

Edition

The journal of the Editors' Association of Canada, Toronto branch

OCTOBER 2008

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Edition

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Editor's Note



We are off to a busy start this fall with the launch of the seminar season, the new online directory up and running, and festivals galore (Visit the EAC booth at a festival near you!). Jen Govier has provided an inspiring account of the writers' festival at Eden Mills, and I am itching to set out for The Word on the Street here in Toronto. By the time you read this I will be sitting with a pile of my new books, deciding which one to read first. But life, sadly, is not all about festivals. Heather Ebbs' article discusses how she coped with, what the editors on the EAC e-forum call, an ATTOTLCOWEP (All-time-top-of-the-line can-of-worms editing project). Daphne Davey kindly shares a list she has been compiling of the hilarious acronyms that pepper the EAC e-forum discussions. And Freya Godard is back making sense of the complex world of grammar, as she puts a dent in the ongoing dialogue around *that* and *which*. Be sure to read up on one of the latest books about language in Sheila Munro's book review.

Sara Promislow

Newsletter chair

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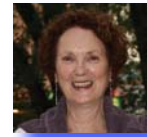
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■ For your diary pages

Executive Meeting

Monday, October 20, 2008
6:30 PM
EAC National office,
27 Carlton Street, Suite 505
All members are welcome
RSVP: edition@editors.ca

General Meeting

Monday, October 27, 2008
6:45 PM New members Q & A
7:30 PM Business session

8 PM Program: Learn how the business of editing goes beyond just editing. Writer, editor and certified life coach Linda Dessau will be guiding us through a session that explores how editors can best manage their business relationships.

9 PM Mix-and-mingle

The Women's Art Association of Canada
23 Prince Arthur Avenue
Members free/non-members \$5

■ Welcome new members!

As of September 1, 2008, the Toronto branch has 698 members: 362 voting (including 2 life members), 273 qualifying (formerly associate category), 48 student members, and 10 emeritus members. 6 members identified themselves as Francophone. 10 people have joined since August. The new members are:

Cristina Blesa
Sheila Crossey
Lindsay Dworka
Rachel Eagen
Jennifer Knoch

Anne Lewis
Victoria Moorshead
Roberta Podbielancik
Cassandra Scavetta
Janelle Watkins

Hotline Report	September 2008
Members registered	11
Clients registered: Hotline opportunities	None

Hotline Registration

Clients call to be matched with branch members who have registered with the Hotline for work.

When you register, please note these guidelines:

If you are listed in the EAC Directory of Editors (print or online), note any changes to your listing.

If you are not listed in the Directory and have not previously registered with the Hotline, send your resumé in Directory or Hotline style. You can find guidelines to the Directory format at www.editors.ca/hire/ode/search_tips.html.

Hotline style follows the Directory format. However, you may include as many interests as you wish and write your profile in point form.

Please limit your resumé to one page.

If you have registered before, send your resumé only if it has changed.

Hotline registration begins on the first of each month. Please contact the branch every month to be listed again.

Telephone: 416 975-5528 Fax: 416 975-5596
toronto@editors.ca (.rtf attachment; subject: Hotline)

NEC branch representative report

By Ken Weinberg

IT WAS A MUGGY SEPTEMBER WEEKEND. Terry Fox runners and AIDS walkers took to the streets. Inside the EAC National offices on Carlton Street, the EAC National Executive Council (NEC) worked through a very busy agenda. Here's a sample of what we accomplished:

- heard reports from table officers and committees
- welcomed the new Executive Director
- reviewed the finances
- reviewed the policies
- adjusted the policies
- figured out what's working and what's not working
- planned for the future
- studied ways to reduce the NEC's carbon footprint

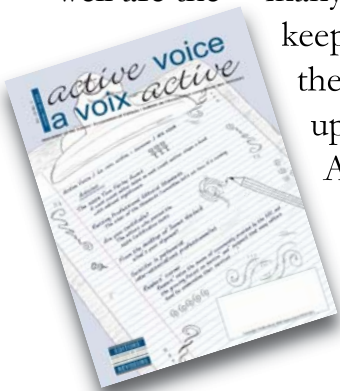
Something that I think is really working well are the many ways that the NEC are keeping members informed: the monthly e-news updates, the quarterly Active Voice magazine/newsletter, regular e-mail announcements, and the Web forums

on *Interactive Voice*. (The e-mail forum is a popular place for discussions, but only half of our members use it.) Tip: Quite a bit of information about the NEC and the association is accessible in the *Members Only* area of *Interactive Voice* under the heading *Read Up*. Here's a link: www.editors.ca/members/readup/index.html

Despite the rainy weather Saturday night, several Toronto branch members came out to Helena Aalto's house for an eat-and-greet with NEC members. NEC members appreciate the opportunity to meet local branch members in an informal setting. Volunteer participation is one of the best things about being an EAC member, and the get-together was a good opportunity for branch members to find out more about volunteering.

The next NEC meeting is November 29–30 in Toronto. ■■■

Ken Weinberg
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Upcoming seminars

Meet people and learn new skills. Why wait? Sign up today!

To register for a seminar, please visit our Web page or contact the EAC Toronto branch office at 416 975-5528.

Conquering Corporate Markets

Paul Lima

Tuesday, October 14; 9:30 AM to 5 PM

Business writing and editing can be a lucrative source of income—if you understand corporate markets. To sell your services to corporations, small businesses, not-for-profit organizations, and government agencies, you need key skills you can learn from this seminar: how to find, price, and manage corporate assignments, and boost your freelance income.

Instructor: **Paul Lima** has been a professional writer and writing instructor for more than 25 years, with experience as a freelance writer, copywriter, editor, media-relations consultant, and writing workshop leader.

Scholarly Editing

Camilla Blakeley

Saturday, October 18; 10 AM to 4 PM

This seminar focuses on what makes scholarly editing different, from the text to the apparatus of appendices, notes, bibliographies, tables, and illustrations. It outlines the scholarly publishing system and the editor's role in it, what university presses look for from editors, how to edit scholarly publications, and how to work successfully with academic authors.

Instructor: **Camilla Blakeley** has been an editor in scholarly and educational publishing

for 20 years, both freelance and in-house. She managed editorial projects in the Toronto office of UBC Press for over a decade and is a winner of the Tom Fairley Award for Editorial Excellence.

Introduction to the Publishing Process

Avivah Wargon

Saturday, October 25; 10 AM to 5 PM

This seminar introduces you to the publishing process, in general, and to book production, in particular, from the editor's point of view. The seminar will appeal to you if you are relatively new to publishing or if you have edited for content, style, or mechanics but want to know more about what happens to a manuscript when it leaves your hands.

Instructor: **Avivah Wargon** has over 25 years' experience in publishing, as an in-house production editor, freelance editor, supervisor, and trainer of other editors. For the past ten years she has worked for Pearson Education Canada.

Plain Language: Building Results

Frances Peck

Tuesday, October 28; 10 AM to 5 PM

This one-day introduction to plain language shows you how to remove

barriers to readability and build a document that says what it means. We'll define plain language and examine its benefits, discuss readers and their reading needs, and cover practical techniques for creating plain-language documents.

Instructor: **Frances Peck** is a freelance editor, writer, and instructor. She has taught grammar and writing for over 20 years for the University of Ottawa, Simon Fraser University, Douglas College, and countless federal government departments and agencies.

Punctuation and Mechanics

Frances Peck

Wednesday, October 29; 10 AM to 5 PM

This seminar will take an appropriately detailed look at punctuation and mechanics, including commas, semicolons, colons, quotation marks, apostrophes, dashes, hyphens, italics, and the ever-perplexing bullet points. The session will present up-to-date rules and guidelines, and examine how punctuation and mechanics affect meaning.

Instructor: **Frances Peck** is a freelance editor, writer, and instructor. She has taught grammar and writing for over 20 years for the University of Ottawa, Simon Fraser University, Douglas College, and countless federal government departments and agencies.

Copy Editing: A Hands-on Introduction

Kathryn Dean

Wednesday, November 5 & 12

(Kitchener); 10 AM to 5 PM

Are you starting or considering a career in editing? Do you find yourself editing your colleagues' work or your own writing as part



of your job but you lack formal training? This two-day seminar will help you move beyond the “it looks funny” stage by giving you a solid introductory knowledge base and plenty of hands-on practice.

Instructor: **Kathryn Dean** has edited and project-managed a wide variety of trade, educational, and corporate publications, including books by Pierre Trudeau, Robert Bateman, and Mordecai Richler. She teaches the online version of Ryerson University's copy editing course.

Harnessing the Business Writing Process

Paul Lima

Saturday, November 8; 9:30 AM to 5 PM

This workshop reinforces the importance of following the left-brain, linear writing process: Preparation, Research, Organization, Writing, and Revision. It then introduces participants to right-brain, creative writing exercises, such as Freefall (stream of consciousness), Brainstorming, and Clustering (Mind Mapping).

Instructor: **Paul Lima** has been a professional writer and writing instructor for more than 25 years, with experience as a freelance writer, copywriter, editor, media-relations consultant, and writing workshop leader. Read more about Paul online at www.paullima.com.

Twenty years in *paradise*

The 2008 Eden Mills Writers' Festival

By Jen Govier, with Ann Firth

A SOGGY START DIDN'T DAMPEN THE spirits of the many Canadian authors and their dedicated fans who attended the twentieth annual Eden Mills Writers' Festival on September 7. Although it began in the rain with the town crier's announcements, by mid-

afternoon the weather had improved, and the festival-goers who came to see such prominent authors as Lawrence Hill, Ronald Wright, Dennis Lee, Anita Rau Badami, and Alistair MacLeod, no longer needed to huddle under umbrellas.

In 1989, local resident and Governor General's Award winner Leon Rooke read from his new book *A Good Baby* outside the general store, and 350 people attended. A literary festival was born. In subsequent years, it has expanded to include writers'

workshops, readings by children's authors, poetry slams, and booths belonging to publishers, authors, and organizations like PEN Canada and our own. This year, eight intrepid volunteers from the Toronto branch tried to stay warm and dry as they answered attendees' questions about editing.

Going carbon neutral

Each year, on the first Sunday after Labour Day, hundreds of people flock to Eden Mills, a small village outside of Guelph, and discover a tranquil paradise in the Eramosa River valley. The village now hopes to also be the first carbon-neutral village in North America. By conserving fossil fuels, using renewable energy alternatives, and planting trees, they hope to emit no more carbon than the amount the community absorbs.¹



Governor General's Award winner Leon Rooke

¹ For more on the village's quest for carbon neutrality, visit www.goingcarbonneutral.ca.





Fittingly, this year's festival featured a set of readings on environmental issues, which one of our volunteers, Ann Firth, attended. Down by the Mill, Taras Grescoe talked about his book *Bottomfeeders* (HarperCollins), and Chris Turner talked about his book *The Geography of Hope* (Random House). In a previous book, *The Devil's Picnic*, Taras Grescoe wrote about food and drink that are "vilified, demonized, and banned by the lawmakers of the civilized world." While researching that book, he began to learn about how the fishing industry operates, how it is changing, and how our eating habits have also changed. *Bottomfeeders* examines the fishing industry in

different parts of the world, and discusses how Taras' outlook changed between the two books—from eating daringly to eating ethically.

Chris Turner's *The Geography of Hope* was also born



Barb Minett of *The Bookshelf in Guelph* and author Alistair MacLeod.



Taras Grescoe, Chris Turner, and interviewer Nicola Ross.



At the EAC booth: Cathy, Diane, and Rachel staying out of the rain.



At the EAC booth: John, Ann, Vivien, and Marcel when the sun came out.



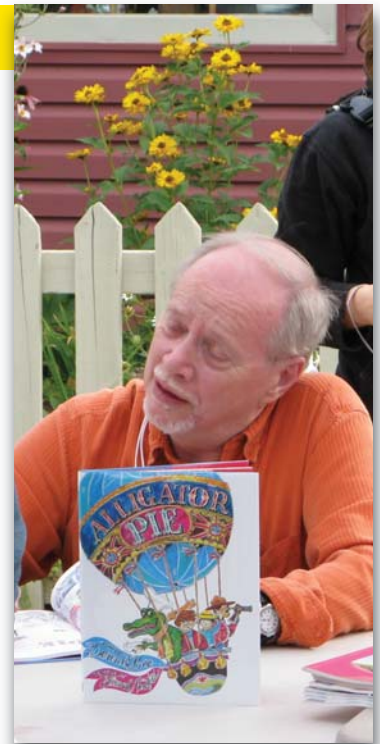


as a result of a previous book, although the subjects of the two books are diverse, to say the least. While travelling the world to promote *Planet Simpson: How a Cartoon Masterpiece Documented an Era and Defined a Generation*, Turner saw how people in other countries are taking it upon themselves to change the way they live in order to address climate change, rather than waiting for government mandates or catastrophes before taking action; much like what is happening in the village of Eden Mills today.

The stars of the show

The day was capped off by a set of readings by Canadian literary stars Alistair MacLeod and Paul Quarrington, not to mention the festival founder, Leon Rooke. Alistair read the conclusion of “The Boat,” a short story from his 1976 collection *The Lost Salt Gift of Blood* (published again in 2000 in *Island: The Collected Stories of Alistair MacLeod*

by McClelland & Stewart). Paul and Leon both read from short stories that were about, well, writing short stories, and both from the perspective of a determined first-time writer. The slightly damp but tenacious crowd enjoyed the clever, spirited humour abundant in both readings, ending the twentieth Eden Mills Writers’ Festival on a cheerful note. ■■■



Dennis Lee signing copies of *Alligator Pie*.

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 Ann Firth
toronto_br_treasurer@editors.ca

Note: Photos courtesy of Jen Govier



COPING

with jobs you

DON'T ENJOY



By Heather Ebbs, with a little help from my colleagues

BACK IN MID-JULY I WAS IN THE DEPTHS of an annual project for a client I like and appreciate, but a job I don't. Putting off the work for 10 minutes longer, I wrote to the EAC and ISC (Indexing Society of Canada) e-mail lists,

I'm not sure if I'm a bad person, or a bad contractor, or a person who is recognizing her self. I am struggling to complete a job for an annual client. I like the client contact, and I like being able to say that this is a client, as it's a well-known and respected NGO. But I really don't enjoy the work, and this year I've been procrastinating to a very late degree. I do turn down many jobs, so it's not a matter of not being able to say no. Am I the only freelancer who puts herself in these situations? Who dislikes some of the work she accepts? Who then procrastinates till timing is ridiculous?

The responses came in rapidly from both lists. No, no, no—I was not the only one. Editors, indexers, and writers posted responses commiserating with me; they described current or past jobs that they had

taken on for any of a half-dozen reasons—because they appreciate the client personally or professionally, because the job is one that they feel some sense of ownership for, because the pay is good, because the organization looks good on a resumé. A few people mentioned that they simply have a hard time saying “no”. And several expressed gratitude for the post, relieved that they were not the only ones to fall into such a pit. Said one, “I kept thinking, ‘You, too?’ and feeling a little better about myself.” But she admitted what we all must—feeling relief that we weren't the only ones who still didn't get the jobs done.

And what were these jobs? For one writer, the problem with a particular client is that she makes vague requests for a project, doesn't respond to queries, and is gifted with “scope creep”, wherein the scope of the project keeps expanding. An editor simply noted that these jobs are the boring ones—“the ones where I have to keep rewarding myself every half hour or ten pages or whatever” by letting herself



check her e-mail or escape to a household task. A science editor echoed the complaint that some texts now bore her: “The curricula place so many constraints on what can go in the space available that I often end up with bitty-piecey text rather than something that connects one idea to another. Very frustrating.”

How do we deal with these texts? The reward-every-half-hour method works for some. One editor noted that fear can be a great motivator—specifically, the fear that one could discover just days before a deadline that a chunk of the document was missing “and then you had to ask them to send the missing chunk, so they now knew you’d only just started the job.” One editor noted that “keeping a project list and reflecting on it monthly or every season is helping me to get more of the projects” that make her “laugh, beam with pride [or] exclaim with glee that ‘Wow, I’m getting paid to have this much fun!’”

An indexer offered the suggestion that

During that
important
time of
procrastination
our subconscious
is assessing
the project,
considering it
from all sides,
delving into our
experience for
best ideas and
putting it all
together...



procrastination was not, in fact, a bad thing. Rather, it is “an essential part of the creative process....

During that important time of procrastination our subconscious is assessing the project, considering it from all sides, delving into our experience for best ideas and putting it all together, so that when we finally sit down to tackle the project, the whole thing just comes together.” I was pleased when she added, “Furthermore, a strategic glass of wine will greatly enhance the process.” Now that’s my kind of indexer!

Recognizing the cues to the procrastination-inducing jobs seems to be easy. They “are usually the jobs that cause one’s stomach to clench on spotting the author’s or editor’s name in an e-mail” or that, when the client calls, the indexer or editor has to “stifle a little groan”. For one editor, when the client’s number pops up on her phone and her left eye starts twitching, she knows that it is time to quit that client. Another



knows that it is time to move on “when they phone and I put the receiver on the desk and play mindless 3-D Pinball” while the client is talking. (Of course, this comment quickly led into a spin-off discussion on favourite time-wasters: Go, Solitaire, Mah-Jong, Scrabulous, Bejeweled. One editor had her daughter hide a computer game after the editor injured her wrist and shoulder by playing too often. I, personally, have been known to give up computer games for Lent—yes, they have that much of a draw for me.)

As we commiserated, a serious note was introduced: We were all “revealing our souls, and some of our co-workers and even our clients could be on” the list. Others were quick to respond that contacts through the list have led to good clients, and that none of the decried jobs were from list

... a strategic glass of wine will greatly enhance the process.



... when the client's number pops up on her phone and her left eye starts twitching, she knows that it is time to quit that client.

colleagues. Nonetheless, the fact that the list “includes a number of people who hire freelance editors as well as a lot of...co-workers” is definitely something to keep in mind, in any of our list discussions.

Ultimately, I found the rush of responses comforting, as a few of the others noted, as well. And perhaps the most sobering response of all was from one editor who said, “Gee, I’d really like just to get a job.” It makes me realize how fortunate I am even to have the work I was whining about. ■■■

Heather Ebbs
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Acknowledgments

Thanks to everyone on the e-forum for your responses. I have kept your names separate from specific commentaries to protect the innocent, but I would like to acknowledge the responses of Antonia Morton, Carolyn Bishop, Dawn Hunter, Deborah Schryer, Debra Roppolo, Donna Dawson, Gillian Faulkner, James Harbeck, Karen Black, Krysia Lear, Laura Edlund, Lee d’Anjou, Linda Jenkins, Marlene Tash, Molly Wolf, Naomi Pauls, Nora Schubert, Rosemary Tanner, and Wendy Thomas. My apologies if I’ve missed anyone.



Grammar food for thought

An editor's observations on grammar and usage

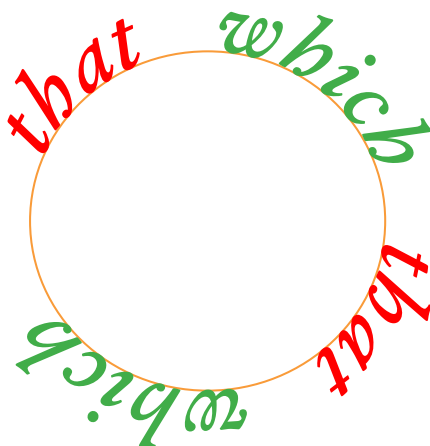
Rules reconsidered: *that* and *which*

By Freya Godard

I have just finished editing a manuscript in which I repeatedly changed *that* to *which* in defining (or restrictive) clauses. It was a titillating experience to be breaking a cardinal rule of North American editors, that is, that defining relative clauses are introduced by *that* and non-defining clauses by *which*. Thus, according to the rule, you must say, “The proofs *that* were sent to the authors did not contain the reference list” but “The proofs, *which* were sent to the authors three weeks ago, are due back tomorrow.”

I have sometimes heard editors deplore the decline in standards evidenced by the neglect of the supposedly long-standing distinction between *that* and *which*, but in fact this distinction is relatively new and by no means universal. To learn some of the history of the use of *that* and *which*, I consulted *Webster's Dictionary of English Usage*.¹ There I learned that *that* is older than *which*; the latter first came into use as a relative pronoun in the 14th century and gradually came to be used as much as *that*. For several centuries, however, no distinction was made between the way the two words were used. “During the later 17th century...*that* fell into disuse, at least in literary English” (p. 894), only to reappear in the early 18th century.

In *The King's English*² (first published in 1906), the Fowlers make the interesting observation that “[t]here was formerly a tendency to use *that* for everything: the tendency now is to use *who* and *which* for everything. *That*, from disuse, has begun to acquire an archaic flavour” (p. 88). That of course is not



1 *Webster's Dictionary of English Usage*. Springfield, Mass.: Merriam-Webster, 1989.

2 H.W. Fowler and F.G. Fowler, *The King's English*. 3rd edn. Oxford: Clarendon Press, 1931. (The comments about *that* and *which* seem also to have appeared in the first edition.)

the case today in North America, where it is extremely rare to see *that* used to introduce a non-defining clause.

The King's English goes on to say: “[I]t is not easy to draw any distinction that is at all consistently supported by usage.... [A]lthough no distinction can be authoritatively drawn between the two relatives, an obvious one presents itself” (p. 88). They then suggest the distinction between defining and non-defining that we all know today.

In 1926 Fowler repeated that suggestion in *A Dictionary of Modern English Usage*³: “if writers would agree to regard *that* as the defining relative pronoun, and *which* as the non-defining, there would be much gain, both in lucidity and in ease. Some there are who follow this principle now; but it would be idle to pretend that it is the practice either of most or of the best writers” (p. 635). It is significant of course, that even he admitted that the “rule” was simply a recommendation.

For one reason or another, the distinction between *which* and *that* recommended by the Fowlers, though widely observed in North America, especially by editors and writers of style guides, has been largely ignored in Britain. And that’s why I changed so many *that*’s to *which*’s in the manuscript I mentioned above: the book was to be published in England and was intended for a mainly British audience. But even if this had been a book for a Canadian audience, I would still have wanted to make a few

of the same changes because of the large number of other kinds of *that*’s (especially subordinate conjunctions) in the manuscript. In sentences like the following, for example, I would have replaced the third *that* with *which*: “Critics on the left complained *that* she appeared too optimistic in her selection of patrons and *that* her executives had made some policy decisions *that* might offend well-to-do patrons of the organization.”

The most useful comment I know by a North American authority about the *that-which* rule is by Jacques Barzun in his *Simple and Direct*,⁴ where he points to a sentence in which he has just broken the rule: “The rule says that the relative pronoun which introduces a defining (restrictive) clause must always be *that*; the pronoun for non-defining clauses is *which*.” His explanation is this: “I do not like to put close together two *that*’s of different meaning, the one a conjunction before a subordinate clause, the other a relative pronoun before another clause, nor do I favor the repeated sound” (p. 67).

“In conclusion, I recommend using *that* with defining clauses, except when stylistic reasons interpose. Quite often, not a mere pair of *that*’s but a threesome or foursome, including the demonstrative *that*, will come in the same sentence and justify *which* to all writers with an ear” (p. 68). ■■■

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4 Barzun, Jacques. *Simple and Direct: A Rhetoric for Writers*. Rev. edn. New York: Harper & Row. 1985.

3 Fowler, H.W. *A Dictionary of Modern English Usage*. Oxford: Clarendon, 1926.

Book Review:

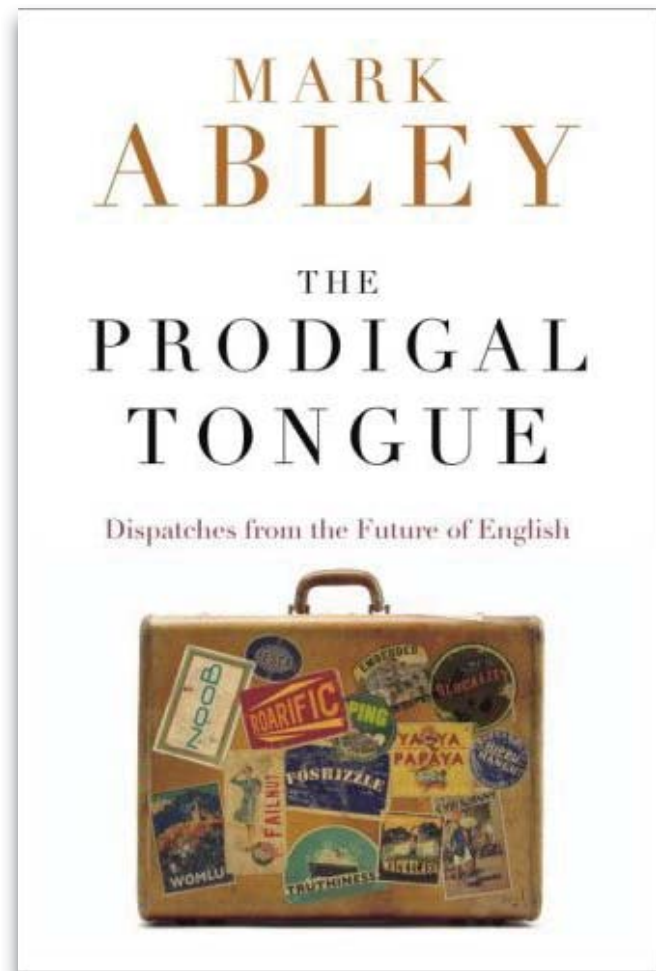
THE PRODIGAL TONGUE

Dispatches from the Future of English

By Sheila Munro

IN *THE PRODIGAL TONGUE*, MARK Abley promises to “explore and interpret the verbal revolution” the English language is undergoing. He describes English as a language that welcomes new words from world-wide sources, changing as it absorbs words from other languages and cultures. The English language is in a constant state of flux, with new words entering into the language and new structural forms gaining acceptance. The author argues that one must “adapt to change”, “embrace change”, and “re-evaluate your relationship with change”. Yet, how do we as editors ensure the text we are working with conforms to the rules of English, when those rules are constantly shifting?

In Willowdale the other morning, one item on the breakfast menu was *Huevos rancheros*, with no translation. The



language of food does sneak across borders and makes our language change and grow. Abley explains that words dealing with food are the ones most commonly and most easily incorporated into English. Language is a way of communicating with others, he states. In the chapter entitled *Radiante: Languages in Los Angeles*, *tortilla* and *taco* are identified as words that are a part of everyday English in North America. These are words that would not spring readily to my grandparents’ tongues.

The driving force of language change seems to be the younger generation. They are computer literate and comfortable with texting



or communicating with their friends around the world. Nouns becoming verbs is one example of the evolving English language. A *text* was once something solid that you could hold in your hand or touch; now it also refers to the act of communicating information over the Internet by pushing little buttons on a handheld device or stationary device. Spelling as it was taught goes out the window with the need to “keep it brief”.

Conscientious editors and publishers who must watch the bottom line are thrilled, I am sure, by the ability to compress Hamlet’s oft-quoted soliloquy to “2b?Ntb?=?”. Using abbreviations in written language is not new. But younger individuals embrace the abbreviations of Cyberspeak—thrilled with their

*Correct spelling
is not the
sovereign of
communication
that it once was ...*



discovery of a revolutionary method of communicating with their peers. Generations of English speakers have used abbreviations to communicate. Love letters written in the late 40s and early 50s often bore the initials SWAK on the outside flap.

According to Abley, computers have democratized language, knowledge, and the meaning of words. The printing press and the dictionaries of Samuel Johnson and Noah Webster ensured that the spelling of written words was standard and easily recognizable. No longer is this the case with the increasing use of computers and mobile phones. Oral language is still casual and changes as new words and ideas are absorbed into daily language. Correct spelling is not the sovereign of communication that it once was: evolving and changing spelling that uses fewer letters or symbols for words is taking over.

Metaphors become dated as language and culture changes. *Following a train of thought* or





Following a train of thought or travelling on the information highway no longer evoke images of efficient and speedy transportation.

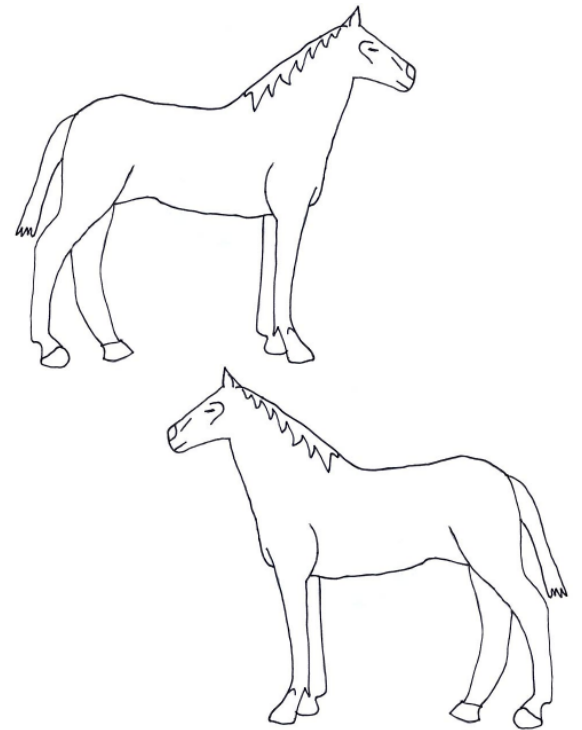
Now we navigate or surf the Web; we are in fragile vessels that become obsolete almost as soon as they are launched. We can, in using computers, actively participate in the evolution of our language or tongue, whether it be English, French, Mandarin, Cantonese, Spanish, or Japanese.

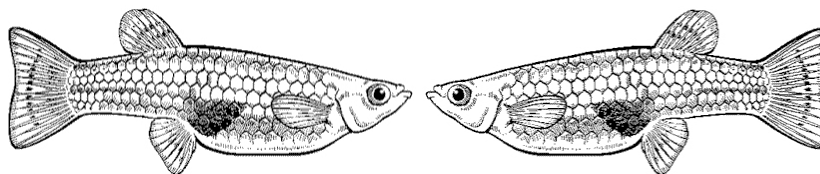
The Prodigal Tongue was recommended on many booklists as a good summer read. The book, according to some press releases, covers the “wild, wacky, sometimes baffling road our language—and others—is taking in its evolution”. Interesting,

challenging, and thought-provoking are adjectives that I would use to describe the book. The history of English related in the text was very informative, and the overview of language development helped me to understand what is happening to my mother tongue. I would recommend *The Prodigal Tongue* to you, my fellow editors; it will provide you with insight into our prodigal tongue and the changing language that you edit. ■■■

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GWE	Green with envy
GWTHKEBD	Guy who thinks he knows English but doesn't
HHS	Head hurts syndrome
HITW	Heard in the wild (a funny spoken error)
IANA(C)L	I am not a (copyright) lawyer
IDUPOGEIEB	I don't usually point out grammatical errors in e-mails, but...
IINM	If I'm not mistaken
IIRC	If I remember correctly
ILF	It looks funny
IMHO	In my humble opinion
IMNSHO	In my not-so-humble opinion
IMUO	In my uninformed opinion
IRST	I read somewhere that...
ISTM	It seems to me
ISTR	I seem to remember
JAW	Just avoiding work
JMTCW	Just my two cents' worth
KISS	Keep it simple, sweetie/stupid
LAL	Listen and learn
LYKTIKWID	Letting you know that I know what I did [When editors write in that they have realized they made a typo in their previous message.]
MAIAI	My author is an idiot
NAMH	News about my horse
NAYH	News about your horse
NIFLIITL	Now I feel like I'm in the loop
NTOA	Not this one again
PITA	Pain in the ass: "However PITA it turns out to be"
ROFL/ROTFL	Rolling on the floor laughing





ROTFLM[S]AO	Rolling on the floor laughing my [silly] ass off
SAMCTAEL	Sitting at my computer typing and eating lunch
SDAMM	Spitting drink at my monitor
SHS	Sleepy head syndrome
SIAEM	Seen in an e-mail message
SITW	Seen in the wild (a funny written error)
SQ	Snicker Quotient
SWAWF	Slap with a wet fish
TIWWIW	Technology is wonderful—when it works
TTBOMK	To the best of my knowledge
UT(F)LA	Undefined three (four) letter acronym
UTLA	Unexplained three-letter acronym
WDAKHTUEA	Why doesn't anybody know how to use English anymore?
WDID	We do it differently
WI(F)GMAIG	When I (finally) get my ass in gear
WIIFM	What's in it for me?
WIWTL	When I win the lottery
WQ	Weeping quietly
YMMV	Your mileage may vary (i.e., results of [name] are not necessarily typical)
YANLOL	You <i>are not</i> laughing out loud!
YNHOT	You've never heard of that?

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