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THE ETHICS OF EDITING: RESPECTING AUTHORIAL VOICE IN SOUTH AFRICAN LITERATURE

A Research Report submitted to the Faculty of Humanities, School of Literature, Language and Media in partial fulfilment of the requirements for the degree of Master of Arts Publishing Studies at the University of the Witwatersrand.

Johannesburg, 2016

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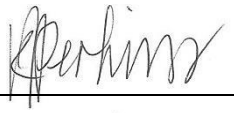
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Finally, I wish to thank my parents for their unconditional love, encouragement and support through all my studies.

Abstract

This is an introductory study into cross-cultural editing in the South African publishing industry, which is significant in a multilingual country like South Africa which has eleven official languages. This research report explores the cross-cultural editing relationship between an editor and three authors with different first-languages in South Africa.

Specifically, the nature of the cross-cultural editing relationship is investigated in this study of first-language English editors, editing first-language African language authors. This research focusses on the specific instance and experience of the cross-cultural editing relationship in South African trade fiction.

The report presents a review of literature of research studies in the field of copyediting and cross-cultural editing in order to contextualise the research carried out and establish why there is an ethical concern in cross-cultural editing. It proposes a definition for cross-cultural editing, specifically looking at language as an aspect of culture. The report consists of a case study of the cross-cultural editing relationship between a first-language English editor and three second-language English authors that s/he worked with. Data is collected via questionnaire response. Additional data is collected via an interview with a South African editing professional.

Interpretative phenomenological analysis is used to analyse the data collected to determine the editors' individual experiences of cross-cultural editing in South Africa. The themes identified from the data were communication, consciousness, collaboration and experience that characterise the cross-cultural editing relationship. The report presents findings from the research conducted. The lack of data from authors is significant and highlights the need for research that explores the editor-author relationship from the perspective of authors. The report finds that the editor participants viewed the role of the editor positively and as a valuable resource in the production of a book. However, the research shows that editors find the commercial environment has changed and they no longer feel the need to balance the needs of the publisher, author and reader. Furthermore, the contemporary publishing environment is not conducive to extensive collaborative editing processes. The findings show that the two editor participants have conflicting opinions on the approach to cross-cultural editing, but that both respect the authority of the author. The editor-author relationships analysed here were characterised as collaborative and open to negotiation by both parties involved as per the editors' perceptions. Findings also highlight the importance of editors being aware of the authority and power they hold and exercise with regards to an author's text.

The report offers recommendations for further research into the area of cross-cultural editing and argues that more research into cross-cultural editing needs to be done to understand the unique complexities of South African editor-author relationships and editing processes.

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CHAPTER 1 Introduction

In this chapter the background to this research report, which prompted this investigation in to cross-cultural editing in South Africa, is explained. The investigation is placed within the broader context of the publishing industry and editing in South Africa. The research question, objectives and the research method are also outlined. Finally the structure of the research report is presented.

1.1 Contextualisation and research gap

The editing relationship between the author and their editor is at the centre of the editing process . Yet, editing practice in South Africa remains largely unregulated (Law, 2011) and this is where most research has focused. The editor-author relationship, like other relationships, is a balance of powers. The editor's 'position of power [is] relative to any writer whose text they are involved in' (Freeman, 2009, p.142). The editor is always defined in relation to the author they edit, yet editors occupy the dominant position because they are figured as the grounding authority (Schleifer & Comas, 1988). Editors authorise the knowledge that discourse carries, which is further authorised through publication. The authority of the writer as the author, and therefore as the authority of the text, acts as a foil to the editor's power. Freeman (2009, p.134) argues that editors and publishers occupy positons of cultural power because they determine 'those voices that will be publicly uttered and find a readership and those voices that will remain silenced'. The editor who edits the content of a text, as in substantive editing, brings into question the authorial voice or 'author's expressive code' (Bregin, 2007, p.156) of the text.

Therefore, an ethical concern is raised for the authorial voice of texts, because the editor occupies the dominant position as the grounding authority and determines what is included and excluded and furthermore how what is included is expressed. Authorial voice is integral to the authenticity of a text, especially in fiction, as the authorial voice conveys the expression and intention of the author in the text.

However, the editorial relationship is further complicated when the relationship is 'cross-cultural' (McDonell, 2004, p.85). South Africa is a diverse and multilingual society, yet English is the dominant language of production compared to the African languages. This is carried through in the South African publishing industry. In South Africa, editors more often than not come from a dominant cultural position, i.e. white, first-language English speakers. Given South Africa's diversity, it is probable that they will edit authors who may not speak English as a first language. In a similar way to people in positions of power, cultures 'are the sites of struggle for power and recognition' (Kramsch, 1998, p. 10). McDonell (2004) argues that the imbalance between editor and author is heightened in the cross-cultural editing context, which can lead to further disempowerment of the author. In all editorial relationships there are 'issues of class, gender, age and educational background [that] are involved in a multitude of possible configurations' (McDonell, 2004, p.85). However, McDonell

(2004, p.85) argues that '[w]hen the writer-editor nexus is cross-cultural the issue of race is added so that the potential for misunderstanding, appropriation, paternalism or censorship is magnified an hundred-fold'. Editors, and especially white, English mother-tongue editors, must be aware of the subject positions they occupy and exercise. The editor's awareness of this is essential in an ethical approach as McDonell (2004, p.85) explains that their position 'can tilt the power balance so that a writer from a traditionally marginalised group may be further disempowered'.

Integral to the ethics of editing is an understanding of the editor-author relationship that defines editing. Therefore this investigation concentrates on the editor-author relationship in the trade fiction sector of the South African publishing industry. This is an introductory study into the ethical concerns in cross-cultural editing in the South African publishing industry, which is significant in a multilingual country like South Africa where cross-cultural editing is common practice. This research report explores the relationship between an editor and three authors with different first-languages in South Africa, and frames language as an aspect of culture.

To further contextualise this study I have read the research in South Africa into the editing industry. It focuses on trade fiction editing within the South Africa publishing industry. Research in South Africa has focussed on the professionalization and accreditation of editors by defining the editor's role in the various sectors of the editing industry, which include the book publishing industry as a sector, but do not focus on it (for example see Blaauw, 2001; Bregin, 2007; Law, 2011; Law, 2014; Law and Kruger, 2008). This research has been with the aim of regulating the industry and recognising the professional status of editors. Other research on the editing industry in South Africa has specifically looked at the guidelines and limitations for academic editing of theses and dissertations (for example see Kruger and Bevan-Dye, 2010; Kruger and Bevan-Dye, 2013). In an unregulated editing industry like in South Africa, concerns about ethical practice do arise. Blaauw's (2001) study into establishing a code of ethics for editors was the first set of guidelines for editing practice. However, not much research in South Africa has drawn attention to the concerns regarding cross-cultural editing. Bregin (2007, p.153) does however discuss the challenges of editing 'historically sidelined voices' in South Africa where the editor's role is to balance the 'delicate tension between the experiential and expressive authenticity of these "emerging" voices, and the stringent demands of established literary convention'. Bregin (2007) identifies the politics that are involved with copy-editing in South Africa, but without considering the ethical concern that is raised in this discussion between author and editor.

Bregin's (2007) comments link up with current discussions on the 'white literary system' (Platt, 2015, para.28) and the discourse on the decolonisation of this system which were sparked by Thando Mgqolozana at the 2015 Franschhoek Literary Festival. At the festival, Mgqolozana declared: 'I'm quitting what I call the white literary system in South Africa' (Platt, 2015, para.27). Mgqolozana raised a number of points in events at the festival and argued that '[w]e come from a history where black writers were banned and the stories that would most resonate with a black audience were

suppressed. There have never been as many black writers as we have now, there has never been as much diversity in terms of voices and stories' (Platt, 2015, para.12). He argued that the literary system did not allow for black writers to be integrated comfortably. Platt (2015, para.28) reports '"I was first published in 2009," he said, "and since me and other black writers have been begging to be integrated into this white literary system in a more comfortable way, and it hasn't happened. Whatever changes we called for has not taken place."' His demand for the decolonisation of the South African literary system is part of a bigger call for the decolonisation of society. Since, there has been continued debate about the publishing industry in the public sphere such as news articles and discussions. For example, Jacana Media hosted a panel discussion 'Decolonising South African Editing' in 2017 which had a panel of South African authors who debated the topic. It has also prompted the creation of the annual Abantu Book Festival by Mgqolozana, which was held in Soweto in 2016 for the first time, focusing on black readers and writers. The second Abantu Book Festival is planned for December 2017.

Therefore, this study aims to address this research gap in current South African literature on the cross-cultural editing relationship and the ethics of respecting authorial voice in cross-cultural editing. No scholarly work on cross-cultural editing in South Africa has been produced to date. I have read more broadly in my literature review in Chapter 2 to inform my understanding of the editing industry in South Africa and highlight the gap in research in this area. I am more interested in investigating the individual experience of cross-cultural editing because of the complexities of ethics in South Africa and the relationship between the author and editor in the instance of cross-cultural editing as a first step to researching this phenomenon in South Africa.

1.2 Research question, objectives and method of investigation

Following the contextualisation, the subsequent research question was established:

- What ethics do editors follow to ensure respect for authorial voice in the cross-cultural editing relationship in trade fiction in South Africa?

This question could also be framed as 'How do editors respect authorial voice in South African literature?' or 'What are the characteristics of an ethical approach to editing?' To investigate this broader question, the following sub-questions were formulated from the contextualisation to answer the research question:

- What is the editor's experience of the cross-cultural editing relationship?
- How do editors and authors experience the cross-cultural editing relationship?

The research question guided the investigation and determined its aims and methods. The objective of this investigation is to determine authors' and editors' experiences of cross-cultural editing and determine the characteristics of the cross-cultural editing relationship in South Africa between first-language English editors and second-language English authors. By determining the nature of the cross-cultural editing relationship and what the relationship entails, I will be able to determine what editors' and authors' experiences.

The purpose of the research is to investigate and analyse the relationship between an editor and an author with different first languages in South Africa and the experience of the cross-cultural editing relationship in South Africa. I frame language as an aspect of culture in my examination of culture, recognising that language forms a large part of culture. This is an introductory study in this area which is significant in a multilingual country like South Africa which has eleven official languages. Examining culture includes examining conflicting ideologies, communication, opinions and values which are reflected in language and in the editing process. The literature that was found and outlined in the literature review in Chapter 2 uses the term cross-cultural editing, although the term is used in a very broad and undefined sense. I therefore define cross-cultural editing in Chapter 2, informed by my comprehension of the literature. For the purposes of this investigation in the context of South Africa, I define first-language English editors as editors whose first language is English, who are predominantly white and who predominantly occupy a socio-politically privileged position in society. First-language African language authors are defined as writers who speak an African language and whose first language is not English, who are predominantly black and who predominantly come from a socio-political background of being marginalised and silenced by society. I have specifically looked at authors whose first language is isiXhosa and Shona.

In order to answer the research question and fulfil the objectives of this research, the following method will be followed. The method of investigation is firstly, a review of the literature to determine the rationale for this research, the context of the research and the research approach. Secondly, data from a self-administered questionnaire as well as a semi-structured interview will be collected. Thirdly, the data collected will be analysed using the interpretative phenomenological analysis approach. The findings from the analysis will then be used to answer the research question.

This research report consists of a preliminary investigation into the relationship between editor and author of different language backgrounds in South Africa. The research report consists of a case study examining an editor and three authors the editor has worked with, of different language backgrounds. The case study is comprised of data collected using the methods of a questionnaire and additional data collected from an interview with an editor in the publishing industry. These methodologies were selected because they focused on the 'examination of a single instance of a phenomenon' (Faegin, Orum & Sjoberg, 1991, p. 121) and allowed for detailed responses. The tools of a questionnaire and core interview questions were used to conduct data collection, which facilitated this methodology. The data analysis approach selected was interpretative phenomenological analysis as this focussed on establishing *what* and the *how* of an individuals' experience on its own and then in relation to other cases as well as existing literature. This analysis approach was selected because it would best answer the objectives of the investigation which concentrated on the specific phenomenon of cross-cultural editing in South Africa. This method of investigation would establish a clear description of the cross-cultural editing relationship in South Africa.

1.3 Chapter outline

The framework for this research report is outlined here.

Chapter 2 outlines and reviews the relevant scholarly literature available to provide a rationale for this study into the phenomenon of cross-cultural editing in South Africa. It establishes the multilingual and diverse context of the South African publishing industry, yet it is dominated by white, English-speaking, female editorial staff. Through the definition of the role of the editor and the different types of editing, it is established that the editor is in the position of power and this has implications for respecting authorial voice in the editing process. The editor can authorise discourse and the power of the editor in relation to the author is especially a concern when differences of culture occur in the relationship. While there is much literature on copy-editing work in the publishing industry and the role of the editor in South Africa, there is very little literature on cross-cultural editing in South Africa. There is some literature in this regard in Australia and Canada, but this phenomenon needs to be researched in and specifically for South African publishing. Because editors occupy a position of power, both in the publishing process and the power relations implicit in differences of culture, it is argued that there is an ethical concern in cross-cultural editing.

The methodology chosen and the research design of this study are discussed in detail in Chapter 3. The main assumptions of the study are first set out. The method of using a case study to examine the cross-cultural editing relationship is then motivated as the most suitable method after a survey of other possible methodologies. Questionnaires, semi-structured interviews and textual analysis are selected for the data collection and analysis because of the nature of the results they collect. The data is in-depth and personal. The data collection process, sampling and data collection tools used are explained in Chapter 3. Chapter 3 also outlines the changes in the research design. I determined that the research questions would be best answered using phenomenological analysis of the data collected because it looks closely at individual experiences. The limitations of this study are also highlighted in Chapter 3.

Chapter 4 sets out and presents the data collected from the case study and interview. It firstly presents the complete data set from Editor 2 and Editor 3 and reflects the lack of results from authors. Secondly, Chapter 4 presents the data arranged under broad subjects drawn from and guided by the questionnaire and interview questions. These same broad subjects are used as a framework for the structure of Chapter 5. However, Chapter 5 follows the procedure for phenomenological analysis on this framework.

Chapter 5 presents the analysis and discussion of results. Using the phenomenological analysis approach, the main themes are first identified from the data collected. The themes identified are communication, consciousness, experience and collaboration. These themes are defined and discussed in relation to the data as the main characteristics that describe the instance of the cross-cultural editing relationship studied in South Africa. Then the data collected is compared as well as

considered with the literature reviewed. The data analysis aimed to answer the research question through a description of the experience of the phenomenon studied.

Chapter 6 includes the findings that could be reasonably extrapolated from the data analysis. It also offers suggestions for further research in to the phenomenon of cross-cultural editing in South Africa and finally ends with some concluding remarks.

1.4 Summary

This chapter first introduces the investigation of this research report with the background to the research which frames it. It outlines the context wherein this research is positioned and the research gap it addresses in the field. A clear research question is established from the contextualisation and the related aims of the investigation. In order to answer the research question, the method of investigation followed in this research is set out. It outlines the theoretical framework of the research, as well as the research method, tools for data collection and the data analysis that will be followed in this investigation. Finally, it outlines the framework of the chapters for the research report.

CHAPTER 2 Literature Review

This chapter will address the circumstances of editing in South Africa when the author and the editor do not share the same cultural background with reference to the relevant literature that is available. The research focusses on cross-cultural editing in the trade sector and defines a number of concepts used in this research report. In this chapter, I discuss the diversity of the trade sector's output in the South African publishing industry and in turn the lack of diversity that is found in South African editing departments, as well as worldwide. I outline the importance of authorial expression and how substantive editing potentially risks losing this unique expression. The discussion of the various types of editing highlights the levels of editorial intervention that are possible and which are dependent on the editor's choice. I outline how the role of the editor relies on the editor's balance of powers as the grounding authority. Ultimately, I will show how language is embedded in culture and why an ethical concern is at stake in cross-cultural editing and why this is important to address in South Africa. Situated within the literature, I finally propose a definition for cross-cultural editing to work with going forward.

2.1 Diversity in publishing

South Africa is a diverse, multilingual society. South Africa has eleven official languages and therefore has authors who speak and write in various languages, yet English has remained the dominant language post-apartheid. Plüddemann (2015, p.187) describes South Africa and the dominance of English language use as 'a context of high multilinguality dominated by a single language of aspiration and public discourse'. Historically, the African languages have been excluded from public discourse in South Africa despite the majority of its citizens being able to speak one or more African languages. African-language speakers have consequently been marginalised and silenced throughout South Africa's colonial and apartheid era. Plüddemann (2015, p.189) explains that '[u]nder apartheid, African-language speakers had to bear the brunt of a language policy designed to actively affirm a minority at expense of a voiceless majority. From 1948 to 1994, Afrikaans and English were entrenched as the languages of power in society'.

English and Afrikaans were (and still are) languages of power, but this is not to say that there is no African language media. Two of the largest circulation newspapers in South Africa, *Isolezwe* and *Ilanga*, are written in isiZulu. There are radio stations in all eleven of South Africa's official languages. However, within the book publishing industry, production has been largely limited to English and Afrikaans books. In the 2013 Publishers' Association of South Africa (PASA) survey of the book publishing industry, the breakdown of new editions published in 2013 by language and genre in the general trade sector showed that there were 783 new Afrikaans titles, 678 new English titles and 15 new African language titles (Struik & Borgstrom, 2014). These figures correspond to the reported turnover of R1 596 000 of African language print books, the majority of which (75.7%) were children's books (Struik & Borgstrom, 2014). This is comparatively small to the R154 477 000

turnover of English titles and R151 631 000 turnover of Afrikaans titles in the same category of the general trade sector (Struik & Borgstrom, 2014). Despite South Africa's language diversity, the majority of the trade sector's output is in English and Afrikaans. The turnover comparisons suggest that English and Afrikaans titles sell more copies and are more commercially viable for publishers. The limited language diversity of the trade sector's output highlights the socio-political context wherein it operates: the industry is small and limited by the market. Publishers have to exploit the commercial value of English and Afrikaans trade books because the limits of the South African publishing industry as a whole are so significant. Furthermore, one can infer from this data that most South African authors, regardless of their language background and motivations to do so, publish in English or Afrikaans. Given that English is spoken as a home language by only 9.6% of the South African population (Statistics South Africa, 2011), it is reasonable to assume that there must be second-language English speaking authors writing in English. First-language African language authors may have to choose to write in English or Afrikaans to be able to publish, because it is the main language of production in this sector as supported by the data on new editions in 2013. This occurrence raises very interesting questions about the nature of authors writing for the South African publishing industry such as the motivations behind why South African authors write in English and Afrikaans given the language diversity in South Africa as well as the circumstances that have caused this. This would also be important in informing authors' opinions of cross-cultural editing. However, this research report very specifically focuses on the particular instance of cross-cultural editing in the trade sector within the broader landscape of the publishing industry in South Africa and therefore does not attempt to answer these questions.

In addition to the limited language diversity of the South African publishing production, the publishing industry has remained largely white and female in South Africa, which appears to also be a phenomenon worldwide. The 2015 Diversity Baseline Survey surveyed 8 review journals and 34 publishers across North America 'to establish a baseline that would measure the amount of diversity among publishing staff' (Low, 2016, para.3). The survey addressed race, gender, sexual orientation and disability in the publishing industry. The results show that 82% of editorial departments are White/Caucasian and 84% female. Across all departments, 79% of employees are White/Caucasian. (Low, 2016)

In the South African trade sector, the data similarly shows that the majority of permanent employees are white. The 2014 PASA industry survey by Borgstrom and Gough (2016) reports that in the trade sector, the biggest percentage of employees (39.45%) is white females, while 30.24% are non-white females. Of the 160 editorial staff in the trade sector as a whole, 78 are white females and are the majority demographic, followed by 59 black females (Borgstrom & Gough 2016).

It is important to note that the PASA industry survey reports on permanent employees and does not include information on freelance editors who are included and surveyed in the current research report and which make up a large portion of the industry's professionals. The Professional

Editors' Guild, an association of freelance editors in South Africa, does not keep a record of their members' demographics.

Mackenzie (2011, p. 17) reports on the publishing industry demographics in Australia that '[i]t seems that the typical Australian editor is "a forty-ish, highly qualified, highly experienced woman"'. Female employees dominate the industry as a whole and 'the ratio is nearer nine to one' (Mackenzie, 2011, p. 4), women to men, among editors in Australia. This is not unique to Australia, as evidenced by the statistics reported for South Africa. Australia has an analogous history to South Africa of oppression of Indigenous people by European colonialism and until recent years there has been little representation of Indigenous voices in Australia. McDonell (2004, p.84) argues that '[i]t is almost always the case that with Indigenous writing in general that a non-Indigenous editor will work on an Indigenous manuscript' in Australia. Similarly, a black South African author is also most likely to work with a white editor in the editing process because of the dominance of white editorial staff in the industry. In South Africa, Bregin (2007, p.156) describes that 'the editor more often than not is "white" and the author "black"'. Because of the language diversity of South Africa and therefore the language diversity of its authors, there will be instances of cross-cultural editing relationships, where first-language English editors edit second-language English authors. The statistics of predominantly white, female editorial staff in the trade sector raises concerns about the diversity of editors in South Africa as well as their ability to edit the work of authors of different cultures ethically. Are editorial staffs in South Africa familiar or knowledgeable with the content, language use or narratives of the diverse authors they edit? The subject of the 'white literary system' (Platt, 2015, para.28) is a matter of public discussion and debate, but the instance of cross-cultural editing has not been researched in South Africa. Comparisons between Australia and Canada with South Africa with regards to editing practices are not uncommon. Analogies have also been drawn between Australia, Canada and South Africa by Law and Kruger (2008) and Law (2011) in researching the professionalization of editing in South Africa. McDonell (2004) argues further that the cross-cultural relationship between editor and author needs to be addressed in the editing process. This needs to be examined and possibly addressed in South African editing practices. This research report is a start at examining this type of relationship in South Africa.

2.2 Authorship

The concept of the author has shifted with historical developments of the book and book culture. The author is defined here as an individual 'who, by their intellectual and imaginative powers, purposefully create from their experience and reading a literary work which is distinctively their own' (Abrams & Harpham, 2012, p. 19). This understanding of the author developed from the seventeenth and eighteenth century when writers claimed 'that they possessed originality, creativity, and genius, and so were able to produce literary works that were entirely new. They made such claims in order to establish their legal rights, as authors, to ownership of such productions as their "intellectual

property"' (Abrams & Harpham, 2012, p. 20). In return, the reader demands the author's originality, creativity and genius to come across in the literary work as he or she uses language to communicate. The reader expects the authenticity of the work to be uncompromised. The editorial process should aim to enhance the reader's experience and not to mask the author's genius.

The dominance of English and Afrikaans as the languages of power, and therefore, production in South Africa, with the subsequent marginalisation of other voices in the past, has highlighted the importance of previously unheard voices in the South African literary scene. Bregin (2007, p.154) describes theses authors as 'emerging voices'. These texts 'are very often cathartic endeavours' (Bregin, 2007, p.157) individually and communally. The authors have 'a great deal of emotion invested in the chosen words, which have often spent a virtual lifetime in the incubation, and a long-simmering anger, grief or resentment that underpins the subject matter' (Bregin, 2007, p.156). This is because these authors speak to the silence from years of oppression based on racial classifications in South Africa. In South Africa, new voices write 'from a deeply experiential point of view, informed with the unique insights and perspectives that only lived experience can give. Precisely because they have not been hamstrung by formal convention, these books bring to the page a freshness of outlook and expression' (Bregin, 2007, p.155). Key markers of trade fiction, which I am focussing on, are the content and language expression. Coupled with modern expectations of author originality and ownership, the unique lived experience of an author that is found in fictional texts because of its subject matter is paramount to a text. The fictional work of an author cannot be separated from the author's own experiences, point of view and how they express themselves. However, this experience may not be familiar to a white, first-language English speaking editor editing a second-language English speaking author in South Africa. By the very nature of these texts, because of their content, expression, language use and intended reader, they are culturally important voices to be heard. Furthermore, by their nature, they may be wholly unfamiliar to someone who has not had the same cultural experience due to the socio-political history of South Africa. This is why the question of cross-cultural editing relationships in South Africa is important.

2.3 The definition of editing and types of editing

I use the terms 'editor' and 'editing' while referring to what many also call a copy-editor and copy-editing. I am not referring to the work of a commissioning editor or commissioning publisher, although I do recognise that roles within the publishing production chain are often fluid and that a commissioning editor may also take on the tasks of a copy-editor. I use editing and copy-editing interchangeably and am focussing on the editor's task of amending manuscripts in the general trade sector. To understand the kind of editorial intervention that can occur and the varying degrees to which it occurs in the editing process (not only in, but especially in cross-cultural editing), I outline the aims and purposes of editing here.

Amending manuscripts can refer to assembling, arranging, rewording, and revising an author's text (Mossop, 2001). The trade sector, which is known as trade publishing or consumer publishing, publishes books for the public 'for entertainment and lay education as well as general cultural material' (Borgstrom & Gough, 2016, p.20). This encompasses works of fiction, which I am focussing on. The other sectors which make up the publishing industry are the education sector and the academic sector, which each have very different publishing purposes to trade fiction.

Clark and Phillips (2014, p. 179) define the aim of the editor as 'to ensure that the text and illustrations are clear, correct and consistent for both the printer and the ultimate readers'. Similarly for Butcher, Drake and Leach (2006, p. 1), '[t]he main aims of copy-editing are to remove any obstacle between the reader and what the author wants to convey and to find and solve any problems before the book goes to the typesetter, so that production can go ahead without interruption or unnecessary expense'. Here, Butcher et al. (2006) raise the important aspect of the budget in their definition. The budget of a project greatly defines the parameters of an editor's job as editing can be a time-consuming and expensive job to the publisher. Defining what editing is can be difficult because of the fluidity of roles in editing and the various types of editing. Editing by its definition and its aims intervenes with the author's text.

To understand the kinds of editorial interventions and their implications, I outline them here. The main types of editing are editing for language consistency, substantive or content editing and structural editing (Butcher et al., 2006; Clark & Phillips, 2014; Mackenzie, 2011; Mossop, 2001). Editing work can also include the work of structural mark-up, and identifying the parts of the manuscript for the typesetter (Butcher et al., 2006; Clark & Phillips, 2014). Editing for consistency, or what Mossop (2001, p. 11) refers to as copyediting, requires bringing a manuscript 'into conformance with preset rules' such as grammar, spelling, and the house style of the publisher. Structural editing involves the order of the material and is essential in non-fiction, academic or educational texts. Editing is often restricted to editing for consistency as substantive editing requires a further level of engagement with the text and the text's author. Butcher et al. (2006, p. 1) explains that

> [s]ubstantive editing aims to improve the overall coverage and presentation of a piece of writing, its content, scope, length, level and organization. The editor may suggest improvements for the author to make, or may (by agreement with the author) rewrite and rearrange the material, suggest better illustrations, and so on.

Substantive editing may also include factual or logical correcting of the text. Substantive editing handles the actual content of the text and its expression. This high level of intervention by the editor in substantive editing, which implies heavy changes to the text, brings into question the authenticity of the author's voice that was so emphasised as essential above in section 2.2. For the purposes of this study, I am using the term 'substantive editing' as it falls under the general heading of editing and its many aspects.

Texts that are authored by second-language authors often require substantive editing. In the South African context, Bregin (2007, p.154) argues that texts by new voices are 'in need of a certain amount of structural and syntactical reorganisation, thematic development or other intervention to make them viable publishing propositions'. These are significant issues that require a high level of intervention from the editor. Bregin (2007, p.154) argues that while they are valid texts in terms of content, these texts 'may lack the precise linguistic fluency, stylistic competency and/or knowledge of literary convention to achieve the high standard of production that academic presses traditionally demand. It is left to editorial discretion to bridge the gap between raw manuscript and polished product'. This gap has the potential to erase the authentic, authorial voice or the author. Importantly, it relies of the discretion of the editor and raises questions about the power of the editor, which I will address below in section 2.5 and 2.6. While Bregin (2007) refers to academic presses specifically, the same argument could apply to trade presses in many instances as the literary characteristics she mentions are also used in fiction and non-fiction trade publications.

In South Africa, Kruger and Van Rooy (2017) conducted a very interesting study from a linguistic perspective that investigated the role of editorial practice with regards to the legitimisation of unfamiliar and innovative uses of English in new or second-language Englishes. Their study focused on Black South African English. They wanted to determine whether the use of the progressive in writing was due to authors or editorial intervention. The possibilities, Kruger and Van Rooy (2017) argued, were that innovative features either occur in texts and are removed in editing, so are not legitimised; occur and are not changed by editors, so are legitimised; or, do not occur and are an error. Although focussed on linguistics, this was a pertinent study because I am interested in their first option and what is lost in the editing process. I am interested in Kruger and Van Rooy's (2017) focus on the innovative features lost, but also in content, expression, imagery and metaphors in language use by second-language English authors that may be lost. Kruger and Van Rooy (2017) did also find that editors did accept some innovative uses. Innovative features of English use forms part of authorial voice that has the potential to be removed in the editorial process.

I am focussing on substantive editing because it is here where the authority and the power of the editor works as a counter to the authority of the author, and thereby the authenticity of the text. The editor who is able to edit the content of a text brings into question the authorial voice of the text. The authorial voice is the controlling presence of the text that is apparent to the reader. It is the language and tone, method of delivery, and intent of the author. The author should serve as the definitive authority on the text because the text should be what he or she intended to express. The intervention of the editor with the text at this level should respect the author's intention. Clark and Phillips (2014, p. 182) explain that substantive editing 'calls for a clear perception of the author's intent and sometimes restraint from the copy-editor' as it is not their text, but the author's.

2.4 The value of editing and the role of the editor

The question of the use of the editor's power must be prefaced by the value of the editor's role, which I will set out here. I explain how the role is directly related to their position of power in relation to the role-players involved in the publication of a book.

Editors or copy-editors are considered essential in the value chain of a book's production. They are often the 'only person other than the author who reads the book before publication' (Clark & Phillips, 2014, p.179). Mossop (2001) identifies writing as a difficult undertaking compared to conversation because of the lack of immediacy with one's audience, the length of written forms and not compensating for tone and body language. It is therefore necessary to edit texts for the intended reader. Editing is considered positively, as an activity that improves the quality of a text. In the publishing value chain, whereby 'the publisher aims to add sufficient value so that it sells the final product at a higher value than the costs that have been incurred' (Clark & Phillips, 2014, p. 106), editorial work is a key aspect that adds value to an author's text. Butcher et al. (2006, p. 1) acknowledge that what is 'common to all types of publication and all methods of production is the value that a good copy-editor can add to the author's work by ensuring that, within the inevitable budgetary and time constraints, the work is presented to its readership in the best possible form'.

The role of the editor – what they do and what is expected – is a difficult one to define, especially in South Africa where editing practitioners 'work within a largely unregulated industry' (Law, 2011, p.275). To this end, Law's (2011) research aimed to establish standards for editing specifically for South African editors to be better able to define the role of the editor and therefore the professional status of editors in South Africa. Her empirical study surveyed editors across various industries that use editors and determined a list of tasks and skills for the set of core standards. Law extended her 2011 study in 2014 to look at the differences between the sectors in the editing industry to better define the role of the editor in each. Law (2014) identified that readership, the context in which editors work and the type of texts they edit determine the editor's role in the different sectors. Law's (2014) research stressed the difference between editing in the different sectors in the industry. This is why this research report is limited and concentrates on the trade sector as the findings may not be necessarily applicable across the industry. Kruger and Bevan-Dye's (2013) empirical study into the editor's role in academic research found that there was agreement by supervisors on structure and content editing (as not being appropriate for the editor to address), but not on style and copy-editing tasks. There were differing opinions expressed on style and copy-editing tasks amongst the language editors and supervisors surveyed. Kruger and Bevan-Dye's (2013) research cannot necessarily be applicable to editing in the trade sector. However, their research demonstrates the differing expectations of the editorial role in academic editing where the ethics of editing are a matter of debate. They highlight the complexities of ethical editorial intervention in South Africa.

Beyond the practical tasks Law (2011) identified, the role of the editor is also a dynamic one that requires a careful balance. There is the need to respect the author's work as his or her own while

helping present the work in the best way to the end user, the reader. This role is further limited by the brief of the publisher. The publisher determines the level of editing, cost, and time constraints, therefore '[o]n all projects you are constantly making a trade-off between what the publisher can afford and what the reader needs' (Mackenzie, 2011, p. 41). The other contention is between publisher and author. Bregin (2007, p.154), who worked as a full-time editor at the University of KwaZulu-Natal Press in South Africa expresses that she 'often felt caught between the irreconcilable demands of adherence to Press convention, and the need for a more flexible approach of accommodation, in order to allow less practised authors an authenticity of expression that would otherwise not be theirs'. One can see how the editor is caught in the interplay of demands and constraints required in their job. As Bregin (2007) states, this is further constrained by inexperienced authors.

Yet, the editor's obligation is to the author. The editor's 'position of power [is] relative to any writer whose text they are involved in' (Freeman, 2009, p.142). McDonell (2004, p.86) contends that '[t]he editor's role is... to assist the writer to achieve the writer's intention'. Mackenzie (2011, p. 41) states that the 'editor has a three-way responsibility to the publisher, the author and the reader, and sometimes balancing these conflicting needs you must make value judgements'. In cross-cultural editing, it is a job of 'complex interaction of negotiation, accommodation, and translation' (McDonell, 2004, p.86). Bregin (2007, p.154) similarly argues that the editorial work with an author or new, emerging voice 'entails a far more complex process of collaboration and negotiation which, in an ideal world, would require an interim stage of mentoring and manuscript revision under an editor's guidance'. This is the same recommendation that Kruger and Bevan-Dye (2010; 2013) make in reference to academic editing.

The editor's assessment is a value judgment, a subjective evaluation. The editor 'in reading discourse, attempts to discover its reason, its law, and its ground; the editor grounds his or her decision (in relation to other people) on the degree of the domestication of discourse' (Schleifer & Comas, 1988, p. 59). How familiar the text is to the editor and to the intended reader is dependent on their background and experience. As I will explain in section 2.5, an editor's and author's background is located in their culture and the power that culture has in society. In cross-cultural editing, the author's writing may appear wholly unfamiliar. The familiarity of the text to the editor vies with the author's intentions, which may sometimes be in contradiction, but needs to be negotiated by the editor. This contention is where authorial voice becomes vulnerable.

2.5 Language and culture

The authority and power of the editor and the author is in contention and is especially a concern when differences of culture occur in the relationship. Language, as our principle form of communication, is inextricably linked with culture. It is used to express, embody and symbolise culture (Kramsch, 1998). Kramsch (1998, p. 10) defines culture 'as membership in a discourse community that shares a common social space and history, and common imaginings'.

According to Saussure, language is made up of signs that each consist of the signifier and the signified. In his conception of language, '[t]he linguistic sign unites, not a thing and a name, but a concept and a sound-image' (Saussure, 1959, p.66). He replaces the concept with 'signified' and the sound-image with 'signifier'. Furthermore, the 'bond between the signifier and the signified is arbitrary' (Saussure, 1959, p. 67). The bond, therefore is a matter of convention, but despite the relationship being arbitrary, it infers meaning. Therefore, meaning is also a matter of convention and the result of social consensus and the linguistic tradition acting on the subject. Saussure (1959, p. 71) asserts that '[t]he signifier, though to a[ll] appearances freely chosen with respect to the idea it represents, is fixed, not free, with respect to the linguistic community that uses it' and so depends upon the understanding of the particular signifier within a particular system of users to establish meaning. Meaning, so abstracted from language, is determined by culture. The system or context language functions in is culture. Language cannot be separated and exist outside of culture.

Part of Brown's (2006, p.17) definition of language is that '[l]anguage operates in a speech community or culture'. A speech community is 'composed of people who use the same linguistic code' (Kramsch, 1998, p.6). Bakhtin expands on Saussure's work and emphasises the social world in contesting meaning. He acknowledges the influence of the individual speaker and the power of the system of language by the collective. Bakhtin (2002, p. 270) argues that

> A unitary language is not something given [*dan*] but it is always in essence posited [*zadan*] – and at every moment of its linguistic life it is opposed to the realities of heteroglossia. But at the same time it makes its real presence felt as a force for overcoming the heteroglossia, imposing specific limits to it, guaranteeing a certain maximum of mutual understanding and crystalizing into a real, although still relative, unity.

The individual speaker acts on the many voices, or heteroglossia, contesting meaning and understanding. The many voices act on language to adapt and change it. Therefore, the concept and the sound-image are in constant tension and tend toward the stability of meaning. To establish meaning,

> [t]he living utterance, having taken meaning and shape at a particular historical moment in a socially specific environment, cannot fail to brush up against thousands of living dialogic threads. Woven by socio-ideological consciousness around the given object of an utterance, it cannot fail to become an active participant on social dialogue. After all the utterance arises out of this dialogue as a continuation of it and as a rejoinder to it – it does not approach the object from the sidelines. (Bakhtin, 2002, p. 276)

Every utterance by the individual has influence because it is a response, so the individual also plays a part in shaping discourse. The individual's position is unique when they speak, but this is always in relation to the other and never in isolation or outside of culture. Everything the individual says has taken shape within culture and is shaped by the historical and social environment it is uttered in. Meaning that is inferred from language cannot be understood outside of culture.

Language operates within culture and yet simultaneously, as Kramsch (1998, p. 10) argues, '[c]ulture is the product of socially and historically situated discourse communities, that are to a large extent imagined communities, created and shaped by language'. They are inseparable and in many ways, language and culture have similar characteristics. Both struggle for meaning and power. Cultures are also constantly adapting and changing their parameters and 'are the sites of struggle for power and recognition' (Kramsch, 1998, p. 10). Language is complicit in this as '[a] community's language and its material achievements represent a social patrimony and a symbolic capital that serve to perpetuate relationships of power and domination; they distinguish insiders and outsiders' (Kramsch, 1998, p.10). This perpetual, evolving cycle of meaning production is in constant flux with the further evolving parameters of culture. I consider language as an important aspect of culture for the purposes of this research because language perpetuates culture verbally and in its written form. Therefore, culture specific narratives that occur outside of the originating culture cannot tend towards a unanimous meaning and why understanding between author and editor comes into question in the cross-cultural editing process.

The power relations inherent in language manifest in the relations between editor, author and publisher. The editor, as the grounding authority, authorises the knowledge of discourse, which is further authorised in its publication. Authorisation of knowledge is centred on the values of the editor. What is valuable in discourse is determined and also limited by the cultural context the editor operates within. Editors and publishers occupy positions of cultural power, and as Freeman (2009, p.134) argues, they are 'determiners of those voices that will be publicly uttered and find a readership and those voices that will remain silenced'. The editing process is a site of cultural contest where cultural understanding and misunderstanding are shown in the negotiations and decisions between editor, author and publisher.

2.6 The ethics of editing

What I have mapped out above has been intended to establish my argument that there is an ethical concern in cross-cultural editing and why we should address this in South Africa. English and Afrikaans remain the languages and discourses of power in post-apartheid South Africa and with this the cultural hegemony.

Kristeva (1980, p. 23) argues that 'ethics used to be a coercive, customary manner or ensuring the cohesiveness of a particular group through the repetition of a code...Now, however, the issue of ethics crops up wherever a code (mores, social contract) must be shattered in order to give way to the free play of negativity'. This negativity allows for the possibility of 'heterogeneity, strangeness, bewilderment, loss' (Schleifer & Comas, 1988, p. 60). Ethics is not simply the decision between good and bad or right and wrong, but the editor's ethics should allow for the possibility of what may not be familiar. Kristeva (1980, p. 23) calls this 'the free play of negativity'. The editor should not simply ensure the customary. In the instance of cross-cultural editing, this is pertinent because two cultures,

in this instance English and African cultures do not have the same power and recognition in South Africa. An ethical inquiry, according to Schleifer and Comas (1988, p. 58), is a 'mode of inquiry that focuses on the values that underwrite human conduct'. Each individual's moral code is subjective, but determines one's actions in relation to others. Ethics therefore look at one's obligations to others and are our condition of action towards others.

With regards to editing, 'ethics crops up as an inquiry into conduct and the determination of a hierarchy of value. Here above all it has to do with the power and conduct of grounding authority' (Schleifer & Comas, 1988, p. 60). The editor is figured as the grounding authority because the power that editors hold allows them to authorise knowledge that discourse carries. Editors ground or authorise this knowledge through its publication. Essentially, how editors act – what they allow or prohibit – is centred on their system of values. This is even more important when culture is considered. Freeman (2009, p.134) argues that '[p]ublishers and their editors occupy powerful positions within the public as arbiters of public taste and determiners of those voices that will be publicly uttered and find a readership and those voices that will remain silenced'. Mackenzie (2011, p. 42) argues further that '[l]ike any human being, editors are limited by their cultural and intellectual context and by their own mental structures and strictures, but we have a duty to try to transcend our biases. Editors are not guardians of culture or gatekeepers of the language'. They have a moral obligation to respect and give equal opportunity to every person to express themselves. Editors have the duty to acknowledge their own limitations in recognising the unfamiliar to them in another culture.

Editors' inherent and unavoidable bias limits what appears familiar or domesticated to them in discourse. Mackenzie (2011, p. 44) argues that '[c]ross-cultural editing is a complex maze of negotiations. Indigenous writing often confounds mainstream expectations: for instance, it may not fit neatly into a literary genre and its authorship and copyright may be communal'. Here, she highlights the possibility of unfamiliarity that is present in the texts by authors not from the same culture as editors. She draws attention to the need for negotiation and communication in an ethical approach to editing. Mackenzie (2011, p. 44-45) argues further that '[e]ditors must be aware of their own biases, tastes and preconceptions, and in many cases mediate between the author and the publisher. As always, respect the moral rights and authentic voice of the author'. The editing of such texts requires restraint by the editor and negotiation with the author. Any amendments must have the approval of the author. Mackenzie (2011, p. 45) cites the example of Keri Hulme's 1984 novel *The Bone People* which was 'initially rejected because, as one New Zealand author says, "the publishing industry and editors did not have the breadth of knowledge or vision to recognise a book of brilliance that was beyond the depth of their cultural or gender experiences"'. Significantly, *The Bone People* won the Man Booker Prize in 1985 (Booker Prize Foundation, 2016). McDonell (2004, p.85) acknowledges that in all editorial relationships 'issues of class, gender, age and educational background are involved in a multitude of possible configurations. When the writer-editor nexus is cross-cultural the issue of

race is added so that the potential for misunderstanding, appropriation, paternalism or censorship is magnified an hundred-fold'. Editors must acknowledge and be aware of the power and authority they hold and exercise with regards to an author's text. As in South Africa, editors more often than not come from a dominant subject position, i.e. first-language English speakers who edit authors who may not speak English as a first language. The editor's awareness of this is essential in an ethical approach as '[t]he different subject positions of writer and editor can tilt the power balance so that a writer from a traditionally marginalised group may be further disempowered' (McDonell, 2004, p.85). Editors should be especially aware of their subject position as members of the dominant culture and the power this carries when it comes to authorising discourse that is unfamiliar to their personal context and experiences. In South Africa, this occurs between first-language English editors and second-language English authors.

Kruger and Bevan-Dye's (2010) research into the lack of guidelines in the South African context for the editing of dissertations and theses highlights the ethical dilemma that is raised in academic editing. Kruger and Bevan-Dye (2010, p.153) identified the need for language editing because of students' 'inadequate academic language proficiency, which may or may not be coupled with the difficulties associated with writing in a second or third language'. Similarly, inadequate language proficiency and the use of a second language are the same characteristics that often occur in trade fiction writing and especially when it comes to cross-cultural editing. However, unlike fiction writing, students are required to write 'within the conventions and requirements of academic discourse' (Kruger & Bevan-Dye, 2010, p.155). As Bregin (2007) and Mgqolozana (Platt, 2015) argue, authors of fiction are expected to write within the conventions and requirements of the white literary system in South Africa. Notions of language correctness, defined by the colonial literary system, frame the author's use of language as inadequate. This also raises the ethical dilemma of who gets to decide what is good or bad or right or wrong?

Academic writing differs from trade fiction in that dissertations and theses have the function of expressing student's intellectual work towards the achievement of a qualification. Because of the function and demands of academic discourse, the kind of editorial intervention required is different to other writing and restricted mainly because the editor cannot alter students' reasoning or alter text that reflects the students' ability (Kruger & Bevan-Dye, 2010). The ethical dilemma occurs for the editor in the extent to which they can edit due to work having to reflect the student's abilities entirely. The reasons, however, for restricting trade fiction cross-cultural editing is very different to those in academic editing – it is not so much about the author's ability, but the author's authentic voice. However, the practical concerns that Kruger and Bevan-Dye (2010) raise are applicable: in neither instance should the editor work to extensively alter the author's text.

Kruger and Bevan-Dye (2010) used an empirical approach to research what elements of academic editing editors in the South African industry perceive as appropriate. This approach resulted in very specific copy-editing tasks that editors agreed should or shouldn't be included in editing

dissertations and theses. The rigours of academic writing are far stricter than the creative and often experimental features that are a marker of fiction writing that I am focussing on in this research report. For example, figures of speech are an element of fiction writing that are strongly grounded in culture due to their creative manipulation of everyday imagery and language-use, but would not be suitable in academic writing. The function of fiction is also very different to academic discourse. Kruger and Bevan-Dye (2010) raised the important issue of the extent of editorial intervention in their research with editors in the industry and also highlighted the difficultly of ethical constraints for editors, but the same ethical concerns are not applicable to fiction writing. The role of the editor is very different, even where the originality of the author's work is imperative in both.

McDonell (2004, p.92) suggests protocols, 'a formalised way of dealing with many issues that may arise', as a way forward in cross-cultural editing. McDonell (2004, p.93) acknowledges that while protocols may not be universally applicable and that strict adherence may hamper dynamic work, they do provide a 'starting point for negotiation'. Her moral reasoning is that they 'show respect for other cultures and give every writer an equal opportunity to express herself' (McDonell, 2004, p.93). Protocols would also help cross-cultural editing be sound practice legally, practically, professionally, historically, educationally, and truthfully (McDonell, 2004). Protocols may be a valuable tool to respect authorial voice in the cross-cultural editing process.

In South Africa, because of the struggle for standardisation in the editing industry as a profession, the ethics of cross-cultural editing have not been fully addressed in the context. Blaauw (2001) designed the first code of ethics specifically for South African text editors in his master's dissertation. Blaauw's (2001) study was the first step to the recognition and professionalization of text editing for language practitioners in the country. The final draft of the code for text editors outlines the professional nature of copyeditors and serves as a set of guidelines for professionals, as a very first step. The code is broad and all-encompassing and therefore does not make specific reference to cross-cultural editing or best practices in this instance (and did not intend to). In the final draft code Blaauw (2001) states that in instances of editors' not being competent and being unfamiliar with subject matter, they should consult further to resolve this. He also reaffirms the aim of the editor to aid communication to the reader, but this obviously does not address the changes that occur in this process. This is where further research needs to take place. Later, Law and Kruger (2008) still noted the undefined professional status of editors. They carried out a survey assessing the perceptions of editors on professionalisation and accreditation in South Africa. The research into editing practices in South Africa (for example see Blaauw, 2001; Law and Kruger, 2008; Law, 2011) continually shows that it is aimed at its standardization as a first step before the intricacies of the profession, for instance cross-cultural editing, can be addressed.

It was difficult to find peer-reviewed literature on this topic overall. It must be noted that although there has been some said on cross-cultural editing in the context of Australia by McDonell (2004) and Mackenzie (2011), which I have covered, very little has been written on the politics of the

editor-author relationship in terms of language and culture in general. Other instances of cross-cultural editing have been addressed in the Canadian context, but I have not been able to find published literature on it. Editors Canada's national conference has addressed the topic in a number of sessions over the last few years. In 2014, Lee Marade, a successful, award-winning Indigenous writer in Canada led a session in the Language and Culture section entitled 'Indigenous Writing and Editing', where she discussed the problems of editing Indigenous writers if 'the author is creating a story from within the author's own story structures' (Editors Canada, 2016a, para.12), particularly when there is so little generally known about Indigenous people in Canada. In 2016, editor Ann-Marie Metten and Jordan Abel, a Nisga'a poet, led a session entitled 'Dialogue on Editing Indigenous Writing'. In the session they discussed the 'best practices for non-Indigenous editors working with Indigenous authors' as well as 'productive and culturally sensitive editorial methods for understanding and preserving Indigenous narrative voice and worldview, as well as protocols for publishing traditional stories' (Editors Canada, 2016b, para.28), which appears to be similar to McDonell's suggestions for having protocols in the editing process. It is clear that there is dialogue in the industry on the topic of culture and editing. A *Quill & Quire* news article reports on Joanne Gerber's efforts in Canada to initiate the Aboriginal Editors Circle to train editors to 'better serve the works of Canada's indigenous authors' (Carter, 2014, p.1). Gerber found that '[t]oo many texts were being clumsily handled because of cultural miscommunication, manifesting in what Gerber describes as "tone-deaf edit notes" and chronological errors' (Carter, 2014, p.1). Marilyn Dumont, a Cree/Métis poet agrees that 'the greatest challenge to editing indigenous texts is maintaining the integrity of an indigenous perspective, despite the linguistic and conceptual hurdles involved in communicating across cultures' (Carter, 2014, p.2). Even if there is no peer-reviewed published work on the topic yet, this discussion in the industry is a step in the right direction towards it. Similar discussions are happening in South Africa, however Kruger and Bevan-Dye (2010; 2013) and Bregin's (2007) articles are the only reviewed literature I could find addressing the challenges facing editors and new authors in South Africa.

In my research and review of the literature, I did not find any comprehensive definition of what cross-cultural editing is. Therefore from my reading of the literature and my understanding of it, I defined cross-cultural editing. I largely draw on McDonell's (2004) research on editing Indigenous writing in Australia and my understanding of culture as a discourse community from Kramsch (1998). I define cross-cultural editing as the editing of an author's work where the author and the editor are from and occupy different discourse communities that do not necessarily have the same social space and history, and therefore may not understand the other fully. This definition refers to the expression of culture specific narratives, that are characteristic of fiction writing, but which are not part of the culture in which the work is situated. This definition includes the possibility of conflicting ideologies, communication, imaginings, opinions and values between cultures which are reflected in language

and therefore in the editing process. My definition can be used for further work in this area. I have chosen to work with language differences in my research.

2.7 Summary

This chapter outlines a review of the literature on cross-cultural editing in the South African trade sector as well as the other relevant topics to understand why there may be an ethical concern in the cross-cultural editing relationship. I firstly outlined South Africa's linguistic diversity; a diversity which is not reflected in the editorial departments of publishing houses in South Africa due to the dominance of English and Afrikaans as the languages of production. It is therefore highly probable that an editor will be a first-language English speaker and edit a second-language English author. I established the importance of authorial voice in trade fiction writing and preserving this in the editing process, and therefore why cross-cultural editing practices are pertinent in South Africa. To understand what editorial intervention can occur to disrupt authorial voice, I defined the different kinds of editing; the role of the editor, which Law (2011) argues is still largely undefined in South Africa; and the value that is placed on the editorial process. The balance of power with substantive editing rests with the editor and this is shown to be problematic when the editor occupies the dominant cultural position in relation to the author. I defined the relationship between language and culture to specify why language and culture are considered so closely in this study. The literature demonstrates why there is an ethical concern in the phenomenon of cross-cultural editing in South Africa. Finally I defined cross-cultural editing going forward in this study, informed by the literature reviewed.

CHAPTER 3 Research Methods

In this chapter, the assumptions that were made to conduct this research are clarified. The methodology of a case study in which data is collected using a questionnaire and an interview and analysed using textual analysis is motivated. The data collection process, research instruments and their development are explained. The data analysis approach of phenomenological analysis is described and motivated. I outline the data analysis and interpretation process used. The limitations of this study are also explained in this chapter.

3.1 Assumptions

To follow this line of research, I have made certain assumptions which are based on my readings that are addressed in the literature review of Chapter 2. In summary, these are:

There are ethics involved in the process of editing texts. Editing is a subjective exercise in working with the author's words to produce a book for publication. The editor must balance the interests of the publisher, author and audience. Editors thereby make a value judgement during editing.

Everyone has inherent bias with regards to gender, race, class and language and it influences the way people think and act. Inherent bias can be acknowledged or hidden by the subject. People can attempt to overcome their bias.

Most editors in South Africa are white, first language English speakers, and female.

In fiction, it is important to hear the author's voice through the narrative mode that is employed. This is critical for a true narrative that expresses the author's intentions.

An author's work benefits from the editing process. Editing, by a third party that is not the author, improves a work.

It is unethical to misunderstand, misread and silence anyone's personal experience.

3.2 Methodology

I concentrated on researching three South African published trade books by first-language African language authors edited by one first-language English editor as one case study. This report is primarily based on information gathered from case study participants. Additionally, data was collected via an interview from a participant that did not form part of the case study. A case study is defined as 'an in-depth, multifaceted investigation, using qualitative research methods, of a single social phenomenon' (Faegin, et al., 1991, p. 2). It is 'a method that relies on the examination of a single instance of a phenomenon to explore, often in rich detail, the hows and whys of a problem' (Faegin et al., 1991, p. 121). Kahn's (2008) definition highlights that the phenomenon studied is analysed as a whole using various methods. I intended to look at multiple editor-author relationships and the books they worked on that would each form a case study. Each case study was intended to have responses from the editor and the author on the published trade book they had worked on

together, consisting of data collected from the further methodology of personal interviews, questionnaires and textual analysis of the book. However, through carrying out the research, which is outlined in section 3.3, Research design, I studied one editor and their relationship with three authors and the case study came to consist of questionnaire response. A case study was appropriate because it would produce qualitative data with the purpose to study in detail the editor-author relationship in the instance of cross-cultural editing in South Africa.

Individual participants' data was analysed to determine a qualitative perspective of editing practices and relationships in the South African trade publishing industry. The methodology of a case study determines the findings of the research. The findings are therefore dependent on participants' responses and are at risk of being prejudice (Kahn, 2008). A case study was originally appropriate because it is specific to the instance of one book's publication. In this instance as the research was carried out, the case study is appropriate because it is specific to the instance of one editor and his/her work with three authors. The weakness of a case study is that it is very specific to the situation studied and difficult to extrapolate beyond the results or be applicable to other published books (Kahn, 2008). However, human behaviour differs between people, place and time, so an individualistic investigation at one situation of an editor's editing process in one case study is appropriate. It concentrates on the subject at hand and gives a contextual understanding of the situation. No process of producing a book is the same as that of another book. Books are by nature individual and original, so one cannot make general statements about all books and their publication. However, by choosing to study from the same sector of the industry, general trade fiction, the books in the case study attempt to be comparable. The case study does however say something about one book, its author and editor. As a case study, this is in itself valuable as an in-depth study of an individual experience even though it may not be applicable to other books, authors or editors.

The methods of a questionnaire survey, semi-structured interview and textual analysis were determined to be appropriate for various reasons. The questionnaire and interview methods allowed data to be collected that very specifically addressed the editors and authors perspectives and experiences of cross-cultural editing and the wider concerns that the literature review in Chapter 2 brought attention to. It facilitated focused discussion of topics and questions, but also allowed participants to expand as they determined necessary. The textual analysis method was chosen to be able to better examine examples highlighted in the questionnaire responses that participants answered and analyse the types of negotiation that occurred in the editing process. This method would have allowed me to engage with the author's text and the resulting editorial decisions that were made with specific examples. These methods were determined to be best at gathering specific, yet reliable data of participants' experiences. Questionnaires and interview questions are at risk of participant bias as participants may be led by the structure of questions or suggested answers that questions may convey.

A qualitative approach was chosen as best to investigate the research questions because this is the first introductory investigation into the phenomenon of cross-cultural editing in South Africa. As

so little is known about this topic in the South African context, I chose to investigate the perceptions and experiences of authors and editors working in cross-cultural editing relationships as an initial step to determine the contextual environment. This was chosen instead of prescribing characteristics and experiences from other contexts such as Australia and Canada that would simply be assumed to be transferable. The qualitative approach was chosen opposed to a quantitative approach as the research focused on participants' relationships which are difficult to quantify into numerical data and statistics that would be meaningful.

Other research into the editing sector in South Africa has largely been empirical to gauge perceptions of editors in the industry. I also wanted to examine the opinions and perceptions of editors and authors in a similar way for my investigation into the cross-cultural editing relationship. Blaauw (2001), Law (2011), Law (2014), Law and Kruger (2008), Kruger and Bevan-Dye (2010), and Kruger and Bevan-Dye (2013) all used a survey and questionnaire methodology for data collection. Their studies were aimed at gauging editors' perceptions by using this methodology. Blaauw (2001, p.15), who used a qualitative approach, argues that the qualitative approach is the only way 'one can really capture the individual's point of view'. This was appropriate as I wanted to examine the experience of the cross-cultural editing relationship, which is a very personal and individual experience. Therefore the questionnaire was entirely appropriate. Kruger and Van Rooy (2017) used a case study to study the specific example of innovative features in Black South African English. In the same way, I concentrated in a very specific example of the editor-author relationship. A concentrated case study, with a small sample size, using questionnaires and semi-structured interviews also suited the time constraints to the research investigation. So although the literature reviewed presented a suitable methodology, the data analysis was selected based on the research question and aims of this study which is detailed in section 3.6.

To explain further my understanding and development of the methodology for data collection, I outline the methods used here. A personal interview is a conversation between two or more people whereby questions are asked by the interviewer and answered by the interviewees to gather information. I informally interviewed a South African trade publisher who referred me to editors and authors in the industry who I could approach to participate in the planned case studies. I also interviewed another professional editor on their experience of the South African publishing industry in a semi-structured interview. I had framing questions to lead discussion, but did not limit the range of topics discussed around these questions.

A questionnaire is a data-collection method that consists of questions that respondents answer in order to gather information. I distributed questionnaires to the editor and authors of each book via email. The questionnaires for the editor and the author were developed with investigating the experience of the cross-cultural editing process. The questions were aimed at determining what authors and editors experienced and how they experienced the cross-cultural editing process. It also had questions to gather their opinions and experiences on the existing themes and concerns involved

in cross-cultural editing that were identified in the literature review and were used to develop these questions for the questionnaires. The concept of authorial voice, the role of the editor, the balance of powers and negotiation were included. Other questions were aimed at gathering participants' expectation and reflections in the editing process. The questions were aimed at determining the authors' and editors' opinion and perspectives from both sides of the relationship. They were designed to be open-ended, allow for expansion on relevant topics, and not to undermine the professional work done by editors and authors.

The core interview questions to frame the semi-structured interview were developed in a similar way to the questionnaires. However, they were broader questions that aimed to get the participant's opinion and perspective on their experience as an editor in the South African publishing industry, as well as on the themes and concerns raised by the literature review investigating cross-cultural editing.

Textual analysis is a data collection method whereby a researcher analyses and interprets textual material, such as a book or manuscript, using a framework or analysis questions. I intended to analyse the chosen texts, using responses from the questionnaires as a framework to look at certain instances in each book where the editor or author has raised specific interesting or pertinent answers on the manuscript. However, this did not occur because no participants drew attention to any specific instances.

To select a sample to participate in the study, non-probability sampling was used. Participants were selected because they were 'available and willing to participate in the study' (Wagner, Kawulich & Garner, 2012, p.89). Furthermore, the purposive and convenience sampling techniques were used. Purposive sampling depends on the researcher's 'own experience, previous research or ingenuity to find the participants ... and usually uses specific selection criteria to identify the most suitable individuals' (Wagner et al., 2012, p. 93). I relied on my experience and knowledge to find participants through a South African trade publisher willing to assist me. The criterion used to select participants was their experience as copy-editors in the South African trade fiction publishing industry. This was further narrowed down to the copy-editors I had access to who were first-language English speakers and had edited books by second-language English speaker authors. I was introduced to them by the publisher I informally interviewed. This is where the convenience sampling technique was used in conjunction with purposive sampling as I selected those 'readily available' (Wagner et al., 2012, p. 92). The other half of the editor-author relationship was the author, who were each selected and determined by the participation of their editors. This was determined by the original research design explained in section 3.3 that each case study would consist of an author and editor on the instance of the editing process of one of the author's books.

The sample size was designed to be two relationships, so therefore four participants plus additional interviews from industry professionals. Two relationships were determined to be a manageable sample size for the time available for data collection and would allow for comparison

with each other as well as industry professional opinions. It would also highlight differences in relationships that may occur in one relationship, but not the other. The sample size was never intended to be representative, but to determine results and findings for the studied relationships and determine insight into the context and experience of editors and authors in the cross-cultural editing process. The broader interviews outside of the case studies were to determine industry perspectives on the issues around the topic of cross-cultural editing in South Africa to help further determine and define the context of cross-cultural editing in South Africa.

Confidentiality and anonymity was an important aspect of my research. I wanted to maintain anonymity to encourage participation and honest responses from editor and author participants. I also wanted to respect the work of the authors and editors that had gone into the published book as a final product and in no way undermine their professional work. Confidentiality and anonymity was also important to protect the professional relationships between publisher, authors and editors. The South African publishing industry is relatively small and research needs to be done in this area, but these professional relationships need to be protected as it is likely that role-players will work together in the future. To maintain anonymity in the report, I corresponded with participants directly. Anonymity was guaranteed to participants, if they required it, by the exclusion of names and any definitive descriptions in the report. Anonymity was agreed upon within the verbal and written informed consent agreements. All forms and questionnaires were coded as part of a reference system I created that corresponded to a list of personal names. Participants were identified as Author 1, 2, 3,... and Editor 1, 2, 3,... depending on their role. Books corresponding to editors and authors where coded as Book A, B, C,... Therefore, no questionnaires bore personal names, but followed the numbering reference system I created. Data from the personal interview was noted during the interview and the notes were also marked by the numbering reference system, not by the editor's name. Therefore, in the report that follows it is necessary to continue to protect the anonymity of participants, and, although it may read awkwardly, s/he has been used as there is no gender neutral pronoun. Furthermore, the raw data collected from the participants has not been included in the research report to maintain confidentiality. This was a condition in my application for ethical clearance which is included in Appendix B. All participants requested complete anonymity. However, I do have email records, the participant's original response and my interview notes for my record to ensure the accuracy of the data presented in Chapter 4's Data Presentation.

3.3 Research design

I began my research with the design to concentrate on researching two South African published trade books by first-language African language authors as two case studies. This research was originally designed to consist of data collected from interviews, questionnaires and textual analysis. It was structured to form a case study for each book so that they were structurally similar to be more easily comparable, even though the nature of a book and the process of publishing a book is so individual.

Participants would remain anonymous to encourage openness and engagement with the topic and questions that were given to them.

The editors and authors I approached to participate were recommended to me by a South African trade publisher who gave me access to them by putting me in contact with them. The publisher was selected because they focus on publishing black authors in South Africa. Because of the problems I had getting responses from authors and editors, the design of my research changed, although I applied the intended methodology. I did not follow the intended research design because the editors and authors the publisher suggested and introduced me to did not agree to participate. My sampling was also therefore limited further.

Neither Author 1 nor Author 2 responded to my enquiry to participate in the research. Editor 1 expressed an interest, but was unable to commit because s/he had no extra time to participate due to tight deadlines for work. Editor 2 was happy to participate, however s/he drew attention to a flaw in the research design. The case study participants' identities were always designed to be anonymous, and Editor 2 agreed to participate only on the condition that s/he remained anonymous. Editor 2 stressed that s/he could not jeopardise the professional relationship that s/he had with publishers or authors and this highlighted the fact that although participants would remain anonymous to everyone else, they would not remain anonymous between the editor and the author of the case study. Because of the non-participation of the others however, this was not a problem that needed to be addressed in the end as the structure of the research had to change. However, I presume that this may pose a problem for future research into this topic and author participation is essential to get a broader and comprehensive perspective in this phenomenon in South African publishing.

Editor 2 was prepared to speak more broadly and on three books that s/he had edited that were written by first-language African language authors. Therefore, the research was redesigned to be one case study on an editor and their experience of editing three cross-language, trade fiction books. This has made comparison of multiple case studies unworkable, but the experiences between the three books are comparable in the analysis of the data. Furthermore, comparison is made with the data collected from the interview with Editor 3.

Ultimately, the case study consisted of an in-depth questionnaire response from Editor 2. I was also able to conduct a personal semi-structured interview with Editor 3 on his/her experiences of editing in South Africa.

I was unable to interview anyone else involved directly and Editor 2 did not draw attention to any specific sections of the manuscripts or published novels for textual analysis. For the textual analysis, certain parts that were highlighted by the editor or author would have been analysed and compared with the responses from the questionnaires. The manuscript was also going to be compared to the published book in these places. Notes and changes would have been recorded. Because no author or editor drew specific attention to the texts, no data was collected.

The research has been severely limited from my original structure and intentions due to my access to editors and authors, and their ability and willingness to talk.

3.4 Instruments

I used the following instruments and tools to complete my research:
Personal computer for writing up emails, questionnaires, participant information sheets and consent forms; interview questions for the semi-structured personal interview; pen and paper for recording interview responses; questionnaire forms of questions for participants to fill out and complete; and internet access for email distribution of the questionnaire (see Appendix A).

3.5 Procedure for data collection

I initially made contact with a South African trade publisher, who I met in an informal meeting to interview. S/he introduced me and put me in contact with potential authors and editors via email who would be able to help with my research through their participation.

For the questionnaires, potential participants were asked and agreed or disagreed to participate via email. In the emails, potential participants were fully informed of who I was, what my research was about and what the questionnaire would entail in terms of how long it would take to complete, the time-frame for it to be returned, anonymity, and what would be done with the data collected.

The questionnaire for editors (see Appendix A), written in Microsoft Word, was administered via email on 24 October 2016 as an attachment to the one editor who agreed to participate (Editor 2). The respondent replied with his/her answers well within the time frame given via email on 26 October 2016.

For the personal interview, the potential interviewee was asked and agreed to participate via email. In the emails, potential participants were fully informed of who I was, what my research was about and what the interview would entail in terms of how long the interview would be, how the interview would be recorded, anonymity, and what would be done with the data collected. I scheduled to meet for the interview with the participant, Editor 3 via email. In the face-to-face interview, which was loosely led by the core interview questions (see Appendix A), I recorded notes, key points and quotes from the interview during the interview by hand to collect the information shared. The interview was not recorded for confidentiality reasons. I wrote these notes up digitally after the interview and they are saved for my reference and record. Not having digitally recorded the interview presents one weakness. My notes are based on recollection and depend on my memory and judgement of what seemed important at the time.

3.6 Data analysis and interpretation

I used interpretative phenomenological analysis to analyse the data collected, which looks closely at the experiences of participants and their relation to others. By using phenomenological analysis,

'researchers are concerned with the similarities in how individuals perceive phenomena and thus construct a shared view of reality that plays out in their everyday lived experiences' (Wagner et al., 2012, p. 238). The philosophical assumption to this analysis approach is that we can only know what we know through experience (Wagner et al., 2012). Wagner et al. (2012) explain that we are always attempting to make sense of our experiences although we are not consciously aware of this. To be able to research with this approach, researchers must suspend their understanding of their own lived experience as researchers to be able to make sense of how people experience the world (Wagner et al., 2012). Researchers must be able to remove themselves and consider the phenomenon anew.

Other research into editing in South Africa approached their data analysis very differently. Blaauw (2001), Law and Kruger (2008), and Kruger and Bevan-Dye (2010) all used descriptive analysis to analyse their data, which suited the list of copy-editor tasks and skills they needed to establish in their research. Law (2011) and Law (2014) similarly used statistical analysis. My research however, had a much smaller sampling and was not aimed to produce a definitive set of results, but determine perceptions. The emphasis of phenomenological analysis on personal experience is wholly appropriate because my main aim is to investigate the phenomenon of cross-cultural editing in South Africa and examine the relationship between editor and author in the editing process from their experience. It is fitting because the process of editing books is unique in each instance, the author-editor relationship is also unique, and therefore there are also two perspectives to the phenomenon from the author and editor. Cross-cultural editing issues are complex and as an exploratory study, I aimed to first describe what this could be. This approach produces results that are grouped into themes and focus on common experiences, but also simultaneously highlight differing experiences of the same phenomenon. Wagner et al. (2012, p. 238) explain that the 'purpose of phenomenological analysis is to identify some shared phenomenon and the description of shared experiences'. The main questions asked in this analysis are: What did individuals experience and how did they experience it? I used these two questions to frame the questions of the questionnaires and interview.

I used the approach of interpretative phenomenological analysis because it consists of an examination of one case before comparing to others or other literature. From the examination of one case and others, themes are identified that are both common and dissimilar from the participants to establish how participants make sense and meaning from their experience (Wagner et al., 2012). The strength of this approach is its adaptability to the research context and there is flexibility to interpret data (Pringle, Drummond, McLafferty & Hendry, 2011). The weakness of such an individual approach is immediately apparent; the sample is very small and the results may not be applicable generally. Yet, a small sample and an individual approach allows for a detailed investigation and transferability is possible 'if the research account is rich and transparent enough, and sufficiently related to current literature' (Pringle et al., 2011, p.22). I made every effort to follow this in my approach to the data analysis. Despite every attempt of a researcher to suspend their own experience as much as possible in the interpretation of data, another weakness is that the analysis depends

entirely on the researcher's interpretation which is vulnerable to bias. Pringle et al. (2011, p.23) argue that rigour of the analysis can be assured through 'reflection, team discussion and method triangulation'. I ensured the rigour of my analysis through reflection.

The data collected from participants was analysed by firstly reading the data thoroughly and repeatedly to become familiar with it. It was then analysed by identifying significant statements from the questionnaire and the interview, and how I interpreted their meaning. Themes were identified from the data. To do this, significant statements were identified, which outlined the developing meaning of the data, which informed the themes. The themes established the description of the phenomenon of the cross-cultural editing relationship. The data from the questionnaire was contrasted with the other data collected from the interview to interpret and understand the situations covered in the case study between the books. Analysis consisted of considering the data in comparison to the literature reviewed and in line with the purpose of the research and the research question. This established a composite description of the common experiences. Specifically, the information gathered from the editor (Editor 2, questionnaire) on each book (A, B and C) was compared and contrasted with each other. Furthermore, it was compared with the data collected from the other editing professional (Editor 3, interview) to find the themes, similarities, differences, agreements and contradictions, which would be most useful to answering the research question. From this, the analysis was used to infer any possible conclusions that the data may convincingly suggest.

3.7 Limitations of the study

There are a number of limitations to my research.

The research has a limited scope due to the methodology of a case study. It concentrates on one editor instead of several which could be usefully compared although they would not be entirely analogous given the individual nature of books. Multiple editor and author relationships could provide more insight into the industry and in more general terms.

The research was further limited by the access I had to editors and authors in the industry, and the research has a very narrow focus on the editor. Therefore, the research is unbalanced. To gather a thorough understanding of editor and author relationships, data must be collected from authors.

The research is dependent on the honesty of participants' responses.

The research is dependent on the participants' responses and on the individual perceptions of the editors. The editors who participated all have significant experience in the industry, which influences their work and professional relationships with authors. Inexperienced editors may have very different perceptions and experiences of the cross-cultural editing relationship to the editors who participated and are nonetheless important.

The research only reflects first language English editors and second language English authors. In South Africa there are many variations of language speakers.

3.8 Summary

This chapter outlined the methodology of the case study that was used and why the study of the particular instance was appropriate to investigating the personal experience of the editor-author cross-cultural editing relationship. The reasons to use the further methodology of the interview and questionnaire as data collection methods were motivated as appropriate given the time constraints and the level of detail the questionnaire allowed participants. I clarified how the research design changed because of my access to the sample. I clarified how the research instruments were developed; sampling method used; as well as the actual procedure I followed for data collection after the research design had to be changed. I motivated my choice of data analysis method and outlined the procedure followed for data analysis. I finally addressed the limitations of the study in this chapter.

CHAPTER 4 Data Presentation

The data presented below follows in two forms. Firstly, for completeness, data collected is presented as I received it from the participants arranged together and the changes necessary to preserve the participants' anonymity. The raw data is not included due to confidentiality concerns and the express wish of participants to remain anonymous. Not including the raw data to ensure confidentiality was included as a condition in my ethical clearance application for this study. The data collection of Editor 3 is the presentation of my digital notes that were written up immediately after the interview. They therefore are a presentation of my recollection of the interview that was not recorded digitally for confidentiality reasons. Secondly, for easy analysis, my reorganisation of the data is largely based on the main questions from the questionnaire and interview. The analysis and discussion in Chapter 5 follows the same framework for easy comparison between it and the data presentation in section 4.2.

4.1 Data collection

4.1.1. Author 1

No results

4.1.2. Editor 1

No results

4.1.3. Author 2, Book A

No results

4.1.4. Editor 2

General

Editor 2's dominant language is English.

S/he has seven years of experience editing trade fiction. In addition, s/he has 26 years of experience editing general trade non-fiction.

Editor 2 defines the role of editor of fiction as a facilitator of language and readability, and as a conduit for the storytelling. S/he views his/her role as primarily as a facilitator and then as a conduit for the storytelling. Editor 2 views the author as the primary storyteller and that the narrative, which s/he defines as the plot, character and setting, and which is based on lived experience and world view, belongs to the author. The editor's role, Editor 2 defines, is to make that world view accessible either to the intended readership, also known as the market, or as wide a readership as possible.

Editor 2 expects the author in the editing process to be open to negotiation, to appreciate the formal and informal processes of publishing and editing, to have an understanding of the intention of the author and the editor's work, and a shared vision for the end product.

Editor 2 does not feel the need for a balance between publisher and author needs. S/he finds that balancing needs is seldom a problem. The publisher's acceptance and agreement to publish is the guideline, and incentive to focus on the manuscript, the narrative that exists and the author's needs. Editor 2 notes that very often publishers do not provide a brief that outlines their needs, vision, intentions and intended market, so all the editor has to work with is the manuscript and the author. The close relationship between the author and the editor allays the balancing act, because of the need for mutual understanding and shared vision. Editor 2 finds that having an agreement to publish and the author being happy with the work, is all a publisher needs to balance.

The general approach Editor 2 has to the editing process is that s/he avoids projects s/he has no or little experience in. These are areas such as poetry, fantasy and science fiction. S/he feels this is necessary because s/he believes an editor should have an affinity or close association with the content and trust in the ability to develop a relationship with the author that will benefit the work. Depending on the author or the intended reader, Editor 2 considers the author's experience, nature of his or her previous works, approach to editorial input and the market in his/her process of the edit. S/he believes there cannot be hindrances such as sensitivities or conflicts of interest in the editor-author relationship. Editor 2 outlines more specifically how s/he approaches the editing process of a book on an individual level when discussing Books A, B and C.

Editor 2's opinion is that an editor's only response to the end product should be satisfaction because the work is at its best and the author is happy. Editor 2 believes that if this is not the case, the editing process is not yet complete.

Editor 2 believes that there should be no problems in editing cross-cultural texts, regardless of the manuscript and the author's origins. Any problems would be the result of bad communication and a lack of mutual understanding between the editor and the author. S/he has never had a problem of complete misunderstanding with an author.

Editor 2 firmly believes that there is no difference in approach to editing texts where the author's first language is English. Differences occur when the author is inexperienced or the editor is not able to relate on a personal level with the author, in Editor 2's experience.

Book A, Author 2

Book A is a debut novel about a young Zimbabwean woman grappling with her conservative upbringing and the modern world as she tries to survive. The book looks closely at black feminism, race and gender roles through the main character as she searches for security and stability on her own terms.

Book A is written by a Shona speaking author. Editor 2 was reluctant to take the job at first. S/he believed the book would do well at the time, but because of the political activist view from the standpoint of Zimbabwe and the Shona culture, and the author, s/he felt s/he would be ill-suited to the job. Editor 2 believed it would be a bad match because s/he is South African, middle-aged, middle-

class and was educated with Christian National Education in the 1970s and 1980s in South Africa. Editor 2 had reservations about Author 2's approach and engagement with the editing input because it would come from Editor 2's perspective. His/her reservations were unfounded. Editor 2 thought that there was a strong focus by both of them on the end goal in terms of the project as a whole, content and narrative voice. Editor 2 believes they were successful. Communication was efficient and they were able to negotiate and find middle-ground on certain points. Editor 2 describes their working environment as friendly, cooperative and mutually rewarding.

After editing, Editor 2 found that further amendments were made by the publisher. The Shona text was italicised, which Editor 2 understood to be a convention used for foreign words, and which s/he thought should be disregarded in the context and intended market of the book. Editor 2 felt that the use of the convention compromised the integrity of the narrative and was surprised by the decision. Editor 2 felt it was pandering to a market that was not the intended audience.

Book A was received well by the South African market and has won local literary awards.

Book B, Author 3

Book B was written by a prolific, experienced and acclaimed South African author. Book B addresses the problems of patriarchy in a rural Transkei, South Africa setting and focuses on the rural, marginalised women and their families who live there. The book highlights the importance of vulnerable lives. It is a love story and it is also a story about the relationship between a young woman and her father.

The author of Book B was open about his/her motivation, intention for the text and the voice s/he wanted to adopt. S/he was frank and professional with Editor 2. Author 3, like Author 2, kept the end goal in mind. Editor 2 felt that Author 3 was friendly and open to suggestions as well as active input from him/her even if they were in contrast to the direction the narrative was taking.

Editor 2 said that Author 3 admitted that s/he was not as happy as s/he thought she would be with the manuscript when s/he first handed it over. S/he [the author] was concerned that his/her emphasis on language and context had overridden his/her message. Therefore, Editor 2's edit with Author 3 focussed on bringing the narrative in alignment with Author 3's original intention. Together they worked on the characters, plot and narrative voice to do this. Editor 2 describes the process as virtually flawless, with both of them unrelenting in exploring alternatives, and using each other as springboards.

Editor 2 felt that the success of their working relationship was because of Author 3's experience, and therefore knew what to expect from the process and had no qualms about a white male/female editor working on a title with a black female protagonist. At the same time, Editor 2 felt familiar with the readership, genre and narrative voice. The narrative voice was based almost entirely on an isiXhosa authorial voice immersed in Xhosa tradition. Editor 2 felt it to be one of the most rewarding titles s/he has worked on. The title ran over the schedule by four months, but Editor 2 felt

that Author 3 was happy with the book and their collaboration that had developed his/her mediocre [editor's choice of word] first draft. Editor 2 and Author 3 are considering working together on further projects.

Book C, Author 4

Book C is about a man's struggle with life that is more a philosophical project than a plot-driven novel. Through the main character, the author reflects on what is means to be human. The book focuses on characterisation, setting and style.

Editor 2 has worked extensively with Author 4, editing his/her second, third and fourth novels. Editor 2 describes Author 4's work as highly descriptive and layered, dealing with contemporary South African concerns such as identity and race, oppression and accountability. His/her work always starts with the human condition and communicating it, rather than unpacking the motives of the plot and setting.

Editor 2 describes Author 4 as being very open to the editing process and editorial input. In the editing process, Author 4 always takes the initiative of asking advice and direction, and understands that his/her style requires reigning in. Editor 2 describes the process as having significant to and fro, discussion, negotiation and compromise, and it is never with a sense of resentment or frustration. Editor 2 has also found that Author 4 is so focused on the good of the project and open to guidance that often Editor 2 has written a version of a scene and Author 4 has edited it. Editor 2 describes their relationship as very close and cooperative, with no reservations around issues or sensitivities.

Author 4's work has been highly recognised for its contribution to South African fiction.

4.1.5. Editor 3

Editor 3's dominant language is English.

S/he has thirty years of experience editing in South Africa.

Editor 3 has significant experience as an editor at a publishing house in the 1980s that was well-known as an anti-apartheid publisher. The publishing house published books and magazines within the political context of apartheid, very different to the political context and publishing environment of South Africa today. The publishing house was funded by interested parties, sometimes publicly or covertly, who had similar political interests and sympathies that opposed the apartheid government. Therefore, it was not run commercially, unlike other presses at the time. Funding was given with very few strings attached and for the discretion of the publishing board to allocate. Their market locally and internationally would buy books because their politics aligned and simply because the publishing house was challenging the apartheid government, and then also because they wanted to read what was published.

Editor 3 recalls that in the 1980s, writing in English had become the language of resistance to have the widest reach to the global community. Editor 3 had a colleague who was an editor who

edited one of the literary magazines the publishing house published. The magazine published varying perspectives on black, every-day life under apartheid. It often published submissions from various writers who were part of community groups such as dance or poetry groups, but who were not proficient in English or necessarily writers. Editor 3 recalls his/her colleague spending a lot of time working one-on-one with the writers to develop their work and edit their work in a collaborative ethos. Editor 3 has not seen such individual attention given to the editing process between editor and author since.

Editor 3 found the editing environment at the publishing house a very close, collaborative process of negotiation with authors. S/he also says that there were some authors uninterested in the editing process after having written the work, but were still happy with the final product that was published, even though they were not involved in the editing process. This was because they believed their role stopped at writing and were uninterested in polishing their work. Editor 3 believes that there is a far more commercial environment in publishing now that is not necessarily conducive to such an intensive editing process as this publishing house's editors had when Editor 3 was there.

Editor 3 recalls that at the publishing house, there were some who believed that the message that they were writing about (opposing the apartheid government) and publishing was far more important that the presentation of the text and so editing was less valued in that instance. Editor 3 acknowledged that with some authors s/he worked with that sometimes the editing dulled and took away from the creative essence and expressiveness of the text regardless of the author's language background. Editing could sometimes be at odds with the vibrancy and creativity of a text, as well as the storytelling of the authors. Often Editor 3 had to make the choice between using standard, correct English and the author's expression. S/he acknowledged that authorial voice could be lost here, and that a value judgement was required by the editor.

Editor 3 viewed the editing process very positively; that it was something that could improve a work. Editor 3 believed that editing could also be an extremely transformative process. In Editor 3's experience, authors are very open to the editing process and want to better their work to create the best version of it.

Editor 3 believed that the question of ethics in editing lay with the approach of the publisher/editor to the author relationship. Editor 3 believed there were two approaches. The publisher/editor (the publisher employing the editor who in turn works with the author) could approach it with an understanding that the editor was in charge and the author was completely subservient to the demands of standard language use, publisher standards and the requirements of the text. This would be a prescriptive relationship that was domineering and held little respect for the author as the authority on the text. Alternatively the publisher/editor could approach the author relationship with an understanding that the editor was at the service of the author to improve the work with a mutual or common goal. Ultimately, publishers would be nothing without their authors; they wouldn't have anything to publish. Editor 3 believed that it was the responsibility of the editor to

initiate or facilitate the negotiation of the conditions and workings of the editor-author relationship. Editor 3 believed this applied to any author-editor relationship regardless of language background.

Editor 3 acknowledged that given the same text, five editors will each give five different edits, so any edit is very dependent on the editor.

Editor 3 recalls that a book s/he edited was edited again for the American market. Interestingly, many personal contextualisations in the text were removed for the American market. S/he noted that it was interesting to look at how different edits occur depending on the market and noted that an editor's approach is often very dependent on the market. The same occurs in question of including foreign language in a text and whether it should be left unchanged, italicised or translated in the form of a glossary. Editor 3 thought that good writing would contextualise foreign language use for the reader so well that they would still be able to pick up the general meaning of the word.

4.2 Data presentation

4.2.1. Editor language background and experience

Editor 2

Editor 2's dominant language is English.

S/he has seven years of experience editing trade fiction. In addition, s/he has 26 years of experience editing general trade non-fiction.

Editor 3

Editor 3's dominant language is English.

S/he has thirty years of experience editing in South Africa.

Editor 3 has significant experience as an editor at a publishing house in the 1980s that was well-known as an anti-apartheid publisher.

4.2.2. Editor definition of the role of the editor

Editor 2

Editor 2 defines the role of editor of fiction as a facilitator of language and readability, and as a conduit for the storytelling. S/he views his/her role as primarily as a facilitator and then as a conduit for the storytelling. Editor 2 views the author as the primary storyteller and that the narrative, which s/he defines as the plot, character and setting, and which is based on lived experience and world view, belongs to the author. The editor's role, Editor 2 defines, is to make that world view accessible either to the intended readership, also known as the market, or as wide a readership as possible.

4.2.3. How editors in South Africa see their role in editing

Editor 3

Editor 3 viewed the editing process very positively; that it was something that could improve a work. Editor 3 believed that editing could also be an extremely transformative process. In Editor 3's experience, authors are very open to the editing process and want to better their work to create the best version of it.

4.2.4. Editor expectations of the editing process

Editor 2

Editor 2 expects the author in the editing process to be open to negotiation, to appreciate the formal and informal processes of publishing and editing, to have an understanding of the intention of the author and the editor's work, and a shared vision for the end product.

Editor 2's opinion is that an editor only response to the end product should be satisfaction because the work is at its best and the author is happy. Editor 2 believes that if this is not the case, the editing process is not yet complete.

Editor 3

Editor 3 acknowledged that given the same text, five editors will each give five different edits, so any edit is very dependent on the editor.

4.2.5. How editors reconcile the contention between the needs of the publisher and author in the editing process

Editor 2

Editor 2 does not feel the need for a balance between publisher and author needs. S/he finds that balancing needs is seldom a problem. The publisher's acceptance and agreement to publish is the guideline, and incentive to focus on the manuscript, the narrative that exists and the author's needs. Editor 2 notes that very often publishers do not provide a brief that outlines their needs, vision, intentions and intended market, so all the editor has to work with is the manuscript and the author. The close relationship between the author and the editor allays the balancing act, because of the need for mutual understanding and shared vision. Editor 2 finds that having an agreement to publish and the author being happy with the work, is all a publisher needs to balance.

After editing Book A, Editor 2 found that further amendments were made by the publisher. The Shona text was italicised, which Editor 2 understood to be a convention used for foreign words, and which s/he thought should be disregarded in the context and given the intended market of the book. Editor 2 felt that the use of the convention compromised the integrity of the narrative and was

surprised by the decision. Editor 2 felt it was pandering to a market that was not the intended audience.

Editor 3

Editor 3 recalls his/her colleague spending a lot of time working one-on-one with the writers to develop their work and edit their work in a collaborative ethos in the 1980s. Editor 3 has not seen such individual attention given to the editing process between editor and author since.

Editor 3 found the editing environment at the publishing house a very close, collaborative process of negotiation with authors. S/he also says that there were some authors uninterested in the editing process after having written the work, but were still happy with the final product that was published, even though they were not involved in the editing process. This was because they believed their role stopped at writing and were uninterested in polishing their work. Editor 3 believes that there is a far more commercial environment in publishing now that is not necessarily conducive to such an intensive editing process as this publishing house's editors had when Editor 3 was there.

Editor 3 recalls that at the publishing house, there were some that believed that the message that they were writing about (opposing the apartheid government) and publishing was far more important that the presentation of the text and so editing was less valued in that instance. Editor 3 acknowledged that with some authors s/he worked with that sometimes the editing dulled and took away from the creative essence and expressiveness of the text regardless of the author's language background. Editing could sometimes be at odds with the vibrancy and creativity of a text, as well as the storytelling of the authors. Often Editor 3 had to make the choice between using standard, correct English and the author's expression. S/he acknowledged that authorial voice could be lost here, and that a value judgement was required by the editor.

4.2.6. How editors perceive their editor-author relationships

Editor 2

Book A

Book A is written by a Shona speaking author. Editor 2 was reluctant to take the job. S/he believed the book would do well at the time, but because of the political activist view from the standpoint of Zimbabwe and the Shona culture, and the author, s/he felt s/he would be ill-suited to the job. Editor 2 believed it would be a bad match because s/he is South African, middle-aged, middle-class and was educated with Christian National Education in the 1970s and 1980s in South Africa. Editor 2 had reservations about Author 2's approach and engagement with the editing input because it would come from Editor 2's perspective. His/her reservations were unfounded. Editor 2 thought that there was a strong focus by both of them on the end goal in terms of the project as a whole, content and narrative voice. Editor 2 believes they were successful. Communication was efficient and they were able to

negotiate and find middle-ground on certain points. Editor 2 describes their working environment as friendly, cooperative and mutually rewarding.

Book B

The author of Book B was open about his/her motivation, intention for the text and the voice s/he wanted to adopt. S/he was frank and professional with Editor 2. Author 3, like Author 2, kept the end goal in mind. Editor 2 felt that Author 3 was friendly and open to suggestions as well as active input from him/her even if they were in contrast to the direction the narrative was taking.

Editor 2 said that Author 3 admitted that s/he was not as happy as s/he thought she would be with the manuscript when s/he first handed it over. S/he [the author] was concerned that his/her emphasis on language and context had overridden his/her message. Therefore, Editor 2's edit with Author 3 focussed on bringing the narrative in alignment with Author 3's original intention. Together they worked on the characters, plot and narrative voice to do this. Editor 2 describes the process as virtually flawless, with both of them unrelenting in exploring alternatives, and using each other as springboards.

Editor 2 felt that the success of their working relationship was because of Author 3's experience, and therefore knew what to expect from the process and had no qualms about a white male/female editor working on a title with a black female protagonist. At the same time, Editor 2 felt familiar with the readership, genre and narrative voice. The narrative voice was based almost entirely on an isiXhosa authorial voice immersed in Xhosa tradition. Editor 2 felt it to be one of the most rewarding titles s/he has worked on. The title ran over the schedule by four months, but Editor 2 felt that Author 3 was happy with the book and their collaboration that had developed his/her mediocre [editor's choice of word] first draft. Editor 2 and Author 3 are considering working together on further projects.

Book C

Editor 2 has worked extensively with Author 4, editing his/her second, third and fourth novels.

Editor 2 describes Author 4 being very open to the editing process and editorial input. In the editing process, Author 4 always takes the initiative of asking advice and direction, and understands that his/her style requires reigning in. Editor 2 describes the process as having significant to and fro, discussion, negotiation and compromise, and it is never with a sense of resentment or frustration. Editor 2 has also found that Author 4 is so focused on the good of the project and open to guidance that often Editor 2 has written a version of a scene and Author 4 has edited it. Editor 2 describes their relationship as very close and cooperative, with no reservations around issues or sensitivities.

Editor 3

Editor 3 found the editing environment at the publishing house a very close, collaborative process of negotiation with authors. S/he also says that there were some authors uninterested in the editing

process after having written the work, but were still happy with the final product that was published, even though they were not involved in the editing process.

4.2.7. How editors approach editing

Editor 2

The general approach Editor 2 has to the editing process is that s/he avoids projects s/he has no or little experience in. These are areas such as poetry, fantasy and science fiction. S/he feels this is necessary because s/he believes an editor should have an affinity or close association with the content and trust in the ability to develop a relationship with the author that will benefit the work. Depending on the author or the intended reader, Editor 2 considers the author's experience, nature of his or her previous works, approach to editorial input and the market in his/her process of the edit. S/he believes there cannot be hindrances such as sensitivities or conflicts of interest in the editor-author relationship.

Editor 3

Editor 3 believed that the question of ethics in editing lay with the approach of the publisher/editor to the author relationship. Editor 3 believed there were two approaches. The publisher/editor (the publisher employing the editor who in turn works with the author) could approach it with an understanding that the editor was in charge and the author was completely subservient to the demands of standard language use, publisher standards and the requirements of the text. This would be a prescriptive relationship that was domineering and held little respect for the author as the authority on the text. Alternatively the publisher/editor could approach the author relationship with an understanding that the editor was at the service of the author to improve the work with a mutual or common goal. Ultimately, publishers would be nothing without their authors; they wouldn't have anything to publish. Editor 3 believed that it was the responsibility of the editor to initiate or facilitate the negotiation of the conditions and workings of the editor-author relationship. Editor 3 believed this applied to any author-editor relationship regardless of language background.

4.2.8. Editor on the differences editing a text by a second-language English author

Editor 2

Editor 2 believes that there should be no problems in editing cross-cultural texts, regardless of the manuscript and the author's origins. Any problems would be the result of bad communication and a lack of mutual understanding between the editor and the author. S/he has never had a problem of complete misunderstanding with an author.

Editor 2 firmly believes that there is no difference in approach to editing texts where the author's first language is English. Differences occur when the author is inexperienced or the editor is not able to relate on a personal level with the author in Editor 2's experience.

Editor 3

Editor 3 recalls that a book s/he edited was edited again for the American market. Interestingly, many personal contextualisation in the text was removed for the American market. S/he noted that it was interesting to look at how different edits occur depending on the market and noted that an editor's the approach is often very dependent on the market. The same occurs in question of including foreign language in a text and whether it should be left unchanged, italicised or translated in the form of a glossary. Editor 3 thought that good writing would contextualise foreign language use for the reader so well that they would still be able to pick up the general meaning of the word.

4.3 Summary

This chapter presents the data collected from the questionnaire and semi-structured interview. The data collected is presented in two parts; firstly, the data is presented as is for completeness. The only changes made were to protect the anonymity of the participants. Secondly, the data is arranged around the main questions from the questionnaire and the interview to structure the analysis in Chapter 5 and make comparison between Chapter 4 and Chapter 5 manageable.

CHAPTER 5 Data Analysis and Discussion

This chapter aims to offer an analysis of the data presented in Chapter 4, and follows the order of the presentation of data under section 4.2, Data presentation, for analysis. The data is analysed using the interpretative phenomenological analysis approach and discussed following the structure and frame of the questions of the questionnaire and interview that section 4.2 follows. The sub-headings are therefore mirrored here again. The data analysis also addresses the lack of results collected. To follow the interpretative phenomenological analysis approach outlined in section 3.6, Data analysis and interpretation, the analysis first identifies the themes gleaned from the data that represent the characteristics of the cross-cultural editing relationship. These themes are identified as communication, consciousness, experience and collaboration, and are each explained in detail below. The themes are first identified from the data in each instance (Editor 2 and Editor 3) and discussed. Then, the data from Editor 2 and Editor 3 is compared to each other to identify common themes as well as differences that are significant. Finally, it is also analysed in relation to the literature review.

5.1 Analysis and discussion

It is significant that there were no results for any of the authors and one of the editors I approached. Author 1, Editor 1 and Author 2 did not respond affirmatively to my search for assistance with research. Editor 1 did respond, but was unable to help further with research because of time constraints for work. S/he was working to strict deadlines at the time. Author 1 and 2 did not respond at all, despite being recommended and introduced via email by their publisher. I can only conjecture that the authors did not want to participate because they were uncomfortable discussing the editing process, discussing a personal as well as professional process to someone they did not know, time-constraints, wanting to maintain or protect professional relationships with their editors and publisher, and/or misunderstanding. Any or all of these reasons could have contributed to their lack of response. I have no indication of which reason is more likely.

The themes that were identified from a close reading of the data collected during analysis were communication, consciousness, collaboration and experience. These themes form strong characteristics for the nature of the cross-cultural editing relationship and were determined by the data collected, but are also characteristics that the literature reviewed in Chapter 2 highlighted.

I define the theme of communication in the instance where the data presented any aspect of the relationship that was predicated on negotiation, a willingness to engage with each other and the text, openness as well as respect in an attempt to find understanding. McDonell (2004, p.86) describes cross-cultural editing as a ‘complex interaction of negotiation, accommodation, and translation’. These demand effective communication, often in the form of negotiation or exploring ideas, between the author and editor. As Mackenzie (2011, p. 44) argues, ‘[c]ross-cultural editing is a complex maze of negotiations’. This theme was also identified in one instance of the absence of communication between author and editor.

Consciousness was recognised in the instances where the editor had an awareness of the position of power that the editor, author or publisher occupies as well as when there was an awareness of his/her position in society in relation to others. McDonell (2004, p.85) argues that '[t]he different subject positions of writer and editor can tilt the power balance so that a writer from a traditionally marginalised group may be further disempowered' and highlights the need for editors to be aware of their position and the power balance at play as they could disempower the author. Mackenzie (2011, p. 44-45) also argues that '[e]ditors must be aware of their own biases, tastes and preconceptions'. McDonell (2004) and Mackenzie (2011) both argue that being aware of one's position is an important characteristic to the cross-cultural editing relationship.

I have identified the theme of collaboration where working together between editor and author or where working with a common goal is found. Bregin (2007, p.154) argues that the editorial work with a new, emerging author 'entails a far more complex process of collaboration and negotiation'. She identifies it as a characteristic of the authors she worked with, much as some of the data also showed. McDonell (2004, p.86) describes the role of the editor as 'to assist the writer to achieve the writer's intention' and this role requires collaboration to the end goal.

The theme of experience in terms of writing, editing or publishing experience is defined as instances where the narrative mentioned either the editor or author's experience as a determinant to the editing process. The literature reviewed did not raise this as a particular aspect, but the data establishes it as a recurring theme. Bregin (2007, p.153) however does define the 'emerging voices' or 'less practised authors' she mentions as authors to whom 'literary production is often a new experience'. She herself has significant experience as an academic editor in South Africa. It was a prominent, frequent feature of the data collected and was therefore identified as a theme. Both editors who participated had significant experience working in the South African publishing and editing industry and it informed their opinions on cross-cultural editing. Editor 2 also discusses how the author's experience was important to the cross-cultural editing process.

These themes were chosen because they can be used to better describe the data. They occurred frequently in the data set and described the nature of the phenomenon of cross-cultural editing relationship. With these themes, I was able to answer the research question and describe the cross-cultural editing relationship in South Africa.

5.1.1. Editor language background and experience

Both Editor 2 and 3 are first-language English editors with approximately thirty years of experience each of working in the South African trade publishing industry. Editor 2 is still editing full-time and Editor 3 shared his/her experience of editing in the 1980s during apartheid where the publisher had political motivation, instead of a commercial one to publish. Their experience and language background makes their experiences, opinions and feedback comparable, both in the commonalities and contradictions that they raised. Identifying the theme of experience here, highlights the fact that

both have significant practice as editors and the perspective and experience of an inexperienced editor is not represented in this study. Editor 2 describes differences in working with a debut author and more experienced authors, which is addressed in section 5.1.6. It is important to note that an inexperienced editor may have a different approach and perspective on the cross-cultural editing in South Africa.

5.1.2. Editor definition of the role of the editor

Editor 2's definition that the editor is a facilitator of language and readability, as well as a conduit for the storytelling, I identify with the theme of consciousness. Editor 2 is aware of his/her role in the relationship with the author and the text. S/he knows the purpose of their work and s/he is aware of their position. Editor 2's consciousness recognises the position of power s/he occupies and simultaneously shows respect for both the author and the text in his/her perspective.

To compare Editor 2 and Editor 3, Editor 2 highlights the author as the authority on his/her text. His/her definition of the role of the editor is the same as Editor 3's explanation of the role of the editor as subservient to the author and his/her text. Editor 3's explanation has distinct similarities to Freeman's (2009, p.142) assertion that the editor's '... position of power [is] relative to any writer whose text they are involved in'. Editor 3 stresses in this explanation that the author is the authority on the text. In his/her alternative explanation, the editor and author positions of power have swopped, and the editor is the dominating authority. This configuration has the potential to 'further [disempower]' the author as McDonell (2004, p.85) highlights. The balance of power of the author and editor make the author vulnerable in this configuration because of their subject positions. McDonell (2004) agrees with Editor 3's second explanation that the role of the editor is to assist the author.

Editor 2 also stresses being able to make the author's work accessible to the readership as much as possible in his/her definition. Editor 2's definition aligns with the definition Clark and Phillips (2014) give that notes the role of ensuring clarity of the text and the definition Butcher et al. (2006, p.1) give 'to remove any obstacle between reader and what the author wants to convey'. What makes a work accessible depends on the reader and their ability, and this informs the types of editing that can take place to make this possible. Editors address issues of language level and consistency, grammar, structure and ordering, as well as the content in terms of factual accuracy or realistically believable in the case of fiction. Essentially, this is a large part of an editor's role in adding value to a text.

Editor 2 and 3 seem to have similar and supportive opinions with each other and other academics on the role of the editor. Editor 3 additionally offers an alternative working relationship that is not supported as the desirable working relationship for an editor and the author. Here, the author is uninterested and uninvolved in the editing process and is therefore removed from the relationship. This challenging perspective, which is outlined under section 4.2.5, Editor 3, raises

further questions about respecting authorial voice without the authoring authority. Editor 2 and 3 definitions recognise that there are power positions that are at play in the editor-author relationship.

The data collected and the literature all indicate how diverse the definition of the role of the editor can be and the level of intervention with the author's text that can occur. Law (2011) and Law's (2014) research both demonstrate how complex the role of the editor is across the disciplines of the editing industry. Each has its own demands. However, only in academic editing are the role of the editor so circumscribed and the limits of their role identified (Kruger & Bevan-Dye, 2010; Kruger & Bevan-Dye, 2013). Although Kruger and Bevan-Dye (2010) and Kruger and Bevan-Dye's (2013) studies also highlight the contentions and disagreements on the parameters of the academic editor's role. Trade fiction editing does not have such parameters, only an expectation of respect in the definitions for the author's work. This is only heightened in the instance of cross-cultural editing. An experienced editor such as Editor 2 shows is aware of his/her role and position as editor in relation to the author, but this also raises questions about the instance of an inexperienced editor. Are they aware of the subject position they occupy as editor? Would they feel and follow their 'duty to try to transcend our biases' (Mackenzie, 2011, p. 42)? Would they be open to the unfamiliar?

5.1.3. How editors in South Africa see their role in editing

Editor 3's opinion that editing is a positive activity that could improve a work matches Butcher et al. (2006) and Clark and Phillips' (2014) assertions that editorial work adds value to a work to ensure the best possible form of the text. Editor 3's further assertion that all authors want the best version of their work to be published and that it can be an extremely transformative process supports this, as well as Editor 2's experience with Author 3 on Book B. Because of the editing process, Editor 2 understood Author 3 to be happy with the book even though s/he admitted to originally not being happy with his/her first draft.

However in contrast to this data, Editor 3 also points out that at the publishing house s/he worked at in the 1980s, the role of editing was not always valued by all. In the instance of writing and publishing with political impetus, some thought that the message was more important than the message of the text and overrides the need for editing.

5.1.4. Editor expectations of the editing process

From Editor 2's expectation of an author being open to negotiation, I identified the theme of communication. Here, communication is the basis of the editing process. Editor 2 expects communication with the author to be an important aspect of the editing process as well as facilitating the other aspects s/he expects – understanding the intention of editing and a shared vision.

Editor 2 requires similar needs to edit as Clark and Phillips (2014) explain the needs for substantive editing. They demand a 'clear perception of the author's intent (Clark & Phillips, 2014, p. 182). Editor 2 outlines the need for a shared vision which is the author's intent for the text. S/he also requires openness to the editing process and negotiation.

Editor 3 expects that given five editors, there would be five different edits as a result. The theme of consciousness is identified here as the editor is aware of the subjective position of the editor and the work an editor does. Editor 3 recognises that editing is a subjective activity and requires a value judgement that may or may not be the same as another editor working on the same text. It is characteristic of the editing process. Mackenzie (2011) notes that the balance of conflicting needs in the publisher-author-reader nexus requires a value judgement. Editor 2 and Editor 3 did not experience this need for balance for various reasons that are explored in section 5.1.5, but what is important is that the value judgement, as well as the negotiations and accommodation that McDonell (2004) argues is needed, do not produce fixed results. The value judgements editors make, negotiations and instances of accommodation obviously do not produce the same result each time as texts, authors and editors are all variable. One's actions in relation to each other are determined by our own unique moral code and bias. Therefore, given different editors, there will be different end products because of the demands of the editing process.

Editor 2 and Editor 3's expectations of the editing process are very different and both offering differing perspectives on what the editing process entails. Editor 2 stresses the conditions for a productive edit. Editor 3 provides a perspective on the nature of the editing process as a whole. The main theme to come out of the editors' expectations is communication on both sides of the editing relationship.

5.1.5. How editors reconcile the contention between the needs of the publisher and author in the editing process

In contradiction of Mackenzie's (2011) assertion that there is a trade-off between publisher and reader needs and author, which requires a value judgement, Editor 2 does not feel that there is a contention between publisher and author needs. In his/her experience the publisher is not involved in the editing process. They don't provide briefs. The lack of the publisher's presence limits the contention to be between the editor and the author then. However, given that communication is such a significant theme of Editor 2's relationships with the authors as discussed in section 5.1.6, the potential for contention is mitigated. Communication is the condition for the lack of contention in Editor 2's experiences.

Yet it is important to note that Editor 2 found that the publisher intervened with Book A after the editing process and made editorial decisions. In this instance, the publisher's intentions were different to the work that the editor and the author had done.

Collaboration was a significant theme from Editor 3's interview. Bregin (2007, p.154) highlights, the fact that editing an emerging author 'entails a far more complex process of collaboration and negotiation'. Editor 3 described it as an ethos of the publishing house to collaborate and work together on editing work for publication. Individual attention was given to authors and their work to be able to work together on them. S/he also mentioned negotiation here which touches on the

theme of communication. Editor 3 found that the editing process in the publishing house very close and collaborative, so there was also no trade-off as in the experience of Editor 2. In Editor 3's case, there was no third party because editor and publisher were one and the same. Furthermore, some in the publishing house felt that editing was unnecessary, but this was because of the context and nature within which the texts were written and published. This touches on the theme of collaboration too, even though authors were uninterested in collaborating or working on the edit. There was no conflict of needs between publisher, author and reader.

Both editors also contradict what Bregin (2007) experienced in South Africa whereby publisher standards were too restrictive for the needs of the authors she was editing. Bregin (2007, p.154) felt that some texts ideally need 'mentoring and manuscript revision' to be aspects included in the editing process. This corresponds with Editor 3's assertion that the commercial environment of today, unlike the publisher s/he worked for in the 1980s, is not conducive to the intensive and collaborative editing processes that s/he experienced then, because it is too expensive. As Bregin's (2007) article argues, the contention between press convention and the raw manuscripts she works with is a challenge to editing in South Africa.

In the case of the two editors' experience, the publisher does not stand as an obstacle as the literature suggests they do in the editing process. Yet, the publisher did intervene in the case of Book A by Author 2. As Mackenzie (2011) argues, one of the aspects of balancing publisher and reader needs is that the publisher determines the level of editing. Therefore, they can intervene and disrupt the needs of the author and reader that the editor was working towards. This intervention is potentially harmful to respecting authorial voice and the author's intentions (as well as the editor's intentions).

However, Editor 3's experience with editing as a whole (and not necessarily specifically with the publisher) was similar to Bregin's (2007) experience. Bregin (2007, p.156) raises the concern: 'How, for instance, does one graft formal syntax onto anecdotal style and avoid ending up with a stiltedness that entirely loses the charm of the original?' Similarly, Editor 3 found that with some authors s/he worked with that sometimes the editing dulled and took away from the creative essence and expressiveness of the text regardless of the author's language background. In these instances, editing was at odds with the vibrancy and creativity of a text, as well as the storytelling of the authors. Often Editor 3 had to make the choice between using standard, correct English and the author's expression. S/he acknowledged that authorial voice could be lost here, and that a value judgement was required by the editor. This is analogous with the restrictions Bregin (2007) felt with regards to publisher standards and allowing for the authenticity of expression some authors needed. Bregin (2007, p.156) importantly asks: 'who decides?' Kruger and Van Rooy's (2017, p.20) research also highlights how expressions or 'innovative features' of language use can be lost in the editing process. What is included and what is lost?

Editor 3's account identifies with the theme of consciousness as s/he is aware of the choices s/he is making and their effect on the overall voice of the text, for example that it is dulled. S/he is

aware of what is at stake in editing authorial expression. This awareness is an important aspect of the editor and their work on authorial voice in texts, because it can so easily be lost, as Editor 3 accounts.

The themes highlighted in this section are communication, collaboration and consciousness, which influence the balance of publisher, editor and author in the editing process.

5.1.6. How editors perceive their editor-author relationships

Communication is a significant theme in all of Editor 2's relationships with the authors. With Author 2, because of communication, they had a successful working relationship to work towards a common goal. Editor 2 and Author 2 were able to negotiate to find common-ground, which requires intensive and co-operative communication. Communication that flowed freely without any reservation characterised the relationship between Editor 2 and Author 3 and Author 4. McDonell (2004, p.86) characterises communication in cross-cultural editing as a 'complex interaction of negotiation, accommodation, and translation' and this presents similarities to the relationships with Author 3 and Author 4. Communication characterised Author 3 and Editor 2's relationship; as Editor 2 describes, they were able to unrelenting explore all possibilities for the best version of the text. There were no obstacles to their communication. In this way, collaboration is also identified, as they were able to better collaborate to transform the text into what the author intended. Their end goal was imagined by the author and resulted in a text that the author was much happier with. Similarly, with Author 4 the theme of collaboration is identified as s/he was very open to the process of editorial input, even exchanging roles with Editor 2. Coupled with Author 4's experience and own consciousness, Author 4 knew his/her style of writing well and s/he was aware of its weakness. On the other side of the relationship, Editor 2 was also experienced and conscious of Author 4's style. By knowing the nature of Author 4's books, Editor 2 did not attempt to impose plot or narrative on the book that the author did not intend for. The editor understands the parameters of the author's authorial voice and, to be true to the author's intention, won't impose plot development on the text. Similarly, in academic editing that Kruger and Bevan-Dye (2010) highlight, the author's originality is paramount. An editor cannot add to the synthesis of a thesis or dissertation to be able preserve the originality of the author's work. Editor 2 and Author 4's communication still was characterised by discussion, negotiation and compromise that the theme of communication encompasses.

The communication identified in all the relationships also picks up on the theme of experience. Both Author 3 and Author 4 were more experienced authors in terms of the editing process. Editor 2 highlighted that they knew and understood the weaknesses' of their writing and knew the editing process. Familiarity on both sides, with the editor being familiar with the genre and narrative voice as well as the author with their experience of the editing process, assisted the confidence of the editing process and relationship.

The relationships Editor 2 had with the author s/he worked with had a number of similarities and differences, as well as further interesting points. The main differences between the authors are

apparent. Author 2 is a debut author and Author 3 and 4 are both experienced authors. Author 2 is a Shona speaker and Authors 3 and 4 are isiXhosa. However, in describing all the relationships with the authors, Editor 2 stresses that they had a common goal on the project and both the author and the editor focussed on the good of the project. All the authors were open to negotiation through the editing process. Author A was not experienced with the editing process as a debut author, while Author 3 and 4 were familiar with the editing process. Editor 2's description of Author 3 and 4's approach to editing indicates that they were far more comfortable with the process and knew the parameters of it. For instance, Author 3 was unhappy with his/her first draft, but worked with Editor 2 to transform it into a work s/he was happy with. Author 4 knew which areas of his/her text were weak and therefore that his/her writing needed reigning in. Editor 2 believes that Author 3 and 4's openness to the editing process is because of their experience. S/he found them far more experimental with the editing process to be able to find the best solutions. In all the relationships, Editor 2 found that the communication was successful and key to the success of the overall project.

Interestingly, Editor 2 was originally reluctant to take on Book A because of their unfamiliarity with the subject matter and the intended readership. S/he initially believed they would be a bad match for the kind of author and text that they were. This shows a consciousness to Editor 2 in his/her approach to the editing relationship. It also refers to the theme of experience as it relates to familiarity with subject matter too. Yet, s/he and Author 2 had a cooperative and rewarding working relationship. They were able to communicate well. Editor 2's reluctance to take on an unfamiliar project speaks to Blaauw's (2001, p.60) code of ethics for editors to only 'accept work for which I am competent regarding the language, subject matter and time limitations'. Editor 2 shows an awareness for his/her own abilities and their suitability to the work s/he accepts. Despite his/her reservations, s/he establish a working relationship with Author 2 that was mutually fulfilling in Editor 2's opinion. Here, Editor 2 demonstrates that his/her inexperience could be overcome with communication. Communication is crucial and can be used as a tool to navigate inexperience.

In contrast, Editor 2 was very familiar with the market, genre and narrative voice of Book B. This familiarity coupled with Author 3's experience, Editor 2 felt, created a frank and professional relationship that was able to be very explorative. In the case of Author 4, s/he took the initiative in the editing process, knowing where s/he needed help. His/her negotiation with Editor 2 was extensive and their roles as editor and author were able to be fluid in working towards the common goal because of their close relationship.

Editor 3 had very close, collaborative relationships with the authors s/he worked with. The theme of collaboration is again identified here with Editor 3. Editor 3's colleagues also experienced collaboration. The environment wherein they worked made this conducive. This is similar to the close relationships Editor 2 had with Author 3 and 4. Yet, Editor 3 also worked with authors who were entirely uninterested in the editing process once they had written their book. This was because they believed their role stopped at writing and were uninterested in editing their work in any way. This is

an interesting perspective to consider by bracketing my own understanding and preconceptions of the author and editor relationship, as it negates the role and value of editing that includes the author in the process. The dynamic role of the editor often includes balancing the demands of the author and the publisher for the benefit of the reader. Freeman (2009) stresses that the editor's position is always in relation to the author and McDonell (2004, p.86) contends that '[t]he editor's role is...to assist the writer to achieve the writer's intention'. Both include the author as a necessary figure in the editing process and an important one. Furthermore, Editor 2's approach to editing depends upon an open, creative dialogue with the author, so it is a fascinating, contradictory perspective to have an author who is uninterested in the editing process altogether. It prompts its own questions about the ethics of editing without the author, the value judgements needed and who can act as the authority on a text without the author's involvement. Who will act as the guiding authority on the text? Who will provide the checks and balances to the editor's discretion and value judgements? How can the editor make value judgements without a guiding authority?

The themes of communication and collaboration are identified strongly in the participants' perceptions of the editor-author relationship. Additionally, experience is a theme that also plays a significant role in the relationship dynamic.

5.1.7. How editors approach editing

Editor 2 requires a familiarity or affinity with the genre, readership or subject of a book and the ability to develop a working relationship with the author in order to edit a text. This touches on the theme of experience again in relation to subject matter. S/he stresses the importance of the working relationship as integral to benefiting the work. All his/her considerations are in relation to the author and their text. The theme of consciousness is identified here as Editor 2 is again aware of the genres s/he is familiar with and this understanding of his/her position informs the work s/he accepts. S/he also describes that being able to develop a relationship with an author is also necessary. This picks up on the theme of communication as Editor 2 stresses the need for open communication for editorial input to be productive. The openness of communication is a key theme to Editor 2.

Editor 3 describes two very different approaches. His/her two approaches highlight the theme of consciousness however, as s/he is aware of the different ways relationships can be configured as well as the positions of power that are at play in the editorial relationship. S/he has an understanding of the position of the editor here as Editor 3 identifies that it is the editor's responsibility to establish the communication. The first approach with the editor at the service of the author is very similar to Editor 2's approach to have a common goal. Both Editor 2 and 3's approaches are to facilitate communication and therefore understanding between the editor and the author. Their approaches support McDonell's (2004) description of negotiation and accommodation needed in cross-cultural editing. Communication in its various forms is an integral aspect to the approach of editing. Through communication, fewer assumptions are made, and more is clarified or better addressed.

Editor 2's requirement to be familiar with the subject matter in some way eliminates his/her unfamiliarity with the text s/he may have misunderstood. The editor is able to recognise, the 'domestication of discourse' (Schleifer & Comas, 1988, p.59), and ground it. It enables the editor to negotiate any contradictions that may occur. S/he is able to mitigate the limits of his/her own language and cultural background knowledge. This is an important point to note. It emphasises the need for editors to have a wide range of subject matter they are familiar with. It follows that more experienced editors should have a wider range of subject matter to act as the grounding authority of knowledge. However, this begs the question of how editors develop a simultaneously diverse and familiar frame of reference beyond their own language background knowledge. Furthermore, Schleifer and Comas (1988) argue that ethics is at play when one does or doesn't allow for the possibility of strangeness, as well as how that relates to one's hierarchy of value. Because editors are positioned to have power relative to the author, what they value determines what they allow or don't allow with regards to knowledge. One is more likely to value what one knows. The position of power that Schleifer and Comas (1988) refer to relates closely to the two approaches to the editing process that Editor 3 outlines. The first approach – of the editor as the authority on the text and its editorial requirements – that Editor 3 outlines is an extreme version of the editor as the grounding authority that allows for little possibility of bewilderment or strangeness on the editor's part that Schleifer and Comas (1988, p.60) posits as necessary for the 'free play of negativity' (Kristeva, 1980, p.23). Kristeva (1980) demands that social mores be broken down to allow for the play of difference. Mackenzie (2011, p.42) argues that editors are limited by their cultural context, but that editors 'have a duty to try to transcend our biases. Editors are not guardians of culture or gatekeepers of the language'. With the editor as the dominant authority, there is little possibility and it is not necessary for the editor to think beyond what they know and consider what is strange to them with no challenge or questioning authority. In Editor 3's second approach, with the author as the grounding authority and the editor at the author's service, there is the possibility of a better balance in the editing relationship to be able to negotiate and engage with the challenges of the text. The editor is forced to look beyond his/her own experience and engage with the author's lived experience that is conveyed in the authorial voice of the text. The main themes highlighted in the editor's approach are experience in the subject matter and consciousness of the editorial role.

5.1.8. Editor on the differences editing a text by a second-language English author

Given that language functions within culture where it is 'an active participant on social dialogue' (Bakhtin, 2002, p. 276) because it has been shaped by a 'socially specific environment' (Bakhtin, 2002, p. 276), Editor 2's assertion that there is no difference in editing second-language authors is surprising. Language operates and communicates in the specific environment that has shaped it. With Bakhtin's understanding, differences in language and its meaning should be expected to arise between any two cultural contexts. However, given that Editor 2's approach is based on a professional

relationship with a common goal and openness on both sides through unreserved communication, it is understandable as this can be applied to any editor-author relationship regardless of language background or discourse community. Communication bridges the gap to understanding. Editor 2's assertion to its irrelevance does not take into account McDonell's (2004, p.85) argument that 'misunderstanding, appropriation, paternalism or censorship' is even more at risk with cross-cultural editing than with other editorial relationships. However, Editor 2's approach is intended to allow for mutual understanding, clear communication and collaboration. These themes are characteristic of Editor 2's approach and form the predicate for the editorial relationship in Editor 2's opinion. A bad relationship shows the breakdown of communication. The theme of communication is an integral characteristic of the editorial relationship. It is not as prescriptive as the first approach that Editor 3 outlines. Editor 3's first approach figures the editor in the position of power over the author and their text. The main themes identified from participants on second-language editing are communication and collaboration.

Editor 3's experience is that different editing processes are applied for different markets where the treatment of foreign language or certain content is tailored to the market, so agrees that there are different approaches to editing second-language authors. While not dealing with market preferences directly, McDonell (2004) argues for an alternative approach to cross-cultural editing. The aspects she mentions that are part of the cross-cultural editing process demand that a different approach should be taken to avoid misunderstanding. McDonell (2004) argues for protocols to be followed as a starting point for dealing with issues that may occur. McDonell's (2004) argument is necessary to ensure that authorial voice and intention is paramount in the editing process, as without the conditions she outlines, the author's voice is at risk.

5.2 Summary

In this chapter, the data was analysed using the interpretative phenomenological approach to investigate the phenomenon of cross-cultural editing in South Africa. Firstly the data was read to familiarise myself with the data collected and themes were identified in this reading. These themes were compared with the other data collected before being compared and contrasted with the literature reviewed in Chapter 2. The themes identified in the analysis above all have a common denominator that they continually refer back to, which is the phenomenon studied here: relationship. The themes all describe the characteristics of the cross-cultural editing relationship studied in the South African context. The themes relate closely to the literature reviewed in Chapter 2. McDonell (2004), Bregin (2007) and Mackenzie (2011) all stress communication, negotiation, accommodation and translation necessary to consider in cross-cultural editing practice. Bregin (2007) also stresses the need for collaboration as an aspect of editing in South Africa. Collaboration was a theme that was identified often alongside communication as in the literature. A key aspect that McDonell (2004) mentions is that the role of the editor is to assist the author and working with them to achieve their goal.

Experience in publishing was a theme that was important to identify in the data as it was apparent that it was a significant aspect of the editor-author relationships. The editors that participants were very experienced and the authors had varying experience with the editing process. The more experienced authors had very different relationships with their editor compared to the debut author. The theme of consciousness followed the literature from McDonell (2004) and Mackenzie (2011), who highlighted the subject positions that editor and author occupy in the cross-cultural editing relationship. Editors can 'tilt the power balance' that risks disempowering the author. An awareness of the subject positions at play in the relationship is essential in respecting the authority of the author and therefore the text and authorial voice.

The themes described here cannot be generalised on all trade fiction editing in South Africa, but they have been identified to describe the relationship in Editor 2 and Editor 3's experience. The themes of communication, consciousness, experience and collaboration describe the *what* and the *how* of the cross-cultural editing process that the interpretative phenomenological analysis approach aimed to investigate.

Some themes were more prevalent with one editor compared to the other. Editor 3's experience of cross-cultural editing relationships were mainly characterised by collaboration and consciousness. Editor 2's relationship with Author 2 on Book A was characterised by communication and consciousness. His/her relationship with Author 3 and Author 4 on Book B and Book C respectively, identified themes of communication, collaboration, experience and consciousness.

The analysis in this chapter was discussed to find patterns and conflicts in the data and literature. The themes identified were able to explain the nature and characteristics of the cross-cultural relationships in South Africa in the specific instances of the cases studied. The themes identified were communication, consciousness, experience and collaboration.

CHAPTER 6 Findings and Recommendations

I outline the findings from the analysis and discussion in Chapter 5 and make several recommendations for further research into cross-cultural editing in South Africa. I finish with concluding remarks on this research report.

6.1 Findings

My findings are in two categories. Firstly, they address the lack of results. Secondly, they address Chapter 5's analysis of the results that were collected. The research questions in Chapter 1 are answered by the discussion in Chapter 5 in these ways.

The lack of results from authors and an editor is important. The time constraints of professionals, such as editors and authors, should be taken into consideration in any further research. Strict deadlines are a defining characteristic of editorial work and researchers need to take this into account when designing their research time-frames to allow for editors to have the opportunity to participate in research. I would suggest that further researchers develop a working relationship with the authors and editors through the publisher in an effort to facilitate better communication and a better environment where they are able to share. I would suggest meeting participants personally, and negotiating what the research needs and what editors and authors are willing to share. Perhaps also following the editing process as it happens would also be better, instead of only looking back and asking authors and editors to review their work.

What I understand from the editors' opinions on the definition of the role of an editor is that there is consensus on editing improving the accessibility of the text to the reader through the various aspects that affect accessibility. The responses from the editors support the definitions given by those analysed in the overview of the literature in Chapter 2. The trend is that the role of the editor and the editing process is viewed very positively and that it plays a large role in adding value to a text. The theme of consciousness was identified here because both Editor 2 and Editor 3 were aware of the subject position they occupied in relation to the author. This awareness of each role-players position is integral to the editor-author relationship.

What I see from Editor 3's expectations of the editing process is that s/he emphasises the subjectivity involved in editing, which gives a unique edit. The theme of communication is prominent here and a prerequisite to the editing process for Editor 2. The expectations Editor 2 has for the editing process, greatly informs his/her outlook on editing texts authored by second-language English authors and this is where the biggest disagreement in opinions of the editors occurs. In the case of cross-cultural editing, McDonell (2004) advocates for a self-aware negotiated process between the editor and the author that is guided by protocols. However, Editor 2 advocates that if communication is open and there is a common goal to work towards, editing a second-language English author's text is no different. Editor 2's approach however does not disregard the author's position of power and is

in fact a process of negotiation, if there are clear communication channels. The editing process is predicated on clear, effective communication.

Interestingly, I understand from the results that the editors disagree with the literature reviewed on reconciling the contention between publisher, author and reader needs. According to the editor responses, the current publishing environment seems to be far more disinterested in the details of the copyediting process compared to the environment Mackenzie (2011) describes. Publishers rarely interfere, so the element of judgment needed is removed. The trend I see from the results is that editors believe that the commercial environment that fuels the pressure to produce more at the lowest cost, while maintaining quality, is not conducive to an extended collaborative editing process with the publisher, editor and author involved as before. The theme of collaboration between editor and author was identified in the analysis of these results because of Editor 3's experience. The element of collaboration in the editing relationship mitigated the contentions that could have arisen between editor and author. Furthermore, the role of publisher was largely absent to Editor 2, with one exception, and Editor 3 also occupied the role of publisher, so there was no further contention there.

It is important to note that Editor 2 did experience interference in the instance of editorial decisions of Book A regarding the treatment of the use of foreign language in the text. In addition, Editor 3 experienced the conflict between the authenticity (in terms of authorial voice and creativity) of the text and the standards of language required by the publishing house s/he worked for.

The trends I can see are that both editors, in their opinion, worked in editor-author relationships that were collaborative or had a common goal to work towards where both parties were open to negotiation. This made their relationships successful. This highlights the themes of communication and collaboration as prominent characteristics of the cross-cultural editing relationship. However, it also shows the difference between debut and experienced authors, which touches on the related theme of experience. Experienced authors seem to be more open and comfortable with the editing process. It does not mean that the editing process for Author 2, as a debut novelist, was unsuccessful, but it suggests that more experienced authors thrive in the editing process, and more needs to be done to guide debut authors through the editing process in terms of what they can expect and, especially, demand of it.

From this small sample, the Editor 3 suggests that the contemporary commercial publishing industry cannot afford the time or money to facilitate intensive editing, mentoring, and revision processes that may be needed. The economic environment is not conducive to the needs of how the industry's editing needs have changed. If the economic environment lent itself to being able to, publishers should spend the time and money on developing debut authors writing skills, as well as advising them about the editing process.

I understand from the editors' approaches to editing, the emphasis for the editor to be familiar with his/her subject matter is also the need for a careful balance of power between the editor and the author. This was identified as the theme of consciousness. The editor must be aware of the position of

power s/he holds as the grounding authority of the text, but that the author also has authority on his/her own text. It is important for editors to acknowledge and be aware of the power and authority they hold and exercise with regards to an author's text. The differing opinions on the editor's approach to cross-language editing highlight this. The correlation between an editor's familiarity with a wide range of subject matter and his/her experience raises the question of training and developing editors too. How do editors develop a diverse and familiar frame of reference for editing cross-language texts?

To answer the research questions in Chapter 1, the data analysis allows us to draw definite characteristics of the cross-cultural editing relationship. It is characterised by communication, collaboration, consciousness and experience in editing or publishing. The results present the individual experiences – the *what* and the *how* – of one participant of the cross-cultural editing relationship, the editor. The qualitative approach allows for an in-depth account of their perceptions on the topic that other quantitative research in South Africa has not. It has allowed us to characterise the cross-cultural editing relationship between first-language English editors and second-language English authors that has not been investigated before. The answers to the research questions add to our understanding of an ethical approach to editing that respects authorial voice in the editing process.

6.2 Suggestions for further research

A larger and broader investigation needs to be made into cross-language editing in South Africa with various combinations of first-language and second-language use in editors and authors, as well as with other languages beyond English, isiXhosa and Shona.

A special and specific investigation needs to be made that explores the perspectives of second-language authors and how they view the editor's role, editing practices, the end product, the publisher's role, and roles of power. It should also look at how they view their own role in the cross-cultural editing relationship.

Further research should also explore the experience and editing process of writing in a second language and the issues of translation by not writing in their first language.

It would be beneficial for future studies to develop the processes and protocols that are applicable to cross-cultural editing in South Africa that would provide a 'starting point for negotiation (McDonell, 2004) and ensure an ethical approach to cross-cultural editing in South Africa.

Further research should include and concentrate on definite examples of editorial intervention, correspondence between authors and editors on questions around culture in their texts, and the decisions that were made. In addition, manuscripts in the various stages of production should be compared and changes that relate to culture that are points of contestation should be analysed closely. Textual analysis could be a valuable tool in identifying where language is used to convey meaning and is contested.

6.3 Concluding remarks

The nature of the ethics of cross-cultural editing relationships in South Africa has not been studied before, but this study presents an initial investigation into the experiences of editors in South Africa and their editing relationships. The findings emphasise the need for editors to be aware of the power balances that operate in the editor-author relationship with regards to authority and the text, especially in the instances of cross-language editing. The findings present the characteristics and experiences of the ethics of editing that respects authorial voice What the suggestions for further research ultimately highlights is how much more research needs to be done in the South African context towards the topic of cross-cultural editing as the academics internationally have phrased it. South Africa's unique complexities cannot be oversimplified and we need to find our own terms for our inquiry into the politics of relationships in post-apartheid South Africa.

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Appendices

Appendix A Research Instruments

1. Questionnaire for authors

Questionnaire: Author	Participant Number:

- Add your answers in the box below the question.
- Answer the questions with as much detail and as fully as you can. This will benefit the research.
- You do not have to answer any questions you do not want to.

1. Is this your first experience of writing a book?

2. How do you define the role of the editor?

3. What did you expect or hope for from the editing process?

4. What did you hope would remain or change from the editing process?

5.1. Who was your imagined reader? Who were you writing to or for?
5.2. Did this change during editing?

6.1. Describe your experience of the editing process. How did the editor relationship develop?
6.2. How were changes suggested and made?

7.1. How do you describe or understand the author's voice or authorial voice in fiction?

7.2. Do you think the authorial voice of your book or your unique style was maintained through the editing process?

8. What is your response to the end product of the editing process?

9. What worked for you in the editing process?

10. What would you like to do differently in the editing process?

Thank you for taking the time to complete this questionnaire.

2. Questionnaire for editors

Questionnaire: Editor	Participant Number:

- Add your answers in the box below the question.
- Answer the questions with as much detail and as fully as you can. This will benefit the research.
- You do not have to answer any questions you do not want to.

1. What is your first or dominant language?

2. How many years of experience do you have in editing and of what kind of texts?

3. How do you define your role as an editor of fiction written by an author whose first language is not English?

4. What did you expect or hope for from the editing process?

5. What are your expectations in the editing process?

6. How do you balance publisher and author needs in a editing a text like this?

7. How does your process change depending on the author or intended reader?

8.1. Describe your experience of the editing process. How did your relationship with the author develop?
8.2. How were suggested changes negotiated?

9. What is your response to the end product of the editing process?

10. What problems have you experienced with editing cross-cultural texts?

11. How was your experience of editing this text different to editing other texts where the author's first language is English?

Thank you for taking the time to complete this questionnaire.

3. Interview questions

Semi-structured Interview

Core Questions

What is your experience in the publishing industry?

How do you define the role of the editor?

What problems should editors be aware of with cross-cultural editing?

How do you think the editor's responsibility to publisher, reader and author should be balanced?

Why is authorial voice in a text important?

Do you think authorial voice is at risk of being distorted in the editing process? How?

Appendix B Ethics Form

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Perkins

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H16/10/17**
PROJECT TITLE	The ethics of editing: Respecting authorial voice in South African literature
INVESTIGATOR(S)	Miss K Perkins
SCHOOL/DEPARTMENT	Language, Literature & Media Studies/
DATE CONSIDERED	21 October 2016
DECISION OF THE COMMITTEE	Approved
EXPIRY DATE	08 November 2019

DATE 09 November 2016 **CHAIRPERSON** (Professor J Knight)

cc: Supervisor : Ms C Dawson

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

Signature

15 / 11 / 2016
Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES