade: SATI and PANSALB

What became apparent at the conferences referred to above was that language practitioners in South Africa had increasingly come to realise that professionalisation of the industry is a prerequisite for proper recognition of language workers. To this end, SATI has been investigating various options, including the establishment of a professional board with a charter recognised in legislation, as in the case of doctors, pharmacists, chartered accountants, lawyers, etc. All these professions have a charter, each in terms of their specific legislation, which regulates the profession and bars unqualified persons from entering into these professions. An aspect of the meaning of the word "charter" applying here is that of the sole right to carry on certain activities or provide certain services (Combrink & Blaauw 1998:12).

The most important consideration in the granting of a charter by legislation is whether unprofessional conduct in carrying out the relevant activities or services may pose a threat to the life or livelihood of a user of a service (Blaauw and Combrink 1998:12). It is clear, particularly in the case of certain categories of interpreters, such as court interpreters (as referred to above) or interpreters working in hospitals, that this consideration is satisfied and therefore justifies a charter. A similar yet more tenuous case could possibly be made out for all other domains of language practice. Be that as it may, SATI felt that it had to investigate the matters of regulation and protection by legislation.

When first attempted by SATI under the old governmental dispensation, before the new Constitution (1996) with its language provisions and the PANSALB Act, SATI's efforts failed. It consequently embarked on a different, non-statutory route to achieve the same purpose by creating various internal means to enhance the quality of members' services, and more particularly by "the institution of the accreditation examination, the establishment of a code of ethics subscribed to by its members, its involvement in a number of training initiatives, etc." (Combrink & Blaauw 1998:11).

Normally an institute is responsible for members' activities, such as training, conferences, information dissemination, promotion and protection of member interests, etc., things that SATI has been involved in over the years. But a function like accreditation, particularly if accreditation takes place in terms of legislation, normally resorts under a professional board, established in terms of the relevant legislation, like the Public Accountants' and Auditors' Board, the South African Medical and Dental Council, etc. Therefore, SATI always strongly supported the establishment of a national accreditation authority for language workers, whether in the form of a professional board, or as part of the activities of PANSALB, or in the form proposed in Section 6.7 of A Language Plan for South Africa (DACST 1997a:27).

The translation and interpreting subcommittee of PANSALB during 1998 started taking steps to fulfil its constitutional obligations by appointing a steering committee (the Steering Committee) to investigate the possibility of establishing a body for the regulation of the translation and interpreting industry, which culminated in the PANSALB Conference. At the end of this conference the organiser, Ms Khethiwe Marais, summarised the consensus of the delegates as "seeking the endorsement of the idea or the concept of the establishment of this regulatory body". She concluded that "it would seem from all the discussions … [that] there is ... consensus that people do want to see the regulatory body set up" (PANSALB 1998:121). Delegates also agreed that the regulatory body had to provide for all the different domains of language practice, such as translation, interpreting, text editing, terminology work, lexicography, etc..

Flowing from the PANSALB Conference, the Steering Committee was reconvened in 1999 to continue with a series of meetings in preparation for a workshop at which all the investigations and findings stemming from the PANSALB Conference could be discussed in depth with representatives of the various stakeholders. After the workshop, held on 14 and 15 October 1999, the Steering Committee report for submission to the next plenary PANSALB meeting in November 1999 was drafted, inter alia recommending to PANSALB the route to follow in establishing such a regulatory body. The most important decision taken during this workshop was the acceptance of the Steering Committee's recommendation, i.e. that PANSALB should help "devise a regulatory framework to be promulgated as an Act", thereby establishing "a separate but interrelated structure" (PANSALB 1999:9). This recommendation was subsequently submitted as the workshop's recommendation to the plenary PANSALB meeting.

It is against this background, and to a large degree running concurrently with the attempts at professionalisation described above, that the Potchefstroom and Antwerp Universities decided to focus on the need for the professionalisation of a particular branch of language practice, i.e. text editing.

2. The broader text-editing project

Although from the times of Cicero and Horace there has been reflection on the activity of translation, and therefore on a theory of translation, the other domains of language practice have been provided with very little or no theoretical foundations whatsoever (Bassnett-McGuire 1980: 40; Carstens *et al.* 1999:1). All domains of language practice are ultimately involved in a process of communication facilitation. The consumer orientation of modern society demands streamlining - also as far as the most effective communication at the first attempt is concerned - and for this reason the typical language practice activities have begun to offer increased career opportunities, particularly in a multilingual South African society. This in turn has led to an increasing awareness of typical, related career issues, such as the demand for professionalisation and professional ethics. Obviously then, research interest in

the phenomenon of language practice, and in this particular instance in text editing, was a logical consequence (Carstens *et al.* 1999:2).

However, research in this particular field in South Africa still has a long way to go. Whereas research in translation studies is fairly active, only a few articles on text editing have so far been published, with two master's studies generated by the Potchefstroom University. A need clearly exists for systematic research in the sphere of language practice, specifically with regard to text editing. A similar shortcoming exists with regard to language practice in Flanders - hence the involvement of the University of Antwerp as an international research partner in a broader text-editing project (Carstens *et al.* 1999:2).

It is envisaged that this project will involve different investigations of various aspects of language practice as an occupation (including text editing). The relationship between text editing and the following specific domains, some well-established, will be investigated in separate studies: norms, language mastery, text linguistics, text types, the use of multimedia, reference sources for the various languages involved, lexicography, grammar, techniques and requirements, spelling and punctuation, writing skills, language "purity", stylistic considerations, the development of a curriculum, and a survival guide for text editors. It is foreseen that a text-editing manual will be compiled from all the sub-projects for each of the languages involved, i.e. Afrikaans, Dutch, English and Tswana. Apart from issues such as these, ethical considerations in text editing need to be investigated, and this is the area covered by the study on which this article is based (Blaauw, forthcoming).

3. Ethics in text editing

The aspirations of language practitioners for professional recognition, as set out above, have so far been focused on ways of external regulation through various means of control, including legislation and accreditation. These means are all external to the language workers themselves. Legislation can be enforced, as can compulsory accreditation. However, voluntary membership of a professional body and accreditation by such a body depend more on personal choice. Although it is still external to the individual, some form of internal acceptance is implied because of the voluntary nature of submission to this kind of control.

External regulation through legislation is therefore but one side of the professionalisation coin and would establish an "external locus of control" (as opposed to an "internal locus of control" (Rossouw 1997:322)), an aspect that language practitioners have come to accept as both inevitable and indispensable. (Locus of control refers to the personality dimension that concerns the extent to which persons feel that they themselves (internal control) or factors in their situation (external control) determine their behaviour (Plug *et al.* 1993:277)). Equally indispensable is self-regulation by members of the occupations themselves through the various associations of language workers that have been established over the years, such as FIT, SATI, the American

Translators' Association (ATA), the Australian National Accreditation Authority for Translators (NAATI) and other professional language worker bodies throughout the world. An integral part of such regulation in all professions is a code of ethics.

Most of the above-mentioned bodies have in the course of time established for themselves a variety of codes of ethics or conduct to which their members subscribe. Examples are the Dubrovnik Translator's Charter (SATI 1997:5-6) and SATI's Code of Ethics (SATI 1994:6). The latter is specifically aimed at translators, although SATI caters for much more than the interests of translators only. In fact, SATI has a highly regarded accreditation examination for language editors, yet it still does not have a code for text editors specifically. Currently text editors also subscribe to the relevant aspects of the general Code of Ethics.

Professional codes of ethics as referred to above share certain common denominators (as inter alia identified by Visser (1995:88-98) in her discussion of a code of ethics for management accountants) that apply equally to all professionals and aspiring professionals. Some of these shared elements concern matters such as competence, confidentiality, impartiality, integrity, pursuit of excellence, self-improvement, honesty, etc. (Filipovitch 1994; Guy 1990:14-19; Okombo 1999; Visser 1995:88-98).

Controls in the form of a code will serve to enhance the image of the profession. Bell (1999:103) states that "no individual can legitimately claim professional status until ... he or she ... is properly accountable ... [for] ... his or her professional conduct". A comprehensive code of ethics, which could take different forms (Rossouw 1997: 324), will not only contribute towards professionalisation but will also serve as a guide to resolve numerous practical dilemmas regarding the text editor's duty. In this regard Guy (1990:20) states that "codes of ethics are intended to help people make ethical decisions when there are no clear-cut right or wrong answers to guide them".

According to Rossouw (1997:324) codes can take two basic forms. The first could be referred to as a "*standard* [authors' italics] of conduct" (Rossouw 1997:325). This type of code is brief and sets out the ethical values intended to determine the interaction between the external and the internal stakeholders of a particular grouping, i.e. the standard of conduct they should pursue in their interaction. The greatest advantages of this type of code are: its conciseness; the fact that it does not spell out exact details of conduct (thus not creating the impression that anything not spelt out in so many words is allowed); and the fact that it therefore leaves a great degree of discretion to the individual. The disadvantages are: this type of code is too general and does not give adequate specific guidance; it does set out exactly the consequences of non-adherence; and it may therefore become meaningless.

The second type of ethical code can take the form of *guidelines* for conduct, also referred to as a *code* of conduct (Rossouw 1997:325), where the code is a more comprehensive document spelling out very clearly how people should

behave, and the consequences of non-adherence to the code. Its greatest value is its comprehensiveness and specificity, yet it is exactly herein that its greatest weakness also lies - it is often too comprehensive to recall, something that is a precondition for proper application. It also leaves little room for discretion and may cultivate the mentality that anything that is not clearly forbidden is allowed (Rossouw 1997:325).

The ideal would be a combination of the above two forms, thus achieving the advantages offered by both, i.e. a brief code that is easy to assimilate and remember, and a comprehensive set of rules, to be developed in due course as and when practical problems, complaints, etc. arise in the implementation of the code.

Rohr (1990:20) says: "Codes of Ethics should be more than a negative statement of how to stay out of trouble ..." To this Guy (1990:20-21) adds: "Ethical statements should guide positive behavior ... When codes focus on the negative, they risk missing the big ethical issues. In other words, codes listing prohibited behaviors can 'strain out a gnat but swallow a camel' because manuals of dos and don'ts fail to appreciate that not all values are equal".
A final important aspect with regard to codes of ethics that needs to be mentioned is that research has proven that for members of a group to subscribe to a code of ethics, they have to be consulted in establishing it (Drummond & Bain 1994:56; Rossouw 1997:322). Codes "should not be a set of restrictions drawn up by a select group ... In most cases these codes carry strong enforcement messages, but give little scope for empowerment ... The key to a successful and effective ethics process ... [is] ... a combination of compliance and commitment. Compliance or enforcement on its own is not enough. It is essential that commitment and empowerment are embodied in any ... ethics process" (Drummond & Bain 1994:56).

An important aspect in designing a code of ethics is therefore that relevant role-players have to be involved in the process in order for text editors to "buy in" on the code. Only when accepted by the individual member of the particular professional group does a code become internalised, part of the individual's way of life, and regarded as an "internal locus of control" (Rossouw 1997:322). This was the guiding principle that determined the approach to the design of a code of ethics for text editors as set out below.

4. Methodology

Permission was obtained from SATI to use their database of members (practitioners in all the domains) to select the sample used for the study (Blaauw, forthcoming). The first determining factor was that not all language practitioners would be involved, but only persons who specifically indicated that they were text or language editors. The term *text editor* is being used increasingly, as people have come to realise that so-called *language editors* do not correct language only but that their inputs involve improvement of texts in the wider sense, inter alia in respect of typography, lay-out, etc. Secondly, they

all had to have access to e-mail, as this was to be the medium of communication, for reasons of speed and cost-effectiveness.

Of the sample of 76 editors, 31 (41%) completed and returned the questionnaire. This is a fairly high response rate, considering the voluntary nature of the study.

The questionnaire used for the study had as its basis a draft code (see Appendix A), prepared mainly with reference to Visser (1995:88-98), Rossouw (1997:326-327) and Blaauw (1997). This draft code, containing nine clauses, formed the basis of a questionnaire and provided some structure within which to pose questions on each clause to respondents. This was preferred to a single, open-ended question asking respondents what they thought had to be included in a code, as the responses to such a question would in all probability have been impossible to process into a coherent code satisfying all respondents.

In the case of each clause, four questions were asked. First, respondents were requested to state whether or not they agreed with the particular clause. This question rendered clear quantitative results on whether or not each clause separately, and the code overall, were acceptable. Next, respondents were asked to comment on each clause, first regarding content, and secondly regarding the practical value of the clause as a guiding principle. These questions focused on the quality of the clauses. Therefore, besides determining (in the first question) whether the code would be accepted by the people who will eventually have to subscribe to it, the study (as stated earlier) through the next two questions involved respondents in shaping the code, making it possible to improve the quality of both the clauses individually and the code as a whole. Finally, respondents were requested to add other related aspects that they felt should be covered in the set of rules to be drafted in terms of the code. This aspect was not further explored in the study but was included to obtain inputs that will be used later to draft such a set of rules. The opportunity was therefore created for respondents to raise items they considered important enough to be covered, yet which were not contained in the code itself. The purpose of the proposed set of rules was to make the code more practicable and workable, with the rules providing concrete examples of instances of practical implementation.

Open questions were used since it had at first been the idea to conduct personal interviews with respondents. However, for reasons of cost-effectiveness and to save time, the more restrictive yet still interactive means of e-mail was used.

5. Results

5.1. Acceptance

In Table 1 the quantitative results are given for the first question as to whether respondents accepted each clause. This question only offered two possible

answers: "Yes, I agree", or "No, I don't agree". The category "Other" in Table 1 refers to those persons who did not answer with a "yes" or a "no". They either answered both "yes" and "no", thus in effect spoiling the response, or left the question open. If this occurred, they always gave an explanation. They agreed with part of the clause, but not with another part, or they agreed with the theory, but had doubts about the practicability of the idea, or they agreed with the message behind the clause, but not with the way the message was formulated. The introductory sentence in the first person singular ("As a professional text editor I undertake …") was regarded as important because it sets the tone of personal commitment to the code, and therefore it was treated as if it were a clause.

	Yes	No	Other	Row totals
Introduction	28	2	1	31
Clause 1	30	0	1	31
Clause 2	30	0	1	31
Clause 3	30	0	1	31
Clause 4	30	0	1	31
Clause 5	30	0	1	31
Clause 6	29	1	1	31
Clause 7	27	3	1	31
Clause 8	28	1	2	31
Clause 9	27	3	1	31
Total	289	10	11	310
Percentages	93,2	3,2	3,5	

Table 1: Do you agree with the inclusion of this clause?

As can be seen from Table 1, the overall response to the code was positive. The majority of the target population (93,2%) agreed with the clauses as stated. 3,2% of the respondents expressed some doubt about some or other aspect of the clause in question. Only 3,5% explicitly rejected some of the clauses as they were phrased in the first draft. From Table 1 we can conclude that the majority of the respondents in principle accepted the first draft of the code (see Appendix A).

5.2. General comments

Table 2 shows the numbers and the kinds of comments that were made. The comments listed under "accepted" were comments that stated that respondents fully agreed with every aspect of the clause, for example: "Brief and to the point", "Adequate for the purpose", "It is concise, yet communicates our intention very clearly", "Very important", etc.

	Accepted	Amendments	Other	Row totals
Introduction	12	3	1	16
Clause 1	4	11	2	17
Clause 2	2	11	2	15
Clause 3	7	7	1	15
Clause 4	4	10	2	16
Clause 5	6	5	1	12
Clause 6	3	5	3	11
Clause 7	3	6	2	11
Clause 8	4	7	6	17
Clause 9	6	3	6	15
Total	51	68	26	145
Percentages	35	46,9	17,9	

Table 2: Number of comments given on each clause

The comments under "amendments" pleaded for some kind of adaptation of the clause. As could be expected from text editors, the respondents had numerous comments on the wording of the clauses. Comments like "I would use 'subscribe to' instead of 'adhere to'", or "Clumsy, legalese and pleonasm" were the rule. This section also covers the comments on the contents of the clauses. Sometimes respondents wanted to add or omit a few words, for example: "'or the client' could be included", "I would like to see 'professional' inserted before 'standards'", "The clause should stop at '… and time limitations'". Although these comments might seem insignificant, they could not be ignored. A different wording could give a different nuance to a phrase, which could be rather important in a code that persons could be expected to subscribe to. Therefore attention was paid to all comments in preparing the second draft of the code.

The category "Other" contains general comments or questions in connection with each clause, without expressing either agreement or disagreement. Examples of this category are: "It might be difficult to decide what is 'fair and equitable'", "There is a question of where to draw the line", etc. 17,9% of respondents reacted in this manner to one or more of the clauses.

At first sight these results seem to contradict the figures in Table 1. This is not really the case though. Most respondents accepted the clauses as they were, but since they had the opportunity to improve them, they took it.

From Tables 1 and 2 we can conclude that the respondents did not wish to do a complete redraft of the code, nor did they wish to include any new clause(s) or do away totally with any clause(s), but they rather wanted to refine or reformulate aspects of the clauses of the draft code. Since many constructive and useful comments were received, the first draft of the code (Appendix A)

was adapted accordingly. The second draft and the amendments made are discussed below (see Appendix B).

5.3. Practical value

Table 3 summarises the kind of comments given on the practical value of the clauses. Most respondents (55,6%) affirmed the practical value of the clauses to enhance a sense of responsibility in the editor, improve the quality of the work and promote a sense of professionalism in the profession.

	Affirmation	Doubt	Denial	Row totals
Introduction	7	2	2	11
Clause 1	9	2	2	13
Clause 2	9	3	1	13
Clause 3	8	4	2	14
Clause 4	4	9	2	15
Clause 5	7	0	1	8
Clause 6	7	5	2	14
Clause 7	6	3	2	11
Clause 8	3	5	1	9
Clause 9	5	2	2	9
Total	65	35	17	117
Percentages	55,6	29,9	14,5	

Table 3: Comment on the practical value of the clauses

The respondents who had doubts about the practicability of the code (29,9%), had mainly two reasons for this doubt. Many questioned the enforceability of the code: "Will this code be legally actionable …?", "It confirms the professional status … but does not imply disciplinary measures." They agreed with the code, but they could only see the code as having practical value if it is enforced in some way. The other reason for doubt was the fact that this code may appear rather broad and a bit vague due to the wide ambit of some of the clauses. There was a demand for specific rules and standards to make the code more concrete and clearer, and therefore more practicable. However, this led the authors to think that respondents raising these matters had not thoroughly read the covering correspondence, as it sets out clearly that the code is to remain brief, while specific rules and standards will be included in the set of rules to be drafted in terms of code.

There were also a few negative comments (14,5%). This percentage is relatively high because one respondent in ten instances made the comment "minimal". His/her argument was that "there are many people offering their services as editors who are unprofessional and unqualified, but because they undercut prices, many budget-conscious clients are prepared to use them, at least once". This is true of course, but this point of view implies then that there

should be no rules or laws or norms at all, because there are always people who do not live according to the rules. One of the purposes of this code is to help distinguish professional, qualified practitioners from unprofessional, unqualified persons. In this regard Rossouw (1994:7) says that "we often encounter sceptics who question the motives of those who think and act morally. This scepticism is not unfounded, but neither is it the whole story. … individuals or a group of individuals … do not come into the world as fully developed moral agents but are capable of moral development."
It can be concluded that the majority of the respondents (55,6%) are of the opinion that the code does have practical value.

5.4. Rules added

Table 4 shows how many rules the respondents added to each clause of the code. Unfortunately very few suggestions were received in this regard. There are two probable explanations for this. Perhaps it was not totally clear what had been required of respondents. It is more likely, though, that formulating rules in terms of an ethical code is too time-consuming and requires intensive thinking and insight into the matter.

	Number of rules added
Clause 1	4
Clause 2	3
Clause 3	3
Clause 4	7
Clause 5	2
Clause 6	3
Clause 7	3
Clause 8	2
Clause 9	3

Table 4: Number of rules added

The suggestions made can be grouped into three broad categories: the demand for practical examples (e.g. of ethical norms, of responsibility, etc.), for disciplinary measures in case of transgression of the code, and for concrete rules, standards or guidelines concerning the vague terms in the code (e.g. "fair and equitable fees").

6. Conclusion

From the descriptive statistics supplied above, a number of conclusions can be drawn. There was relatively good feedback, which means there must be some interest in and a need for the development of such a code. 93,2% of the respondents agreed with the inclusion of all the clauses as stated, albeit with proposed changes to the wording. The majority contributed useful comments, based on their experience, to refine the code, so that they could subscribe to it

with very few, if any, reservations. The recommended changes were considered and a second draft of the code developed.

6.1. Amendments made on the basis of the feedback

Since all the clauses were in principle accepted by the greater majority of the respondents, the second draft contains the same clauses as the first, yet in amended form (see Appendix B). It would probably be impossible though, except by way of consensus in a meeting, to get a group of text editors to agree on the exact wording of a text. Yet, in the second draft an attempt was made to achieve a degree of unanimity, guided by the following principles:

- Where a number of respondents recommended the same or similar changes, to the content or the wording of the clause, such changes were incorporated.
- Where changes were recommended by a minority of respondents, they were nevertheless considered on merit for incorporation, and indeed quite a number of these changes were also accepted.
- Where proposed changes were extensive and concerned matters that could rather be covered in a set of rules, drafted in terms of the code, these changes were added to the collection of recommended rules.
  The changes in the second draft mainly concern the formulation of the clauses, although some small changes to the content were also made.

6.2. Feedback on second (amended) draft (Appendix B)

The second draft of the code was returned to the 31 people who had responded to the first draft. The 19 people who responded were very positive about the refined version of the code. They gave comments like "Spot on", "Yes, this is 100% better" or "Sounds good to me". Two respondents pointed out a language error that had occurred the second draft. The change made to the second draft is indicated in a footnote in Appendix B.

6.3. Recommendations

As no research on the development of a code of ethics for any branch of language practice had previously been done, the findings are of value to the industry. Rather than haphazardly taking over and attempting to adapt a code from another industry or another branch of the language industry, it is therefore recommended that the code resulting from the above research be adopted, not only by SATI, but also by any other professional body established in future to regulate the industry as *the* code of ethics for text editors. It could be expected that text editors under a regulating body will be more prepared to subscribe to and abide by a code designed in co-operation with members of the profession concerned than to a code designed in bureaucratic fashion and enforced by the same means.

This opportunity to assist in preparing a code of ethics for themselves meant that at least the core group of text editors in the sample would be more

likely to accept, internalise and subscribe to such a code (Rossouw 1997: 324), i.e. make it an internal rather than an external locus of control. It cannot be over-emphasised that this "buy-in" by the text editors was as important a reason for disseminating the questionnaire as any empirical data that could possibly be gleaned from it.

If the code (together with a more detailed set of concrete rules in terms of the code, which can be developed in due course) were to be adopted by both SATI and any future regulatory body, many of the doubters should also become convinced of the fact that the code has practical value and is not just "nice to have".

APPENDIX A   CODE OF ETHICS - FIRST DRAFT

As a professional text editor I undertake to adhere to the following code:

1. In fulfilling my duties at all times to maintain the highest ethical and moral standards and to refrain from any action or omission which may harm the profession.

2. Continuously to endeavour to render work of only the highest possible quality and with a view hereto constantly to strive for constant self-improvement by keeping abreast of developments in my subject field.

3. Only to accept work for which I am competent as regards the language, subject matter and time limitations, and should this not be the case, only to accept such work with the knowledge of the client or to refer it to another competent person.

4. To accept full responsibility for all work which I undertake.

5. To respect the rights of my client and to regard all work which I undertake as confidential, not to disclose anything in respect thereof to any person and not to gain any advantage therefrom, except in accordance with the agreement with my client.

6. To negotiate remuneration for the work that I undertake on a fair and equitable basis.

7. Wherever practicable through my own knowledge to assist my fellow professionals out of loyalty towards and for the advancement of the profession.

8. To accept no work which is apparently intended for illegal or dishonest purposes or which is not in the public interest.

9. In the execution of my duties at all times to strive for a product which meets not only the requirements of my client but also those of the reader of the text.

APPENDIX B	CODE OF ETHICS - SECOND AND FINAL DRAFT

As a professional text editor I undertake to adhere to the following code:

1. In fulfilling my obligations at all times to maintain the highest professional standards and to refrain from any action which may harm the profession, the client or the reader.

2. Continuously to endeavour rendering work of the highest quality and to strive for self-improvement by keeping up to date with developments in my field.[1]

3. Only to accept work for which I am competent regarding the language, subject matter and time limitations, and should this not be possible, to accept such work only after communicating constraints to my client, or to refer it to another competent person after consultation with my client.

4. To accept responsibility for all work which I undertake, subject to such terms as agreed with my client.

5. To respect the rights of my client and to regard all work I undertake as confidential, not to disclose anything in respect of it to any person and not to use knowledge acquired through it for my personal advantage, except as agreed with my client.

6. To negotiate remuneration beforehand for the work that I undertake, on a fair and equitable basis, taking into account prevailing market trends.

7. Wherever reasonable, to share professional knowledge with other members of the profession, without prejudicing confidentiality.

8. To accept no work which appears to be or is clearly intended for illegal or dishonest purposes.

9. In the execution of my duties always to strive, in consultation with the parties involved, for a product which meets the communicative requirements not only of my client but also of the reader of the text.

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