

On 2018/19

Corné Janse van Rensburg

#fromthechair



It is my pleasure to present to you the Professional Editors' Guild's annual report for 2018/19, covering in part PEG's 25th anniversary year. This is the fourth annual report I am responsible for and the third that covers a full 12-month period (March 2018 to February 2019). I am very proud to table this comprehensive annual overview of the Guild's activities during the year under review.

Membership

At the time of the national AGM in Cape Town on 26 May 2018, PEG had 425 paid-up members. During 2018/19, membership increased to 539. At the time of writing this report (16 May 2019), PEG has 602 members according to the treasurer's database, of whom 201 have not yet renewed their membership for 2019/20. This means that PEG now has 401 paid-up members. Our administrator ascribes the increase – to 539 members in 2018/19 – to a large number of new members joining the Guild and a few existing members who took up membership again.

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It was with great sadness that the Guild received the news of the passing of two members. Marion Boers, one of the Guild's life members and a past chairperson who made a large contribution to the Guild, died on 16 October 2018. Another member, Joanna Ward, passed away on 17 March 2019. We express our sincere condolences to the family, relatives and friends of these members. During the year, we also received news of members who lost loved ones, who fell ill and who were involved in car crashes. Alison Downie, on behalf of the Guild, coordinated PEG's pastoral response in these cases.

The Guild serves its members by continuing to provide the best possible support through the resources we offer.

Fees

An increase in PEG's membership fees always presents difficulties. At the last AGM, an increase of 3,6% was approved for 2019/20. Our treasurer used this increase to draw up a budget for the current year. I am convinced that a small annual increase is better than a larger increase every now and then. An increase that keeps up with inflation is unfortunately the only realistic way to keep the Guild going. I remain acutely aware of some members' financial constraints. The Guild, however, has developed ways – an extended renewal period of eight weeks and instalment payments – to assist members to pay their membership fees.

The only way the Guild can convince members that it is worthwhile belonging to a professional association is through what we offer: the Guild serves its members by continuing to provide the best possible support through the resources we offer, the learning opportunities we create and our flourishing branch activities. This report is evidence of the hard work during 2018/19 to meet members' expectations. It is unfortunately true that we will have to do more: only by improving our services and by exploring new ways of being of service will we retain our current members and attract new members. ➤

Administration

The largest burden of PEG's administration falls on Ellyn Barry. In 2018/19, she spent the positively Hadean total of 666 hours (an average of 55,5 hours per month) on administrative tasks for the Guild. Ellyn's efficiency, diplomacy and excellent communication skills served the Guild well during the year under review. She has been ably assisted by Ruth Coetzee, our treasurer, and Maria Scheepers, our paymaster. These three Graces form the most formidable team!

Executive Committee

After the election of new national office-bearers at the last AGM, a new Executive Committee was formed for 2018/19. The members of the Executive Committee were the following:

National chairperson	Corné Janse van Rensburg (Western Cape)
Vice-chairperson	Alison Downie (Western Cape)
National treasurer	Ruth Coetzee (Limpopo)
Secretary	Vacant
Chairperson: Gauteng	Ruth Pressler (Gauteng)
Chairperson: KwaZulu-Natal	Camilla Singh (KwaZulu-Natal)
Chairperson: Western Cape	Vacant
Accreditation coordinator	Isabelle Delvare (Gauteng)
Marketing and communications coordinator	Vacant
Mentoring scheme coordinator	Reinoud Boers (Gauteng)
Website coordinator	Kim Rasmussen (Western Cape)

Alison Downie, Ruth Coetzee and Kim Rasmussen joined the Executive Committee and Reinoud Boers retained his portfolio for a special third term. Fortunately, we were able to maintain much continuity in crucial portfolios. The portfolios of secretary and marketing and communications coordinator remained vacant during the year under review, but I am happy to report that contingency plans were hatched to bridge these gaps.

As in 2017/18, the Executive Committee met twice: day-long meetings took place on Saturday 23 June and Saturday 24 November 2018 at Blandford Manor in Johannesburg. It is clear to me that the Executive Committee should meet biannually: as soon as possible after the national AGM to plan the year ahead and again towards the end of the year to plan for the end of the financial year and to draw up the budget for the next financial year. This year the meetings started at 09:00 and ended just before 17:00 to cover agenda items that ran to two pages in both cases. These meetings are an expense for the Guild and take their toll on the members of the Executive Committee but, unfortunately, I do not see another viable way to run the Guild. I am unconvinced that virtual meetings can take the place of face-to-face meetings. I can assure members that the Guild's money is spent frugally and every effort is made to keep the costs of these meetings as low as possible.

The following table shows the attendance of Executive Committee meetings in 2018:

Portfolio	Name	23 June 2018	24 November 2018
National chairperson	Corné Janse van Rensburg	✓	✓
Vice-chairperson	Alison Downie	✓	✓
National treasurer	Ruth Coetzee	✓	✓
Secretary	Vacant	(Marita Botha)	(Elaine Persona)
Chairperson: Gauteng	Ruth Pressler	✓	✓
Chairperson: KwaZulu-Natal	Camilla Singh	* With apology	✓
Chairperson: Western Cape	Vacant	(Corné Janse van Rensburg)	(Corné Janse van Rensburg)
Accreditation coordinator	Isabelle Delvare	✓	✓
Marketing and communications coordinator	Vacant	(Jacqui Baumgardt)	(Jacqui Baumgardt)
Mentoring scheme coordinator	Reinoud Boers	✓	✓
Website coordinator	Kim Rasmussen	✓	* With apology

Templates

The new templates developed for all the Guild's needs, with PEG's 25th anniversary logo, our quadranscentennial, have been used nationally and by the branches until the end of 2018. I believe that this special template, used in correspondence and on banners, did much to advertise the Guild's remarkable achievement of 25 years of promoting excellence in editing. At the beginning of 2019, we started using the unembellished logo again. The customised templates that have been developed for use by the Executive Committee and the branch committees include the following: a letterhead, an invitation, a registration form, an evaluation form, a report form, a claim form, and an agenda and minutes.



It is easy to underestimate the value of these standardised forms: they not only help branch committees to communicate better and to streamline administrative tasks, but they also standardise PEG's professional brand. Building an easily identifiable, stable and professional brand for the Guild remains the overall aim.

Communication and dialogue

PEGboard's editor gives the chairperson of the Guild the opportunity to communicate with members from the front page of the newsletter. As chairperson, I have tried hard to replace the flippancy of the 'Chair's chatter' with something more challenging. Although writing this type of editorial for the newsletter can have the same paralysing effect as staring into the face of Medusa, it does give the chairperson the opportunity to create a Hippocrene spring from where this writer, at least, took much inspiration and from where, it is hoped, readers can also find something editing-related to consider (or reconsider). To teach, to inspire and to entertain can truly be as scary as any three-headed Cerberus.

The first issue of *PEGboard* in the year under review was edited by Julia Smuts. Julia reluctantly stepped into the >

editor's shoes (when I pushed her) and she produced issue 25.1, published in April 2018. The editorial 'On hats' tried to word an appropriate genethliacon in celebration of PEG's 25th anniversary.

On 25 April 2018 the name of the new editor of *PEGboard* – Jacqui Baumgardt – was announced on the chat group. Under Jacqui's guidance, the following editorials were published:

- 'On 2017/18' (an extract of the chairperson's report presented at the national AGM in Cape Town) in issue 25.2 of July 2018
- 'On lares and penates' (about the use of printed and online resources) in issue 25.3 of October 2018
- 'On thoughts' (about forethought, afterthought and finding the right words) in issue 26.1 of January 2019

My valedictory editorial 'On proportion' (about an editor's balance, organisation and experience) was prepared in the year under review, but only published in April 2019 as issue 26.2. As I wrote at the end of that last contribution: 'I appreciate the opportunity to share my meandering ideas about life and editing with you over the last four years – thank you for your patient eyes and ears. I apologise sincerely for my scripturiency: my pen is not only feeble but also very foreign.'

These free resources [Oxford premium resources] have become an indispensable tool for many members.

Subscriptions

In 2018/19, PEG renewed our subscription to the Oxford premium resources (online dictionaries and other resources) on behalf of the members of the Guild. All our members have immediate access to these invaluable resources from PEG's website. These free resources have become an indispensable tool for many members. Provision for the renewal of our subscription has been made in the budget for 2019/20 as approved by members at the beginning of the year.

The Executive Committee will continue to explore ways to give members access to other electronic and online resources in future.

Concerns and challenges

Over time, PEG's well-established branches have been able to put together impressive annual programmes of events. Attempts to form new branches, especially in the Eastern Cape, have proven very difficult. As it is not always possible for members to travel to events and workshops, PEG realises that other ways have to be explored to meet the needs of our members. Electronic learning opportunities, such as webinars, must form part of our planning.

In the previous annual report, I raised my concern about PEG's registration as a non-profit company (NPC) and all the legal requirements that this registration entails. The only way in which this Gordian knot could be cut was by getting external expert advice. For this reason, legal opinion was sought on PEG's registration (or deregistration) as an NPC and with regard to possible registration as another kind of legal entity. This document was presented to and discussed by the Executive Committee at its meeting in November 2018. In light of this opinion, we really do not have the option of deregistering as an NPC and becoming something else, as the financial implications for the Guild would be disastrous. It was therefore decided that PEG's constitution should be updated and, as soon as the updated version could be approved by members, PEG's standard operating procedures and code of conduct should also be updated and amended where needed. For this reason, a new version of the constitution was prepared and sent to members for consideration.

PEG's recreated website must be updated in the not-too-distant future. Although it has been possible to patch holes and update the website here and there, a concerted effort must be made to revamp the website. I imagine PEG's website as the omphalos of our Guild: not only the administrative centre of the Guild's activities, but also a repository and portal for every editor from where all editing work can be improved. I am sure that our website coordinator, together with Softlite, with whom we have continued our service-level agreement, will be able to put together a comprehensive improvement programme for our website.

Although PEG has an agreement with the South African Translators' Institute (SATI) in terms of which our members can become accredited members if >

PEGboard

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For other portfolios of the Gauteng, KwaZulu-Natal and Western Cape branches, visit our website at www.editors.org.za.

they write and pass SATT's editing accreditation test, PEG needs to develop its own accreditation scheme. This scheme should not only make provision for an accreditation test but should also set requirements for continuing professional development (CPD). Much progress has been made in 2018/19 and the time is ripe to finalise and test the Guild's accreditation scheme. We must be able, on our own terms, to offer 'accredited member' as a category and as imprimatur of members' ability. This is the Guild's golden fleece.

I would like to encourage our members to become part of the executive structures of the Guild. It is less work than you might think and can be a very rewarding experience.

Lastly, vacant portfolios are always problematic. It is very difficult to run PEG effectively and efficiently without enough volunteers, as the available volunteers become overburdened and exhausted. I would like to encourage our members to become part of the executive structures of the Guild. It is less work than you might think and can be a very rewarding experience.

Focus areas for 2019/20

In light of the concerns and challenges mentioned and like a Janus looking back at 2018/19 and looking forward to the year ahead, I would like PEG's Executive Committee to focus its attention in 2019/20 on the following four matters in particular:

- PEG's electronic training opportunities (eg webinars)
- PEG's standard operating procedures and code of conduct
- PEG's website
- PEG's accreditation scheme

I would like to thank all the volunteers for their selfless contribution to grow and develop our community of editors.

Acknowledgements

PEG is a very large organisation and it is demanding more and more of the

people who take responsibility for the Guild's affairs. Many people offer up many hours of their free time in different ways to make PEG successful and it is especially at branch level where office-bearers work very hard to meet members' expectations. Unfortunately, their selfless contribution often goes unacknowledged. Today, on behalf of the Guild, I would like to thank all the volunteers for their selfless contribution to grow and develop our community of editors.

The members of the Executive Committee are often criticised for perceived shortcomings. It has been my privilege to lead this committee for the last four years and I can assure members that every committee member is wholeheartedly devoted to you and your development. I thank the members of the Executive Committee for their patience, perseverance and diligence during 2018/19.

The centre of PEG's many activities is our unassuming, patient and extremely efficient administrator. Ellyn Barry's enormous task happens behind the scenes – or like Atlas supporting us from below – and is often taken for granted. This, however, should never happen: Ellyn is the one who enables us to achieve so much. Ellyn, we sincerely appreciate your friendliness, tireless work and exemplary loyalty to the Guild. 🍀

#datestodiarise

Dates to diarise: July to September 2019

Gauteng

20 July	Quiz	Discussion group
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KwaZulu-Natal

6 July	The elephant in the editing room	Elana Bregin
TBC	Contracting without the legalese – webinar	Jacqui Baumgardt
7 September	Marketing yourself	Discussion group

Western Cape

27 July	Nitty-gritty practical editing workshop – SfEP's accreditation test	Corné Janse van Rensburg
31 August	English grammar workshop: English in action	Barbara Hathorn and John Linnegar
14 September	Nitty-gritty practical editing workshop – Editors Canada's accreditation test	Presenter TBC

PEG branch office-bearers 2019/20



At the annual general meetings of the three branches (Gauteng, KwaZulu-Natal and Western Cape) branch committees for 2019/20 were elected as follows:

Gauteng	Chairperson	Vacant
	Vice-chairperson	Elize Cookson
	Secretary	Karin Pampallis
	Events and venues coordinators	Susan Warring
	Mentoring scheme coordinator	Alexis Grewan
	Treasurer	Vacant
	Members-at-large	Lauren Klevansky Joan Kalk

KwaZulu-Natal	Chairperson	Camilla Singh
	Vice-chairperson	David Newmarch
	Secretary	Sheena Carnie
	Events and venues coordinators	Shielagh Bamber Vanessa Neophytou
	Mentoring scheme coordinator	Jacqui Baumgardt
	Treasurer	Margi McGrath
	Member-at-large	Graham Alston

Western Cape	Chairperson	Corné Janse van Rensburg
	Vice-chairperson	Cathy Robertson
	Secretary	Wilna Swart
	Treasurer	
	Venues coordinator	
	Mentoring scheme coordinator	John Linnegar
	Events coordinators	Alison Downie Sally Hofmeyr Julia Smuts

We wish these volunteers all the best for the coming year.

Please note the vacancies in **Gauteng** and make yourselves available. We'd love to have you on board. 🍀



KZN branch committee 2019/20:
David Newmarch, Vanessa Neophytou, Jacqui Baumgardt, Shielagh Bamber, Sheena Carnie, Margie McGrath and Camilla Singh



WC branch committee 2019/20:
Julia Smuts, Sally Hofmeyr, Corné Janse van Rensburg, Alison Downie, Wilna Swart and Cathy Robertson



WC outgoing committee members Michèle Boshoff and Robyn Leary

Structure words: Part 2

Relative pronouns and prepositions

Lin Aecer

As I pointed out in an earlier issue of *PEGboard*, structure words (eg conjunctions, relative pronouns, prepositions) constitute the 'mortar' that holds the bricks together to form a well-constructed and logical or sensible whole that conveys the author's intended meaning.

In this issue we focus on relative pronouns and prepositions, which both operate as connectors *within* sentences.

Relative pronouns

Consider these sentences:

He *who* lives in a glass house should not throw stones.
My house, *which* is painted green, is at the end of our street.
This is the book *that* first aroused my interest in feminism.
Which is the exact place you were standing?
The time *when* I was at my happiest was my forties.
Would the person *whose* vehicle is blocking the road please remove it.

Each of these pronouns is linking a description or a definition to a preceding noun or pronoun, known as an antecedent (McArthur 1992:860; Field 2007:53, 55–56). Given that adjectives tell us more about nouns and pronouns, these subordinate clauses are all adjectival. The relative pronouns therefore connect an adjectival clause to a preceding noun or pronoun. This makes them frequently used and important 'mortar' in sentences. Notice that they function as a subject within subordinate clauses (McArthur 1992:860).

Relative pronouns are ... a frequently used and important 'mortar' in sentences.

Relative pronouns can – and often do – present some difficulties; some of them are significant to writers who wish to express themselves correctly. For example, when should a writer use 'who' and 'whom'? Another tricky matter for many people is the question of whether to use 'that' or 'which' in a sentence, such as 'The house *that* Jack built is weird'. Both relative pronouns are grammatically acceptable and historically widespread (Yagoda 210); for example, in the King James Bible, we find this injunction: 'Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's.' In addition, in American English, 'that' is used in defining or restrictive clauses that refer to human beings: 'The film star *that* I admire most is ...' This is not the preferred usage in either British or South African English, both of which prefer the relative pronoun 'who' or 'whom' for referring to people (McArthur 1992:860; Trask 2000:118). Conversely, 'that' and 'which' should be used for anything other than human beings, including entities created by them (Garner 2016:966), not

'who'. 'Which' should also not be used instead of 'who' or 'whom': this usage is incorrect, for instance (Garner 2016:966):

The driver of the first car, *which* was the only occupant, also died at the scene.

The final sentence in the list above contains the connector 'whose', which stands for 'of which'. Apart from referring to people ('the parents *whose* child has excelled'), it may be useful to refer to things – 'an idea *whose* time has come' – especially when 'of which' would appear too clumsy or too stilted. This possessive usage should also not be mistakenly written as 'who's', the contraction of 'who is'.

Who versus whom

The use of 'whom' is declining in English usage, and it is largely being replaced by 'who' (Manning Murphy 2011:125; Garner 2016:964). However, in formal writing, there is still a place for 'whom'. Garner (2016:964) opines that:

'Writers in the 21st century ought to understand how the words *who* and *whom* are correctly used ... [and while it's true that in certain contexts, *whom* is stilted ... there are other constructions in which *whom* remains strong – and more so in AmE than in BrE. Although writers have announced the demise of *whom*, it persists in AmE'.

Amen to all that! >

'Who' is the correct relative pronoun to be used in the subject position in a sentence (McArthur 1992:860; Field 2007:54–55; Manning Murphy 2011:125):

She is the person *who* motivates me most.

Consider the relative adjectival clause in isolation: 'who motivates me most'. In this sentence 'who' is in the subject position before the verb 'motivates', so it is correct.

Additionally, let's consider 'whom': when should it be used? 'Whom' is always the object of a verb or the object of a preposition (Garner 2016:964; and see **Prepositions** below). However, deciding when it is used can be quite tricky. Consider this example:

He is the person *whom* I rely on most.

In this sentence the adjectival clause is 'whom I rely on most'. Should it be 'who'? Now, if we were to replace 'whom' with either 'he' (subject) or 'him' (object), let's see how this clause works. Rewording it slightly as an independent statement, we arrive at two alternatives:

I rely on he most.
I rely on him most.

In the second sentence the personal pronoun follows the preposition 'on' (that is, it is the object of the preposition), so it must be correct as an object. 'He' can only ever occupy the subject position. Replacing either 'he' or 'him' with its equivalent relative pronoun leads us to the conclusion that 'whom' must be the correct choice.

He is the person *whom* I rely on most.

The device of replacing 'who'/'whom' with 'he'/'him' in subordinate clauses is often useful in helping us to decide which of the two pronoun forms is appropriate in a sentence. This would help, for instance, in deciding which relative pronoun form is correct in this sentence:

The woman *who/whom* you were talking to is my manager.

Which one do you think is the correct form?

That versus which

Usually, both 'that' and 'which' can be used to introduce defining or restricting relative or adjective clauses that provide essential information about the preceding noun (McArthur 1992:859–860; Strunk & White 2000:87–88; Field 2007:55–56; Manning Murphy 2011:80):

This is the book *that* first aroused my interest in feminism.
This is the book *which* first aroused my interest in feminism.

Here the clause is required to identify what is being referred to (Trask 2000:217). It is important to note that the subordinate clause is not enclosed within commas.

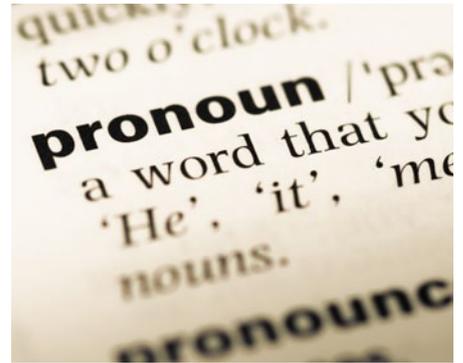
However, only 'which' may introduce a non-defining or non-restricting clause, whose purpose is merely to provide additional information or an aside (when the subordinate clause is omitted, the main clause or main idea remains intact and its meaning is unchanged). This is illustrated here:

My house, *which* is painted green, is at the end of our street.

On the basis of the main information, 'My house is at the end of our street', so a first-time visitor will presumably be able to find it without difficulty; the subordinate adjectival clause merely provides additional, loosely connected information (Garner 2016:901), and because it is subsidiary and additional information, this clause also has to be enclosed within a pair of commas.

When deciding whether to use 'which' with a pair of commas (not simply one) or 'which' or 'that' without them, we first have to identify the subordinate clause, remove it from the sentence, and see whether what remains makes complete sense (Trask 2000:117):

The restaurant *which* we lunched at yesterday was rather good.
The restaurant was rather good.



Because in the sentence without the subordinate clause 'the restaurant' is not identified, the adjective clause 'which we lunched at yesterday' must be essential to the meaning and therefore defining or restricting.

Note, furthermore, that non-defining or non-restrictive clauses are parenthetical, so they should be enclosed within commas (Strunk & White 2000:6). The use of only a single comma clouds the true meaning of the sentence:

My house, *which* is painted green is at the end of our street.
The audience, *which* had at first been indifferent became more engaged.

This construction suggests that the main clause is 'My house' or 'The audience' and that the subordinate clause is 'which is painted green is at the end of our street' or 'which had at first been indifferent became more engaged'. Apart from any other considerations, 'My house' and 'The audience' cannot be clauses because they do not contain a verb, and the text introduced by 'which' contains two verbs; therefore it must comprise two clauses, not one:

My house, *which* is painted green, is at the end of our street.
The audience, *which* had at first been indifferent, became more engaged.

In most cases, the use of the relative pronoun is optional in English, and informal speech favours its omission (Trask 2000:118):

The woman (whom) you were talking to is my manager.
The coffee machine (which) I purchased for the office was on special.

But there are instances where its use is obligatory and may not be omitted (Trask 2000:218):

This is the book *that* first piqued my interest in the subject.
The settlers *who* arrived first grabbed the best land. ➔

It is also important to place the adjectival clause as close as possible to the noun or pronoun it is describing (Field 2007:56). If you don't, your sentence may turn out ambiguous:

She bought a dress from the charity shop *which* needed repair.

versus

She bought a dress *which* needed repair from the charity shop.

Prepositions

The word 'preposition' means 'placed before'. As connectors, prepositions are words that tend to indicate the position of one object (usually a noun or a pronoun) relative to another and include words such as: 'between', 'beside', 'in', 'on', 'under', 'of', 'without', 'towards', 'opposite' and 'over'. They are usually the headword in a prepositional phrase, followed by either a noun or a pronoun object (McArthur 1992:802–803; Trask 2000:106; Field 2007:43, 44):

- They ventured *into the woods*.
- Beside the fire* is a coal bucket *with tongs*.
- The cat jumped *onto the ledge*.
- After the game*, several of the players went *into town*.
- Lucy is *over the moon* about her results.
- The car *over there* is his.

The word 'preposition' means 'placed before'.

When you pause to consider that most of these prepositional phrases answer the question 'where?', it should be unsurprising that they function as an adverb, so they are adverbial phrases. In the fourth sentence above, though, 'of the players' describes 'several', so its function is that of an adjectival phrase; similarly, 'over the moon' in the next sentence is an adjective complement describing 'Lucy'. In the case of the last example in the list above, 'over there' describes 'car', so it, too, is an adjectival phrase, not adverbial.

Sometimes, these words also play an adverbial role when combined with a verb:

- Carry the boxes *up* the stairs, please. (preposition)
- They picked *up* the boxes. / They picked the boxes *up*. (adverb)

But prepositions can also be complex when they take the form of phrases: 'according to', 'except for', 'in favour of', 'in spite of':

According to my sources, it will be a moderate summer this year, *except* perhaps *for* July.

Prepositions are not to be followed by *to*-infinitives but gerunds:

- ✗ We look forward *to see* you.
- ✓ We look forward *to seeing* you.

Postpositions

English also has a few postpositions in its armoury: that is, words (like prepositions) that follow rather than precede the object with which they are associated: for example, *ago* and *notwithstanding* (Trask 2000:104):

She left the company ten years *ago*.
Their brilliant performance *notwithstanding*, the team never made it to the finals.

But 'notwithstanding' can also function as a preposition:

Notwithstanding their brilliant performance, the team never made it to the finals.

Preposition at end

The long-held belief – based on a 'spurious rule' – that by definition, a preposition may not be used at the end of a sentence, has largely been laid to rest. In this day and age, English grammar, it is said, should not be so straitjacketed by Latin grammar (Partridge 1999:261–262; Garner 2016:723). Indeed, there are structures where it is impossible to avoid having a preposition at the end of a sentence (McArthur 1992:802; Garner 2016:723–724):

What are you looking *for*?
It hardly bears thinking *about*.
The bed hadn't been slept *in*.

With relative clauses, there are only two positions for a preposition: the internal position being more stilted, and the end position being the less formal (McArthur 1992:802–803; Garner 2016:723):

- This is the house *in* which she lived. (formal; more stilted)
- This is the house she lived *in*. (less formal; more natural)

In using such constructions, both mother-tongue and non-mother-tongue speakers of English sometimes forget the preposition:

He is the person you have to give it. (He is the person you have to give it to.)

Or repeat it (McArthur 1992:802; Partridge 1999:261):

He is the person to whom you have to give it to. (He is the person to whom you have to give it.)

I hope this second piece on structure words has helped you to resolve some of the nagging issues surrounding them. I certainly hope this has been the case. 🐣



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Mentees have their say

Compiled by Reinoud Boers

Reinoud Boers, PEG's national mentoring scheme coordinator, asked for feedback from a few of PEG's mentees to get their perspective on the PEG Mentoring Scheme. This is what they had to say:

Rita Sephton mentored by Natasha Ravyse

'Before I started the mentorship, I was nervous and uncertain about my abilities. Slowly but surely I gained confidence under the guidance of my mentor. After completion of the mentorship, I felt that I might become an excellent editor after all.'

Maria Scheepers mentored by John Linnegar

'It has been a journey that allowed me to grow beyond my wildest expectations. Courses are usually crammed into a few days or at most a few weeks. As a mentee, I got the opportunity to put everything I've been taught into practice.'

Judy Douglas mentored by Natasha Ravyse

'I found the mentoring scheme stretched my abilities far beyond what I thought I could do. I learnt the things my computer could do for me that I hadn't been aware of previously.'

Shirley Kaminer mentored by Liz Sparg

'My aims for mentoring: practical experience with the mentoring process; clarification on some aspects; guidelines and feedback concerning my approach to editing; and guidance on how to establish oneself as a freelance editor. ... While challenging, my mentor provided the framework for a high professional standard. I learnt that one has to be self-disciplined and focused.'

'[The PEG Mentoring Scheme] ... gives new editors easy and selfless access to years of experience in the craft.'

Frances Ngubeni mentored by John Linnegar

'I hoped to become aware of client expectations and of professional standards, as well as to gain a sense of belonging to a new profession and the PEG community. ... I learnt the ethical, professional, business and financial aspects of editing. This equipped me to find paid work. I enjoyed the comfort of being able to raise questions, make mistakes and receive constructive feedback and guidance in a safe environment. ... I would recommend the PEG Mentoring Scheme to others. It gives new editors easy and selfless access to years of experience in the craft, thus attempting to remove the barrier to entry into the industry.'

Nkazana Mwanandimai mentored by Jill Bishop

'I believe the PEG Mentoring Scheme was very successful, judging by the responses I get from clients I have worked with and the number of referrals I have received since I started the scheme. I found the wide variety of exercises good for practice.'

Jacqui Baumgardt mentored by Karin Pampallis

'I learnt so much. I realised that I had a lot to learn – and still do. I learnt more than I thought I would. ... I enjoyed the interaction with an expert. She pushed me beyond what I thought I was capable of.'

Melissa Davidson mentored by Andy Grewar and Reinoud Boers

'I felt fortunate to have had two mentors with extensive experience. Both of them took a lot of time to go through the exercises they sent to me and provided detailed feedback, which I greatly appreciated.'

Jako van Rensburg gementor deur Hester van der Walt

'Ek haal my hoed af vir my mentor omdat sy bereid was om die groot taak aan te pak om die eerste mentorskap in Afrikaans te loods. Sy is passievol oor die profesie en blyk duidelik uit haar aanslag.'

Bada Pharasi mentored by Natasha Ravyse

'My confidence in my abilities to rewrite and edit other people's writing has increased tremendously as a result of the mentorship. It has also provided a measure of endorsement and accreditation that will allow me to offer my services in copy-editing and proofreading for a fee. I enjoyed the programme thoroughly. ... Mentoring induces in one the ability and desire to recognise one's own weaknesses and challenges one to face them honestly and independently.'

Adele Griffiths mentored by John Linnegar

'My mentor was always patient and understanding and, at the same time, encouraged me to "dig deeper", to rise to the challenge and not accept defeat.'

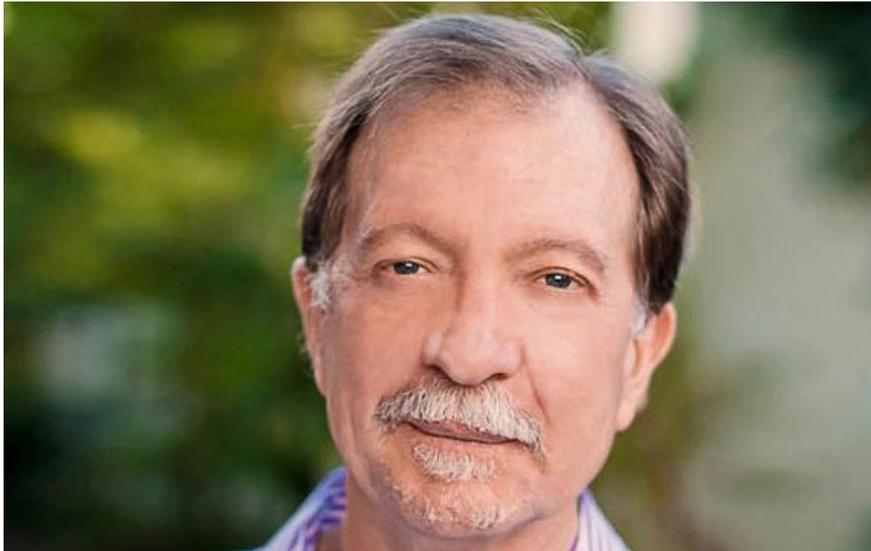
Sunette Kruger mentored by Christien Terblanche

'I learned that I have no need to be scared and that I am capable of doing a good job.'

If you would like to be a mentor under the PEG Mentoring Scheme, please contact Reinoud Boers, PEG's national mentoring scheme coordinator, at mentoring@editors.org.za. To read up on the mentoring scheme, go to www.editors.org.za/Mentoring.aspx.

Nitty-gritty practical editing workshop – IPEd accreditation test

Robyn Leary



Presenter John Linnegar

Held in Cape Town on 23 February 2019, the first in the series of PEG Western Cape's nitty-gritty practical editing workshops to prepare members for the Guild's planned accreditation test, was an overwhelming success, so much so that a second session had to be held a few weeks later.

It didn't hurt that the presenter was none other than John Linnegar, who shared his experience of writing the test set by Australia's Institute of Professional Editors (IPEd). As one of the PEG attendees wrote after the workshop: 'Having John Linnegar as presenter! Priceless'.

'Having John Linnegar as presenter! Priceless.'

As preparation, the 28 attendees were given samples of IPEd's 2009 and 2011 tests to work through. Part 1 comprised a copy-editing exercise requiring them to correct errors in sentences; eg 'The National Park is boundaried on all sides except one by virginal bush'; and a set of multiple-choice questions testing their knowledge of the editing profession; eg 'In developing a good working relationship with an author, the most important attribute for an editor is ...' The answer for the latter question was 'tact and diplomacy'.

The second part of the test required editors to edit and mark up a lengthy text, including devising their own style guide. At first glance, the test appeared straightforward, but it wasn't. English grammar, as we all know, is one slippery customer. As John explained, editors sitting the test were required to justify every answer that might be controversial, citing grammar sourcebooks, which proved to be time-consuming.

The IPEd test, although open-book, was written at a central venue and imposed a three-hour time limit. At this stage, it is envisaged that the PEG test will be

emailed to candidates and that they will have to return the completed test within a specified time limit.

The pass mark for the IPEd test is a rigorous 80%, the bulk of which will come from the second section of the test. The pass mark for the PEG test has not yet been decided but most attendees at the workshop believed a mark in the same ballpark as IPEd would be more meaningful in the long run.

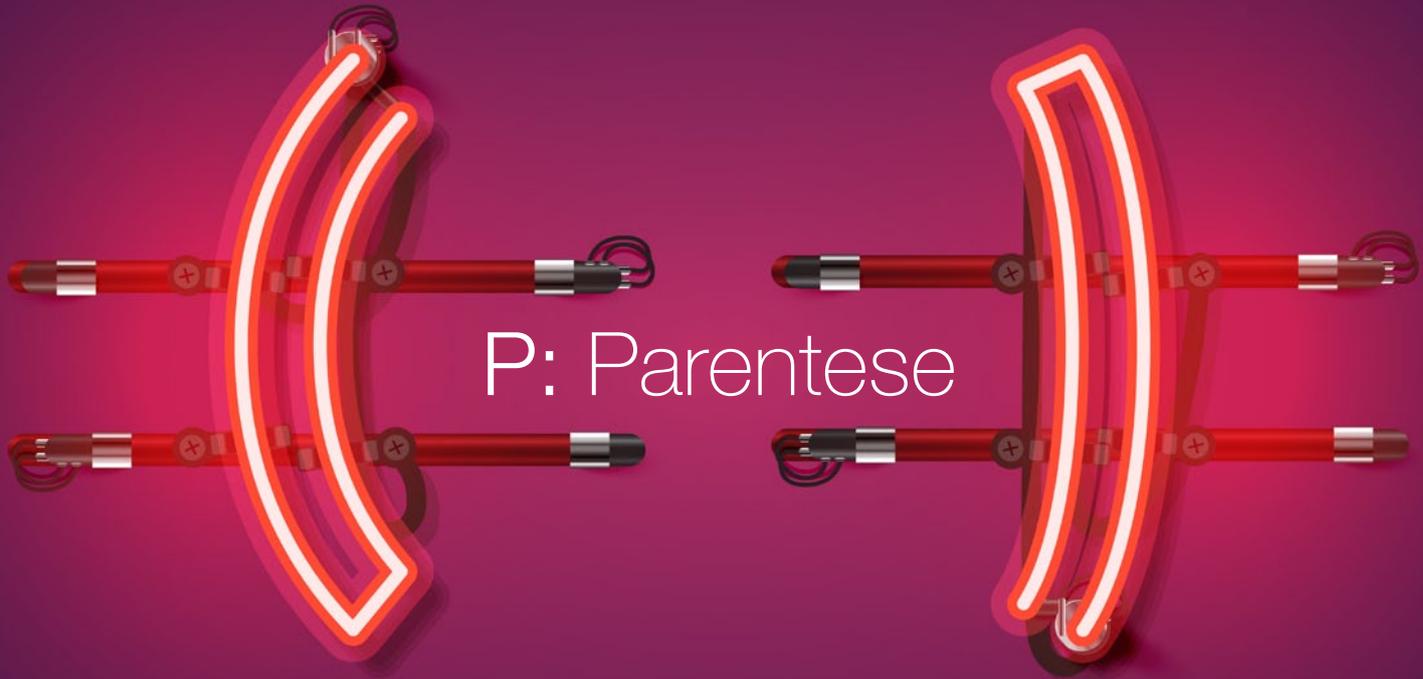
'Our intention in exposing members to four different test is to "psyche them up" for what an accreditation test could entail and demand of them.' – John

John pointed out that there was no guarantee that the format and content of the sample tests would be similar to that of the PEG test. 'Our intention in exposing members to four different tests is to "psyche them up" for what an accreditation test could entail and demand of them.' He pointed out that candidates for the IPEd test spend an entire year of practice runs in preparation for the main event.

Some of the other takeaway points for attendees of the PEG Western Cape workshop were:

- I realised I need to read more carefully.
- It made me more aware of aspects of editing I hadn't considered and the kinds of things test examiners and publishers would be looking for.
- It was confidence-building.
- Being introduced to the detail in respect of the process of accreditation.
- The preparation beforehand made the actual workshop more valuable, rather than coming in 'cold'.

The dates for the next three nitty-gritty practical editing workshops for Western Cape members are: SfEP (Great Britain) – 27 July 2019; Editors Canada – 14 September 2019; and SATI (South Africa) – 30 November 2019. 🍀



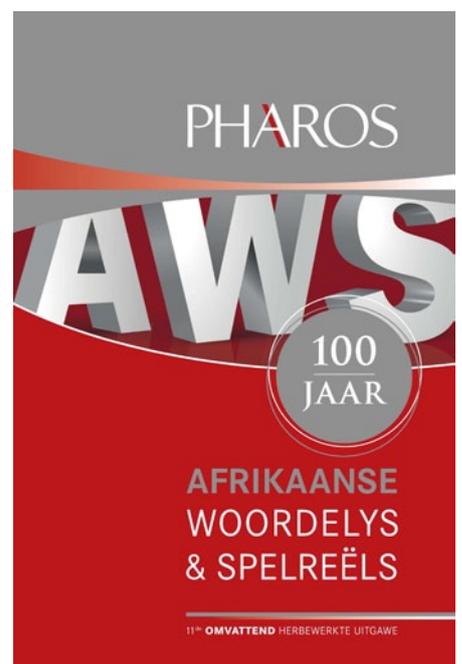
Corné Janse van Rensburg

In die laaste uitgawe van *PEGboard* het die klem op neweskikkende en onderskikkende voegwoorde geval, insluitende die leestekens wat saam met voegwoorde gebruik moet word. In hierdie uitgawe van die nuusbrief word aandag geskenk aan 'n ander aspek waar leestekens dikwels problematies is: parentese.

In the last edition of PEGboard, the emphasis was on coordinating and subordinating conjunctions, including the punctuation that should be used with them. In this edition of the newsletter, we focus on another aspect of punctuation which is often problematic: parenthesis.

Wat is parentese? Volgens die 11e uitgawe van die *Afrikaanse woordelys en spelreëls* (2017:727) is 'n parentese "ekstra of terloopse inligting wat in 'n sin bygevoeg word en waarsonder die oorblywende sin grammatikaal korrek moet wees". Die AWS11 gee dan die volgende vier voorbeeldsinne:

Bolt, die vinnigste man ter wêreld, het weer eens vir die finaal gekwalifiseer.
My broer het – kan jy dit glo? – aan my koel drank begin drink.
Sophia Willemse (28) verskyn vandag in die hof.
Wat is die grootste probleem (of uitdaging)? >



Uit hierdie voorbeelde blyk dit duidelik dat verskillende soorte leestekens (kommas, aandagstrepe en hakies) gebruik kan word om 'n parentese af te baken. In hedendaagse Afrikaans is parentese algemeen en die enumerasie van die leestekens in die voorafgaande sin is 'n voorbeeld hiervan. Veral in formele kontekste kom dit dikwels voor en dit is belangrik dat teksredigeerders bewus is van die konvensies wat met parenteses geplaas word.

Verskillende soorte leestekens (kommas, aandagstrepe en hakies) kan gebruik word om 'n parentese af te baken.

Parentese gee aanleiding tot ingewikkelde sinsbou. In die *Kuns van grammatika* (Τέχνη γραμματική), die oudste oorgelewerde sistematiese grammatikaboek in die wêreld, wat in Rome in Grieks geskryf is deur Dionisius Thrax (die Thrakiër) – Διονύσιος ὁ Θραξ – fl 170–90 vC, handel hoofstuk 4 oor leestekens. Dionisius identifiseer egter net drie leestekens: die punt, die kommapunt en die komma. In sy grammatika kom parentese glad nie ter sprake nie, want hy plaas die klem op morfologie en nie op sintaksis nie.

Moderne skryfwerk sonder parenteses is feitlik ondenkbaar en benewens Dionisius se komma word die aandagstreep en die ronde hakie (soms ook die blokhakie en krulhakie) vandag ingespan om parenteses te begrens. Dat parentese sinne soms onnodig ingewikkeld kan maak, word duidelik aangetoon deur die tweede sin van die vorige paragraaf waar al drie leestekens ingespan word om parenteses af te baken.

Die antieke grammatici het dalk nie die parentese geïdentifiseer nie, maar ons leen die benoeming wel by hulle. Die woord "parentese" ontleen ons aan Grieks, maar dit dateer ietwat later as Dionisius: In Laat Latyn verwys "parenthesis" na die byvoeging van 'n letter of lettergreep tussen die eerste en laaste lettergreep van 'n woord vir prosodie (Souter 1949:286). Dis die Romeine wat eerste die woord by die Grieke geleen het: παρένθεσις (paréntthesis) is afgelei van die

saamgestelde werkwoord παρεντίθημι (parentithēmi) (voorsetsel παρά [pará] "langsaan" + voorsetsel ἐν [en] "in" + werkwoord τίθημι [tithēmi] "plaas") wat "om langsaan te plaas" of "in te voeg" beteken (Liddell & Scott 1901:1151; sien ook HAT6 2015:959; NVA6 2018:294). Die Latynse eng gebruik van die woord is egter mettertyd verruim. Parentese word verstaan as die byvoeging van inligting om die voorafgaande te verduidelik of meer inligting daaroor te verskaf of om inligting wat nie direk met die voorafgaande verband hou nie, te merk. Hierdie afbakening word met leestekens gedoen.

Vir die afbakening van parenteses kan kommas, hakies of aandagstrepe (SAAZ 2011:452 en 468; TFG 2014:89; OAT 2017:85–87; PA 2018:316; NVA6 2018:294) gebruik word, maar nie saam nie (AWS11 reël 13.76). Onder opskrif "→ Invoeging en byvoeging" bespreek die AWS11 leestekens by parentese (2017:103, 116 en 13.33 [geen opskrif hier nie]), hier onder in omgekeerde orde gerangskik:

- **Komma:** Reël 13.33: 'n Komma of kommas skei 'n uitbreidende (niebeperkende of identifiserende) woord, frase of bysin wat nie in die sin geïntegreer is nie (soos parentese, bepaalde soorte nabepalings en byvoeglike bysinne), van die res van die sin. Indien so 'n woord, frase of bysin uit die sin weggelaat word, moet die oorblywende sin grammatikaal korrek wees.

In die opmerkings word 'n onderskeid getref tussen die uitbreidende (niebeperkende of identifiserende) funksie van parenteses en nabepalings (met die verpligte gebruik van kommas) en die beperkende funksie van parenteses en nabepalings (sonder die gebruik van kommas). Die geïntegreerde aard van 'n parentese word by opmerking (a) geïllustreer deur te wys hoe die parentese in verskillende sinsposisies kan voorkom (2017:121).

Let veral op opmerking (e) wat aandui dat die datum wat ná 'n dag aangedui word, nie 'n parentese is nie. As die datum egter uitbreidend gebruik word, word kommas wel gebruik, bv:

Die AJV vind op Saterdag 25 Mei 2019 in Johannesburg plaas.

Die AJV vind oormôre, 25 Mei 2019, in Johannesburg plaas.

- **Hakie:** Reël 13.26: Hakies word gebruik om 'n parentese in die sin aan te dui. Indien die parentese in 'n volsin weggelaat word, moet die oorblywende sin grammatikaal korrek wees. ➔



In die opmerking word aangedui dat, indien 'n sin met 'n parentese begin, die aanvangshoofletter in die parentese geplaas word en nie weer in die volsin nie (2017:117), bv:

(Geografiese) verskille kan tot stereotipering lei.

Indien 'n parentese in 'n parentese tussen hakies voorkom, kan daardie parentese met blokhakies (...[...][...]...) afgebaken word om verwarring te voorkom, bv:

Hierdie wet (Wet 1 van 2009 [art 12]) verleen aan die rekenpligtige beampte sekere bevoegdhede.

Indien 'n parentese in die parentese tussen blokhakies voorkom, kan krulhakies gebruik word om dit af te baken (...[...[...][...]...). Gebruik parentese binne parentese egter met omsigtigheid.

- **Aandagstreep:** Reël 13.1: Die aandagstreep word gebruik om 'n parentese aan te dui. Indien die parentese weggelaat word, moet die oorblywende sin grammatikaal korrek wees.

In die opmerkings (2017:104) by bogenoemde reël word die volgende caveat vir die gebruik van die aandagstreep as parentese gestel: Die aandagstreep is die opvallendste leesteken wat 'n parentese aandui en moet dus met omsigtigheid gebruik word. As meer as twee aandagstrepe in 'n sin gebruik word, kan dit verwarring veroorsaak en die sin moeilik maak om te lees. Kyk gerus na die voorbeeldsin wat hier in die AWS gegee word met 'n "skryf eerder"-opsie.

Parenteses moet oordeelkundig gebruik word omdat dit sinne onnodig ingewikkeld kan maak.

In Afrikaans is dit baie algemeen om kommas te gebruik om 'n parentese af te baken. As daar egter reeds kommas in die sin voorkom, kan parentetiese kommas verwarrend lyk. 'n Parentese kan ook binne in (gewoonlik met een parentese [soos hierdie een] binne 'n ander een) 'n ander parentese voorkom en dan kan die herhaalde hakies nie noodwendig tot begrip bydra nie. Die skrywer of redigeerder as *arbiter elegantiae* het dan die opsie om óf aandagstrepe óf hakies in die eerste geval of blokhakies (...) in die tweede geval te gebruik (of selfs krulhakies {...} as derde parentese) om die parentese te begrens en sodoende leesbaarheid en begrip te bevorder. Dis is egter duidelik dat parenteses oordeelkundig gebruik moet word omdat dit sinne onnodig ingewikkeld kan maak.

Wat van leestekens wat binne 'n parentese gebruik word? AWS11 gee omvattende riglyne vir die gebruik van lees- en skryftekens by parentese in reël 13.76 tot 13.81. Hou in gedagte dat leestekens wat binne 'n parentese gebruik word, onafhanklik is van die res van die sin, bv:

Oom Kootjie Emmer (Wat? Is dit regtig sy naam?) is 'n fiktiewe karakter van André P Brink.

In hierdie geval val die finale leesteken, die vraagteken, binne die parentetiese hakie. Dieselfde geld vir 'n punt aan die einde van 'n sin of sinne as dit in parentese geplaas word.

Wat van 'n aanhaling wat in parentese voorkom? Die aanhalingstekens word selde met kommas begrens; as hakies gebruik word, word die aanhalingstekens vas teen die hakies geskryf en as aandagstrepe gebruik word, word die aanhalingstekens los van die aandagstreep ("spaced dash") geskryf, bv:

Die eerste woorde ("Sing vir die harlekyn") is alombekend.
Die eerste woorde – "Sing vir die harlekyn" – is alombekend.

Vergelyk in die besonder AWS reël 13.68.

Weer eens dui die parentese aan dat bloot bykomende inligting gegee word en dat dit in geheel uit die sin gelaat kan word sonder om die betekenis te verander. En die noukeurige teksredigeerder moet seker maak dat die parentese – veral in akademiese kontekste waar verwysings dikwels voorkom – inderdaad die sin onderbreek en dat die sin se konstruksie sonder die parentese steeds grammatikaal korrek is. Hou altyd die WAT (2005:90) se definisie, geparafraseer, in gedagte:

'n Stuk verduidelikende of terloopse inligting, bv 'n woord, frase, sin, of dergelike, waardeur 'n teks onderbreek word en wat gewoonlik deur leestekens afgebaken word omdat dit nie grammatikaal of andersins 'n eenheid met die res van die teks vorm nie. 🍀

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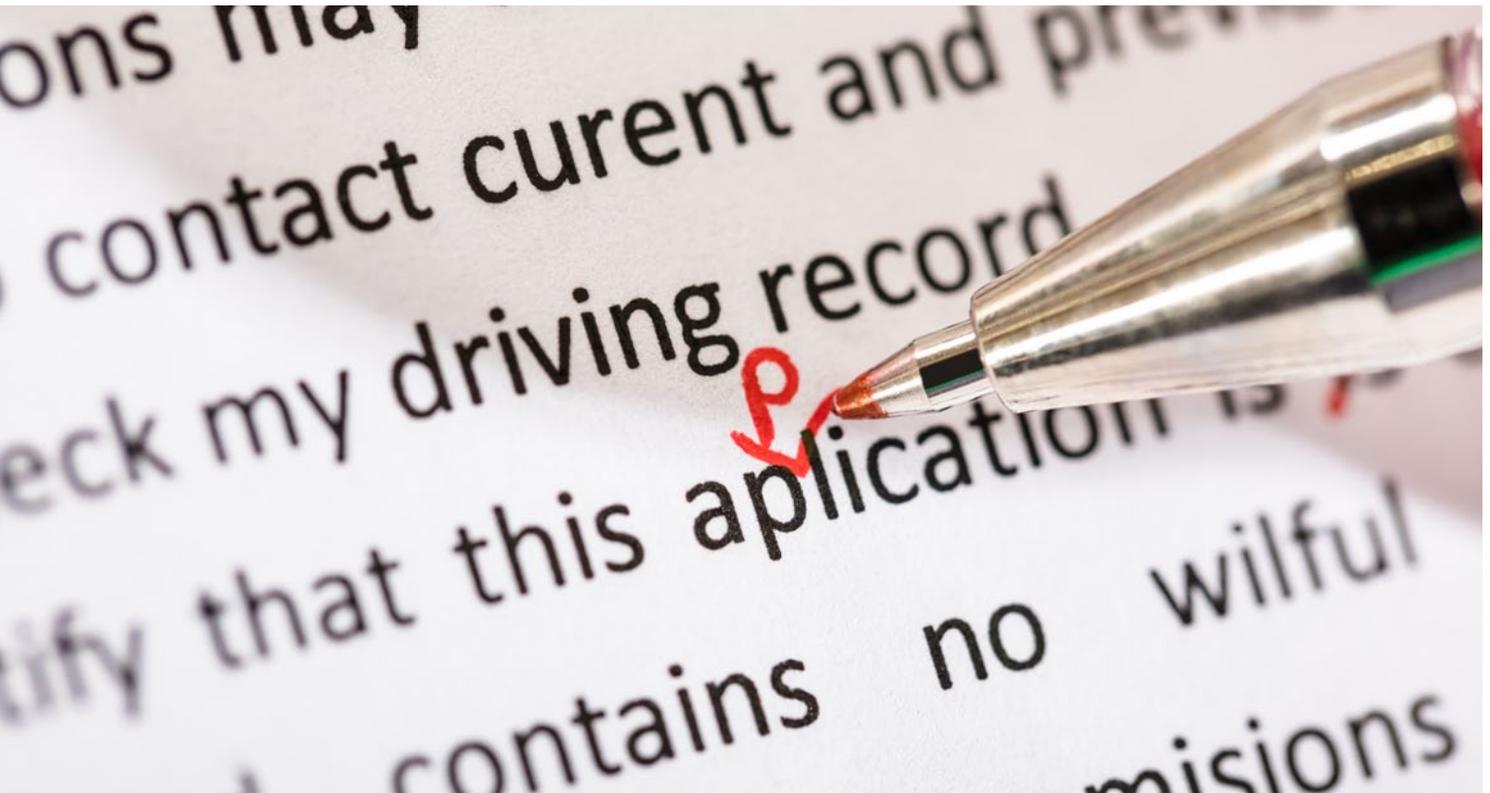
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The art of fiction editing

Robyn Leary

The relationship between writer and editor can be fraught. As practising editors, we have all bumped heads with writers at some point, from undergraduate students who insist they prefer their participles dangling to reporters whose spelling of names is as egregious as a politician's lies.

A special place seems to be reserved for fiction editors. Take, for example, William Faulkner's blunt assessment: 'The chief qualification of ninety-nine per cent of all editors is failure. They have failed as writers ... And right there is the cursed paradox of it. Every portal to success in literature is guarded by those watch-dogs, the failures of literature.'

Ouch!

Or Robert A Heinlein: 'You have to give an editor something to change, or he gets frustrated. After he pees in it himself, he likes the flavour much better, so he buys it.'

'Editors are still the world's readers. And thus, the eyes of the world.' – Betsy Lerner

But for every Faulkner or Heinlein, there are thousands of writers who owe their success, at least in part, to their editor. American author Betsy Lerner, probably has the more accurate measure of it: 'Editors are still the world's readers. And thus, the eyes of the world.'

PEG Western Cape was honoured to welcome one of South Africa's most experienced fiction editors – Helen Moffett – to speak to the branch at its fiction-editing workshop in Cape Town on 29 June 2019.

The event featured a new format to make it as affordable and accessible as possible. The workshop was a day long, at our usual venue, the Centre for the Book.

At the workshop, attendees gained practical, hands-on knowledge about how to edit a fiction manuscript in preparation for publishing. Topics included understanding the role of the editor, different kinds and levels of editing intervention, editing for a variety of fiction genres, and the practical and production skills needed to be a good fiction editor.

Helen Moffett is an editor, writer, poet, teacher, scholar and activist. Over 30 years, she has edited more than 200 works and the list of authors she has worked with is extensive: >



Presenter Helen Moffet

Zakes Mda, Lauren Beukes, Ivan Vladislavic, Sarah Lotz, Thando Mgqolozana, Diane Awerbuck, Gabeba Baderoon, Nadia Davids, Jacqui L'Ange, Petina Gappah, Jamala Safari, Liesl Jobson and Sindiwe Magona.

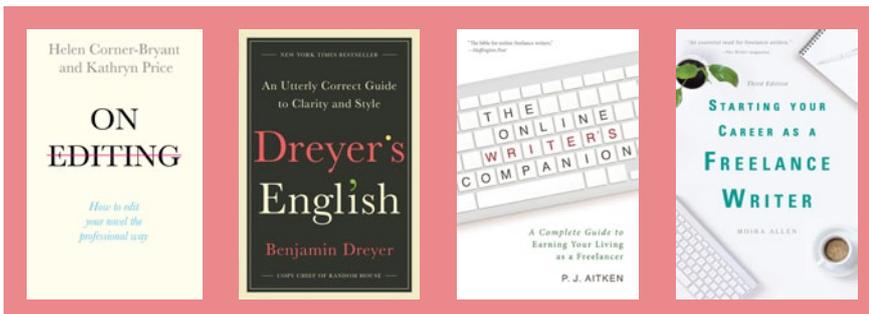
Proving Mr Faulkner didn't know what he was talking about, Helen has released two acclaimed collections of poetry, *Strange fruit* and *Prunings*, which won the SALA prize for poetry in 2017. Recent projects include the Short Story Day Africa anthologies, *Migrations* and *ID*, and two 'green' handbooks: *101 water-wise ways* and *101 waste-wise ways*. She has also collaborated with authors Paige Nick

and Sarah Lotz on the erotica trilogy, *A girl walks in*.

Proving Mr Faulkner didn't know what he was talking about ...

To give attendees to the workshop the 'inside story', PEG also invited two fiction publishers, Fourie Botha from Penguin Random House and Carolyn Meads from Kwela Books, to take part in the workshop. They discussed fiction editing from a publisher's perspective with the group – a unique opportunity for attendees to learn more about publishers' expectations of editors in this niche market.

Each participant received a copy of the recently published *On editing: How to edit your novel the professional way* (2018) by Helen Corner-Bryant and Kathryn Price or *Dreyer's English* (2019) by Benjamin Dreyer. Two gift books, kindly donated by Bernard Ruthven, also found two new owners: Janine Maritz was the lucky winner of *The online writer's companion: A complete guide to earning your living as a freelance writer* (2016) by PJ Aitken, and *Starting your career as a freelance writer* (3rd ed of 2018) by Moira Allen was won by Anna Hug. 🍀

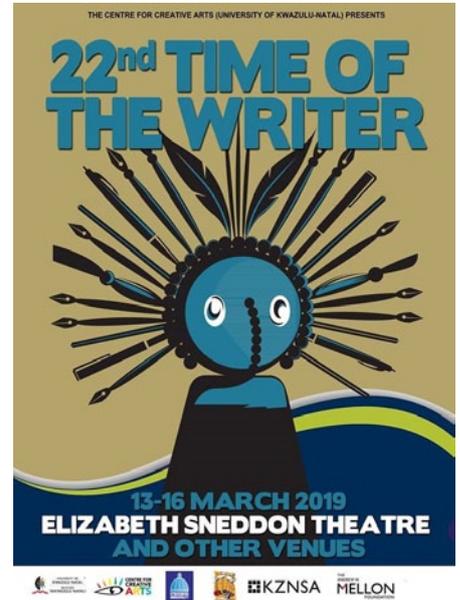


Time of the Writer Festival

Camilla Singh



Sheena Carnie, Margie McGrath and Camilla Singh at the PEG stand during the festival



The Time of the Writer Literary Festival for 2019 took place in Durban from 13 to 16 March, under the theme 'Changing the narrative'. PEG was in attendance, with Sheena Carnie, Margie McGrath and Camilla Singh manning a table replete with PEG guides and brochures. As the four-day festival is all about writers, the PEG presence was well received.

Durban is a UNESCO city of literature – the only one in Africa. This may have informed the committee's decision to invite only South African authors this year. Liane Loots, acting director of the University of KwaZulu-Natal's Centre for Creative Arts, who ran the festival, said, 'This festival claims an activist space that joins with a growing South African (and African) discontent with outdated and outmoded ways of speaking truth to power.'

The festival was guest curated by Sowetan-born author, Niq Mhlongo. Authors invited to the festival were Dudu Busani-Dube, Cyril James, Mandla KaNozulu, Siyathokoza Khumalo, Angela Makholwa, Silungile Mavundla, Shalo Mbatha, Bhekisisa Mncube, Lerato Mogoatlhe, Rosie Motene, Sihle Mthembu, Sifiso Mzobe and Sue Nyathi.

We attended the panel discussion on 'Is it self-publishing or finding a publisher?' The panel comprised two self-published authors, Dudu Busani-Dube and Silungile Mavundla; two traditionally published authors, Niq Mhlongo and Bhekisisa Mncube; traditional publisher Kholeka Mabeta of UKZN Press; print-on-demand company Burble's Ryan Love; and bookseller Cedric Sissing of Adams Books. Dudu delighted us when she said that the first thing she realised after self-publishing her first book (she's now completed her fourth) was that it was imperative to have it properly edited.

Ryan Love shocked us when he said that Burble will publish anyone's work, whether edited or not. He did add (magnanimously) that he wouldn't stop anyone from getting their book edited.

Kholeka Mabeta said that traditional publishers are gatekeepers of quality; that

comment was overturned when Bhekisisa mentioned Bonang's traditionally published book with its numerous errors, including her incorrect birth date (hardly acceptable in a memoir).

Cedric Sissing spoke of the support that Adams Books gives to self-published authors, allowing them to display their books at Adams bookshops. However, he felt that the self-published market was saturated, which made it harder for any new authors coming through.

Busani-Dube shared one of her self-publishing tactics for making her first book a runaway bestseller. She had been blogging for a while and once she had written the book, decided to serialise it on her blog. She released the first 30 chapters in this way but then put up the last 14 for sale. Her readers couldn't get enough of it and that prompted her to write another two books in the series. Her huge following drove her to form her own publishing company, Hlomu Publishing, and she has used it to publish the series and her fourth book, *Zulu wedding*.

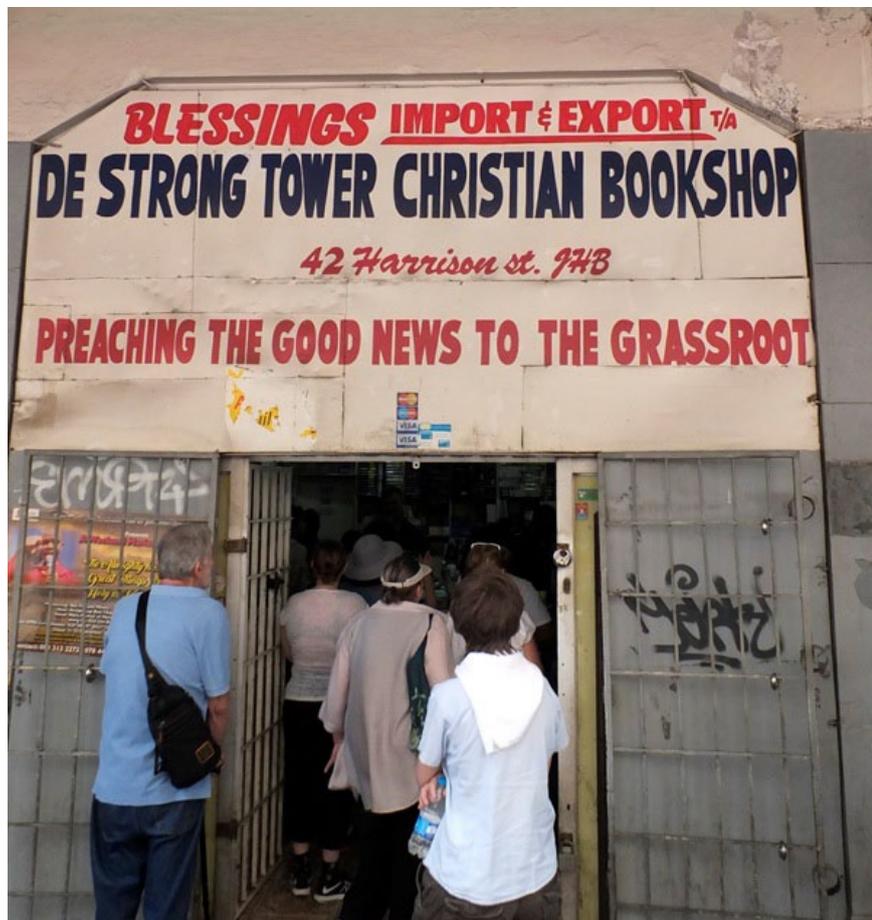
Dudu's most important piece of advice to aspirant writers was to 'find your niche and go with it'. Her readers are mostly women. She says, 'We can't complain about people not buying our books if we aren't writing for *them*.' 🐦

PEG Gauteng explores underground bookselling phenomenon in Johannesburg

Ruth Pressler and Melissa Davidson

PEG Gauteng combined the traditional new year networking breakfast with a tour of the bookselling scene in the city of Johannesburg.

We met at Bridge Books, on Commissioner Street, on a cloudy and cool Saturday morning, to take part in the Underground Booksellers of Joburg Tour, hosted by the owner of the bookshop, Griffin Shea. Many of us hadn't been in the city centre for years, if ever, and we were looking forward to exploring the area and seeing what the local booksellers were up to.



For blessings and good news ...

Griffin gave us a short history of Bridge Books and the other booksellers in the area, before taking us on an interesting two-hour walk through central Johannesburg, an area most of us would have been hesitant to explore solo. There are about 10 bookshops close to Bridge Books, many of which sell Christian literature. Some sell other goods, too: one store specialises in political biographies, winter coats and nappies, for example. The booksellers on the streets are mainly from Zimbabwe and Mozambique, and there's a lot of cross-border trading, with books being sent by bus to countries such as Zimbabwe and Malawi.

Two highlights of the tour were the Nigerian bookshop and the James Findlay Bookshop. The former is a small store that sells pirated books from Lagos, as well as other books. There was a large selection of evangelical and motivational writings, and a number of books about evil spirits and demons and how to cast them out.

Fun facts: books are still in demand!

- A bookseller at Park Station has a gross monthly turnover of R40 000;
- Books to the value of R100 000 were being shoplifted from a prominent bookshop each month.

Visiting the James Findlay bookshop was a treat.

Visiting the James Findlay bookshop was a treat. It is situated in the basement of the Rand Club. This Dickensian bookshop opened last year and has been transformed into a magical space where hundreds of collectible [▶](#)

African books, vintage political posters, antique maps and other collectible documents are stored and sold.

It was entertaining and enlightening to see the number of vendors selling books in between fruit, vegetables and bric-a-brac on the street, and at bargain prices. Members of the group enjoyed shopping for books as well as other items during the tour.

We ended our tour back at Bridge Books, and some of us took the opportunity of exploring the surrounding area further, ending up at the fascinating Zwipi Underground Bar. It was a lovely morning out and we enjoyed it thoroughly.

Griffin runs regular book tours.

If you weren't able to attend this event, don't despair! Griffin runs regular book tours – email info@bridgebooks.co.za for details. You can also shop online at www.bridgebooks.co.za. Bridge Books has a wonderful selection of South African and other African books and writers. It's also involved in the African Book Trust, a non-profit organisation with a mission to give South African books to South African libraries. For details, visit www.booktrust.org.za or email griffin@booktrust.org.za.

What the 'tourists' had to say ...

'What a fantastic way to start the year!' – Irene Stotko

'Griffin, owner of Bridge Books and our guide on the tour of independent booksellers in the CBD, was both knowledgeable and entertaining. I learned a lot, not only about the more than 80 booksellers in the area, but also about the early history of Johannesburg. Fascinating!' – Karin Pampallis

'Thank you organising the event, which was extremely interesting and

enjoyable. It exposed me to areas I would never have ventured into on my own, and opened my eyes to developments in the city I wouldn't have known about, like the basement bookshop in the Rand Club. Really lovely.' – Maria da Silva

'Meeting Griffin Shea and his fellow bookdealers in central Johannesburg was inspiring. They share the same drive and enthusiasm when it comes to selling books, be it from a table in the street or the basement of the Rand Club. At a time when we seem swamped with bad news, the story of the Underground Booksellers of Joburg is so positive, such good news. It was a privilege meeting them.'

– Anthea Bristowe

'It was an enjoyable and informative morning. Griffin was excellent, the pace was good and the people friendly. We were lucky with the weather too.'

– Lyn Cullinan

'Griffin is entertaining and so knowledgeable about the booksellers of Johannesburg – and he is clearly very much at home in the centre of the city. We loved the visit to the Rand Club and its basement bookshop and found that to be a very exciting development.'

– Kathy Gibbs

SATI award to Laetitia Sullivan

Laetitia Sullivan, one of our members, recently received the South African Translators' Institute's Outstanding Service Translation Prize for 2019. The award is made annually and recipients must be members of SATI.

The objectives of the prize are:

- to recognise outstanding work by members of SATI;
- to promote the translation and publication of work into and/or from South Africa's official languages;
- to highlight a standard of translation towards which other translators should strive;
- to promote multilingualism and in particular the use and development of the indigenous languages;
- to promote cross-cultural understanding;
- to raise awareness of the role of translators in uniting the people of South Africa; and
- to raise awareness of translation as a profession.

Service translation refers to translation for internal business, educational and government purposes, and includes works such as corporate publications, annual reports, legislation, school books and journal articles.

The prize was awarded to Laetitia for her Afrikaans translation *Insigte uit opvoedkundige sielkunde* of the English book *Understanding educational psychology*, edited by Irma Eloff and Estelle Swart and published by Juta & Co.

#kudos2laetitia



The adjudicators unanimously praised Laetitia's translation for the following reasons, among others:

- The contribution of the translation to Afrikaans academic publications;
- The high standard of the translation; the scope of the publication and the application and expansion of subject terminology; and
- The readability and accessibility of the translation for the prospective student reader.

We would like to congratulate Laetitia on this impressive achievement.

How to write a fiction book review



Jacqui Baumgardt

From time to time, PEG receives requests for a reader's review of a book before it is sent to a publisher. This article sets out a basic framework for carrying out such a task. The guidelines below are provided by Asenjo (2002). The questions he asks are key questions which should be answered and then turned into cohesive paragraphs for the author to present to the publishing company.

Points to ponder

- What was the story about? The title may not tell you, so you'll have to read it!
- Who were the main characters?
 - Were they believable?
 - What did they do in the story?
 - Did they run into any problems, have adventures or experience misfortune? Or were they boring and colourless?
 - Who was your favourite character? Why?

Your personal experiences

- Could you relate to any of the characters in the story?
- Have you ever done or felt some of the things the characters did?

Your opinion – a time for honesty

- Did you like the book?
- What was your favourite part of the book?
- What was your least favourite part of the book?
- If you could change something, what would it be? For example, the ending? Is it a satisfactory ending? Does it end in an anticlimax? I've occasionally read novels where each chapter is written from the perspective of a different person; or sometimes in the first person for one chapter and then in the third person for the next chapter – this can become very confusing.

Your recommendation – more honesty

- Would you recommend this book to another person? If the answer is no, perhaps the author wouldn't be very pleased, but you need to be honest.
- What type of person would like this book? I recently edited a book that was appropriate for both children (as a story) and adults (as an allegory) and was highly accessible to the understanding of both audiences, while another one was definitely not for children's consumption, since it was replete with wild bedroom romps – I eventually skipped those sections because they actually became boring! And my thinking was: did they really contribute anything to the novel except for titivation?

Dos and don'ts

- Don't be intimidated by famous authors. Many have written mediocre books and had books rejected. The literary agent of Rowling, the author of the hugely popular Harry Potter series, stated of *The philosopher's stone* that, 'Over a period of nigh on a year, the book was turned down by more or less every major publishing house in the UK' (Sieczkowski 2017).
- Reading is an emotional experience. If the book is written by someone you know, love or hate, this is likely to bias your review, so rather don't do this as a formal exercise.
- If you want to be a book reviewer, start by *doing*. When you read novels for pleasure, this might be a good place to start.
- If you have a special interest – romance, mystery, crime – cultivate it. Read the popular novels and perhaps some that are not that well-known. Your local library will have a section on your area of interest. 📖

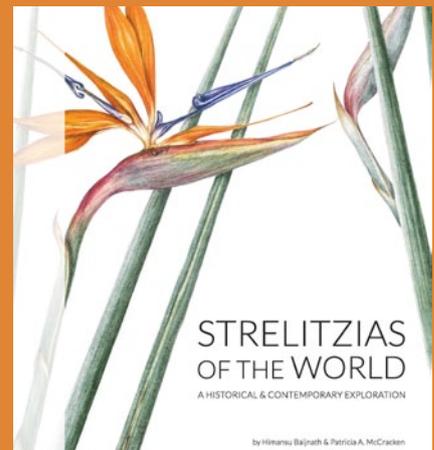
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Who's your colleague anyway?

Patricia McCracken



Patricia McCracken is a multi-award-winning freelance writer, editor and researcher who graduated from the University of Cambridge. Her articles have been published in newspapers such as the *Sunday Times* and *Business Day*, and in magazines such as *Wild* and *Garden & Home*. She is also a member of the Credit Ombud Council and has judged the Vodacom Journalist of the Year Awards for six years. She is currently researching and co-writing a history of the Irish Anti-Apartheid Movement. Her other publications include *Disease profile for Vhembe district, Limpopo* and works on media history. She believes daily botanising walks with her Weimaraner are the key to maintaining focus.

I was hiking hills in Scotland at the age of six and made my first plant collection when I was nine. So as a journalist, I made sure that the environmental beat was part of my portfolio. I also researched and co-authored *Natal: The garden colony* (1990), which depicted the impact of the Victorian plant craze on society in the colony through letters to and from the Royal Botanic Gardens, Kew.

By 2011, I was contributing regularly to *Garden & Home*, profiling plant people – which is how I came to know my co-author, botanist Prof Himansu Baijnath. He was then campaigning to save the extremely rare racecourse lily on the Clairwood Racecourse in Durban. He was also intrigued by strelitzias, which conjured up boyhood memories of how armfuls of strelitzia leaves being carried into the house was always a signal that festivities were about to begin. As an adopted Durbanite, I was similarly entranced by their luxuriant leafy sweep.

He had already been gathering material for a book on strelitzias for the Durban Botanic Gardens Trust for more than a decade when, about three years after our interview, he approached me to join the project. He had liked the readability and accuracy with which I wrote about science and wanted that for his book. We also agreed that as the strelitzia family is small compared to most plant families, which number in the hundreds, we could use context to bring the strelitzia story to life. We traced the scientific dramas of long-running international rows over plant naming and the sometimes deadly obstacles faced by plant hunters, from the real pirates of the Caribbean and the Indian Ocean to the incurable fevers that killed collectors in the Amazon, Madagascar and Mauritius.

Soon I found myself behind the scenes at the Natural History Museum in London, for instance, as well as in herbaria and archives in South Africa and Europe. Even my degree in languages came in useful as I studied centuries-old records and plant specimens. Equally, the push towards digitisation and open source meant that I could enjoy the thrill of downloading old scientific texts and travellers' accounts in various languages from faraway libraries while sitting at my desk in Durban.



Patricia with the co-author of the book *Strelitzias of the world*, Prof Himansu Baijnath

The book took about five years to produce after I joined the project – more than half of this was writing and research time. It was a pro bono project so it had to run alongside my freelancing. There was also a lengthy peer review process in which a historian, a botanist and a taxonomist minutely reviewed the manuscript; a sponsorship and pre-marketing phase; and the design and production phase, overseen by the very talented Clinton Friedman. We are thrilled that the book has been well received and is also stocked in the UK, for instance by high-street chain WHSmith.

Producing *Strelitzias of the world* took far longer than we hoped but it has been fascinating and, indeed, addictive – I have a list of book themes that I now want to take on!

Strelitzias of the world is published by the Durban Botanic Gardens Trust (R445) and is available in selected bookshops and online in SA, the UK and the USA. 🌿