

MURATHIO



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The SATI constitution makes provision for members to form chapters if they wish 'to be recognised as a distinct group on the grounds of their geographic proximity to one another or of a common interest that is acceptable to the Institute'. Chapters are formal structures of the Institute and operate in terms of a set of regulations approved by the members of the Institute. The intention of chapters is to offer members opportunities for networking and professional advancement, which can often be more readily achieved at a local rather than a national level.

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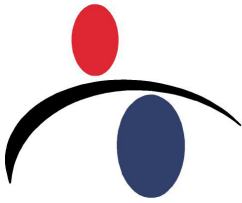


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Journal of the
South African
Translators' Institute

IPhephandaba
LeNhlango YabaHumushi
BaseNingizimu Afrika

Jenale ya Mokgatho wa
Bafetoledi wa Aforika
Borwa

Muratho is the Venda term
for 'a bridge', the symbol of
the communicative activity
facilitated by language
workers

*Elithi 'Muratho' yigama
lesiVenda elisho 'ibhuloho',
okuwuphawu lomsebenzi
wokuxhumana owenziwa
yizisebenzi zezolimi.*

*Muratho, ke lereo la SeVenda
le le kayang 'borogo', sekai
sa tiro ya thaeletsano e e
dirwang ke badiri ka puo*

Information on the name
of the journal is given in
English and two other official
languages on a rotational
basis (in this issue Zulu and
Tswana)

Muratho accepts articles in
all the South African official
languages, provided they are
accompanied by an English
summary

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PHOTO CREDITS

Front cover: ©Deirdre Roos – The Afrikaans Language Monument just outside Paarl, Western Cape, inaugurated by the Premier BJ Vorster in 1975.

Pages 3-4: Gretha Aalbers, Marcelle Steinmetz

Page 8-9: RSG

Page 14: Monument construction ©Taalmuseum; other photos by Deirdre Roos

Page 19: Sarah Aich

Dit is ons erns



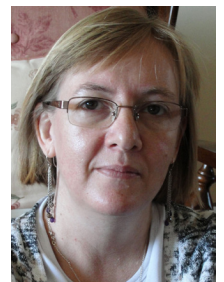
While we were laying out and proofing the final issue of *Muratho* for 2017, Radio Sonder Grense, the country's main Afrikaans radio station, was celebrating 80 years of Afrikaans radio in South Africa. We've looked at so many different European languages for the past few issues, the broadcasts simply called for Afrikaans on the pages that follow. We've asked the Afrikaans poet, literary theorist and academic, Joan Hambidge, to write about Afrikaans literature in contrast to Wannie Carsten's linguistic view on the matter. The Afrikaans Language Monument adorns our cover (more about this on page 14) and, for those who didn't know, on the left is a mini Afrikaanse Patriot from 15 January 1876! It comes out of the First Day Cover of the 4c and 5c stamps issued to commemorate the inauguration of the monument on 10 October 1975. According to the first words in the mini: 'Een Afrikaanse Koerant! Wie het dit ooit gedroom! Ja, Afrikaanders! Een Koerant in ons ei'e taal' (An Afrikaans newspaper! Who could've dreamt such a thing! Yes, Afrikaners, a newspaper in our own

language). A language that is the most spoken among members in South Africa, according to a SATI Membership Survey. A language that was uttered by both Nelson Mandela and Thabo Mbeki in their state of the nation addresses when they came to parliament in 1994 and 2006 respectively, thanks to Ingrid Jonker's poem 'The child who was shot dead by soldiers in Nyanga'. A language some feel is hard to translate and yet many of us do it daily.

In addition to SATI's normal functions, the Institute is preparing for its third Triennial Conference, to be held in Gauteng (venue still to be confirmed) on 28 and 29 September 2018. The theme this time around is Into the Future! Changes and challenges for the language practice profession. See the back cover for more information. In addition, we have an article on Translation Studies in Africa and the recently-established Association for Translation Studies in Africa, some thoughts on interpreting, feedback on a SATI editing workshop and this year's two bursary students. We celebrated International Mother Language Day on 21 February and the Salzburg Global Seminar published a Statement for a Multilingual World in support of the day. There's also been a response to the issue of *Muratho* featuring Portuguese (see the letter on page 16).

I leave you with Ingrid Jonker's words (translated by André Brink and Antjie Krog):

I know of course	Ek weet tog
your mouth is a little nest	jou mond is 'n nessie
of fledgling birds	vol voeltjies



Ilze Brüggemann

Six things successful freelancers do every Friday

1. Clean your workspace
2. Tie up any major loose ends
3. Make plans for next week
4. Review the previous week
5. Finish Strong (or finish early)
6. Force yourself to stop working

What habits do you have for Fridays?

From Our Facebook Page. Gleaned from <http://millo.co/6-things-successful-freelancers-do-every-friday> (shortened)

Translation Studies research in the African context

SATI Western Cape was honoured to host Prof. Ilse Feinauer and Ms Lelanie de Roubaix on International Translation Day 2017 (30 September), for a presentation on Translation Studies in Africa in general and the establishment of the Association for Translation Studies in Africa (ATSA) in particular. Gretha Aalbers reports on the presentation.

Prof. Ilse Feinauer gave an overview of Translation Studies in Africa up to present, within the context of the FIT theme for ITD 2017: Translation and Diversity. Language diversity in Africa is demonstrated by the number of languages spoken in various countries:

North Africa: Morocco	14 languages
East Africa: Tanzania	128 languages
Southern Africa: South Africa	30 languages
Central Africa: Gabon	43 languages
West Africa: Mali	69 languages

Source: <https://www.ethnologue.com>

Within the context of such language diversity, it stands to reason that in order to function beyond the level of the close community, it is essential to be able to make use of some sort of translation on a daily basis. This includes all types of translation and interpreting. The use of various forms of translation is an everyday, normal procedure that happens routinely and naturally. It can be assumed, therefore, that translation plays a central role on the African continent. However, the translation profession has not yet attained the level of recognition one would expect. This is reflected in the relatively low profile of translation associations.

A number of countries do have established translation associations that are members of FIT, namely Cameroon, Congo, Algeria and South Africa, with only ATIPCO (Congo) and SATI full members. Translation associations in

Egypt, Nigeria, Namibia and possibly Mozambique are not FIT members. The scarcity of professional organisations and structures is not because translation is not practised, but because it is practised in a non-formalised, non-professional way by non-professional members of the community who are able to communicate in multiple languages and can help others communicate. The research done on non-professional interpreting and translation (NPIT) has been presented at three international conferences, held in Bologna/Forli (2012), Mainz/Germersheim (2014) and Zurich (2016). The first one to be held in Africa will be in Stellenbosch, between 22 and 24 May 2018.

Nevertheless, effective communication, cultural interaction and multilingualism are promoted by professional and formalised language practice, including translation, interpreting, editing and copy-writing. Furthermore, language practice, like any other profession – whether in the field of medicine, engineering, law or education – is based on knowledge and skill, which in turn are anchored in research. Translation Studies is an essential foundation for professional language practice.

Translation Studies has been pursued in Africa, as can be seen in a range of research papers, conferences and training sessions. Unfortunately, some of the best scholars have left the continent, such as Mona Baker, who left Egypt for Europe, Mustapha Taibi, who left Morocco for Spain and Australia, and Paul Bandia, who left Cameroon for Canada. South African scholars in the field of Translation Studies do tend to stay, however. In sub-Saharan Africa there has not been much activity in this field. Furthermore, indications are that Translation Studies in Africa is fairly limited in its scope. This is apparent from proposals presented at South African universities by potential PhD students from other African countries. These students are often not informed about new developments in the field. Research supervisors are often still limited to the linguistic paradigm, which can be demoralising for students with new ideas. Prof. Feinauer and her colleague Prof. Kobus Marais at the University of the Free State saw the need to address this state of affairs, to ensure that African scholars in Translation Studies are fostered and that Africa's rich data on translation and interpreting practice is mined.



Ilse Feinauer speaking at the SATI Western Cape ITD Celebration 2017

International Translation Day 2017

To this end, PhD Schools in Translation Studies were initiated, based on the annual research summer school at the Centre for Translation Studies (CETRA) of KU Leuven's Faculty of Arts. Schools for Translation Studies in Africa (STSA) aim at providing a voice for translation scholars in Africa, by decolonising their mindset, as it were. Postgraduate students in Translation Studies should be exposed to the most recent trends in translation theory and practice, and networks should be created among scholars and future scholars for discussing uniquely African notions of translation. The aims of STSA are to –

- present an Autumn School of Translation Studies in Africa (ASTSA) biennially
- invite scholars from Africa to present lectures and conduct workshops
- invite one non-African speaker each year to foster dialogue with Translation Studies across the globe, with this speaker coming from a third-world country at least every second year
- interact with scholars in related disciplines, to exploit various approaches to Translation Studies as an interdisciplinary field
- present topics relevant to African interests in Translation Studies

The model followed at the ASTSA is, therefore, to offer lectures by invited scholars, overseen by a guest professor and including tutorials, student presentations and a conference. The 2018 ASTSA will be held from 28 May to 1 June, hosted by the Department of Linguistics and Language Practice at the University of the Free State together with the Department of Afrikaans and Dutch at Stellenbosch University, and preceded by the first official ATSA (Association of Translation Studies in Africa) conference on 25 and 26 May.

Various prominent translation scholars have appeared as guest speakers at the Schools for Translations Studies in Africa (STSAs). The first STSA was held in 2009 at the University of the Free State, where the guest speaker was Prof. Christiane Nord from Stehndal-Magdeburg. In 2010, Prof. Anthony Pym from Rovira I Virgili in Tarragona spoke at the STSA at the University of Stellenbosch. In 2012 Prof. Mona Baker was invited to speak at the STSA at the American University of Cairo, but the event unfortunately had to be cancelled owing to unrest. Prof. Paul Bandia from Concordia University in Montreal was the guest speaker at the University of Zambia in 2014, Dr Carmen Delgado Luchner from the University of Geneva spoke at the University of Nairobi in 2016 and this year Prof. Maria Tymoczko from the University of Massachusetts Amherst will appear as guest speaker.

The STSAs of 2014 and 2016 were significant owing to the fact that major decisions were taken. In 2014 the idea of a book on Translation Studies in Africa was born, based on Prof. Bandia's research field of postcolonialism. The first seeds of a research association were also sown. The



Attendees at the presentation enjoying a light moment

Association of Translation Studies in Africa was founded in 2016, at the end of the summer school and just before the conference that followed it. SATI vice-chairperson Eleanor Cornelius was one of the founding members present on this occasion. The 2018 ASTSA will be the first more formalised School held under the auspices of ATSA, while the conference will also be the first official ATSA conference.

January 2017 saw the publication of the book that germinated at the 2014 STSA: *Translation Studies Beyond the Postcolony*, edited by Kobus Marais and Ilse Feinauer and published by Cambridge Scholars Publishing. Contributors are Maria Tymoczko, Christopher Thurman, Serena Talento, Chloe Signès, Holger Siever, Cynthia L Miller-Nandé, Jacobus A Naude, Tshokolo Johannes Makutoane, Reine Meylaerts, Alamin Mazrui, Kobus Marais, Caroline Mangerel, Tania Paola Hernández-Hernández, Adrián Fuentes-Luque, Fernanda Alencar Pereira, Ilse Feinauer, Paul F Bandia and Amarilis Anchieta. The twelve chapters are divided into three sections, each with a respondent: six chapters are devoted to Africa, with Paul Bandia as respondent; four chapters focus on the Global South, including a chapter by the respondent, Maria Tymoczko; and two chapters feature the Global North, plus a chapter by the respondent Reine Meylaerts.

The term 'Global South' has emerged in transnational and postcolonial studies to refer to what has been called the 'Third World', 'developing countries', 'less developed countries' and 'less developed regions'. This includes countries in Africa, Asia and Latin America. The term 'Global North' refers to the richer, more developed countries, historically speaking the original colonisers. The two terms represent an economic divide: in economic terms Australia and New Zealand, for example, are Global North and Ireland is seen as Global South. By using this distinction, contributors to the book are able to consider the postcolony (and even conceptualisations beyond the postcolony) in a variety of settings worldwide.

Translation Studies Beyond the Postcolony investigates the retention of the notion of postcolonial translation studies and considers whether the assumptions and methodologies of postcolonial translation studies should be revisited and

adapted to a new understanding of the postcolony, to interrogate the impact of postcolonial translation studies in Africa. The book also places the postcolony in historical perspective and takes a critical look at the failures of postcolonial approaches to translation studies.



Founding members of ATSA in Nairobi in September 2016

Ms Lelanie de Roubaix discussed a further consequence of the 2014 STSA, namely the founding of the Association for Translation Studies in Africa (ATSA) at the University of Nairobi on 3 September 2016 – the result of more than two years of planning and deliberation. The constitution was drafted and worked on by various stakeholders, and officially accepted by members attending the first ATSA general meeting, which was held after the conference on the final day of the 2016 SSTSA.

The constitution outlines the aims and purpose of the association, and also how it defines itself in terms of translation. The term 'translation studies' in the name of the association is defined in the broadest possible sense and should be seen as an umbrella term, including interpreting and other fields related to the notion of translation, such as lexicography, editing, literary studies and semiotics. As formulated in the constitution, ATSA's vision is to enhance a translation studies agenda pertaining to Africa. The aims are the promotion and coordination of the research, study and teaching of translation studies by organising regular conferences, seminars and workshops to provide an opportunity for the exchange of ideas and for mutual stimulus of researchers, learners and practitioners in the field of translation; forming a network of translation studies scholars in Africa; and forming links with translation studies scholars beyond the continent.

The emphasis of ATSA is mainly scholarly, whereas an organisation like SATI has a professional focus. Within the context of translation organisations globally, the same relationship exists, for example, between ATISA (American Translation and Interpreting Studies Association) and ATA (American Translators' Association) in the US and between IATIS (International Association of Translation and Interpreting Studies) and FIT (International Federation of Translators) in the global context. Cooperation between these different kinds of organisations provides opportunities for interaction and exchange of expertise – as was the case at the presentation on ATSA at the SATI Western Cape celebration of International Translation Day 2017. ATSA is active on various fronts, including conferences,

dissemination of information and the ATSA website. The first official ATSA conference is to be held in Stellenbosch on 25 and 26 May this year. The dates were chosen to coincide with the Non-Professional Interpretation and Translation (NPIT) Conference between 22 and 24 May. The ATSA conference is referred to as the first 'official' ATSA conference, since the ATSA constitution was accepted at the first general meeting after the first conference, where ATSA technically had not yet existed. The theme of this first official conference is Translation and Context: Perspectives on and from Africa, with Prof. Maria Tymoczko from the University of Massachusetts at Amherst as the keynote speaker.

A monthly ATSA bulletin is sent out to members and shares the latest news and information on ATSA matters, new publications, conferences and events. At the founding of ATSA it was decided that membership would be free for the first year, to raise awareness of the organisation. Various benefits are being developed to encourage membership, such as a discount at ATSA conferences, access to resources, access to a curated list of open-source material and an opportunity for scholars to promote a book or article on the ATSA website (<https://atranslationstudiesafrica.wordpress.com/>).

Whereas it is important for ATSA to focus on Translation Studies in Africa, it is also crucial to keep in touch with the field of Translation Studies globally and to work with international associations such as CIUTI (Conférence permanente internationale d'Instituts Universitaires de Traducteurs et Interprètes). In this regard, it is quite fitting that the 2019 EST (European Society for Translation Studies) congress will be held at Stellenbosch University.

Congratulations to ATSA on establishing a forum for Translation Studies in Africa. We look forward to a mutually beneficial relationship and cooperation between ATSA and SATI.



SATI Western Cape member Marilyn Sass thanking the presenters

Gretha Aalbers is a freelance language practitioner and chairperson of SATI Western Cape.

Thank you to Prof. Ilse Feinauer and Ms Lelanie de Roubaix for providing the PowerPoint presentations of the talk they gave at the SATI Western Cape ITD 2017 celebration held in Cape Town on 30 September 2017.

Vir 'n kykie na Afrikaans

Hoe het Afrikaans ontstaan en die taal geword wat dit vandag is? Prof. Christo van Rensburg gee ons 'n kykie na die ryk geskiedenis van hierdie Suid-Afrikaanse taal.

Verskeie episodes van Suid-Afrika se geskiedenis is al uitgebeeld in tapisserieë wat dwarsdeur die land te sien is. Die Keiskamma-tapisserie¹ wat in die parlamentsgebou hang, is in 2004 voltooi, en stel die geskiedenis van Suid-Afrika voor. 'n Aanskoulike verhaal wat op geskrewe bronne en mondelinge vertellings berus, en vir 102 meter lank gevolg kan word.

Kan tapisseriemakers die gebeurtenisse wat Afrikaans se geskiedenis gevorm het ook so uitbeeld? Hoe het Afrikaans tydens daárdie momente gelyk?

Standaardisering

Afrikaans kon van 1917 af 'n plek in die ry van die gestandaardiseerde tale van die wêreld inneem. In 'n tapisserie van Afrikaans se geskiedenis sal sy standaardisering opvallend uitgebeeld word. Die eerste Afrikaanse Woordelys en Spelreëls, wat in 1917 verskyn het, was die gevolg van Langenhoven se aksie om Afrikaanse moedertaalonderrig moontlik te maak. Daárdie 1917-Woordelys, gevolg deur 'n herdruk in 1918, het 'n vernederlandse versie van Afrikaans aan Afrikaanssprekendes voorgehou, en selfs Afrikaans-vreemde Nederlandse woorde ingesluit, soos bigot (skynvroom), faljiet (bankrot), fameus, femelaar (skynheilige), freule (adellike jonkvrou) en tutoyeer (om iemand met jy/jou aan te spreek). 'n Nederlandsgebaseerde woordeskat is toe onder Afrikaanssprekendes gevestig; 'n skynkennis van Nederlands, soos besoekers aan Nederland en België gou agterkom.

Die pro-Afrikaanse gevoel wat in die naspel van die 1914-rebellie waarneembaar was, het die opstellers van die Woordelys en Spelreëls verbygegaan, en hulle het die kontinuïteit tussen Nederlands en Afrikaans oorgewaardeer, soos latere taalkundiges ook, waarop Ponelis in 1999 gewys het. Die besondere aard van gestandaardiseerde Afrikaans het eers na vore gekom toe die Taalkommissie van 1918 af, met die saamstel van die derde Woordelys, met verafrikaansing begin het. Nederlands was teen die begin van die twintigste eeu nie werklik wyd gebruik in Suid-Afrika nie, en was ook nie 'n algemene spreektaal nie. Sy status as administrasietaal

het soos 'n skaduwee oor Afrikaanssprekendes gehang en hulle geïnhibeer wanneer hulle Afrikaans wou gebruik, of sy funksies wou uitgebrei het.

Die geskiedenis van die verampteliking van Afrikaans wentel om sy opheffing van plattelandse omgangstaal tot kultuurtaal. Opeenvolgende Taalkommissies se verafrikaansing het, taalkundig interessant, normverplasing van onder af geïllustreer – in die eerste dekades opsigtelik teen weerstand van die establishment in.

Die standaardisering van Afrikaans het die eerste Afrikaanse Bybel van 1933 moontlik gemaak. Die besware teen Pannevis se Bybelvertalingsplan van 1874, omdat Afrikaans nie 'n skryftaal is nie, het met sy standaardisering verval. Maar die verskrifteliking van Afrikaans het nie 'n onmiddellike statusverhoging vir Afrikaans beteken nie. Die Bybelvertalers het byvoorbeeld van 1918 af telkens geargumenteer dat Afrikaans nie reg kan laat geskied aan die gewyde Bybelatmosfeer nie, het Steyn aangetoon. 'n Afrikaanse Bybel kon nie sonder uitdrukkings soos kweiling des geestes en woorde soos maagde, herders en vleuels in plaas van meisies, skaapwagters en vlerke verskyn nie. Van die kansels af was daar ook 'n terughoudendheid om Afrikaans te gebruik.

Die statuswaarde van Afrikaans het eers in 1925, met sy verheffing as 'n mede-ampstaal, en met die 'n ondersteunende gesindheid van Generaal Hertzog se Pakt-regering, sigbaar geword toe moontlikhede vir taalkultivering en -uitbreiding geïnisieer is. Afrikaanse tydskrifte en koerante het van krag tot krag gegaan, skeppende werk is gestimuleer, en vertaling tussen Afrikaans en Engels het ernstige aandag geniet. Woordeboeke het al hoe belangriker geword – ongelukkig steeds deurspek met Nederlandse woorde wat party nog lank behou het.

Sal die tapisseriemakers dié groeifase, en die hoogbloei van Afrikaans daarna, en sy latere ongelukkige konnotasie met apartheid, kan vasvang? En Afrikaans se afname in status na 1994, toe Suid-Afrika elf amptelike tale gekry het?

How did Afrikaans originate and become the language it is today? In this article Prof. Christo van Rensburg outlines some of the major developments along this pathway, which includes stages like Khoi Afrikaans, Cattle Farmer Afrikaans and others before the standardised form we know today became established. This rich history will soon be available in a new book by Prof. Van Rensburg that will also be published in English.

¹ Vgl. H Giliomee en B Mbenga (2007) se *Nuwe geskiedenis van Suid-Afrika se skutblaaie*.

Hoe Afrikaans begin het

Die begin van Afrikaans sal weer ander uitdagings aan die tapisseriemakers stel. Daardie verhaal se wortels lê in die vyftig jaar vóór die verversingstasie in 1652 aan die Kaap begin is, en haak aan by die geskiedenis van die handelsroetes wat toe tussen Nederland en die Ooste tot stand gekom het. Die naspel van die Afrikaans van daardie periode loop dwarsdeur elke meter van die tapisserie wat die geskiedenis van Afrikaans voorstel.

Dit was die Khoi-Khoen wat met Afrikaans begin het, toe hulle die Nederlands van die bemannings op die verbygaande skepe begin aanleer het. Een van die woorde wat hulle wou leer, was brood, maar die aanleerderswoord het by bro- opgehou. Die -daan woordeindes was nie eie aan sprekers van Khoi nie. Daardie taalnalatenskap hoor mens vandag nog: Kapenaars spreek steeds nie altyd die slotklanke van hand en geld uit nie, maar sê baiekeer han en gel.



Kontak tussen Nederlanders (hier Jan van Riebeeck van die VOC) en die Khoi-Khoen het tot die ontstaan van Afrikaans bygedra

By daardie Nederlandse bro- het die Khoi-Khoen vierhonderd jaar gelede nog 'n stukkie Khoi bygevoeg. In Khoi bestaan daar 'n woord met 'n kollektiewe betekenis: -kwa, soos in Gri+kwa, die versameling Gri-mense, die Griekwas. Vir die versameling van brood en skeepsbeskuit kan daar kwalik 'n meer gepaste woord as brokwa wees, wat in 1623 al opgeteken is. Ander Afrikaanse woorde wat in daardie eerste halfeeu van Afrikaans se geskiedenis opgeteken is, is gee en more, vir geven en morgen. Kwa het baie soos -goed geklink, wat in uitings soos Pa-goed al lank in Afrikaans gehoor word.

Die Afrikaans van die binneland

Khoi-Afrikaans het 'n moedertaal geword, 'n taal wat Khoi teen die begin van die agtiende eeu verplaas het. Uit 'n vroeë stadium van Khoi-Afrikaans kom name wat uit beide Khoi én Afrikaanse elemente bestaan, soos Leeu-Gamka (gam= leeu; ka=rivier) en Koesberg (koes= jakkals). Later het die sprekers van Khoi-Afrikaans Khoiname direk in Afrikaans vertaal, soos Leeufontein wat in Khoi kham/ous was (= leeu+ fontein). Khoi-Afrikaans was in die binneland, anderkant die Hottentots-Hollandberge, vir naastenby 'n eeu lank een van die hooftale van daardie uitgestrekte gebied.

En die ander hooftaal? Dit was die Afrikaans met 'n Europese basis wat eers vyftig jaar na Khoi-Afrikaans

aan die verversingspos gepraat is, die taal van die matrose en soldate wat van oral uit Europa in die Kaap aangekom het. Die meeste van hulle vanuit Duitsland en Nederland. Om mekaar te verstaan moes hulle hulle herkomstale aangepas het: 'n oorspronklik Duitssprekende vryburger het in 1719 byvoorbeeld eijen gesê (soos in Afrikaans my eie), sonder die -g- van Duits tussen vokale. Versorgde Nederlands is net deur 'n klein groepie administrasieamptenare gepraat wat hulle afstand van die res van die VOC-personeel elitisties gehandhaaf het. In 1658 kon matrose en soldate kies of hulle in die kompanjiediens wil aanbly, en of hulle nie vir hulle self wil sorg nie. Sowat 'n derde van hulle, asook enkele vrygestelde slawe, het 'n heenkome as boere gekies. Baie van die boere het met vrouens in die huwelik getree wat in die Kaap gebore is, en vertrou was met die Afrikaans van die Kaap. Teen die begin van die agtiende eeu het dié vryburgerboere ook oor die Hottentots-Hollandberge getrek. Hulle was toe al veeboere wat meer weidingsgrond nodig gehad het.

Vir 'n honderd jaar was Khoi-Afrikaans en Veeboerafrikaans die hooftale in die binneland. Afrikaans het sy beslag daár gekry. Reisigers (o.a. Lichtenstein en Swaving) kon nie altyd onderskei tussen die twee dialekte van Afrikaans nie, die een het soos die ander een geklink. Om dit alles op 'n tapisserie uit te werk? Die tapisseriewerke sê hulle is nie van hier nie, hulle kán.

Die slawe se Afrikaans

'n Ander hoofmoment in die geskiedenis van Afrikaans het van die slawe af gekom. Die eerste groep slawe het in 1657 in die Kaap aangekom. Hulle het die tale van die Ooste op 'n aanleerdersmanier gepraat en met hulle saamgebring, waaronder die woord baie, en woorde soos piesang en kierang. VOC-werknemers wat uit die Ooste teruggekeer het, het ook oosterse woorde Kaap toe gebring. Die slawe het ook reste van Aanleerdersportugees, die vroeë koloniale taal in die Ooste, in die Kaap gevestig, soos pisce bambu wat in die verversingspos as bamboesvis aangepas is, asook sinskonstruksies waar vir met 'n voorwerp gebruik word, soos in die sinnetjie wat die slaaf Absolon van Timor nog so laat as 1795 in die hof gebruik het toe hy "ne miste dali pro mi" (= nie moet slaan vir my) aangehaal het.

Van die Oosterlinge in die Kaap wou die Moesliemgeloof uitbrei, en het 'n tradisie van geletterdheid aan die Kaap voortgesit. Hulle het Afrikaans van 1815 af in godsdiensskole geskryf, eers met Maleise tekens, en later met vernuftig aangepaste Arabiese tekens.

Sal die tapisseriewerke hierdie tekens kan inwerk, sodat die kykers wat daarmee vertrou is, dit kan uitspreek en kan hoor hoe daardie Moesliemafrikaans van die negentiende eeu geklink het? Daar was ook lekker rympies vir die leer van die ABC. Om Afrikaans aan te leer kan mos maklik gemaak word!

Verskrifteliking van Afrikaans

Die Betroubare Woord (Gablomaliem), wat in 1856 in die Kaap met Arabiese tekens geskryf is, was heelwaarskynlik die eerste boek in Afrikaans, maar het ongelukkig verlore gegaan. Daarna is ander geskryf. Meurant se Zamenspraak in die Afrikaans van die binneland dateer uit 1861, en in De Bode wat van 1859 af in Genadendal gedruk is, het daar toenemend grepe Afrikaans verskyn. Binnelandse Afrikaans het in talle publikasies kop uitgesteek, van 1830 af in stukke van Boniface, en in toneelstukke, argumente en vertellings.

In die negentiende eeu is verskillende soorte Afrikaans op verskillende plekke geskryf. As die tapisseriemakers hierdie dialekstories kan uitbeeld, kom hulle by die hart van Afrikaans uit.

Die belangrikste verskriftelingsinisiatief het in 1875 van die Genootskap van Regte Afrikaners af gekom. Hulle het Plaasafrikaans probeer skryf, en nie Nederlands of Khoi-Afrikaans nie. Dit was egter nie so maklik om daardie taalgrense te trek nie. Omdat dié Genootskap se Afrikaans doelbewus nie Nederlands was nie, is hulle verwytdat hulle Afrikaans eintlik maar Khoi-Afrikaans

was. Agterna gesien, het daar baie waarhede in daardie verwyte gestee, wat onder andere gewentel het om die statusbeeld van Nederlands, en die bekendheid van Khoi-Afrikaans. Die Genootskap van Regte Afrikaners se tydskrif, *Die Afrikaanse Patriot*, het mettertyd beter verkoop as die Nederlandse koerante. In hulle publikasies, wat ook meer as 81 000 boeke getel het, het die Genootskappers Afrikaans bekendgemaak. Die politiek wat die Anglo-Boereoorlog voorafgegaan het, en die oorlog self, het die Genootskap van Regte Afrikaners sleg getref, en dié beweging het nie die negentiende eeu oorleef nie.

Nog meer?

Die tapisseriemakers sal meer as hierdie riglyne nodig hê vir die uitwerk van hulle geskiedenis van Afrikaans. Veral as hulle ook wil wys dat die tapisserie van Afrikaans nog nie uitgerafel het nie, en dat nuwe drade steeds bykom. Daarvoor kan hulle die boek *Van Afrikaans gepraat* raadpleeg, wat eersdaags gaan verskyn.

Prof. Christo van Rensburg is navorsingsgenoot by die Navorsingseenheid Tale en Literatuur in die SA Konteks by die NWU, Potchefstroom.

Prof. Christo van Rensburg se nuwe boek oor Afrikaans, *Van Afrikaans gepraat*, word later vanjaar deur Malan-Uitgewers uitgegee. Dié projek is deur die Afrikaanse Taalraad geïnisieer en sluit 'n Engelse weergawe onder die naam *Finding Afrikaans* in.

Prof. Christo van Rensburg's new book on the history of Afrikaans, *Van Afrikaans gepraat*, will be published later this year by Malan Publishers. This project was initiated by the Afrikaanse Taalraad (Afrikaans Language Board) and includes an English version with the title *Finding Afrikaans*.

Afrikaanse radio – 'n mylpaal en prestasie – 80 jaar op die lug

Die wêreld lyk en klink in 2017 beduidend anders as in 1937, toe Afrikaanse radio ontstaan het. Tóé was kommunikasiemedie beperk. Die koms van radio in Afrikaans het luisteraars se interaksie met die wêreld verander. Nou is die keuse van media wat inlig, vermaak, kwaad maak, bly maak en bemagtig sonder grense.

Maar radio . . . dié staan nog sterk te midde van alle veranderinge, veral Afrikaanse radio met seker dié lojaalste luisteraars. 'n Mens hoef egter nie meer soos in die vroeëre jare voor die transistor te sit nie; jy kan rondbeweeg, letterlik die wêreld vol en RSG luister op jou radio, selfoon, die rekenaar, apps, TV, potgooi en stroming. Jy kan ook RSG [twiet](#), op [Facebook](#) en [Instagram](#)

sit of aflaaier en bêre vir wanneer jy tyd het om behoorlik na iets te luister.

Maar terug na die nimlike transistor en 1937 waar Afrikaanse radio begin het. Verskeie klein en private uitsaaiers het reeds vanaf Julie 1924 in Kaapstad, Durban en Johannesburg in Engels en Afrikaans uitgesaai. Dié klein stasies het egter geldelik noustrop getrek en in 1927 het IW Schlesinger almal in die African Broadcasting Company saamgesnoer. Hy was Afrikaans besonder goedgesind en Afrikaanse programme is toe reeds saans uitgesaai. Groot name in die Afrikaanse leefwêreld, onder wie ME Rothman, Anna Neethling-Pohl en WA de Klerk



Anel Potgieter (*Life is a Zoobiscuit*) het vir RSG 'n spesiale verjaarsdagkoek gebak

het toenemend oor die radio opgetree en skrywers soos CM van den Heever, Eitemal en Boerneef het spesiaal vir dié medium begin skryf.

Op 1 Augustus 1936 het die SAUK, wat die African Broadcasting Services oorgeneem het, begin uitsaai met 'n diens in Engels. Net meer as 'n jaar later, op 27 Oktober 1937, is die Afrikaanse Diens van die SAUK bekendgestel. In dié tyd het die oorlogswolke in Europa begin saampak en Suid-Afrika het nie onaangeraak daardeur gebly nie. Die SAUK was gedurende die oorlog, van 1939 tot 1945, uiters versigtig oor wat uitgesaai is en versoekprogramme is ondermeer gestaak omdat die gevaar bestaan het dat gekodeerde boodskappe

aan die vyand kon deurglip! Die SAUK was egter ook 'n baanbreker tydens die oorlog, aangesien hy een van die eerste radiodienste was wat met 'n mobiele eenheid nuus van die oorlogsfront uitgesaai het.

Nét ná die oorlog, op 24 Oktober 1945, het die Afrikaanse Diens met 'n versoekprogram 'U eie keuse' begin, wat vandag nog uitgesaai word en die oudste program op Suid-Afrikaanse radio is. Op 1 Januarie 1986 word die Afrikaanse en Engelse dienste vervang met twee nuwe dienste: Radio Suid-Afrika en Radio South Africa. In dié tyd word die eerste advertensies, ook tot talle luisteraars se ontsteltenis, op Afrikaanse radio uitgesaai. Vandag lewer advertensies op RSG 'n beduidende bydrae tot die SAUK se koffers.

Die laaste deel van die 20ste eeu word gekenmerk deur verstommende ontwikkelinge op die gebied van die tegnologie en in 1992 verander die stasie se naam na Afrikaans Stereo om die veranderde uitsaaiwyse te weerspieël. Die trefreël 'radiosondergrense' kry nou ook vastrapplek en om middernag, 27 September, word dié trefreël die stasie se nuwe naam, kortweg RSG, ná 'n herstrukturering van die SAUK se radiodienste.

Die tegnologie het vir Afrikaanse radio, RSG, verdere grensloosheid gebring. Luisteraars kan op enige plek in die wêreld wees en luister . . . selfs op see, soos baie van ons luisteraars gereeld vanaf groot vragskepe en klein vissersbote op die see af laat weet.

Afrikaanse radio bied steeds vir skrywers en musici 'n uitstalvenster vir hulle talent en hulle werk en bevorder so steeds die groeiende ontwikkeling van Afrikaanse kuns, wetenskap en kultuur. Lank, lank gelede het iemand gesê radio is die teater van die verbeelding. RSG verseker 'n ervaring in 3D, in Afrikaans en sonder grense!



The 80th birthday of Afrikaans radio broadcasting culminated on Friday, 27 October 2017. As part of RSG's celebrations, some highlights from the archives were broadcast where presenters spoke about the old days of radio, concluding it all with a dance. A big difference between the radio stations of today and those 80 years ago is that you can now follow them on www.rsg.co.za, Facebook or Twitter. Radio history in South Africa began in July 1924, with various small and private broadcasters broadcasting in English and Afrikaans from Cape Town, Durban and Johannesburg. These stations were combined into the African Broadcasting Company by IW Schlesinger in 1927. The SABC took over this outfit and began an English broadcast service in 1936 and an Afrikaans service in 1937 – which, after going through titles such as Radio Suid-Afrika and Afrikaans Stereo, became RSG on 27 September 1992, reflecting the tagline 'radiosondergrense' as well as a restructuring of the SABC's radio services. The longest-running programme on South African radio was a request programme called 'U eie keuse' (Your Own Selection), which was started just after the Second World War, on 24 October 1945, and is still being broadcast!

Die anatomie van reis

My paspoort

Noodgewonge in 'n landing site beland
Argentina teenoor Republika Hrvatska,
Nam Phi neffens Beijing se groot muur-visum.
My boekie propvol en net op één blad staan jy,
skeef gestempel, my paspoort na oraldeur.
Nee, ek lieg, dis twee: Zanzibar en Egipte.
Stone Town blakerend en stinkend;
Kaïro se piramides en kamele en gidse.
Ook op al die plekke sonder jou, daar was jy:
Tokio, Los Angeles, Santiago de Chile,
onsigbaar, ongesiens, ongehoord
in die omtes van my reisende hart
van kontinent tot kontinent in nood,
in al die o-klanke van aftel en optel.

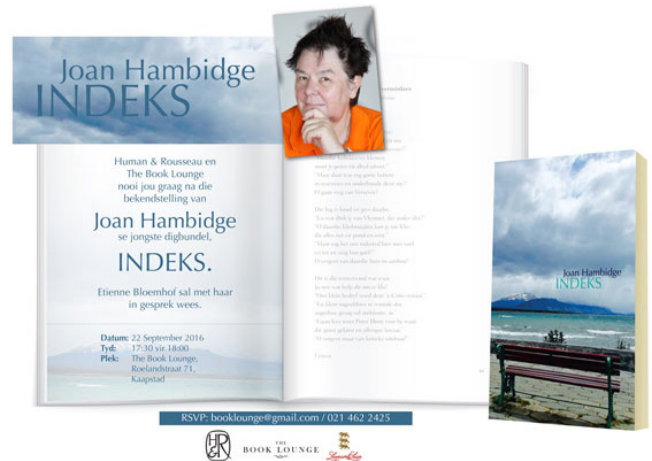
Die anatomie van reis. Dit is wat hierdie gedig opsom.
Oënskynlik 'n vers oor 'n geliefde wat saamgereis het;
op 'n tweede vlak handel hierdie vers oor die afdruk
van taal in 'n paspoort. Die terugkeer na jou moedertaal
dalk? Op een bladsy Johannesburg OR Tambo
2016/01/04; vroeër jare was dit Afrikaans en Engels.

Maar die gedig verbeeld dit anders. Die wortels van die taal
is steeds daar. Dit waarna jy terugkeer in die herinnering.

Tydens buitelandse reis is ek intens bewus van my
verknogtheid aan Afrikaans. Hierom reis ek nooit sonder
twee belangrike boeke nie, naamlik *Spreekwoorde en
waar hulle vandaan kom* deur Anton F Prinsloo (Pharos)
en my *Asa*, oftewel: *Afrikaanse Sinoniem-woordeboek
met antonieme* deur Louis Eksteen (JL van Schaik).

Langs my bed staan 'n hele galery woordeboeke: Duits,
Frans, Italiaans, Latyn, Afrikaans/Engels. Hierdie boeke
is my vriende. Ek besoek hulle gereeld. Ontdek familie-
skappe tussen tale.

"Waar kom jy vandaan? Wie was jou pa?", het my vader
altyd vir vreemdelinge gevra en binne 'n ommesientjie
'n persoon "geplaas", soos hy dit genoem het. Vandag
weet ek hoekom hy hierdie vrae moes vra.



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Woorde is net vreemdelinge totdat jy met hulle begin
gesels en verwantskappe en wortels raaksien.

'n Digter sonder 'n woordeboek is soos 'n reisiger sonder
'n paspoort.

Belangrike digters in enige taal óntgin taal. Hierom
neem Van Wyk Louw se "Klipwerk"-reeks 'n mens na
Boerneef. Hy word weer opgetel deur Breytenbach in sy
gedigte. Gilbert Gibson praat terug met aldrie en stap
vorentoe met gedigte wat die leser moet "voltooi" . . .

JC Steyn is eweneens 'n baken met sy taalontginnings
en *Die grammatika van liefhê* wat in 1975 verskyn het,
neem ons veral terug na die wortels van ons taal.

Die ryk domeine van taal word wonderbaarlik ontgin in
hierdie bundel deur 'n taalvirtuoos. Hy keer terug na die
geskiedenis van sy taal en maak hiervan aangrypende
poësie.

Uiteraard is elke digter en leser en taalpraktisyn bekommerd
oor die stand van Afrikaans. Nie dat sy sal uitsterf nie, maar
dat die hoër funksies sal / mag / kan "verdwyn" soos die
paspoortstempel immers bewys.

The details of a trip cannot be reduced to your passport. Often it's about a language, in this case Afrikaans. Joan Hambidge travels a lot, usually with two Afrikaans handbooks in the top of her suitcase: *Idioms and where they come from* and *Afrikaans synonyms and antonyms*. Next to her bed you'll find a whole lot of different language dictionaries in which she sees a lot of family resemblances. A poet without a dictionary is like a traveller without a passport. This analogy is used to follow major literary figures from today (i.e. Breytenbach) into the past (i.e. Boerneef) and in this way gets them into a conversation with each other, e.g. her 'Klara Majola – 'n palinode'. This is how she allows the language to carve its way into the future, rather than go extinct.

Ons hou begrafnis ek en jy

Was my taal 'n steppewolf
sou ek en jy nie begrafnis hou
oor my memorieboek van drome.
In 'n helder droom staan jy
in 'n begrafplaas met blomme
vol maaiers en insekte,
bykans 'n David Lynch-film
en ek hoor jou sing uit 'n ou Gesangeboek:
"O goedheid Gods hier nooit volprese"
met 'n opmars van miere en ongediertes.
Ek, die middelmaan, kyk toe hoe
al die woordeboeke – selfs 'n geelgoue Eksteen –
saam met verseboeke in die donker gat
afgesmyt word sonder 'n kis
of 'n grafsteen met datums.
O ja, ek memoreer bepaald.
Hoe dan anders? Die merk-inke
van 'n taal en sy mense
laat 'n lyster sy koppie skuinsdraai.
"Tjou-tjou", sing hy. "Kreools,
kriewelende mengelmoes," fluit
hy verder, want die een ou Spook
was vet en die ander een gaan
langzaam telluries dood.
Op watter vasteland ons boer,
dit wis daardie Peter Blum beslis.

Telluries beteken aards, aldus Eksteen. *Groot verseboek*
is my ander bybel en DJ Opperman het ons ook geleer

hoe digters met mekaar in gesprek tree en die taal
lewend hou:

Klara Majola – 'n palinode*

Vir DJ Opperman
Klara Majola, aan jou 'n herbesoek,
in hierdie ondraaglike skemertyd
waar vele beelde moes verstryk,
met 'n lykdig vanuit 'n ander hoek.
In daardie wit begraafplaas, ongelyk,
op die Eike naby Prince Alfred
bly jy die enigste bruin kinderlyk:
14.6.1942 op sementsteen uitgekerf.
O klein Klara Majola, dié gedig
se nuwe geweld, kan helaas nie troos
of helderte bring in 'n berig
oor ongelykheid of iets só boos.

So word die verlede die toekoms. Om poësie te skryf of
lees, is om terug te draai om die hede beter te takseer of
te verstaan.

'n Taal kan net uitsterf as die sprekers van daárdie taal dit
begeer. En die digkuns bewys juis die teenoorgestelde met
die veelheid van stemme in suiwer Afrikaans, Kaaps, sleng,
loslitpraat, parlando of palinodes. Soveel uiteenlopende
stemme wat woeker met Afrikaans in vele vorme.

Noodgedwonge? Nee, eerder noodanker, noodluik . . .

*Die oorspronklike Klara Majola lui soos volg/The original Klara Majola follows:

Klara Majola wou haar vader
toe die skemer sak, gaan haal
waar hy, die blinde, hout vergader;
maar Klara Majola het verdwaal

It was Klara Majola who
went searching for Dad at dusk
collecting wood for the fire, was he, a blind man;
but Klara Majola got lost

Klein Klara Majola lê verkleum
in die Bokkeveld se bros kapok,
haar arms en bene bruin
en kromgetrek soos winderdstok.

Little Klara Majola lies frozen
on the brittle Bokkeveld frost,
her arms and legs brown
and contorted as a vine.

Klara Majola, die Koue geweld
sif stadiger oor my uit die ruim,
maar nooit sal ek in die bokkeveld
so warm, Klara Majola, soos jy verkleum.

Klara Majola, this cold violence
sifts more slowly from space over my sense.
but never will I, in the Bokkeveld
warm like you, Klara Majola, freeze to death.

Klara Majola from *Engel uit die klip* (1950) by DJ Opperman
(1914-1985)

Translated by I Gertenbach

More here: <https://www.slideshare.net/Ceanlia/klara-majola-afrikaans-gedig>

Joan Hambidge is professor in Afrikaans en Kreatiewe
Skryfwerk aan die UK. Haar jongste bundel is *Indeks*
(*Human & Rousseau*). Die drie verse is uit die ongepubliseerde
bundel *Astrak* wat in 2018 verskyn. 'n Keur uit haar gedigte
verskyn in 2018 in vertaling: *The Coroner's Wife*.

**ITD 2018 theme: Translation: Promoting
cultural heritage in changing times**

Norme vir Afrikaans – weerspieël taalgebruikspatrone oor 28 jaar

Dié boek se uithouvermoë het my stoutste verwagtinge oortref, sê Wannie Carstens. Om te dink dat die boek reeds in sy 29ste jaar op die mark is, is ongelooflik.

As 'n mens 'n boek skryf, doen jy dit met die vaste wete dat die boek 'n beperkte gebruikstyd het en jy maak vrede daarmee. Dit is selde dat 'n boek se gebruik sy normale gebruiksewige oorskry, juis omdat elke boek vir 'n spesifieke teikenmark geskryf word, wat dan veronderstel is om dit vir daardie besondere doel te gebruik.

Hoekom het Norme dan sy gebruikstyd oorleef?

Ek het Norme vir Afrikaans in 1988 geskryf toe ek 'n jong dosent aan die Universiteit van Kaapstad was. Destyds moes ek vroeg op Vrydagoggende elementêre Afrikaanse grammatika aan tweede- en derdetalsprekers van Afrikaans doseer en dit was kort voor lank duidelik dat die doseer van grammatika sonder 'n beplande gebruikskonteks min sin maak het vir die studente. Hoekom moes hulle weet hoe om 'n goeie sin in Afrikaans te kon skryf, hoekom die gebruik van 'n woord in die regte betekenis in die toepaslike konteks van belang is, hoekom kennis van die Afrikaanse spellingstelsel hulle sou help om beter gebruikers van Afrikaans te wees. Die feit dat heelwat van hulle die vak as deel van hulle program in regte moes neem, het die vrae nog meer relevant maak, juis omdat hulle in goeie Afrikaans in hulle beroepsumgewing sou moes skryf. Ek wou nie net grammatika en spelling oordra ter wille van grammatika en spelling nie. Ek wou dit oordra sodat dit sin maak, sodat hulle verstaan hoekom dit van belang is om kennis daarvan te dra.

Saam hiermee moes ek ook aan die tweedejaars 'n kursus oor 'goeie taalgebruik' aanbied. Ek moes hulle vir die taalpraktik voorberei, was prof. Roy Pheiffer se opdrag. Die vrae vir hierdie kursus was dieselfde as vir die studente in die bogenoemde kursus. Aanvanklike pogings om dit sonder 'n konteks te doen, het onbelangstellende studente opgelewer. Dit wat ek gedoen het en hoe ek dit gedoen het, het nie gewerk nie. Ek moes iets anders doen.

Terwyl ek eendag op soek was na 'n tema vir 'n lesing, het ek deur prof. Francois Odendal se *Aspekte van taal* geblaai en toe die afdeling oor 'norme' raakgelees.

Die bespreking van die verskillende soorte norme was openbarend. Dit het by my assosiasies opgeroep met die inhoud van voorgaande lesings oor 'normatiewe taalkunde' wat prof. Meyer de Villiers in 1972 aan US aangebied het.

Ek het besef ek het my invalshoek gekry: Ek moes my kursus bou om 'reg' en 'verkeerd', om die gebruik van taal in die regte konteks. En die woord 'norm' was die ideale vertrekpunt hiervoor, nie net vir die studente wat basiese kennis van die grammatika en spelling van Afrikaans moes kry nie, maar ook vir die studente wat die taalpraktik moes betree.

Die res is geskiedenis. Veral toe ek besoek van 'n verteenwoordiger van Academica (JL van Schaik-uitgewers) ontvang het wat gevra het of ek nie 'dalk' 'n manuskrip het vir publikasie nie. As jong dosent was dit omtrent 'n uitdaging: 'n manuskrip vir 'n boek! Wie sou wou lees wat ek skryf? My kursusnotas is beskou as die raamwerk van 'n boek (wat voorgeskryf sou kon word!). Ek het eers drie jaar later die manuskrip ingedien, maar in hierdie proses het ek letterlik álles oor Afrikaans gelees ten einde te bepaal hoe dit in die normatiewe raamwerk inpas, en my toe ook in die hospitaal ingewerk.

Norme vir Afrikaans se eerste uitgawe het in 1989 verskyn. Die gebruik daarvan as handboek het gou geblyk 'n sukses te wees, en dat die subtitel 'Riglyne by die skryf van Afrikaans' in die kol was, was my doel as dosent. Ek wou naamlik riglyne gee oor hóé my studente goeie Afrikaans kan skryf en veral wáárom hulle dit moes doen. En ook waar hulle antwoorde kon vind as hulle vasgehaak het. My twee kursusse het hierna baie beter verloop. Die belangstelling was beduidend beter en die deelname ook. Ek het dus die regte resep gevind . . .



Prof. Wannie Carstens first started working on *Norme vir Afrikaans* when he was lecturing at UCT. The first edition appeared in 1989 and in this article he discusses how and why it's remained a relevant source for students of Afrikaans and language practitioners alike. He has ensured that Norme works hand in hand with the AWS (*Afrikaanse woordelys en spelreëls*) and constantly reads and updates anything related to the linguistic issues of Afrikaans.

Groot was my verbasing toe ek kort ná die verskyning van die eerste uitgawe agtergekom het dat taalpraktisyns ook groot nut gevind het in die boek. Vertalers en 'taalversorgers' (deesdae teksredakteurs – sien my boek oor Teksredaksie, waarin Norme toevallig ook 'n groot rol gespeel het) in SAVI-kringe het spoedig laat blyk die boek help hulle om antwoorde op hul eie lastige taalnavrae te kry. Dit was 'n onbeplande bonus, juis omdat ek gedink het die boek sal slegs deur my studente aan UK gekoop word. Ook aan ander universiteite het dosente kennis geneem van die boek en dit begin voorskryf, en taalpraktisyns het dit flink gekoop. My boek het gewerk!

Sedertdien het Norme 'n verdere vyf keer verskyn: 1991, 1994, 2003, 2011 en vanjaar Norme 6 (2018). Telkens het 'n nuwe hersiening saamgeval met 'n nuwe uitgawe van die AWS: 1991, 2002, 2009, 2017. Maar vir elke nuwe uitgawe het ek ook seker gemaak dat ek alle toepaslike taalkundige inligting van die voorafgaande tyd – sover ek dit kon vind – verreken het:

nuwe boeke oor die Afrikaanse taalkunde, nuwe artikels in gepubliseerde taalkundige tydskrifte (want dit is hier waar ontwikkelinge in die taal gouer weerspieël word), berigte oor taalsake in koerante en populêre tydskrifte, nuwe woordeboeke, nuwe tegnologiese ontwikkelinge (speltoetsers, grammatika- en styltoetsers, e-uitgawes van boeke en woordeboeke); alles wat ek van nut geag het.

Tot die groot frustrasie van my vrou het ek selfs op vakansie selde boekwinkels oorgeslaan op soek na nuwe woordeboeke en nuwe bronne. Is daar dalk iets wat ek misgekyk het? Terugvoer van gebruikers (studente en taalpraktisyns) was ook waardevol om gebreke reg te stel. Dit het studente in my honneursklasse oneindige vreugde verskaf as hulle 'n fout (van watter aard ook al) raakgesien het en dit vir my kon uitwys . . . Hierdie manier van doen het my in staat gestel om Norme by te werk en die boek daarom steeds relevant te hou.

Tred hou met ontwikkelinge

In die loop van die tyd het ek probeer tred hou met ontwikkelinge in die taal as 'n manier om te sien hoe en of taalverandering in my tyd deurwerk. Die gemeenskap wat 'n betrokke taal gebruik, bly nie staties nie en dit sal onvermydelik tot aanpassings lei in die taal wat hulle gebruik. Sprekers word naamlik met verloop van tyd vervang deur nuwe sprekers met ander taalbehoefte en taalnorme as die vorige geslag(te). Onthou dat taalverandering 'n langsame maar onafwendbare proses is wat 'n taal se struktuur en woordeskat nie onaangetas sal laat nie. Min mense is egter in staat om

die werklike verandering in hulle tyd te identifiseer en op te teken.

Norme 6 van vanjaar het in die lig hiervan 'n besondere uitdaging tydens die hersienings- en bywerkingsproses gestel. Is daar iets wat sodanig verander het dat dit 'n indringende herbekyk en aanpassing gevra het? Reeds met Norme 4 (2003) het ek begin besef dat herstandaardisering 'n onafwendbare proses is – prof Ernst Kotzé het my aandag daarop gevestig – en ek sou dit moes verreken in verdere uitgawes van Norme. Dit het veral spelling en skryfwyse geraak (die formaat en formulering van die reëls het met AWS 9 in 2002 verander, en sedertdien ook die woordelyste en die bylaes in die AWS – kyk bv. na AWS 8 (1991) vs. AWS 11 (2017)), verandering in woorde se betekenis (soos die probleem van huidige en aanspreek), nuwe soorte bronne (soos die spel- en grammatikatoetsers), maar ook aanpassings in grammatikale patrone (subtiel, maar nogtans), soos by die skryf van woorde wat op -eer uitgaan, e.s.m.

Die Standaardafrikaans van 1989 is daarom nie meer die Standaardafrikaans van 2017 nie. Op aanbeveling van prof. Christo van Rensburg het ek die subtitel van Norme 6 verander na 'Moderne Standaardafrikaans' as weerspieëling van hierdie tendens. Dit is dus nie meer 'riglyne by die skryf van Afrikaans' nie, maar eerder 'n aanduiding van hoe die Standaardafrikaans van die tyd lyk. Dit gee dan op sigself leiding as geskryf word in formeler kontekste.

Norme het waarskynlik juis om hierdie rede die aanslag van die tyd weerstaan: dat die boek konstant op datum gehou is en daardeur steeds 'n betroubare naslaan- en kontrolebron gebly het.

Lang lewensverloop

Ten slotte: Ek is nou afgetree, maar hoop om Norme nog 'n keer of wat te hersien en by te werk voordat ek my finaal as akademikus terugtrek en voltyds oupa word. Daarna sal ek 'n vennoot soek om die boek die toekoms in te neem. My wens is dat Norme nog 'n lang lewensverloop sal hê!

Prof. Wannie Carstens het aan die einde van 2017 aan die NWU (Potchefstroom) afgetree as professor in die Afrikaanse taalkunde. Hy bly betrokke by die NWU as buitengewone professor. Hy was lank direkteur van die Skool vir Tale op hierdie kampus. Hy het op verskeie liggame wat Afrikaans raak gedien, o.a. as stigterslid en eerste voorsitter van die Afrikaanse Taalraad (2008-2011), voorsitter van die Raad van die SA Akademie vir Wetenskap en Kuns (2011-2014) en voorsitter van die Raad van die Afrikaanse Talmuseum en -monument (2011-2014). Hy was ook ondervoor-sitter van die Raad van PanSAT (2014-2016) en is tans gasdosent in Afrikaanse taalkunde aan die Universiteit van Leiden. Verskeie akademiese boeke verskyn onder sy naam, as alleenouteur of as mede-outeur.

'n Monument vir Afrikaans

Die gedagte om 'n monument vir die Afrikaanse taal op te rig, is op 14 Augustus 1942 geopper tydens die onthulling van 'n gedenkplaat by die begraafplaas op die plaas Kleinbosch in Dal Josafat naby die Paarl, ter ere van ds SJ du Toit, DF du Toit en PJ Malherbe, drie stigterslede van die Genootskap van Regte Afrikaners (GRA), wat daar begrawe lê. Dit het gelei tot 'n openbare vergadering in die Paarl op 26 September 1942 waar die Afrikaanse Taalmonumentkomitee in die lewe geroep is om fondse in te samel vir die oprigting van 'n 'waardige taalmonument in die Paarl' asook vir beurse aan 'verdienstelike gevorderde studente wat hulle spesiaal op 'n intensiewe studie van die Afrikaanse taal wil toelê'. Daar is entoesiasties weggespring en 'n sogenaamde Oproep is opgestel om die saak onder die aandag van alle Suid-Afrikaners te bring. Die fondsinsamelings was egter minder suksesvol en dit was meer as drie dekades later voordat die monument 'n werklikheid sou word.

In 1964 het die komitee 'n kompetisie vir die ontwerp van die monument uitgeskryf en 12 argitekte genooi om deel te neem. Volgens die opdrag moes die monument van ver af sigbaar wees en onder meer die kulturele en staatkundige opbloeï van Afrikaans uitbeeld. Johan Carel van Wijk (2 Mei 1926 – 20 Mei 2005) is toe as wenner aangewys.

Die terrein vir die monument, wes van Bretagne-rots op Paarlberg, is reeds in 1963 gekies. In 1968 het die Paarlse munisipaliteit sowat 84 hektaar kosteloos aan die staat oorgedra. Bouwerk het laat in 1972 begin en is aan die einde van 1974 voltooi. Die monument is in 1975, 100 jaar ná die stigting van die GRA, ingewy. Meer as 40 000 mense het die inwyding 10 Oktober 1975 in die amfiteater bygewoon.

Inspirasie vir die ontwerp

Een van Van Wijk se belangrikste ontwerpbeginsels was dat die monument by die natuurlike terrein moes inskakel en aanvul. Hy het vertel dat hy ter voorbereiding die Paarl besoek het en met 'n ou brandstrook opgegaan het na die voorgestelde terrein: 'Ek en my vrou het eers

hier rondgeloop en toe gery na die pas daar oorkant; Franschoek toe; na Klapmuts toe; en gekyk hoe die terrein van ver af lyk, want die monument moes sigbaar wees.' Van Wijk het besluit dat die lyne en ander elemente van die monument die natuurlike lyne van die omgewing moes naboots, en dat die boumateriaal by die rotse op die berg moes inpas.

Daarna moes 'n gepaste beeld gevind word om Afrikaans mee voor te stel. Van Wijk het 'n wiskundige hiperbool raakgesien in die beeld wat die bekende en produktiewe skrywer CJ (Cornelis Jacobus) Langenhoven in sy 1914-lesing gebruik het, naamlik: As ons nou hier in die saal af 'n ry pale sou plant, tien pale, om die laaste tien jaar voor te stel, en aan elke paal 'n merk sou maak op 'n hoogte van die vloer af ooreenkomende met die betreklike skryfgebruik van Afrikaans in die respektiewe jaartal, en 'n streep deur die merke trek, van die eerste af hier naby die vloer tot by die laaste, daar anderkant teen die solder, dan sou die streep 'n snelstygende boog beskryf – nie net vinnig opgaande nie, maar opgaande na 'n vinnig vermeerderende rede. Laat ons nou in ons

The idea of an Afrikaans Language Monument came about on 14 August 1942 when a plaque was unveiled to commemorate the founding members of the GRA (Genootskap van Regte Afrikaners). Decades later Johan Carel van Wijk was the chosen architect; his design was based on the work of writers CJ Langenhoven and NP van Wyk Louw. The former had spoken about a vision for Afrikaans in 1914, which reminded Van Wijk of a mathematical hyperbole. The latter spoke of Afrikaans as the connection, or bridge, between Europe (or the influence of European languages) and Africa (or the influence of Khoi, Nguni and Sotho languages on Afrikaans). A lot of other important symbols and words have been woven into and around this spectacular sculpture, e.g. 'Dit is ons erns' / 'We're serious about this'. These words originate from a lecture given by the politician JH Hofmeyr on 6 March 1905 and were actually used in connection with Dutch.



verbeelding die boog verleng vir die tien komende jare van nou af. Sien u, menere, waar die punt sal wees, daar buite in die bloue lug hoog oor Bloemfontein in die jaar 1924. Van Wijk gebruik toe hierdie hiperbool om Afrikaans as skryftaal te beskryf, naamlik 'n 'snelstygende boog'. So is die idee van die groot suil gebore, met heel bo 'n oop punt wat groei voorstel. Ten einde die definisie visueel uit te druk, het Van Wijk die woorde van NP van Wyk Louw gebruik. Nicolaas Petrus van Wyk Louw was een van Afrikaans se grootste skrywers, digters en denkers. Hy het Afrikaans beskryf as die taal wat Wes-Europa en Afrika soos 'n brug verbind, as 'n 'glansende werktuig' en 'n 'tweesnydende swaard'. Hierdie gedagtes het die monument in Van Wijk se geestesoog laat vorm aanneem en uiteindelik in die struktuur en simboliek daarvan neerslag gevind.

Simboliek

1. Links (wes) van die aantrede tot die monument staan drie suile wat die Wes-Europese tale en kulture verteenwoordig – Nederlands, Frans, Duits, Portugees en ander. Nie een van die suile verteenwoordig 'n spesifieke taal nie; die getal drie is hiervoor gebruik. Dit loop van hoog na laag om die verminderende invloed daarvan op Afrikaans uit te beeld. Die suile begin as aparte strukture wat dan in 'n stygende kurwe saamsmelt om deel van die hooflyn van die monument te vorm. Die hoogste een van die drie is ongeveer 13,5 m (44 vt.) hoog.
2. Regs (oos) van die aantrede is 'n podium wat die suidpunt van Afrika verteenwoordig. Op die podium is daar drie rondings, wat die invloed van die Khoi-, Nguni- en Sothotale simboliseer en, anders as die simbool van die Europese tale, in grootte toeneem. Hierdie strukture is só geplaas dat hulle 'n kurwe vorm wat by die hooflyn (naamlik Afrikaans) aansluit, en so die kring voltooi.
3. Waar die twee kurwes van Wes-Europa en Afrika bymekaar kom, word 'n brug gevorm, wat die versmelting van die twee kontinente se tale versinnebeeld.
4. Die Maleise taal en kultuur word deur 'n muur op die trapaantrede van die monument voorgestel. Die muur is só tussen die kurwes van Wes-Europa en Afrika geplaas dat dit apart staan (omdat Maleis van die Ooste is), maar tog 'n eenheid vorm met die twee kragte van Wes-Europa en Afrika wat saamsmelt om die brug te vorm wat dan simbolies die basis van Afrikaans uitbeeld.
5. Die hoofsuil van die monument stel die snelstygende boog van Afrikaans en sy versnellende groei voor. Die suil staan in 'n poel water en dit versterk verder die gedagte van Afrikaans as 'n lewende, groeiende entiteit, wat lewensonderhoud nodig het vir sy voortbestaan. Die skerp lyne van die suil verbeeld die tweesnydende swaard van Van Wyk Louw. Die suil is ongeveer 57 m (186 vt.) hoog en dit eindig oop en stomp om aan te dui dat die groeiproses nog steeds



voortgaan. Die ligspel in die monument, as gevolg van die waterpoel en die openinge in die hoofsuil, versinnebeeld die taal as glansende werktuig.

6. Saam met die hoofsuil in die poel staan daar nog 'n suil, wat die republiek van Suid-Afrika, die geboorteplek van Afrikaans, uitbeeld. Die suil staan los van Afrikaans en het op sigself niks met Afrikaans te make nie, maar met die geheel. Die pilaar is oop na Afrika om aan te dui dat interaksie tussen Afrikaans, Suid-Afrika en Afrika voortdurend plaasvind.

Die geskrewe woord by die monument

Die geskiedenis van die bewoording in die plaveisel by die monument, 'Dit is ons erns', gaan terug na 6 Maart 1905 toe die politikus JH Hofmeyr 'n toespraak gehou het met die titel 'Is't u Ernst?' Hy was die spreker by 'n vergadering van Ons Spreekuur, 'n Hollandse taal- en kultuurvereniging vir studente. Hofmeyr was 'n voorstander van vereenvoudigde Hollands en sy



Taalgeskiedenis

toespraak was 'n pleidooi vir die herstel van die regte van Hollands in reaksie op die Britse heersers se verengelsingsbeleid. Die titel van die toespraak was dus 'n vraag gemik daarop om die studente bewus te maak daarvan dat hulle die kwessie van taal ernstig moes benader. In die toespraak jaag hy talle Afrikaansgesindes die harnas in met sy bewerings dat daar oral Engels gepraat word ten koste van Hollands, deur mense wat hy 'Hollandsch-Afrikaansche boeren' noem.

Toe daar in 1974 'n sentrale tema vir die 1975 Taalfeesjaar gesoek is, is daar op die Afrikaanse weergawe van hierdie

aanhaling besluit, naamlik 'Dit is ons erns'. Die bewoording het daarna op alle publikasies in verband met die Taalmonument verskyn asook op die monumentkomitee se amptelike skryfmateriaal. Argitek Jan van Wijk het voorgestel dat die woorde ook in die plaveisel by die aantrede tot die monument aangebring word om die mense aan te gryp wanneer hulle die trappe bestyg en hul aandag te vestig op wat die monument wil sê.

Vir meer inligting, gaan na <http://www.taalmuseum.co.za/taalmonument-geskiedenis/> of e-pos admin@taalmuseum.co.za.

Bronne

ATM-dokumentasie

Drakenstein Munisipaliteit, Paarlberg Natuurreservaat inligtingspamflet

Erna van Wijk, persoonlike mededelings

Langenhoven, CJ, Ons weg deur die wêreld, JH de Bussy: Pretoria, 1918

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Nienaber, PJ, Die Vrystaatse Taalbeweging, Afrikaanse Pers Boekhandel: Johannesburg, 1947

Scholtz, J du P, Wording en ontwikkeling van Afrikaans, Tafelberg: Kaapstad, 1980

Van Wyk Louw, NP, Vernuwung in die prosa, Human & Rousseau: Kaapstad, 1961

Letter to the Editor

First of all, I would like to thank you for placing my article 'Languages by post' (*Muratho* April 2017, p. 15). I took the liberty of creating a postcard of it and attach it here. The recipient of this card – ZA-130023 – expressed an interest in languages in his profile, so off it went to Russia and arrived (!!)

within 37 days (that means it travelled 9 075 km). Konstantin's reaction follows*:

Grüß dich Wanda!

Ich danke dir für deine wahnsinnig tolle Postkarte. Ich bin sehr interessiert, andere Sprachen zu studieren. Ich habe deinen Artikel schon gelesen und ich bin einfach begeistert davon! Alles, was mit Sprachenerlernen verbunden ist, finde ich super!

Ich selbst versuche in meiner Freizeit Latein, Italienisch und Schwedisch zu lernen (jetzt habe ich leider keine Zeit dafür). Danach, wenn ich schon etwas verstehe,

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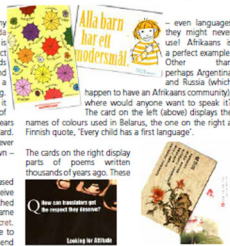
Languages by post

As a profession, translators deal with more than just language. We often also have to understand the culture the language originated from and this is something that comes to the fore via the postcards a country produces. Wanda Miles takes the liberty of telling us what this entails.

As a member of Postcrossing.com (you can view my profile here (<https://www.postcrossing.com/user/WandaMiles/>)) I never realised how closely aligned this hobby is to my profession as a translator. Postcrossing is a project aimed at allowing people to send and receive postcards free of charge – not counting the cost of the card and postage, that is! The way it works is that you send a postcard to someone who is a member of Postcrossing. Once the card arrives, the person logs in and registers it (all cards have a code, for South Africa it's ZA + a set of numbers). As soon as this happens, your address appears to someone else in the world who feels like sending a card. When you receive it, you register it and so the chain never gets broken – unless the postal service lets you down – something I get too angry about to even discuss.

The project came about when the founder, Portugal-based Paulo Magalhães, recognised the need for people to receive real mail as opposed to e-mail. Postcrossing was launched on 14 July 2005. Paulo's inspiration more than likely came from another project called 'PostSecret' (<http://postsecret.com/>). In 2004 Frank Warren decided to invite people to send him their secrets on postcards they create and send anonymously. His original idea was to receive 365 cards and leave it at that. By 2014 he'd received more than 1 000 000 postcards and published five books featuring these fascinating works of art. Warren also travels around the world sharing the 'secrets' at conferences and exhibiting them at museums and galleries. Not only does it draw crowds of people who recognise their own secrets in those brave enough to send a card, but the project has raised a lot of money in aid of suicide prevention programmes. In essence, it has become a life-changing project for many.

The big difference with Postcrossing is that you don't necessarily need to create a card, you can buy tourist cards and send those. Postcrossing tells you how long it took a card to travel from one place to another as well as the distance it has travelled. So far, I've only received one card from Portugal (it happened to be an advertisement), though I've sent two. On the other hand, I've received 70 from Germany (and sent 60 during my 2.5 year membership). As mentioned, you can access my profile, which means each sender (and receiver) has a profile of cards she would like to receive. Some people ask for specific information, i.e. what the weather was like when you sent it, or what you do for a living. What is most often asked is that you write a sentence or two in your home language. I'm amazed at how many people would like to learn a new language



so-called 'song poems' are treasures in Chinese literature and are otherwise called 'Tang Poems' or 'Yuan Qu, odes from the Han Dynasty. The darker coloured card is 'Die Lian Hua' (red 5-13) by 白居易 (Bai Juyi) 1007-1046 August 1101), the other from The Book of Songs, the first anthology of verse in China.

In this way Postcrossing introduces the postcard collector to a myriad of languages and cultures and intrigues the more cards one receives. You can also practise writing in languages you wouldn't otherwise use. I have, for example, written a few words in Italian just because the receiver asked for it in his profile. It also educates you about your own country because people want to know about the 'most important' buildings or heritage sites or food we eat... or the books people write, i.e. Chris Durbán's *The Prosperous Translators*, which she advertises with postcards she left at the 2015 SATI Thematic Conference. With a bit of luck, an address in Portugal will pop up on my screen again and I will make sure to tell the recipient about this issue of *Muratho* and its focus on Portuguese.

Wanda Miles completed her undergraduate studies at the University of Natal (Pretoria), after which she did a Master's degree at UCT. Currently she is a freelance translator and poet.

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versuche ich, originale klassische Literatur zu lesen. Ich bedanke mich nochmals für deine Postkarte.

I also hope, you wouldn't mind, that I've written the main part in German.

Thank you for allowing me to make this remarkable connection.

Regards
Wanda Miles

* English translation:

Hello Wanda!

Thank you for your absolutely fabulous postcard. I am very interested in studying other languages. I have already read your article and think it's great! I find everything related to language learning wonderful!

I am personally trying to learn Latin, Italian and Swedish in my free time (which I unfortunately do not have time for right now). Then, once I am able to understand something, I try to read original classical literature. Thank you once again for your postcard.

Die Afrikaanse media, dinamies op pad!

Die nuwe millennium het talle nuwe uitdagings teweeg gebring, ook vir die media. Digitalisering en die internet het nuwe verbruikerspatrone tot gevolg. Wat die Afrikaanse media betref, is die uitdaging nóg groter. Afrikaans word vanuit vele oorde bedreig. Hoe kry die Afrikaanse media dit dan reg om te oorleef?

Dr. Thalyta Swanepoel, mediakenner en lektor verbonde aan die Noord-Wes Universiteit, sê die Afrikaanse media is op die meeste platforms sterk aan die gang. 'Afrikaanse radio loop en televisie brei uit. Die koerante het probleme. Dagblaie moes bloot aangehou het met werk en in hul lesers se behoeftes voorsien, maar het gespring om digitale nuwigheide te omarm. So het koerante lesers verloor. Klein, gemeenskapskoerante is klone. Een van die kenmerke van 'n koerant is 'n eie identiteit, maar die winsmotief oorheers so dat baie van Media24 se gemeenskapskoerante dieselfde lyk'. Johan Smith, redakteur van *Taalgenoot*, sê hulle oorleef deur op hoogte te bly van die nuutste neigings en gebeure. 'In-diepte artikels, wat deesdae skaars is, dra ook by. Baie mense begin wegbeweeg van die brokkies nuus op sosiale media, en soek stories met meer vleis'. Hannelie Diedericks, adjunk-redakteur van *Rooi Rose*, sê hulle glansblad raak die hart van die Afrikaanse leser. 'Ons hou 'n spieël op waarin die moderne Afrikaanse vrou haarself sien en waarmee sy gemaklik

voel met wie sy is, en terselfdertyd inspireer ons haar om die beste weergawe van haarself te wees'.

Daar is 'n klomp uitdagings wat die Afrikaanse media moet oorkom. Volgens Swanepoel is dit belangrik dat ervare joernaliste gevorm en behou word. 'Die Engelse media kry dit reg. Hoekom nie die Afrikaanse media nie? Koerante moet ook die voortou neem in taalopvoeding van lesers. Soveel nuutskoppings het in die verlede uit koerante gekom. Maar met jonger redaksies het die taal verswak en die opvoedingsfunksie verflou. Hoewel die rol van die koerante nie meer so sterk is nie, moet die media bly inlig. Dit moet behoorlik nagevorsde, geverifieerde inligting wees. Mening is goed – solank dit ingelig is. Mense het nodig om te weet hoe gebeure geïnterpreteer word. Opvoeding is steeds nodig – leer mense wat is die waarheid in hierdie post-waarheid era. Leer mense onderskei wat geloofwaardige, gehalte inligting is. Moenie speel vir die meeste geld nie'. Sy sê verder dis die media wat uithou en aanhou wat gaan voortbestaan en floreer, solank hulle hul gehore se behoeftes eerste stel.



Digitalisering kan nie anders as om mediaverbruikerspatrone te beïnvloed nie. Swanepoel sê dit het mediagehore se gewoontes in 'n groot mate verander. 'Maar dit hang ook af van die generasie. Die jonger mense wil alles so vinnig moontlik hê. Gehore het beslis meer gesofistikeerd geraak. Die grootste invloed is die mens se begeerte om eerste die nuus te kan oordra. In die VSA is dit al so erg,

The digital era is presenting traditional media with unique challenges. Since Afrikaans is limited in various domains, the Afrikaans media is facing even bigger challenges. How does it survive and what does the future hold? Various media-savvy people were approached for answers. Dr Thalyta Swanepoel, lecturer in Media Studies at North-West University, feels that the Afrikaans media still has a strong presence. However, newspapers are experiencing problems. 'They have tried to adapt to the digital era without considering the needs of readers.' Johan Smith, editor of *Taalgenoot*, says they survive by trying to stay on top of current affairs. Hannelie Diedericks, deputy editor of *Rooi Rose*, says their magazine is a brand that touches the heart of the Afrikaans woman. Swanepoel states that it is up to journalists to continuously develop by addressing their skills as opposed to merely earning money. The digital era has changed the needs of media audiences. However, Eldaleen Hugo, editor of *Vrouekeur*, stresses the fact that print media will not go out of fashion. 'There is no generic recipe,' she points out. Afrikaans media survives by having a niche publication and providing thoroughly researched articles. *Taalgenoot*'s future lies in going digital and *Rooi Rose* plans to keep going by staying in touch with their readers. Swanepoel emphasises that synergy between different media platforms is important, but news must always be fresh and original.

Afrikaanse media

dat 'n vrou by 'n ongelukstoneel eers 'n video geneem en op sosiale media gedeel het voordat sy 911 gebel het. Mense wil deel wees, hulle wil erkenning kry – 'n stukkie son. Maar daarmee saam het hul maniere ook gekrimp. Kyk hoe skel mense mekaar op sosiale media – selfs al het hulle net die helfte van die storie. Alles is net 'n groot kompetisie en dis onnodig. Wat belangrik bly, is dat die media hul gehore moet KEN en gaan ontmoet waar hulle hul nuus wil ontvang. Daarvoor is meer marknavorsing nodig'. Smith sê by *Taalgenoot* maak hulle gebruik van sosiale media. 'Dan werk ons ook saam met platforms soos Netwerk24 en Afrikaans.com. Dis meestal vir bemarking en bewusmaking.' Diedericks sê Afrikaanse vroue is aktief aanlyn en *Rooi Rose* moet bloot hul lesers kry daar waar hulle is. 'Digitalisering is 'n belangrike deel van die hele *Rooi Rose*-ervaring en ons fokus daarop om met ons lesers orals te kommunikeer waar sy ons nodig het. Die *Rooi Rose*-handelsnaam is meer as net 'n gedrukte tydskrif'. Eldaleen Hugo, redakteur van *Vrouekeur*, sê, ten spyte van die dissipels wat die evangelie van digitale media verkondig, gaan druk nie 'uit druk' raak nie. 'Dis soos trappe en roltrappe. Sommige mense verkies trappe en ander roltrappe. Ander gebruik albei. Die probleem is, roltrappe kry meganiese probleme en dan klim jy trappe. Dis dieselfde met druk en digitaal. Dis 'n keuse, maar die een vervang nie noodwendig die ander nie en die roltrap van media breek dikwels. Ons webwerf en Facebook-blad is 'n aanvulling tot ons gedrukte handelsmerk. Twitter en nuusbriewe is nie vir *Vrouekeur* se lesers nie. Nie alle digitale platforms werk vir alle tydskrifte nie, dis iets wat die digitale dissipels dikwels nie begryp nie. Daar is nie 'n generiese resep nie.'

Tot watter mate beïnvloed die afskaling van Afrikaans die Afrikaanse media? Swanepoel meen die Afrikaanse media sal altyd voortgaan – of die taal nou minder amptelik gebruik word of nie. 'Dit hang seker ook af van hoe vinnig die regering of ander partye 'n stokkie steek voor hoeveel Afrikaans toegelaat word. As ek kyk na hoeveel Afrikaanse programme daar is – spesifiek vir bruin Afrikaners – en die baie nuwe Afrikaanse fliks, lyk dit of ons 'n bloeitydperk beleef'. Na aanleiding van Swanepoel oorleef die Afrikaanse media dalk nie in die toekoms nie: 'Netwerk24 is uiters swak. Die stories is gegrond op die mening van dikwels net een persoon – en dan ook nie noodwendig die geloofwaardigste nie. Die nuus is meestal oppervlakkig en die onderwerpe wat gedek word, dikwels sensasioneel. Wat het geword van die diep sake – die akuele sake? En die nuus agter die nuus. Daar is net plek vir sulke kort storiëtjies – swak geskryf en swak gesub.' Sy sê verder in Suid-Afrika gaan Afrikaans nog lank voortleef in die gemeenskapsmedia (spesifiek koerante).

'n Studie oor die *Potchefstroom Herald* se lesersvoorkeure het getoon dat lesers nie net aan een platform verknog raak nie. Hulle wil die nuus aanlyn en ook in druk hê. Die beste manier om te florêr, eerder as om bloot te oorleef, is om 'n middeweg te vind: Bied op spesifieke platforms

dit wat jou gehore daar wil hê – aanlyn is lekker vir nuus wat breek en ontwikkel, drukmedia is wonderlik vir agtergrond en mening. Dieselfde geld vir TV en radio. TV breek ook stories aanlyn, weens sy stadiger nuussiklus. Radio is gelukkig – nuus kan vinnig deurgegee word.' Smith sê *Taalgenoot* voorsien aan 'n nismark – liefhebbers van taal, kuns en kultuur – daar is nie veel ander tydskrifte wat aan dié mark se behoeftes voorsien nie. Diedericks se mening is dat artikels in *Rooi Rose* deur een van hul spesialis-joernaliste geskep word, spesifiek vir die Suid-Afrikaanse leser. 'Ons gebruik geen gesindikeerde artikels nie. *Rooi Rose* is bekend daarvoor dat ons al vir meer as 75 jaar betroubare inligting verskaf. Elke resep is oorspronklik en word twee keer deur ons bekroonde kosredakteur, Vickie de Beer, getoets. Wanneer ons mode- en skoonheidspan 'n produk aanbeveel, weet ons lesers dat hulle ons opinie kan vertrou – asof die raad van 'n goeie vriendin af kom. Ons gesondheidsredakteur, Salome Delpont, doen deeglike navorsing oor elke gesondheidsartikel wat sy publiseer en ons is ingestel op die werklike gesondheidskwessies wat ons lesers kwel.'

Hoe gaan die *Taalgenoot* en *Rooi Rose* die toekoms aandurf? Smith-hulle is van plan om meer digitaal te wees en weg te beweeg van die gedrukte media. *Rooi Rose* gaan bloot doen waarmee hulle op die oomblik besig is, en hul vinger deeglik op die pols te hou van wat hul lesers verwag.

Swanepoel sien die toekoms van Afrikaanse media as 'n sinergie tussen mediaplatforms. 'Gee vir mense ekstra waarde vir geld deur jou produk op alle platforms beskikbaar te stel. Een groot probleem is maar nog dat koerante hul drukinhoud net so oorsleep na die aanlynplatform, en wat is dan nuut? Ek dink daar is 'n kopskuif nodig – weg van 'hoe gaan ons oorleef' na 'wat kan ons doen om ons nuusgehoor se behoeftes te bevredig, ondanks waar hulle hul bevind.' Smith meen solank daar goeie joernalistiek is, sal die Afrikaanse media voortbestaan. 'Daar is tog mense wat nuus en stories in hul eie taal wil ontvang. Of hulle gaan wil betaal daarvoor – is 'n ander storie'. Solank publikasies geloofwaardig bly, goeie artikels van die beste kwaliteit publiseer en voldoen aan hul lesers se behoeftes is daar geen rede hoekom hulle nie suksesvol kan wees nie, sê Diedericks. 'Ongelukkig is daar gedrukte en aanlynpublikasies wat nie hieraan voldoen nie, en lesers sal mettertyd besef dat daar geen werklike waarde vir hulle in is nie.' Die redakteur van *Vrouekeur* is hoopvol. 'Solank die sogenaamde digitale ghoeroes die waarde van regte joernaliste besef en daar nie substandaard-digitale leesmateriaal geproduseer word nie, omdat enige Jan Rap en sy maat deesdae dink as jy kan praat, kan jy skryf (en dit geld vir alle tale).'

Anne Marais werk die afgelope paar jaar as vryskutjoernalis en taalpraktisyn nadat sy 'n nagraadse Diploma in Vertaling voltooi het. Sy skryf artikels vir *Vrouekeur*, *Taalgenoot* en *Rooi Rose*, asook 'n politieke blog vir *News24*.

Interpreters in South Africa: Some thoughts from the field

Sarah Aich discusses the legalities of being an interpreter in South Africa and what needs to be done to regulate the profession so that those who offer their services are qualified and accredited.

In an interview with Marion Boers, executive director of SATI, I began by asking whether South Africa has an Office of Occupations and Professions or an Office of Professional Licensing. She said there is currently no registration board for interpreters. 'We only have SATI for accreditation. For accredited interpreters one can look on SATI's website – you have to pass an exam to be accredited. You don't have to have a degree, but if you have adequate experience you can request to be accredited by SATI,' she explained.

None the less, legislation has been passed in the form of the South African Language Practitioners' Council Act, which will regulate all language practitioners in South Africa when it is implemented. SATI was closely involved in commenting on the legislation and in drafting regulations to support it.

According to Boers, SATI is not only for translators, but also for editors, terminologists, lexicographers and interpreters. We also discussed the fact that South African law, namely High Court Rule 61, does not actually allow interpreters to be sworn in permanently, although Rule 59 pertaining to translators enables translators to be permanently sworn by the High Court of South Africa. Interpreters thus have to be sworn in each time they interpret in court.

SATI spoke to the High Court Rules Board some years ago, to request permanent sworn interpreters, but at the time the Board felt a change was not necessary, she said. SATI will have to take it up with them again.

SATI has a general code of ethics for all its members and there have been moves to add a further set of rules linked to each specialised field. However, this has not been finalised, which means that there is no specific code of ethics for interpreters only.

The primary goal of a statutory council and certification programme is to ensure that prospective interpreters are proficient in their ability to meaningfully and accurately comprehend, produce and transform what is said in one language into and from another language. Boers says SATI's view is that such certification (or accreditation, as

we call it in South Africa) 'should involve a combination of qualifications, experience and competence testing'.

Fees are always a thorny issue and SATI hopes to undertake a rates survey soon that will enable it to update its guidelines on market conditions for members' services.

Problem interpreters

Ever heard of bad interpreters? In South Africa, many clients have had bad experiences with interpreters' services (e.g. the phony interpreter at Mandela's funeral). Unfortunately, it is difficult for clients to judge an interpreter's skills and whether he or she is a professional without the profession being regulated.



After the incident at Mandela's funeral, it was hoped that the South African Language Practitioners' Council (SALCP) would deal with this matter. As Boers mentioned, 'There is an Act – it has been promulgated but not yet implemented, because the government doesn't have the funds to do so.' This is unfortunate, as the Act would put a system in place so that interpreters, among other practitioners, could be registered.

Interpreting

The profession is hamstrung by the fact that there are no legal definitions of qualified and professional interpreters and translators as opposed to amateur interpreters, linguistic mediators, bilingual third parties, etc. 'Once the SALCP Act is in operation, this could change,' she said. For the moment this means a client has very little protection against a fake or incompetent interpreter. With no regulation, any seemingly bilingual person can claim to be an interpreter (or other language practitioner), whether they have any training and/or experience – or ability – or not. The lack of entry criteria exacerbates competition, with the less competent using unconventional methods like slashing fees by up to 50% to obtain contracts. There are also those who do not hesitate to proffer false certificates, and still others who use a qualified interpreter's CV, replacing that person's name with their own. This all means the client often ends up the loser, when the person he or she hires is unable to deliver a professional job.

Consumers who use the services of interpreters need to be protected. This can only be done by regulating the profession and regulating the conduct of interpreters once they are certified by the SALCP. 'This is the reason we started our accreditation system,' Boers explained. 'We decided to self-regulate in absence of a statutory board. Our objectives were very definite on both sides: protection for clients and protection for interpreters and other practitioners.'

It is my feeling that the SALCP should consider defining who is a qualified interpreter, who is a language helper or bilingual third party and who is an amateur or an imposter (this list is not exhaustive). It would be wrong to state that only those with university degrees should be considered interpreters. There are interpreters without any degree who are very competent and they should be part of the profession.

Some schools offer expensive interpreting courses and issue attendance certificates; the problem is that individuals who take these courses believe they are fully-fledged interpreters on completing them. It is important to realise that generally these courses are modules that are combined to form a university degree required to become an interpreter. In the best-case scenario, these modules provide credits towards a university degree in interpreting, but when taken separately do not grant a full interpreter's qualification or the right for an individual to proclaim themselves a qualified interpreter.

Finding competent professionals

Are there specialised interpreters in South Africa? To work as a certified interpreter in a specific field, a person must have the skills, experience, education and other job-related requirements. This relates to court interpreters, medical interpreters, sign language interpreters, community/liaison interpreters, simultaneous or conference interpreters, etc.

To my knowledge, apart from sign language interpreting, there are no university degrees for specialisations in South Africa.

What about specialised interpreting agencies? Again, to my knowledge, there are no agencies for interpreters-only in South Africa, although some language service-providers offer interpreting as well as translation. Convention centres and hotels usually contact audio-visual (AV) companies for their conferences, the AV companies contact interpreting equipment companies or translation/interpreting voice-over companies, and these in turn contact the interpreters.

In order to find a qualified interpreter and to avoid imposters, we need to educate clients. If they need interpreters who are reliable, qualified and/or experienced, they must know that they can approach SATI, particularly for interpreters who are accredited in a particular language pair.

To avoid fake interpreters, like the one who made headlines at Mandela's funeral, it is important for interpreters to have SATI and/or AIIC proof of accreditation. They should also be able to provide a client with their CV, proof of professional qualifications and references or letters of recommendation as proof of their experience.

If a client receives poor service, there are limited avenues for recourse. 'SATI is not a statutory body, and can only implement its guidelines for professional conduct, with interpreters who are members expected to abide by SATI's code of ethics. SATI also has an established disciplinary system in case of client and interpreter litigation,' explained Boers. However, 'lots of people are very quick to complain, but they can't be bothered to follow the procedure of formal complaints.' This means the so-called interpreter gets away with it and the profession gets a bad name.

One way to counter this is through greater visibility, and SATI plans to enhance its marketing strategy through actions to create awareness like articles in magazines, conference presentations and presentations at universities for law or health students who may need interpreters in the future.

Marilyn Sarah Aich grew up and worked in France, Africa, the Middle East and the Netherlands. She is a sworn translator and a qualified, experienced and SATI-accredited professional conference interpreter. She is passionate and enthusiastic about her work and her role in enabling communication to flow between people of diverse horizons and cultures. Languages: A – French, B – English and Hebrew and C – Dutch. Website: www.translator-interpreter.co.za

Calculating your worth as an editor

Twenty-six SATI members and colleagues this year celebrated the feast day of St John Bosco, the patron saint of editors, on 31 January at a seminar on editing presented by Isabelle Delvare. The theme of the morning was Editorial intervention and costing, with Isabelle leading the group in discussion of how to determine the level of editorial intervention required in texts and principles for negotiating fair rates. Marion Boers reports on the event.

Isabelle began by telling us a little about St John Bosco, who is a multifaceted saint, being the patron not only of editors, but also of apprentices, publishers, schoolchildren, young people, magicians, illusionists and juvenile delinquents. Isabelle felt this places editors in very good company, in the following ways:

- Young people: A hallmark of childhood is hope, and as editors we need to keep our hopes alive – our hopes of being given meaningful work that is paid enough for us to afford the membership of our various organisations.
- Apprentices: Editors really learn their trade in the same way as apprentices – through imitation and feedback.
- Magicians: That is how one may feel after editing a so-so manuscript into something that respects the readers' right to logical and accessible text and, preferably, the voice of the author.
- Juvenile delinquents: A juvenile delinquent is how editors often feel on getting back to a client with an assessment of a job and a request for more time and a higher rate, and receiving a frosty reply.

Investing in yourself

Isabelle emphasised that to negotiate successfully with clients one has to be confident in one's position. This means taking the time to consider a text properly before giving a quote. It also means asking clients for feedback, which can help you in future engagements with current or new clients. But think about exactly when you should best ask for that feedback – not too long after the work has been completed, but also not while the client is in the throes of finalising an urgent job.

It is important to make sure you have all the details you need about a client and a job – and of course a sample of the text, if not the whole thing – before you quote, so you can quote properly. Design yourself a client detail sheet and include a checklist of the information and background you will need to do a good job. Often you will need to educate your client about what editing entails for them to understand why you require this information and to provide it willingly. Invest the time needed and show your professionalism. Point out the difference between a light and heavy edit and check what the client needs. Couch your questions and statements in terms of their reputation and adding value to their

business, and they will generally be more cooperative. But at the end of the day you also need to value yourself and decide what you are prepared to accept and what not.

How does a practitioner get compensated for all the time that goes into this preparation? It must be seen as part of the editing process and included in your costing. There are other factors that also have to be taken into account when working out your charges, such as the degree of specialisation of the job, time for invoicing, equipment, software and consumables like print cartridges, membership of professional associations, CPD, insurance and medical cover, holidays and sick leave. As a freelancer, you are responsible for these costs and must be able to cover them on what you charge.

Well-known language practitioner and academic Brian Mossop has stated that professional editors do not apply equal editing effort to every text. As editors are generally perfectionists, however, it is often hard not to give your all, even when this was not requested or is not being paid for. It is important to know yourself and your client, to judge the level of input you should make. You are free to give more than you are being paid for in situations where you choose to help a client out (e.g. a charity), but you should know what to do and what to ignore at different levels of editing. Put it in writing, so you can explain it to your client. And at the end of a job it is often useful to prepare a summary of what you have done – and what you have not done – for the client.

Isabelle had the group examine several different texts to analyse the level of intervention required in each. It was surprising to find a considerable difference between one's impressions on a superficial reading of the text and with more in-depth analysis, and the exercise brought home to the participants how important this is to ensure you are properly compensated for the work you do.

The workshop was thoroughly enjoyed by all present and found to be extremely useful. Thank you, Isabelle, for making us more aware of our worth as editors!

Marion Boers has been a freelance editor and translator since 1987 and is also SATI's executive director.

SATI continues to support language practice students

Each year when SATI members pay their annual subscriptions, they have the opportunity to make a voluntary contribution to SATI's Development Fund, which is used to provide bursaries for language practice students and to assist members in particular financial need by covering their subscriptions for one year. We thank all the members who contribute to this fund. Some general funds are added and we have also in the past received substantial contributions from the ATKV and Prolingua. Over the years this has enabled us to provide bursaries varying between R2 000 and R20 000 to 119 students. This year two students have received bursaries of R20 000. Here they introduce themselves.



Thandokuhle Nxumalo

My name is Thandokuhle Nhlakanipho Nxumalo; my grandmother likes calling me Nhlakanipho because, to her, I am her source of wisdom. I grew up in a very small village called Hambrook near a small town called Bergville on the Drakensberg Mountains of KwaZulu-Natal. Growing up in those parts of KwaZulu-

Natal, the only language that I was exposed to my entire childhood, besides English, was my mother tongue, IsiZulu. I finished high school in 2013 with good grades, and especially in these two languages. It was unfortunate that I could not immediately proceed with my education and spent a lot of time at home owing to lack of knowledge and resources.

A time came when I visited my relatives living in Bushbuckridge, a very diverse part of Mpumalanga where you find individuals who can speak at least five languages fluently. It was a challenge to me to see a four-year-old speaking at least three languages like Xitsonga, SiSwati and isiZulu, and in some cases even Sesotho with its dialect Sepulane. This, to me, was extraordinary and I was inspired from the get go. During that same time, I got jobs as a part-time waiter in hotels and lodges such as Protea Hotel and Nkorho Lodge, where I was exposed to Afrikaans and certain foreign languages.

I developed a passion for languages, and so I started looking for and was able to find a course specifically for languages – the National Diploma in Language Practice at Tshwane University of Technology. The programme is designed for someone with a desire like mine of becoming a specialist in translation/interpreting and editing.

I am currently doing my second year in this field and I am already moderately competent in Xitsonga and Sotho (Northern and Southern), familiar with Venda and Afrikaans and fluent in Nguni languages (Zulu, Swati and Xhosa). Receiving this SATI bursary gets me closer in achieving that, as I aim to visit different institutions where work is done in these language fields to observe and volunteer, if possible, during my recess time at university. So far I have learnt that as different as our languages can be we can still find connections in them. We can also learn to understand each language's culture through translation and interpreting.



Wandile Nzima

The moment you start labelling your language as a 'not so important language' is the moment you lose your identity. Our languages matter. I am Wandile Nzima, a 21-year-old Zulu lady of integrity who was born and bred in the dusty streets of Osizweni in Newcastle, KZN. IsiZulu carries my identity, connects me back to the land of my origin and defines me within my culture and tradition. I have mastered the language, as I am able to consume and produce it fluently.

My passion for languages drove me into studying Language Practice at the Durban University of Technology, where I am currently enrolled as a second-year full-time student. English became the language I read and listened to with passion and this combined, with the fact that I love books, somehow ended up steering my steps towards translation. I can consume and produce a bit of Xhosa, Sotho and Swazi. I am currently studying two foreign languages: French and Mandarin Chinese.

My interest in translation lies largely in culture and tradition. Culture is a package and language forms part of it. I believe through translation culture can be kept alive and, in doing that, multilingualism can be promoted, protected and preserved. Translators are the biggest culture drivers. We do have a strong wave of Africans who question the necessity of acquiring an indigenous African language/culture in today's globalised society. In decolonising our minds may we prioritise our home languages. I am very dedicated to translation. I am articulate and exploring plays a prominent role in my career goals. My ultimate goal is to one day work in a cultural affairs directorate at the United Nations and the South African Translators' Institute is the greatest stepping stone of all times.

Gits! 'n Gids vir Afrikaans

Afrikaansgids deur Nicolaas Faasen

368 bladsye

Pharos Boeke

ISBN 1 86890 209 9

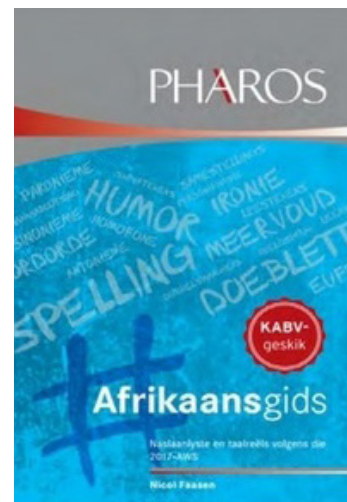
My eerste sewe jaar op skool was in die Afrikaans-medium, al is my 'moedertaal' nie Afrikaans nie. Destyds was daar 'n inspekteur wat my en my broer se taalgebruik ondersoek het en ons toe toegelaat het om in 'vaderstaal' skool toe te gaan. In die klein dorpie waar ons grootgeword het, was daar net 'n Engelse hoërskool, met die gevolg dat ons vanaf vandag se Graad 8 na die Engels-medium moes oorslaan. Hierdie aanpassing was heelwat makliker vir my broer as vir my, want ek het daarop aangedring om my Afrikaans op standaard te hou. Die Departement Afrikaans het moeite gedoen en wanneer ek met die oefeninge in die klas klaar was, kon ek met 'n handboek aangaan vir Afrikaans Eerste Taal gebruikers. Dit was egter nie vir my genoeg nie. Tydens bloktyd het ek fotostateerde lyste met trappe van vergelyking en intensiewe vorme van byvoeglike naamwoorde rondgeskarrel. Ek het nog presies onthou hoe my Klas 1-onnie se Afrikaanse spreekwoorde en uitdrukkings lyk, maar kon nooit die boek se gelyke kry nie. En telkens, sodra een van my Graad 12-klasmaats besef het ek is klaar met my werk was dit, 'What's this in Afrikaans?' en 'How do you spell that?' Ek het hulle lopende woordesboek geword en weet daar is êrens 'n kommentaar onderaan 'n opstel wat lui: 'Jy't dan so mooi begin, maar die slot afgerammel' (omdat ek my pelle wou help).

Was ek vandag dieselfde meisie in daardie klas, het ek summier Faasen se Afrikaansgids vir hulle gegee. Ek sou dit

woord vir woord instudeer het en probeer het om alles in my opstelle te gebruik: Wat 'n fantastiese vonds is die gids nie! Al die lyste wat ek so sorgvuldig versamel het, verskyn tussen die blaaie van die Afrikaansgids tesame met, onder andere, sinonieme, antonieme, paronieme en (my grootste vrees op hoërskool) anglisismes, leengoed en noem maar op. As volwassene gebruik ek Anton Prinsloo se Spreekwoorde (Pharos), en kan insien dat nie elke leerder op skool met 'n biblioteek in sy skooltas wil rondloop nie. Daar is in die Afrikaansgids 'n hele afdeling oor figuurlike taalgebruik. As dit te veel moeite (of te duur) is om die tradisionele Afrikaanse woordelys en spelreëls te gebruik, volg hierdie boek die 2017-uitgawe se riglyne en het die jonger geslag 'n meer toeganklike weergawe daarvan.

Ek kan die boek aanbeveel vir Afrikaans-onderwysers (Eerste of Tweede Taal). Dit kan net goeie taalgebruik kweek en, wie weet, dalk nog 'n taalpraktisyn tot gevolg hê.

Ilze Brüggemann het aan die Universiteit van Natal (PMB) 'n BA Hons (Afrikaans) behaal, waarna sy by 'n paar uitgewersmaatskappye gewerk het voordat sy besluit het om vryskut vertaler te word.



The Pharos *Afrikaansgids* offers simple guidelines for spelling and writing according to the 2017 *Afrikaanse Woordelys en Spelreëls* and is CAPS-aligned. This is a practical guide for undergraduates and other language practitioners.

ITD 2018 theme announced

On 24 May 2017, the United Nations General Assembly recognised 30 September as International Translation Day (ITD) to be celebrated every year across the entire UN network (Resolution A/RES/71/288). The International Federation of Translators (FIT) is an integral part of ITD thanks to its status as a non-governmental organisation partner with UNESCO. In preparation for collaboration with the United Nations in 2019, which has been declared International Year of Indigenous Languages, the FIT Council has selected as the theme for ITD 2018 Translation: Promoting cultural heritage in changing times.

As pointed out by UNESCO, cultural heritage does not end with 'monuments and collections of objects'. It includes intangible cultural heritage such as knowledge, beliefs and practices concerning people, nature and our relationship with the universe. As a global community we are seeing changes that bring previously separated cultures into face-to-face contact. As further pointed out by UNESCO, 'An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.'

ITD 2018 highlights the role of translation in promoting an understanding of the intangible cultural heritage of others in order to encourage mutual respect in our changing world. The FIT community encourages the international community to join us in celebrating ITD 2018 during the week of 24-30 September 2018.

The Salzburg Statement for a Multilingual World

The Salzburg Global Seminar's 2017 programme closed on a high on 16 December as Fellows representing over 25 countries and many more languages came together to co-create a new 'Salzburg Statement'. Titled The Salzburg Statement for a Multilingual World, the document encapsulates five intensive days' discussions at the session, *Springboard for Talent: Language Learning and Integration in a Globalized World*.

The session, held in partnership with ETS, Qatar Foundation International and Microsoft, examined the importance and implications of national language policies; the role of language in creating social cohesion; different forms of and strategies for language teaching; the advantages of multilingualism in the work place and in building more entrepreneurial societies; and the importance of linguistic diversity and language rights vis-à-vis the UN Sustainable Development Goal on Education (SDG4).

In addition to the Statement, the 50 Fellows also co-drafted several questions that will be used to help drive a year-long conversation on social media – #multilingualismmatters – about the importance and value of multilingualism in multiple contexts. The questions are broad and wide-ranging, with the intention of engaging Salzburg Global Fellows from other sessions and the general public in the discussion. The conversation will be launched on the Salzburg Global Seminar public [Facebook page](#) to encourage maximum participation.

Read the full Statement below.

Salzburg Statement for a Multilingual World

In today's interconnected world, the ability to speak multiple languages and communicate across linguistic divides is a critical skill. Even partial know-ledge of more than one language is beneficial. Proficiency in additional languages is a new kind of global literacy. Language learning needs to be expanded for all – young and old.

However, millions of people across the globe are denied the inherent right to maintain, enjoy and develop their languages of identity and community. This injustice needs to be corrected in language policies that support

multilingual societies and individuals.

We, the participants of Salzburg Global Seminar's session on *Springboard for Talent: Language Learning and Integration in a Globalized World* (12-17 December 2017), call for policies that value and uphold multilingualism and language rights.

We live in a world in which:

- All 193 UN member states and most people are multilingual.
- 7,097 languages are currently spoken across the world.
- 2,464 of these are endangered [1].
- 23 languages dominate, spoken by over one half of the world's population.
- 40% of people have no access to education in a language they understand [2].
- 617 million children and adolescents do not achieve minimum proficiency levels in reading [3].
- 244 million people are international migrants, of whom 20 million are refugees, a 41% increase since 2000 [4]. Migrants and refugees alone would constitute the 5th most populous country in the world [5].

Our world is truly multilingual, yet many education and economic systems, citizenship processes and public administrations disadvantage millions of people due to their languages and language abilities. We must tackle this challenge if we are to achieve the Sustainable Development Goals [6], adopted in 2015 by 193 countries to 'end poverty, protect the planet and ensure prosperity for all'. A just education system built on strong and fair language policies is fundamental to inclusive progress.

Principles

- Multilingualism denotes both the explicit teaching of languages, and the informal patterns of communication that emerge in multilingual societies.
- Plurilingualism is the knowledge of multiple languages by individuals.
- Historical, geographic, and socio-economic circumstances lead to many different forms and uses of multilingualism.
- Multilingual education, and support for social multilingualism by states and international organisations, promotes exchange of knowledge and intercultural understanding and strengthens international relations.

Targeted language policies can enhance social cohesion, improve educational outcomes and promote economic

development. Additive language learning approaches allow children to build strong literacy skills in their mother tongues; help communities retain their languages of identity, knowledge and belief; and create opportunities to learn new languages of personal, recreational, cultural or economic benefit. Multilingual policies can sustain the unique and vital resource of language diversity and drive positive change in the world, economically, socially and politically.

We urge individuals, corporations, institutions and governments to adopt a multilingual mindset that celebrates and promotes language diversity as the global norm, tackles language discrimination, and develops language policies that advance multilingualism.

Recommendations

Policy making

Successful language policy needs input from specialists and active participation of community stakeholders. Making rational and clear decisions about languages in society means:

- Negotiating clear goals that are realistic and achievable.
- Including all stakeholders in the policy process, with a prominent role for teachers at all stages.
- Sequencing policy from pre-school to post-schooling and non-formal and lifelong education.
- Focusing on all language assets and needs, including maintenance, learning and usage of the mother tongues of minority communities.
- Utilizing insights from educational and cognitive research for mother tongue and other tongue learning.
- Harnessing the potential of communication technologies.
- Securing adequate resources for full policy implementation.
- Monitoring and evaluating policy aims and implementation regularly.

Teaching and learning

The full scope of language policy is social, economic and cultural as well as educational. Lifelong learning of languages is essential for societies to sustain and benefit from multilingualism. Education, skills and labor policies should promote and recognize language learning for all, alongside positive appreciation of language diversity.

Children and adults should be able to access integrated and continuous opportunities to develop, enrich and extend their language abilities throughout their lives.

A new paradigm of education is needed that includes traditional and alternative systems of knowledge and leverages modern technologies. Sites for active language learning go well beyond schools and higher education institutions. Streets, homes, social networks, digital environments, and refugee support settings can all actively promote learning and appreciation of languages.

Translation and Interpreting

These services are integral to the design and delivery of public services and information exchange in multilingual societies. Equitable participation in health, education, economic and legal environments relies on freely available and professional language mediation.

Call to action

Stakeholders who can drive change include researchers and teachers; community workers, civil society and non-governmental organizations; cultural and media voices; governments and public officials; business and commercial interests; aid and development agencies; and foundations and trusts. We call on them all to help:

- Develop language policies, practices and technologies that support cohesive and dynamic societies with positive attitudes to multilingualism and plurilingualism.
- Actively support language rights, diversity and citizenship in official documentation and public messaging.
- Tackle all instances of discrimination, prejudice, bias and inequality associated with language and literacy.
- Recognize that minorities, migrants and refugees possess high linguistic capital that is of great value for our present and future world.

In their unique way, each of these stakeholder groups can embrace and support multilingualism for social progress, social justice, and participatory citizenship. Together, we can take action to safeguard the cultural and knowledge treasure house of multilingualism for future generations.

View the statement online at

<http://education.salzburgglobal.org/index.php?id=8547>

References

1. Language Atlas, UNESCO: <http://www.unesco.org/languages-atlas>
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