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An introspective look at editing a manuscript

By Gemma Alexis Marx

An introspective look at editing a manuscript

University of Witwatersrand

A research report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Masters in Publishing Studies.

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Research Report

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Abstract

An introspective look at editing a manuscript is a personal account of editing and proofreading an unpublished manuscript. It focuses on how an editor looks at a piece of work and the different aspects involved in editing such as how to communicate with an author, how to avoid bias editing as well as how to approach correcting grammar, punctuation and language.

DECLARATION

I Gemma Alexis Marx declare that this Research Report is my own, unaided work.

It is being submitted for the Degree of Masters of Publishing Studies at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

_____ (Signature of candidate)

_____day of_____20_____in_____

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Chapter 1: Introduction

This research report looks at the personal experience that every editor experiences while copy editing a manuscript that has never been edited or published before. My intentions were to perceive this manuscript as every editor perceives a manuscript before them but I have found that as all editors are different, I needed to map out my own personal experience, views and thoughts, as I attempted to edit this text. As an editor goes about their day editing one manuscript after another, I question where every editor gets their rule book on editing. Errors in punctuation and grammar can be fixed easily as these subjects come with rules on how to use them but I question how every editor decides how to correct sentences and paragraphs without personal influences modifying how changes are made? Influences such as an editor's sex or gender, race or religion. This is to say that I perceive that editing is subjective and want to show that although every editor comes with preconceived ideas and notions, editing a manuscript can still be done without the influences of our prejudices.

I question why the same piece of work looking at by two different editors would be changed or corrected differently. Why one sentence could be changed so drastically by one editor or left as it is by another. Does it all have to do with personal preference or does it all rely on how an editor was taught and in what language or the culture they were taught in?

When an author writes a manuscript they write in their own voice. The words chosen by the author were chosen because of the influences that the author has come into contact with such as their own race, culture or sexuality. So when an editor corrects any errors or changes any aspects of the manuscript, do they overwrite the author's voice and change it? Does the piece of text lose whatever message an author was trying to convey? As an editor it is always essential to make sure that that voice, that message which the author has been trying to convey, is kept within the manuscript and is never altered or changed.

Does a reader's interpretation of the work or voice of the author change if the editor has changed certain aspects of the written work and why does it make a difference?

Does the type/genre of book change the way a manuscript or piece of work is edited and why? In other words does an editor edit a romance manuscript differently to an academic manuscript? Why and how?

These are the questions I have asked and yet there is no definitive guide on exactly how a manuscript should be edited besides what symbols one uses when editing on paper. I set out to find out exactly what an editor is, what they do and what they stand for?

Throughout this research report I hope to show that all editing is subjective. It depends on the editor and can be influenced by many factors, such as race, religion, gender and education.

1.1 What is an editor?

"A good editor's work is invisible."

Ian Montagnes(1991).

The role of an editor is to guarantee the quality of a manuscript before it is sent out to be read by the masses. On the surface they are supposed to make sure that a manuscript is well conceived, has the correct grammar and punctuation and that the manuscript has flow and potency. "Editors are central to any publishing project; they endeavour to reconcile the needs of the author, the audience and the publisher" (Australian Standards for Editing Practice, 2013, p. ix).

The real occupation of an editor, however, is to repair, if need be, or modify the structure of the narrative so that a story is linear, interesting, addictive and marked by intention and purpose. "This may be the most important single rule in editing: *Remember the reader*" (Montagnes, 1991, p.29).The narrative must be consistent. It needs to be written in the same tense, with the same voice, and a reader must be able to recognize that it is the same manuscript from the beginning to the end.

The narrative is the most important part of a book. It's what drives the story and keeps the reader involved throughout. If the narrative is not consistent, and the story does not make sense or follow a consistent ideal, then the reader will get lost or confused and the book will be a failure. A narrative should speak to the reader and the reader must be able to understand what is being said. "The goal of editors, regardless of their role or the type of publication, is

to ensure that the material is consistent and correct, and that its content, language, style and layout suit its purpose and meet the needs of its audience" (Australian Standards for Editing Practice, 2013, p.ix).

An editor must also oversee the development of characters throughout the story and confirm that the characters change, mature or evolve in a steady and believable pace so that readers will love, understand and identify with the characters on page that have become real in the reader's mind. A manuscript needs to appear seamless and characters need to feel real to the reader. Everything written in a manuscript needs to serve a function and have a reason for being there in order to create a functional story with a steady flow of ideas and information.

> But editorial skills, properly applied, do not draw attention to themselves, and therefore they are overlooked and undervalued. Editing is crucial to the effective presentation of information and the lucid discussion of ideas. The editors know how to make a product that is functional and fit for its purpose. (Mackenzie, 2011, p.xi).

An editor needs to ascertain that the information present in the manuscript, especially in non-fiction, is correct and is conveyed in the accurate manner and form and is consistent throughout the manuscript. "Good copy-editing is invisible: it aims to present the book the author would have written if he or she had had more time or experience – not, as some new copy-editors think, their own improved version" (Butcher, Drake & Leach, 2006, p.32).

If areas of the text need to be corrected or rewritten, it is the editor's role to communicate with the author about what needs to be changed. The author will be given a chance to adjust what is written him or herself, or the editor can make those changes for the author. The editor needs to confirm all changes with the author so as to keep the author's vision intact as well as to maintain the author's voice. The author must always be made to feel that his vision is kept intact and that the editor is not interfering with his work.

> It is the authors who write the books, who more often than not create the ideas, who (often being at the heart of the market for which they are writing) will be the closest

> to the reader, and who are likely to generate the greatest interest and therefore publicity around a book. The author is not only the real creator of the book, he or she is the walking storehouse of information about it and its readers, is the greatest enthusiast for the book but, paradoxically the person who sometimes has to be nursed or intensely supported. These factors are key to the functions of the editorial role. (Davies, 2004, p.1).

A writer may need to be supported throughout the writing process. They may need emotional support or professional support whereby they may need an editor to agree with and understand what they are writing about. Having an editor tell an author that they are doing a great job can go a long way for the confidence of the writer. A writer needs to be nurtured throughout the writing process.

Issues that I will face during this research will be due mainly to the fact that I am a novice editor and I have not yet honed the skills of many seasoned editors. There is still much that one needs to learn, such as how to accurately converse with authors and create suitable relationships with them, as well as being able to see errors as they are presented in the manuscript. I believe that it takes practice and time to be able to learn to see a text through the eyes of a professional editor.

As a human being I am not without prejudices and as an editor I must not allow these influences to impact my work on the manuscript as an editor needs to remain objective at all times. An editor needs to keep in mind their author's voice and intention within the manuscript and make sure to never alienate the author during the editing process. As such an editor must keep their author involved and briefed at all times during an edit. An editor also needs to be able to find and correct errors without letting what is corrected change the consistency within the text or allow what was edited to interfere with the reader's experience and understanding. An editor must make sure that what is written is suitable for its intended reader such as tone and level of language.

> How far you should alter an author’s style is a matter of judgement: it will depend on the kind of book and the intended readership, and on the author’s reactions to your

> proposals. In works of exposition you must change misleading, ambiguous or obscure English and the misuse of words. Consistency of tone is important too: for example, a consistently informal style can work well, but a colloquial phrase or slang word in the middle of formal prose can jar or distract the reader from what the author is saying. (Butcher, Drake & Leach, 2006, p.32)

The manuscript which is the focus of this research report is a romantic Christian fiction novel set in the 1800's. Instead of focusing on the novel as a whole, which seemed daunting to a new editor like myself, I focused on editing certain key chapters within the manuscript, namely chapters 1−3 and 10−11. This novel is a work of religious fiction and focuses on the taboo relationship between a Southern Belle and a half native American or 'breed' man. Since this work falls within the religious fiction genre, there are certain aspects of the work that need to be considered when editing. For example the editor must always keep in mind the intended audience and as such gratuitous violence or bad language would not be suitable.

A novel such as this one falls under a very particular genre and as such one must keep the readers of this genre in mind. Questions must be asked, such as: what language is appropriate? What level should the writing be at to appeal to a wider audience? Considering that this is a romance novel the most likely reader would be a woman so one needs to ask questions such as whether the writing style would appeal to women? Is the female protagonist someone that the reader will relate to? What makes a book attractive to a reader? What kind of man should be portrayed? Who are we aiming to market this book to, just women or are we catering to men too?

Chapter 2: Literature Review

2.1 Introduction

This topic is broad and looks at editing in general; therefore finding the correct research took time and effort. There is no real complete tome that can tell one exactly how to edit, from beginning to end. Editing is subjective and therefore will be a different experience for each and every person. This topic was chosen to show the diverse way in which editing can be done and to focus on influences which affect it, whether these prejudices are personal, such as religion, gender or race or whether the prejudices are towards the manuscript itself, such as towards its genre or author.

There is a lot of literature devoted to publishing, on how to edit, and the few rules of editing texts. However I noticed a distinct lack of any papers or literature that show one person's personal decisions or reasoning behind editing a manuscript. As such I decided to choose this as the subject of my research report in which I document every error I could find, the ways in which I emended the error, and the reasons why I made these corrections or changes.

Literature which dealt with this subject included:

- *New Hart's Rules: The Oxford Style guide.* (Oxford: Oxford University Press. 2014)
- Scott Norton, *Developmental Editing: A Handbook for Freelancers, Authors, and Publishers.* (USA: The University of Chicago Press. 2009)
- Ian Montagnes, *Editing and Publication: A Training Manual* (Manila: International Rice Research Institute, 1991)
- Janet Mackenzie, *The Editor's Companion, 2nd Edition (*China: Everbest Printing, 2011)
- Judith Butcher, Caroline Drake and Maureen Leach, *Butcher's Copy-Editing: The Cambridge handbook for Editors, Copy-Editors and Proofreaders* (New York: Cambridge University Press, 2006)

- Gill Davies, *Book Commissioning and Acquisition, 2nd Edition* (New York: Routledge, 2004)
- Brenda Gurr, *Breaking the Rules: Editing with Prescription and Description* (ipededitors.org, 2014)
- Council of Australian Societies of Editors (CASE), *Australian Standards for Editing Practice Second edition* (Australia: Eureka Printing, 2013)
- Margaret J.M. Ezell, *Editing Early Modern Women's Manuscripts: Theory, Electronic Editions, and the Accidental Copy-Text*, (*Literature Compass*, 7 (2) 2010)
- Cris Mazza, *Editing Post-Feminist Fiction: Finding the Chic in Lit*, (symplokē, 8(1-2)
- Judith Kegan Gardiner, *On Female Identity and Writing by Women* (*Critical Inquiry*, 8(2), 347-361, 1981)

I also looked at two examples of books which are in the same genre as the manuscript that I was editing. I used these to examine how the stories progressed, the language they used and how the characters where written.

These two novels were:

- Francine Rivers, *Redeeming Love* (United States: Bantam, 1991)
- Janelle Mowery, *When All my Dreams Come True (Colorado Runaway #1)* (United States: Harvest House Publishers, 2011)

2.2 Reviews

When it comes to rules of editing I couldn't find a definitive guide because editing is different for everyone and can be applied differently with every manuscript. I could, however, find a lot of literature on basic editing, such as in *New Hart's Rules: An Oxford Style Guide* (2014) and *Developmental Editing: A Handbook for Freelancers, Authors, and Publishers* by Scott Norton (2009). I noted that these guides focused mostly on punctuation and grammar and less on subjects such as narrative and character development. These guides also seemed to be aimed at authors instead of editors. And although they were greatly helpful when I needed to

check where a comma may have to go in a certain sentence, they were not ultimately a guide on editing.

The Editor's Companion, 2nd Edition (2011) by Janet Mackenzie and *Butcher's Copy-editing: The Cambridge handbook for Editors, Copy-editors and Proofreaders* (2006) by Judith Butcher, Caroline Drake and Maureen Leach, *Breaking the rules: editing with prescription and description* by Brenda Gurr (2014) as well as *Book Commissioning and Acquisition 2nd Edition* by Gill Davies (2004) were far more helpful when it came to the editing process. These books addressed topics such as style and consistency rather than focusing on grammar and punctuation. *Book Commissioning and Acquisition* does not only focus on editorial skills needed but focuses on the publication process as a whole and looks at publishing from commissioning a book, to printing a book. It focuses a lot on author/editor relationships and how to work with your author. There was some sound advice about editing that I implemented such as "All authors, however, need to be encouraged and nurtured – even the ones who don't need support" (Davies, 2004, p. 64).

> *The Editor's Companion* explains the traditional skills of editing for publication and how to adapt them for digital production. It describes the editorial tasks for all kinds of print and screen publications – from fantasy novels, academic texts and oral history to web pages, government documents and corporate reports. (Mackenzie, 2011, p.i)

Butcher's Copy-editing: The Cambridge handbook for Editors, copy-editors and Proofreaders by Judith Butcher was equally important throughout my research as it proved to be an invaluable source of information about the editing process, going into detail about everything from language use, to how to revise the narrative.

> The good copy-editor is a rare creature: an intelligent reader and a tactful and sensitive critic; someone who cares enough about perfection of detail to spend time checking small points of consistency in someone else's work but has the good judgement not to waste time or antagonize the author by making unnecessary

> changes. Copy-editors need not be experts on the subject (Butcher, Drake & Leach, 2006, p. 4)

As Butcher says above, copy editors need to be sensitive to their work. They need to be receptive to the author as well as the work itself. It does not involve simply looking at a piece of text and editing it but involves in-depth decisions such the semantics of words and how they are used.

This book explains how to find that happy medium between writing over the author and writing with the author. In order to edit a book appropriately an editor must never take away from the author or overpower the author with their own voice. The author's voice must remain the prominent voice in the manuscript. Brenda Gurr's *Breaking the rules: editing with prescription and description* (2014) looks at grammar from a school teacher's perspective. She follows my own viewpoint on the fact that no editor will edit anything the same way and that consulting style manuals may not always be helpful.

> Style manuals will also date and may not reflect the way English is currently being used. We need to always bear in mind that language is constantly changing and that 'it's not enough to condemn a new usage and expect the problem to go away'. (D. Crystal, as cited in Gurr, 2006, p. 90).

It will always be up to the editor to personally choose what they believe is the best thing to do. There is a lot of subjectivity when it comes to editing, such as when editing the narrative or looking at the characters. The rules of grammar and syntax can only help you for so long until it becomes the choice of the editor. To aid me in my research I developed a style sheet which acted as my set of rules of how to edit this manuscript. Using this style sheet as a guideline made the editing a little more structured. "When you turn to reference books for a ruling, you may find that there are as many opinions as there are experts. In these cases, it's up to you to exercise editorial judgement" (Mackenzie, 2011, p. 99). Burr makes an excellent point when she states that language is always changing, and although many of us think it's to the detriment of our language, she believes it is not and that as editors the most we can do is keep up with these changes (Gurr, 2014). What we believed to be grammatically correct fifty years ago may not work today, and it is up to the editor to make sure that they keep their

author up to date with any changes. Often as editors it is imperative to remember that what our authors write may be ungrammatical, but that doesn't mean that it is inappropriate.

> To be more specific, we need to remember that communicating clearly and with impact might mean using grammar and expressions that are far from what is prescriptively 'perfect'. A split infinitive might have a pleasing rhythm. Ending a sentence with a preposition might create a neater sentence than the alternatives. Sometimes the rules do need to be broken—competent writers over time show this again and again. (Gurr, 2014, p.4)

In this particular manuscript there were times when certain word or phrases were used that are no longer seen as proper English usage but were put in place to help transport a reader to a different time period. There were times when these words or phrases needed to be questioned because there is a difference between helping to create atmosphere and confusing a reader. Language can be beautiful and confusing sometimes and there are times when an editor must allow certain grammatical rules to be broken in order to create or preserve beauty.

> A business communication that sounds old-fashioned and pompous might give the wrong impression to its potential clients. But a fiction manuscript set back in another era might need hints of yesteryear in some of its language and sentence constructions (Gurr, 2014, p.4).

After much deliberation on what Burr had to say on the matter I did choose to keep many of the outdated slang words that relate to the old west.

One guide that was found to be most useful during this research report was *Editing and Publication: A training manual* by Ian Montagnes which looks at all of the steps during the editing process. The only problem with this book was that it seemed more aimed at editors of academic or research texts than fiction editors, "especially for editors and publication officers at research institutes and extension agencies in the Third World" (Montagnes, 1991).

> The manual does not offer answers to every editorial problem, in the nature of a style guide. More often it suggests the questions an editor should ask. Its goal is to provide

> an analytical framework within which to approach almost any editorial problem (Montagnes, 1991, p.xiii).

This guide is a key guide to most questions which will be asked during editing such as questions which need to be asked of the author, and how these questions should be asked. It looked at how formal certain types of manuscripts needed to be and how certain language should be used.

> *I keep six honest serving men.*
> *(They taught me all I knew);*
> *Their names are What? and Why? and When?*
> *And How? and Where? and Who?* — Rudyard Kipling

> Too often, editors do their job a certain way "because that is the way it has always been done." Asking and answering these six questions may suggest ways to improve an established journal or series. (Montagnes, 1991, p.7).

This manual is helpful in the way that is teaches an editor to ask questions of the author and the manuscript. Who is it aimed at? How is it helpful? What is it about? I do think these are often questions that editors forget to ask of a publication. "Sometimes the answers are obvious. Other times they are not. Then the best person to ask is the author (or, in the case of a journal, the editor-in-chief). That way you will be sure you know what was intended" (Montagnes, 1991, p.7).This explores in depth about what an editor needs to think about and how they need to think. Editors are always communicating; whether it's with the author or the intended reader, an author needs to create a bridge of communication from the author, the book and the reader. "Most editors spend most of their working time dealing with manuscripts—words and numbers and pictures on paper. Even then they are always relating to people" (Montagnes, 1991, p.29).It looks at how to use words when editing, such as being careful when using words with double meanings or using overly complicated words.

> Words are one of the world's most dazzling inventions. With them, we can transmit information over great distances and through time. We can use them to describe something as common as repairing a bicycle tire or as extraordinary as the birth of the

> universe. Without words we would have no international cooperation, no history, no religions, no way of communicating the results of research to make life better in the future. (Montagnes, 1991, p.32)

Editing and Publication: A training manual cautions editors to make use of concrete words, or words with fixed meanings that cannot be misinterpreted. Such as using the word hamburger instead of the word food. This book, unlike the other titles in this literature review, is the only one that looks at sentence construction and how to create a good sentence and how to avoid long complicated sentences. It also goes into detail into the business side of editing and production management. I would say that this book was the closest to being what I was looking for in a guide to editing.

The Australian Standards for Editing Practice (2001) focuses on the rules and the collective knowledge of what is expected of an editor.

> *Australian Standards for Editing Practice* does not attempt to capture the full array of knowledge, skills, best practice, sequential tasks and responsibilities required by all editors on all projects in all settings. However, professional editors should meet certain core standards. (Australian Standards for Editing Practice, 2013, p.vi)

The Australian Standards for Editing Practice is an in-depth guide for editors. It explains broadly what is expected from an editor, from management, to editing, to communications with the author and production team. This text has been very interesting and important for my research as I have used it many times to clarify exactly what was needed during the editing process such as "Principles of clear expression. For example, the use of plain English to avoid ambiguity, verbosity and needless repetition; replacing the general and abstract with the specific and concrete; replacing noun strings; and eliminating clichés and euphemisms" (Australian Standards for Editing Practice, 2013, p.13). In order to be able to create "a complete, coherent and balanced publication, restructuring, rewording, adding and deleting

material where necessary" (Australian Standards for Editing Practice, 2013, p.12), is often required.

2.3 Women's Fiction

What precautions must one make when editing women's fiction? This subject is not closely dealt with and despite women's rights and women in fiction being discussed heavily throughout the decades, there is no guide to deal with editing women's fiction.

> Is there such a thing as feminist editorial theory? Google doesn't seem to think so. Google reliably returns the results that while you can have feminist psychoanalytic theory, feminist literary theory, feminist film theory, feminist art history, feminist history, feminist geography, feminist philosophy, feminist economic theory, feminist legal theory, and feminist sexology, feminist editorial theory is nowhere to be found. (Ezell, 2010, p.2).

Editing Early Modern Women's Manuscripts: Theory, Electronic Editions, and the Accidental Copy-Text by Margaret J. M. Ezell questions whether there really is feminist editorial theory. What does this mean for editing women's fiction? Is there really no distinct difference when editing a book intended for men or a book intended for women? Is it sexist to expect that there is a difference? What about the author? Is a book written any differently when written by a woman or a man? How should an editor deal with this? Although this book focuses a lot on female writers of the last century she does make some interesting points as to what would be 'appropriate' for a female reader.

One should then ask what is appropriate for the female reader and what is appropriate for the male reader? Are there any differences? "During the past few years, feminist critics have approached writing by women with an 'abiding commitment to discover what, if anything, makes women's writing different from men's' and a tendency to feel that some significant differences do exist" (A. Kolodny, as cited in Gardiner, 1981, p.348).

The most common answer is that women's experiences differ from men's in profound and regular ways. Critics using this approach find recurrent imagery and distinctive content in

writing by women, for example, imagery of confinement and unsentimental descriptions of child care. The other main explanation of female difference posits a "female consciousness" that produces styles and structures innately different from those of the "masculine mind." (Gardiner, 1981, p.348)

Perhaps modern fiction looks beyond the gender roles and is able to overlook the sexes by being edited and received in the same way? Does a romance novel written by a man really have to be seen as innovative and different? Are men not allowed to write the same way a woman does? And what does that say for his so called 'masculinity'? Can a man still call himself a man if he writes sugar-coated romance novels for women? What about the men who read modern romance intended for women? Is he still a man if he enjoys the same stories as women? Can a woman call herself a woman if she doesn't like romance? What if a woman is a body builder and likes muscle cars? Can she still be feminine? The rules of femininity and masculinity are always changing and so are gender roles.

How can we, in modern society, even state what book is intended for who? Men and women are often seen reading the same books. So how can we even be sure that we are writing for women? I hoped that *Editing Post-feminist Fiction: Finding the Chic in Lit* by Cris Mazza (2000) would be able to shed some light on these questions but this article focused on the way in which the author was trying to create an anthology of women writers and how they went about reviewing and choosing stories for the anthology. In *On Female Identity and Writing by Women,* Judith Kegan Gardiner asks similar questions such as "Thus the quest for female identity seems to be a soap opera, endless and never advancing, that plays the matinees of women's souls. A central question of feminist literary criticism is, Who is there when a woman says, "I am"?" (Gardiner, 1981, p.348). What is a woman writer's identity? How does it differ from the identity of a male writer? Does this identity flow through the reader?

> Twentieth-century women writers express the experience of their own identity in what and how they write, often with a sense of urgency and excitement in the communication of truths just understood. Often they communicate a consciousness of their identity through paradoxes of sameness and difference-from other women,

> especially their mothers; from men; and from social injunctions for what women should be, including those inscribed in the literary canon. (Gardiner, 1981, p.354)

2.4 Similar Novels

The content that I looked at from this point was the romantic fiction in which I hoped would help me to develop a sense of the type of fiction that I am editing as well as how best to approach the editing process of this manuscript.

Redeeming love by Francine Rivers is a well known romantic Christian novel.

> California's gold country, 1850. A time when men sold their souls for a bag of gold and women sold their bodies for a place to sleep. Angel expects nothing from men but betrayal. Sold into prostitution as a child, she survives by keeping her hatred alive. And what she hates most are the men who use her, leaving her empty and dead inside. Then she meets Michael Hosea. A man who seeks his Father's heart in everything, Michael Hosea obeys God's call to marry Angel and to love her unconditionally. Slowly, day by day, he defies Angel's every bitter expectation until, despite her resistance her frozen heart begins to thaw. But with her unexpected softening come overwhelming feelings of unworthiness and fear. And so Angel runs. Back to the darkness, away from her husband's pursuing love, terrified of the truth she can no longer deny: Her final healing must come from the One who loves her even more than Michael Hosea does…the One who will never let her go. A life-changing story of God's unconditional, redemptive, all-consuming love. (francinerivers.com)

This book follows similar themes found in 'Have a little Faith' as it is set in a similar time period, is aimed at female readers, and also carries a religious message. The main characters of each story, Faith in the manuscript I am editing and Angel in *Redeeming Love* are both strong female characters who don't see the need of a male in their lives but who are drawn to one anyway. Both of these stories feature themes of abuse of a woman by a man, as well as

scenes of rape. Both of these women are made to be victims in this story, victims of the dominant and patriarchal men in their lives.

In *When All My Dreams Come True* by Janelle Mowery,

> Bobbie McIntyre dreams of running a ranch of her own. Raised without a mother and having spent most of her time around men, she knows more about wrangling than acting like a lady. The friendship of her new employer awakens a desire to learn more about presenting her feminine side, but ranch life keeps getting in the way. Ranch owner Jace Kincaid figures the Lord is testing his faith when a female wrangler shows up looking for work. Bobbie has an uncanny way of getting under his skin, though, and he's surprised when she finds a home next to his heart. But when his cattle begin to go missing and his wranglers are in danger from some low-down cattle thief, can Jace trust God, even if it may mean giving up on his dreams? An adventurous novel of faith, hope, and love in the Wild West. (janellemowery.com)

This book also takes place in a similar time period and a similar place. Bobbie McIntyre, like Faith, is a bit of a tom boy and is not as feminine as other girls. Both of these characters change over time as a result of love and relationships. Both *When all my Dreams Come True* and 'Have a little faith' take place on a ranch and focus a lot on life in the Wild West. Many of the side characters are similar in all these books, as the side characters are the ones who give support to the main characters.

All three of these books are religious and focus on a Christian message such as 'love can conquer all' and to trust in God when your world is falling apart. Although 'Have a little Faith' focuses less on the religious factor and more on the love between two people the message is the same in all of them. I used *When all my Dreams Come True* and *Redeeming Love* as templates for 'Have a little faith' and was able to use these books to help during the editing process as a way to focus on flow, character development and meaning behind what is being said.

Chapter 3: Methodology

Editing is subjective. There are many guides that tell you how to edit and why to edit a certain way but in the end I think that editing is personal, and will change according to who the editor is and the choices that they need to make. There are no real rules when looking at how a manuscript should be edited. There are rules which apply to grammar and punctuation which are always important but there are no real rules when looking at style as every book has its own style. There are also no real rules when looking at how corrections are changed. One sentence can have an infinite possibility of corrections or changes. For example the sentence:

> "She wondered if he could see the dreaded look in her eyes, feel it in her body." (Have a little Faith, Lucette Nel, page 1).

This sentence could be changed in many ways.

"She wondered if he could see the dread in her eyes or feel the reluctance in her body."

"She wondered if he could feel her reluctance."

"She hoped he couldn't see the dread in her face or feel how reluctantly her body moved."

"She wondered if he noticed how reluctant she was."

Technically these sentences all say the same thing but in many different ways but an editor needs to decide which sentence fits best within this particular story, theme and tone or even if the sentence needs to be changed at all. So how does an editor make this decision? What makes one editor choose one way and another editor choose a completely different alternative? How much does one editor's work differ from another? If two editors looked at the same manuscript then I am sure that two different versions of the same story would be found. But why? What influences these differences?

Looking at the differences above one questions why these differences occur and what influences our decisions. In order to pursue this inquiry further further I chose to edit an unedited manuscript myself and document each change I made and why. I created a style sheet so as to document the types of errors that I encountered, as well as a set of rules that I

would use to correct each one of these errors. After I sent the author the style sheet she agreed on the changes I would make and from the data I collected I was able to make certain deductions and hypotheses about writing and editing. Using the style sheet I was able to make sure that all needed changes were made and all needed aspects of editing were taken care of. I was able to tell how much I needed to edit, and what I needed to focus on in different stages of the editing process.

> ***Decide how much editing is needed.*** Editing can take place at two levels. At one level (macro editing), an editor is concerned with communication, making sure that the message is as clear and effective as possible. At the other level (micro-editing), an editor concentrates on details, making sure that all are correct. The same editor may operate at both levels, but it is difficult to do both kinds at the same time. (Montagnes, 1991, p.62)

This study used a qualitative research method as I gathered all the corrections made throughout the edit and placed them in categories. This enabled me to see errors that were most prominent and I could often surmise a reason for the errors. All aspects were taken into consideration such as the author, the story and the genre. There were some expected reasons for the errors such as the author's first language was Afrikaans, and I was able to see that many errors were made because she was using the Afrikaans language system instead of the English.

The method used in this research was sampling and analysis of the unedited manuscript 'Have a Little Faith'. The procedure I used to gather samples was textual copy-editing. I took on the role of editor and edited the manuscript by looking at content, flow, character development, character reactions, consistency, story line and story progression. I also looked at the smaller and more obvious things like general editorial errors such as errors in grammar, punctuation, word usage, and word order.

Using the tools learned throughout the MA in Publishing Studies course, I was able to look at the manuscript as I was taught, through the eyes of an editor. Being a novice in this field, I knew and understood the prejudices that I have, and I have been consistently aware of them and not let myself be influenced by them during the editing process.

3.1 Comparison of Editors

In order to get a clear view of how different editing can be I sent one page of the unedited manuscript ‘Have a Little Faith’ to two different editors. The first is a male in his 60s who writes and publishes scientific papers. The second is a woman in her 40s who worked at one of the leading editorial companies in South Africa but focused on editing academic manuscripts. The third example of editing is from my own edit of the manuscript.

Edit example 1 (Male; 63)

CHAPTER TEN

Chase’s body ached. Everywhere!~~.~~ In places he had never known possible. His head throbbed mercilessly.

His mouth was dry and he moistened his ~~dry~~ lips with the tip of his tongue, then he swallowed. His throat hurt.

In the back of his head he became aware of a fire crackling, it was a soft distant sound. He also realized that he wasn’t l~~a~~ying on the hard cold floor, he touched a ~~spot~~the floor beside him and felt fur.

Where was he?

Something ~~cool~~ warm and wet touched his face.

Slowly he opened his eyes just as the dog licked him again. Startled Chase ~~shot~~ leapt up.

The room shifted around him several times before ~~standing~~keeping still, ~~and~~ allowing his eyes to adjust to the dim interior.

Nothing seemed familiar.

An old pot bellied stove stood in the corner of the room, coffee was brewing on it, he could smell it. A table and two benches were~~as~~ at the far side of the room, a

faded worn curtain separated ~~one side from~~the other side of the room from the side where he was.

He was overwhelmed ~~with~~ by a surge of dizziness and he swayed on his feet~~, and~~ the dog barked. He dropped to his knees. The animal licked him again and he pulled back.

"How are you feeling?"

With a start he looked at the door, he hadn't heard it open. A man stood there. He was big and old, completely gray with a bushy beard that covered the lower part of his weathered face. His shirt was stained and old.

"Okay." Chase managed as~~,~~ he sat back down on his behind.

"Come on Spike. Out you go." The old man ordered, pushing the door wide open.

The dog trotted over to the man with his tail wagging. He slumped down at the man's feet. The stranger smiled and scratched the animal's head

Edit example 2 (Woman; 45)

CHAPTER TEN

Chase's body ached. Everywhere. In places he had never known possible. His head throbbed mercilessly.

His mouth was dry and he moistened his ~~dry~~ lips with the tip of his tongue then swallowed. His throat hurt.

In the back of his head he came aware of a fire crackling. ~~,~~I~~i~~t was a soft distant sound. He also realized he wasn't l~~a~~ying on the hard cold floor~~,~~ when he touched a spot beside him and felt warm fur.

Where was he?

Something cool and wet touched his face.

Slowly he opened his eyes just as the dog licked him again. Startled Chase shot up. The room shifted several times before it stoodanding still and allowing his eyes to adjusted to the dim interior.

Nothing seemed familiar.

An old pot bellied stove stood in the corner of the room, and he could smell coffee was brewing on it, he could smell it. A table and two benches was at the far side of the room, a faded worn curtain separated one side from the room from the side where he was.

He was overwhelmed with a surge of dizziness and he swayed on his feet.and t The dog barked loudly. He dropped to his knees and t. The animal licked him again and he pulled back, unable to keep the smile from his face.

'How are you feeling?'"

With a start he looked at the door, as he hadn't heard it open. A man stood there. He was big and old, completely gray with a bushy beard that covered the lower part of his weathered face. His shirt was stained and old.

'"Okay.'" Chase managed as, he sat back down on his behind.

'"Come on Spike. Out you go.'"t The old man ordered, pushing the door wide open.

The dog trotted over to the man with his tail wagging. He slumped down at the man's feet. The stranger smiled and scratched the animal's head.

Edit example 3 (My own edit)

CHAPTER TEN

Chase's body ached. Everywhere. In places he had never known possible. His head throbbed mercilessly.

His mouth was dry and he moistened his ~~dry~~ lips with the tip of his tongue then swallowed. His throat hurt.

In the back of his head he became aware of a fire crackling, it was a soft distant sound. He also realized he wasn't l~~a~~aying on the hard cold floor, and as he ~~touched a spot beside~~ reached down beside himself, ~~and~~he felt only fur.

Where was he?

Something cool and wet touched his face.

Slowly he opened his eyes just as the dog licked him again. Startled Chase shot up.

The room shifted several times before standing still and allowing his eyes to adjust to the dim interior.

Nothing seemed familiar.

An old pot bellied stove stood in the corner of the room, coffee was brewing on it, he could smell it. A table and two benches were~~as~~ at the far side of the room, and a faded worn curtain separated one side ~~from~~of the room from the side where he was.

He was overwhelmed with a surge of dizziness and he swayed on his feet. ~~and t~~H~~h~~e heard the dog bark~~ed~~ but it sounded so far away. He dropped to his knees and. ~~T~~the animal licked him again. ~~and he pulled back.~~

"How are you feeling?"

With a start he looked at the door, he hadn't heard it open. A man stood there. He was big and old, completely gray with a bushy beard that covered the lower part of his weathered face. His shirt was ~~stained and old.~~old and covered with stains.

"Okay." Chase managed, he sat back down on his behind.

"Come on Spike, ~~O~~out you go." The old man ordered, pushing the door wide open.

The dog trotted over to the man with his tail wagging~~. H~~ and he slumped down at the man's feet. The stranger smiled and scratched the animal's head

As can be seen from the examples above there are some changes that are seen in both editorial examples and some that are different.

Common changes

- All editors deleted the word 'dry', because it was already used in the sentence and was thus repetitive.
- All editors changed the verb 'laying' to 'lying'.
- The sentence: “he touched a spot on the floor beside him and felt fur” was changed by all editors, only we all changed it differently.
- All editors deleted the word and between ‘feet’ and ‘the dog’ but we all used a different variation to change it after that.
- All editors fixed the quotation marks before the question “How are you feeling?” Only the second editor chose to use single quotation marks instead of double.

Differences

- Editor one put an exclamation mark after ‘Everywhere’ in the first line whereas Editor two and three did not.
- Editor one deleted the comma after tongue and added the word ‘he’ between 'then' and 'swallowed'. The other editors did not.
- Editors one and three added the prefix ‘be’ before the word came in the third paragraph. Editor two did not which I believe to have been an oversight on her part.
- Between the words crackling and it, Editor Two chose to delete the comma and change it into a full stop.
- Editor one added the word ‘that’ between ‘realised’ and ‘he’.
- Editor two deleted the comma between the words ‘floor’ and ‘he’ and added the word ‘when’.
- As stated above the sentence: “he touched a spot on the floor beside him and felt fur” was changed by all editors. Editor one deleted the words ‘a spot’ and left it as ‘the floor’. Editor two added the word ‘warm’ between ‘felt’ and ‘fur’. And I changed the sentence quite a lot more by adding the words ‘and as’ between ‘floor’ and ‘he’,

deleted the words ‘touched a spot beside’ and changed it to ‘reach down beside’. I then added ‘self’ to ‘him’ and also added ‘he’ and ‘only’ to the rest of the sentence.

- Editor one changed the word ‘cool’ between ‘something’ and ‘wet’ into ‘warm’.
- Editor one also changed the word ‘shot’ between ‘Chase’ and ‘up’ into ‘leapt’.
- Editor one added the words ‘around him’ between ‘shifted’ and ‘several’ and changed ‘standing’ into ‘keeping’.
- After the word ‘still’, Editor one added a comma and deleted the word ‘and’.
- After the word ‘coffee’, Editor Two added “and he could smell’ and deleted the word ‘was’ between ‘coffee’ and ‘brewing’ and also deleted “he could smell it”. The other Editors left the sentence untouched.
- While all three Editors changed the word ‘was’ to ‘were’ only I added the word ‘and’ after the comma, while Editor One and I changed the rest of the sentence. Editor One deleted the words “one side from” while I deleted the word ‘from’ and changed it to ‘of’. Editor Two did not change the sentence "a faded worn curtain separated one side from the room from the side where he was." Which I believe to be ungrammatical. The first 'from' should have been changed to 'of'.
- Editor One deleted the words ‘with by’ from the next sentence while added a full stop between ‘feet’ and ‘dog’ and added “he heard the” and “but it sounded so far away”. Editors One and Two also deleted the word ‘and’ but changed it to a full stop and made the ‘t’ of ‘the’ a capital letter.
- Editor Two added the word 'loudly' after 'barked'.
- In the next sentence I was the only one of the three that deleted the words “and he pulled back”. Editor Two added "unable to keep the smile from his face."
- While all three of us added the quotation mark in front of “How are you feeling?”, Editor Two changed the double quotation marks to single because of preference.
- I was the only one who changed the sentence “His shirt was stained and old” to “His shirt was old and covered with stains”.
- Editor One and Two both deleted the comma between ‘managed’ and ‘he’ and added the word ‘as’.
- While Editor one left the sentences, “Come on Spike. Out you go,” intact, Editor Two deleted the comma at the end and turned it into a full stop while I changed the full stop between the two sentences into a comma and changed the ‘o’ of ‘out’ into a lower case letter.

- Finally I was the only editor who changed the full stop between ‘wagging’ and ‘he’ into a comma and joined the sentences.

There are so many differences and yet each and everyone is correct. There are no real errors except for the error of missing a word that needed changed, such as the addition of the prefix 'be' to 'came'. Other than that this is proof that every editor sees a piece of text differently and will change different things throughout a manuscript which shows again just how subjective editing can be.

In the example of the sentence “How are you feeling?”, Editor Two changed the double quotation marks to single. Editor two works in academic publishing and in academia single quotations are used more than double. Double quotations would be used more in fiction. This is an example of an editor's difference being that field they are in and how they were taught.

In the example of the sentence: “he touched a spot on the floor beside him and felt fur” was changed by all editors, only we all changed it differently. Editor One chose to delete the words 'a spot' to simplify the sentence to "he touched the floor beside him and felt fur". 'A spot' was unneeded in that sentence was could be seen as being used to elaborate on what was happening or to make the sentence a little fancier, something that a scientist would never do. A scientist sticks to facts and you could say that deleting 'a spot' was due to his field of expertise and education. It could also be due to being a male as men are said to stick to facts and only information that is deemed important.

> Krammer (1975, p. 7) finds that the speech of men is perceived as "concerned with 'important' aspects of our society; it is logical, literal, brief, concise, harsh, unfeeling, in control." In contrast, the speech of women is characterized as 'concerned' with 'trivial' subjects, inappropriate to many locations, wordy, emotional, unorganized, out of control" (Krammer, 1975, p. 7) (As cited in Wiley & Eskilson, 1985).

However Editor Two added the word 'warm' between 'felt' and 'fur' which could be seen as doing the opposite of Editor One as she was being even more elaborate and expressive in the sentence. Could this have also been because she is a woman and may want to express things in detail using flowery language and imagery? I changed the sentence a lot more than the others by making it into "and as he reached down beside himself, he felt only fur." I changed it because I felt this was a simpler sentence that sounded better linguistically. I suppose I may have been using a frilly and feminine voice to change the sentence.

> Women are expected not only to be more expressive in their speech but also are seen stereotypically as more concerned with others and thus more alert to others' feelings. In fact, women have been found to be more sensitive to nonverbal cues (Argyle, 1967; Buck, Savin, Miller, & Caul, 1972) and to emotional messages (Zuckerman, Lipets, Koivumaki, & Rosenthal, 1975; Zuckerman, Hall, DeFrank, & Rosenthal, 1976; Buck, 1975). (As cited in Wiley and Eskilson, 1985).

As research has shown in the past there is a distinct way in which men talk and in which women talk. This can also be seen in how they edit. Women seem to add in details that men might find unneeded. It can be said that women use language that is more flowery than men. For example Editor Two added the word 'loudly' after "The dog barked". This adds more information and explains the situation more which could be seen as being unneeded. The same could be said for the sentence "unable to keep the smile from his face" which was added after "The dog barked". This may have been changed because the editor, a female, felt that the scene needed more description. I agree with the changes that she made while it is possible that Editor One, the male, may find it to be unneeded.

> Aside from specific lexical items like colour names, we find differences between the speech of women and that of men in the use of particles that grammarians often describe as 'meaningless'. There may be no referent for them, but they are far from meaningless: they define the social context of an utterance, indicate the relationship

the speaker feels between himself and his addressee, between himself and what he is talking about. (Lakoff, 1973).

3.2 Influences

As mentioned above there are certain influences which can affect the way a manuscript is edited.

- Does the gender, race or religion of the editor influence the way the manuscript is edited?

Does the fact that I am a white, female and an atheist change the way that I am editing a romantic, historical, religious fiction? Is the fact that I am an atheist change the way in which I edit this Christian fictional manuscript? I'd like to think not. I have nothing against other people's religions and I don't think that my disbelief has in any way changed the belief in this manuscript. Perhaps because of my lack of faith I notice more when there are religious themes within a story and I put effort into making sure that I do not stifle the religious aspects of the manuscript as I go through it. I could have lessened the religions tone of the story if I felt uncomfortable with it, I may have even tried too hard and pushed the religious tone too much. I then had to question whether my race and culture would have an effect on the manuscript. I am a white female brought up in an English household, a daughter to British parents. Do these influences change the way I edit the manuscript? No. Perhaps being a white female makes it easier for me to understand the main character of the book who is also a white female but we are also born into different cultures, American versus British, and different time periods. Although we differ in ways we still share a bond over certain aspects of life such as family values, love and the desire to be independent. I understand, as a modern woman, the difficulty in being who your parents want you to be versus who you are. We cannot choose whom we love and this often creates friction between children and parents when a parent does not approve of a child, or a daughter's choice in partner. The culture differences between myself and the main character are also not as wide as one may think. We share the same familial values and roles in the household.

> Bias can be shown both in the situation portrayed and by the words used (or not used). In particular in textbook writing and certain kinds of creative writing (for example, for children) one should be careful to treat people as people; and no race, class, sex or age group should be stereotyped or arbitrarily given a leading or secondary role. If the context is such that the sex, race, religion or age of the person is immaterial, make sure no bias is inadvertently built into the text. (Butcher, Drake & Leach, 2006, p.122)

- Does the genre of the manuscript influence the way it is edited?

An academic paper, a fiction and a non-fiction manuscript will all be edited in different ways. But when applying this principle to fiction, does the genre of the manuscript change the way it ought to be copy edited? Will a fantasy text be edited differently, with different ideals and goals, from a thriller? I believe it should. In the same way that a romance text will be perceived and edited in a different manner than a horror text.

A romance novel is often lighter in tone than others such as horror and there is no place for blood, gore or bad language. The suspense that can be felt in a story is different from the suspense in a romance. A horror is filled with thrills, anticipation and fear while romance is dramatic: the suspense is in the question of whether the lovers will fall in love and live happily ever after while in a horror the question is whether the hero will defeat the monster. Because of this I had to take into account what is expected of a romance novel.

> Romance novels are a distinct form of fiction, in which a romantic relationship is the driving force propelling the story forward (Thomas, 2006). For the most part, the novel revolves around the heroine's emotional involvement with other characters, and most particularly with the hero. Romantic stories have a long history; the known origin dates back to Greek and medieval tales, carries through the work of Jane Austen and Margaret Mitchell's *Gone with the Wind* to today's fiction (Camp, 1997). (Thomas, 2006 and Camp, 1997, as cited in Cox& Fisher, 2009, p.1)

Romance novels tend to have a similar tone and story line in which the two main lovers hate each other or are antagonistic in some way in the beginning only to fall in love later after

clearing up misunderstandings, or the two main lovers are in love from the start but are kept apart from each other due to some circumstances like wealth or race. There are of course always exceptions to the rule and romance stories can really be about anything, as long as the main theme is love.

> Stories are constructed around a series of obstacles that must be overcome in order for the hero and the heroine to fall in love—these include class, national, or racial differences, inhibitions, stubbornness and, last but not least, their mutual loathing! The romance narrative progresses through hostility, separation, and reconciliation which brings with it "the transformation of the man into an emotional being with a heart who declares his love for the heroine" alongside the restoration of a new sense of social identity for the female protagonist (Pearce & Stacey 1995, p. 17). (Gill& Herdieckerhoff, 2006, p.7)

The story upon which we are focusing, 'Have a little Faith' follows the convention of the two people who are in love from the start but are kept apart due to some reason; in this case it's because the main male character is a half Native American, half Caucasian, dubbed 'Breed', man in cowboy country.

I myself am partial to horror and science fiction novels but I still enjoy the romance. I enjoyed this manuscript for the first time as a reader and thus during the editing process I feel that I edited it from a positive view. If I as an editor had been completely against romances then I may have disliked the flow of the story and may have unintentionally changed it.

- Does personal preference towards the manuscript or the author have an influence over the manuscripts edit?

If an author and an editor do not have a good relationship, will that alter how the editor edits? In my case I have a very good relationship with my author. We are good friends. Does this change the way I edit? Do I try harder to make the book as good as I can so that my friend can benefit? Do I ignore small errors so that I won't make her feel bad once she gets back the marked up manuscript? If this was not my friend and I didn't like this person would I do less

work on their manuscript because I wouldn't care about their future or how well the book did? Do personal relationships really matter in the editing world?

> Alas, conflict can also break out between you and your author. If you are doing your job professionally, then you must not let a clash of personality get in the way. However much you may dislike your author, you have to put that behind you and concentrate on the book. (Davies, 2004, p.75)

3.3 The author and the editor

> In deciding how much to do, an editor must consider the personality of the author. Some authors appreciate an editor's efforts and suggestions. Other authors consider them interference. (Montagnes, 1991, p.63)

The relationship between the author and the editor is imperative. Authors are all different. You need to get to know your author and understand how they need to be treated. Knowing how much help or how many suggestions to give them is important. Some authors can take offence easily so you need to learn how to handle them. Authors need an editor's support and encouragement to work. Gill Davies (2004) states that an editor must remember "to treat them with considerable sensitivity – if you want to keep them as authors." Often authors need an editor to be there for them a lot during the writing of the manuscript. Davies says that there is a fine line between nurturing an author and indulging an author. "You find out the hard way about indulging when you discover that there seems no end to the demands an author wants to make." And "mutual respect is built on an understanding that both parties will do their professional best and that neither will take liberties" (Davies, 2004, p.147).

Having a good relationship with your author also makes working with them easier. "Never be afraid to ask questions. Editors should start worrying if they are not asking the author questions" (Montagnes, 1991, p.9). On my side, editing this manuscript is easier when I can go to my author with queries and know that no offence will be taken if I offer

alternatives to what is written. An author who has a good relationship with their editor will listen and seriously consider what is being said, rather than think that the editor is nit-picking or trying to take over the project. Authors also need an editor who is supportive and keeps in contact during the editing process. "Keeping in touch with your author is not simply monitoring the progress he or she is making; it is also a way of giving encouragement and guidance" (Davies, 2004, p.44).

> ***Consider the author.*** If editing is to be successful, an editor must have a good working relationship with the author. It is worth spending time at this point thinking about the author and how the two of you can work best together. Every author is different; each needs to be treated a little differently. (Montagnes, 1991, p.61)

3.4 Languages

Does the fact that my author is a second language English writer make a difference when she is writing? I see many instances where it does. For example the most prominent instance is in which the author tends to make errors in the tensing of verbs tenses and adverbs.

> A number of word order differences between English and Afrikaans, specifically involving verb position. (Van Dulm, 2007, p. 1)

In Afrikaans the verb does not change when referring to past or present tense.

For example:

Die hond het 'n ball geeet.

The dog did a ball eat.

The English version of the sentence is incorrect because the verb is in the wrong position, and the tense marker 'did' is incorrect and because of these factors the verb is in the wrong tense. The correct sentence should be 'The dog ate a ball.' The addition of 'ge' to the final verb shows tense but does not translate into English. English has weak and strong verbs. Weak verbs add 'ed' to the verb when in past tense, such as wait becomes waited. Strong verbs change their vowels to form the past tense, such as eat becomes ate. These can become very difficult to learn when you are a second English language speaker.

The author, being a second language English speaker and writer, had many problems with the use of concord. It was often inconsistent and irregularly used. 'Was' and 'were' are examples of two words that she often used in the wrong way.

For example: "A table and two benches was at the far side of the room…" as opposed to the correct form: "A table and two benches were at the far side of the room…"

There was also a lot of difficulty using tense for the author which you can see when she is distinguishing when to use 'would' and 'will'.

For example: "He didn’t think Guy will stand back and just let them go." As opposed to the correct form: "He didn't think Guy would stand back and just let them go."

There were certain words that the author also did not use correctly. Such as the words 'relief' and 'relieve', and 'belief' and 'believe'. The difference of these words is that one is a verb and one is a noun. The author has trouble distinguishing between them.

For example: "Faith felt relieve wash over her." As opposed to "Faith felt relief wash over her."

"Only he didn’t belief himself." As opposed to "Only he didn't believe himself."

Why these mistakes were made can be said to be because of her second language English status. The author also used the completely wrong word in a sentence. The word used sounded similar to the word she was trying to use but had a completely different meaning. This is a common mistake and is referred to as malapropism.

For example: "As the water and dirt washed down over his shoulders Billy let out a squall." Squall is not the correct word as it means gust of wind. The author meant to say

'squeal' which sounds similar to squall. In another instance the author used the word 'draught' instead of the word 'drawn' in the sentence.

"Her daughter's face was draught and pale, her lips pressed tightly together."

3.5 Intended Reader

Is the language used in this manuscript appropriate for the average reader? Being a work of fiction, it should be intended for a wide audience. "Have the readers had enough education to understand all the words that are being used, including the non-specialized ones? Will they be able to recognize the words and ideas from their own experience or knowledge?" (Montagnes, 1991, p. 15)A fictional romance is often read by women, from the ages of 16 to 60, so it needs to be appropriate for a wide range of readers whose experience ranges from intermediate to advanced. "There is a simple way to find the answers to all these questions. Think of someone you know who might be typical of the intended reader.

Then ask yourself, as the editor, if the text is appropriate for that person" (Montagnes, 1991, p.16). Statistics show that in America, 84% of women read romance fiction and 16% of men (Rodale, 2015). "While 70% of romance readers discover the genre between the ages of 11 and 18, most romance readers tend to be older (the average age range is from 30 and 54 years-old.)" (Rodale, 2015). Books such as *Fifty Shades of Grey* by E.L. James are popular in South Africa and is an American romance fiction that focuses on love and bondage. This book is popular with women but many men are reading it too. While this book caters to a different audience from 'Have a Little Faith", it is worth seeing how popular other romance fiction is around the country.

3.6 Limitations

There are of course many limitations to this study. The first is that this is a personal study which means that it looks at only personal processes of editing a manuscript, which means

that there is no other textual evidence to compare it to. As seen above there is a comparison of one page that is edited by two other people but it was not reasonable to expect two other people to edit the entire manuscript so although the textual evidence gained is small, it can be applied later in the research report. This is an introspective analysis, so the bulk of the research is based on my own work and experiences while editing. The aim of this was to show how personal and intimate the process of editing is for an individual and to show the influences and limitations that would affect a person. Editing a text is easy; editing a story takes more time and effort because you have to take so much to consider such as plot, characters and narrative. Punctuation and grammar is merely the start of what must be examined throughout editing. An editor must be aware of the story line, the characters and their development throughout the story.

Another limitation to take into account is the lack of professional experience that I have had. In saying this it must be noted that there will be things which are not noticed while editing, as well as corrections that are not necessary. There will be errors and inconsistencies that a seasoned editor may find obvious but as an editor I know my limit and that as a person I am not perfect.

Limitations may come in the form of a lack of errors in the manuscript. Errors cannot be manufactured and there might not be enough evidence to do an in depth analysis.

I found, as a novice editor, that I spent a lot of time on editing the punctuation and grammar of the manuscript and found that I had less time to focus on subjects such as story line and narrative.

Finally I find that I am not experienced when it comes to dealing with an author. I may unknowingly offend an author during any interactions. I believe that it takes time and experience to truly learn how to work *with* an author, rather than *at* an author which I feel is done when editors do not handle their authors with care. Learning to converse and interact with an author takes time and practise. Earning the trust of an author takes time and trust can be damaged quickly and easily with a single word. An author must always feel that their opinion is taken into consideration and because authors often feel a great love for their work and should never feel that an editor does not care about the story or the author's feelings. For an author, their work is their child, their offspring. To tell an author that something is wrong or needs fixing within the manuscript, can be seen as an affront to the author and their work

and the author may feel insulted. An editor must learn how to critique a manuscript without criticizing it.

To critique a manuscript one must be able to see errors and make changes without letting emotions become involved. One must be able to look at a piece of work and see what is not working without judging its faults. When one starts finding faults instead of corrections that need to be made, then that is criticism. A critique is objective and positive while criticism is negative.

3.7 A woman writing about a woman

My author is a woman, and she is writing about another woman. What does that entail? How different is it from a man writing about a woman, or a man writing about a man? In this case I don't think it matters what the sex of the author is. All writers come with preconceptions and notions about the nature of men and women. In this case the author is a young white female who is writing about something she understands, another young white female. She uses the conventional but always interesting idea of the patriarchal villain who wants to claim the young naive woman who detests him. This type of story is a common feature in romance novels. So is the idea of the woman's true love, her knight in shining armour, coming to save her and getting rid of the patriarchal villain in the process. Girls grow up on fairy tales and stories of horrid parents and evil forces trying to take power over the young damsel in distress so it is no stretch of the imagination to understand why this story is structured as it is. In the end the young woman wants nothing more than to be free to be herself, love who she wants and to take control of her life.

> Sandra Gilbert and Susan Gubar find "the woman's quest for self-definition" the underlying plot of nineteenth-century writing by women, while Elaine Showalter sees "self-discovery," and "a search for identity," as the main theme of women's literature since 1920. (Gilbert & Gubar, as cited in Gardiner, 1981, p.347)

'Have a little Faith' shows the main character's search for identity amongst strong male and female characters around her, who try to push her into roles in life that she does not want. Faith is able to truly find herself after traumatic incidents cause her to re-evaluate her life, such as who she is and what she wants from it. She finds herself a mother and does not run from the role but rather learns to embrace it thus becoming a stronger and more defined woman. The manuscript that I am editing also deals with some sensitive issues such as abuse, rape and being a single mother in an era in which it was taboo. I do have to question whether my author is treating these subjects with care? These types of issues can be handled in the wrong way and can take a very innocent story and turn it into a very rough and difficult narrative. Therefore one must ask whether this author has treated these issues with care and consideration for the reader?

In the next section is the rape scene from 'Have a little Faith' pages 229-230.

> “Don’t fight me.” He growled. “If you could give yourself to that Breed then I will have you too.” He whispered against her cheek, his voice thick.
>
> She met his gaze, for a moment she stilled. “I didn’t, nothing happened Guy. Chase didn’t touch me.” She was crying hysterically, her words were barely audible. “I promise.” She hoped he would believe her. “I promise.” She repeated.
>
> He looked at her, his eyes dark, his jaw set hard.
>
> “Please don’t.” Her cries had turned to hiccups. Maybe she could reason with him.
>
> “I’ll marry you.” She whispered out of desperation, nodding to add weight to her words. She bit her bloodied lip.
>
> His expression said one word. Whore. He didn’t believe her. She wasn’t convincing him.
>
> Guy laughed. The sound scared her and she cowered. He grabbed her wrists and pinned them above her head. She realized that her strength was no match against his, that fighting him wasn’t doing any good so she started screaming for help. Someone would hear her. Someone would come.

As you can see the rape scene was intense but the author never uses crass or sexually explicit language. The reader can understand what is happening without having to witness the scene in detail themselves. I believed this scene to be very potent, showing the main character's struggle with the antagonist. You can feel her powerlessness and fear but the scene never becomes vulgar.

> As feminists we are caught between a rock and a hard place: the erasure of rape from the narrative bears the marks of a patriarchal discourse of honour and chastity; yet showing rape, some argue, eroticizes it for the male gaze and purveys the victim myth. How do we refuse to erase the palpability of rape and negotiate the splintering of the private/public trauma associated with it? (Virdi, as cited in Gunne & Brigley Thompson, 2010, p.3)

"The dilemma that Virdi contemplates raises the question of whether rape narratives should be represented, theorized or discussed at all" (Gunne and Brigley Thompson, 2010, p.3). I believe that in this instance the act of rape was an attempt to not only to take control of the main character but also to make her less worthy of love from the male lead. While in this case the rape scene was not "eroticized for the male gaze", there is a case to be made for the reason why it was added in the first place as it is an important part of the story as the main characters are separated because the female lead no longer feels worthy of his love because the rape had dirtied her and made her impure and therefore unworthy of his love. Adding in such a scene was important for the story and I believe that it is done tastefully and well.

Chapter 4: Discussion of results

4.1 Synopsis

In order to fully understand the concepts which have been discussed, and to put some of the changes into context, it was necessary to add in a synopsis of the manuscript itself. In this way the subjects being discussed, such as the rape scene and Faith's evolution as a woman can be understood more clearly.

'Have a little faith' is the story of the tumultuous love affair between Faith Conway and Chase Morgan. Faith is a beautiful blonde woman, the innocent daughter of the owner of a boarding house. From the first chapter it is evident that Faith is not someone who cares about a person's race, or what others think about other people. She is obviously keen on Chase who is a 'Breed', or a half Native American, half Caucasian male. Her whole family, and most of the town of Pecos Bend where they live, all have prejudices against Chase because of his background. It's obvious that Faith's mother Eloise is very intent on her daughter marrying Guy, the rich ranch owner, while Faith's father likes to push the idea of the sheriff Robby as being suited for Faith. The story alludes to Faith having kissed Chase before the book began and Chase being very awkward as well as very suspicious of the event.

While Faith seems to be surrounded by people who love her and want to do what is best for her, Chase seems very alone in a world that does not accept 'his kind'. Guy does not give up on his quest for Faith's affections and it's obvious that Eloise Conway is not giving up either, often forcing Faith to talk to Guy and spend time with him. Guy approaches Faith's mother with an offer to buy the Boarding house, Faith's father's health has been ailing and they were no longer coping well with their finances. Guy offers to take it off their hands and pay off their debts if Eloise convinces Faith to marry him. Faith's mother agrees.

Guy eventually does propose marriage, although he does it as a business deal, telling her he'd pay her family $5000 for her hand. She asks to think about it, knowing that she wants to be with Chase but also being unable to deny how much the money would help her parents. Eloise then goes to Chase and tries to tell him to leave Faith alone so that she will

marry Guy. She offers him $500 to do so. Chase is offended and refuses the money. Faith's mother catches Chase and Faith kissing after they've proclaimed their love for each other. Guy's pursuits of Faith push him to assault many of the people of the town, including Faith's brother and the town's Sheriff.

Faith and Chase fall asleep in the stables one evening and the next morning they are found by Guy, Wade and Grady. Guy and Chase get into a fight where it looks like he has shot Chase. Once Faith and Guy get back to the ranch he proceeds to rape her. Faith is traumatised by the rape but doesn't tell anyone about what happened to her. Chase is found and recovers away from town. Chase realises that he can never stay in Pecos Bend and comes to Faith, who is thrilled that he is alive, and asks her to run away with him. Faith says she can't and is too ashamed to tell him what happened to her and asks to wait but Chase can't wait. He leaves without her.

The second part of the book takes place 5 years later in the town of Spring Hill where Faith is travelling with her mother and 5 year old son Billy. Faith is seen as older and colder and she buys a new Boarding House in town. The Sherriff arrives and Faith is shocked to find out that the Sherriff is Chase.

We find out what happened after Chase left. That her father died and her family lost the boarding house. Guy Royal bought it and let them run it. Faith had also agreed to marry Guy. After a while Faith waited for Guy to leave and she sold the boarding house and left taking all the money with them. They had been running for five years.

After much insistence from Chase, Faith goes to church with him where she starts to accept God back into her life. Later Faith and Chase proclaim that they still love each other. But all is not well as Guy Royal has found Faith again and kidnaps Billy. Faith finds Guy and Guy declares that Faith can leave but she can't take Billy with her.

Chase and Grady find Faith and Guy and a fight ensues. Chase is tempted to shoot Guy and almost does but Faith and God tell him not too. He lowers his gun and Guy holds up his gun to kill Chase only he falls down dead, Grady had shot him. Faith and Chase find Billy and they all leave together. The epilogue takes place a year later. Faith and Chase are married and have a small baby girl together and live happily ever after.

4.2 Story and character development

The development of the characters is an important, if not the most important part, of any story. An editor needs to consider whether characters are developing at a natural pace and to make sure that any developments are not confusing or unaccounted for. For example a character's development or change must happen for a reason, as in 'Have a little Faith', Faith is changed after the hardships she encounters after Chase leaves town such as her rape, her father's death and her escape from Guy Royal. Changes and development must be consistent.

Faith

The main character is Faith, a young woman who lives and works at her father's boarding house. She is initially attracted to Chase, the half Native American stable hand. This relationship is not approved of and Chase is often bullied by Faith's brothers and by her other potential suitor, the rich and powerful ranch owner Guy Royal. Faith immediately dislikes Guy and is vehemently against a relationship with him. Guy will stop at nothing to win Faith's affections but when it is apparent she is in love with Chase, he tries to have Chase killed and in an emotionally explosive state he rapes Faith. Faith's character develops from a young carefree girl, to a strong opinionated woman. In the second part of the book she moves away from Pecos Bend with her mother and her five year old son (a product of rape). In this part of the book a lot of her spark has diminished but she is still a strong woman and mother who will do whatever it takes to protect her child. The author says:

> Faith Conway starts out immature, sheltered and perhaps a little oblivious to real life. She's the only daughter, and with three brothers, lived a protected life. Like a lot of Christians, in my opinion, she faced the world under the impression that nothing would go wrong, because of her faith. When tragedy strikes, Faith needs to re-evaluate not only herself but her faith as well. She's faced with hardship, and bitterness due to what happened to her. The rape scene, I feel was necessary to set some much needed change and evolution in Faith's character. (Nel, 2016).

Chase

Chase is a half Native American, half Caucasian male, referred to as a 'breed'. He is initially very shy and keeps out of the way as he knows people don't like 'his kind'. He is treated badly by most of the town except by his employer and Faith, whom he falls in love with. Throughout the story he is abused by many of his fellow townspeople including Guy Royal and Faith's brothers. Chase later gains confidence and bravery which can be seen during the scene where he asks Faith to run away with him in chapter ten when he realises that people in the town will never change and he deserves more than being looked down upon. In the second half of the book he has moved to a new town and is made sheriff. This is a culmination of Chase's evolution from a lonely and hated stable hand, to a man who stands up to his tormentors, to sheriff of a whole town. The author says:

> Chase Morgan had it tough. As the son of a white trapper and a Native American maiden, he struggled to find his place in the world. Being treated as an outcast has made him somewhat bitter and a preferred loner. When he falls in love with Faith it goes against every rule he made for himself. After the fire, Chase is determined to get away from Pecos Bend. Faith's refusal to go with him, as well as Guy Royal's influences in Pecos Bend, spurs some major changes in him. In Spring Hill his friendship with the local parson, Jude Carlisle helps mould him into the responsible lawman Faith eventually reunites with. (Nel, 2016).

Guy

Guy is the main protagonist of the story, a rich and powerful ranch owner who has the small town of Pecos Bend in the palm of his hand. He sets his sights on Faith and wants to marry her but she is reluctant as she is an innocent who is not swayed by money and power. Guy Royal has the opinion that no woman should be able to refuse him but when it is evident that Faith is more interested in Chase, Guy's cool and calm exterior shatters and he rapes Faith in an attempt to take control of her, something which he has been unable to do throughout the book. Guy is eventually killed by one of his own loyal men, Faith brother Grady. The author says:

> Guy Royal is infatuated with Faith Conway. He's also used to getting his way and as the wealthiest rancher in the county, dominates Pecos Bend. A misunderstanding infuriates him enough to do the unthinkable to Faith.The rape results in Faith bearing his son. Though deeply troubled and feeling intense remorse of what he'd done to Faith, he tries to convince (manipulate) Faith into marrying him.Guy started out as the over confident, macho antagonist. The fact that Faith keeps Billy from him, damaged him. His priorities shifted. Though, I don't think Guy would've ever turned into a good guy - I don't question the fact that he truly cared for Faith and Billy. (Nel, 2016).

While editing the manuscript, care was taken to preserve the characters and their development. As an editor one must not change what is written but enhance it. As I edited the manuscript I tried to not allow my own prejudices to interfere with the story but perhaps I made Guy Royal sound even worse because I could not accept the way he treated women, despite historically being accurate. I was brought up to be strong and independent and to not have to rely on men so in a way I am sure that I influenced parts of the story to reflect that. I may have been editing this manuscript professionally but I was still a reader and I felt a connection to Faith and felt pity for her when things went wrong. Perhaps I let myself feel too much during the editing process and perhaps I influenced the story too much.

4.3 Style Sheet

> Few manuscripts are perfect. Most have some errors in grammar, spelling, or punctuation. Some have errors of fact. Most need an editor's eye to make sure the text is consistent in details of style, for example, whether numbers appear as digits or words ("11" or "eleven"), when and what abbreviations will be used ("BPH' or "brown plant hopper"), forms of dates ("March 11, 1932" or "11 March 1932"). Errors and inconsistencies block communication. Correcting them is often called *copy editing or manuscript editing.* (Montagnes, 1991, p.63)

This style sheet was implemented so that while editing I had a clear guideline of what was to be achieved. Listed are all things that needed to remain consistent such as names, places, years as well as descriptions. Possible errors were listed as well as how they were to be fixed. All types of errors that were found were listed below. These rules were accepted by the author and she agreed to them all.

Character	Description
Faith Conway	Blonde curly hair, green eyes
Chase Morgan	Brown eyes, black hair
Guy Royal	Long brown wavy hair, blue eyes
Year	1867 and later 1872
Place	Pecos Bend and later Springhill

Parts of Speech	Rules	Example
Adverb	Make sure that all adverbs are used appropriately and make that adjectives aren't used instead.	• “That was rude.” Faith accused angrily. The original sentence read "Faith accused angry". The adjective angry was used instead of the adverb angrily. • “Mother!” Faith exclaimed incredulously. Similarly to the example above this sentence used an adjective rather than an adverb. Originally it was "Faith exclaimed incredulous".
Determiner	All determiners should used in the correct way, before a noun.	• "A lot of work and effort was put into the preparation of the night and so far it had always been an enormous

		success." Originally the sentence read "a enormous success". 'A' is only used before a consonant vowel and in this case it preceded a vowel and thus needed to be 'an'.
Pronoun	Pronouns should be used to take the place of a noun or a noun phrase.	• "He had never taken the time to attend it before; his excuse was that he was far too busy, and Faith didn't know what he was doing here this year." The pronoun 'his' was needed before the noun 'excuse'. The verb 'excusing' was incorrect and sounded clumsy within the sentence. • "His hair was a rich dark brown, long and wavy, his eyes as blue as the sky." Originally there was no pronoun before "eyes" so 'his' was added to make a complete sentence.
Preposition	A preposition should be used in the correct place and will be used to govern the noun.	• "Reluctantly Faith lifted her eyes to her mothers'. Her mother's eyes were pinned on the shirt." The original sentence read "at the shirt", 'at' was the incorrect preposition to use here so it was changed to 'on'. • "He had never taken the time to attend to it before, his excuse was that he was far too busy, and Faith didn't know what he was doing here this year." The word 'to' was used in this sentence instead of the word "too". The word 'to' is used before a

		verb to create an infinitive form or before a noun to be a preposition. While 'too' is used as an adverb of measure or degree, such as in this case, or to mean 'as well'.
Conjunction	A conjunction should be used to connect two sentences of clauses or phrases together.	• "He still remembered the way some folks glared at him while his foster parents were beaming with pride because they were doing their Christian duty." The sentence read "…glared at him, and his foster parents…". This is the correct use of 'and' but I thought that 'the word 'while' brought the sentences together and made them sound more connected to each other. • "He was overwhelmed with a surge of dizziness and he swayed on his feet." The sentence used the word 'then' instead of 'and'. 'Then' would have required a semi-colon in the sentence as it is not a conjunction. I felt 'and' was a better fit in this sentence.
Interjection	The exclamations used as interjections should be used appropriately and with relevance to surrounding punctuation.	• “Oh? An offer I can’t refuse?” Originally the sentence did not have a question mark after the "oh". I felt that the "oh" was an initial question and thus needed its own question mark while the rest of the phrase was a second question. There needed to be a separation between the questions.

		• “Oh shush Rufus.” Mrs. Watson scolded. Originally the sentence was "Oh! Shush Rufus." I removed the exclamation mark and because the phrase is said in the same tone rather than loudly with exclamation first and then with a normal tone. The phrase shows the dog being scolded rather than being confused or shocked at.
Noun/Verb	Corrections should be made to any confusion between noun and verb forms.	• "Only he didn’t believe himself." The verb "believe" was written as "belief" which is the correct word but written as a noun. • "Faith felt relief wash over her." Originally the noun "relief" was written as a verb "relieve".

Punctuation	Rules	Example
Full stop	A full stop should always be used to end off a full sentence unless the sentence in a question or exclamation.	• "“He might get jealous,” Grady informed her. He knew Mr. Royal well enough to know it wouldn’t be wise to upset the man." Between "Grady informed her" and "He knew Mr. Royal" there was originally a comma. A 'comma splice' such as this one needs to be replaced with either a semi-colon or a full stop so I added the full stop. • "Chase’s body ached. Everywhere. In places he had never known possible." There was a missing full stop

		between "everywhere" and "in places". The capital letters were there but the author must have missed out the full stop. • "She heard the door close with a click behind him. She released a deep breath." The full stop was missing between "him" and "She". A simple mistake that was resolved easily.
Comma	A comma should be used in the proper way. E.g. in lists or to separate phrases	• "He was dusty and sweaty and thirsty." She should have used a comma between dusty and sweaty. "He was dusty, sweaty and thirsty." • "Wade toyed with the handle of his gun. The threat was clear." These sentences were originally separated by a comma but I felt that they were better as two distinct sentences rather than one large on.
Apostrophe	An apostrophe should be used when showing possession or when showing missing letters in contracted word forms.	• "The sheriff's office was a single room above the dry good's store, the entrance was around the corner from the front street and up a flight of rickety stairs that creaked dangerously as he mounted them." The apostrophe used in "goods" is unneeded as it does not need an apostrophe to show possession. "The Sheriff's office was a single room above the dry goods store…"

		• "Faith scraped out the leftover food into Domino's bowl, the newly named puppy." Originally 'Domino's' didn't have an apostrophe which is needed to show that the bowl belonged to the puppy.
Ellipsis	An ellipsis should only be used to show pause or hesitation during a quote or phrase.	• "She took a deep breath. Everything was just too good to be true…" I eventually deleted the ellipsis as the author uses ellipses often but I thought it wasn't needed to keep the intense feelings of the scene, that the thought was a definitive thought that did not need to continue through the use of ellipsis. • "About the way my mother treated you. I…" The use of ellipsis after "I" is perfect. The author also used an ellipsis after "you" but I decided that there was no need for them as the sentence was clearly finished whereas after "I" the character still had more to say.
Capital Letters	Capital letters should be used in the correct places such as the beginning of sentences and for proper names only.	• "It was the spring dance and Pecos Bend, a small town built a couple of miles from the bigger Pecos, held it every year to celebrate spring and bid the winter farewell." "Pecos Bend" did not have a capital B which is needed because this is the name of a place.

Dash	A dash should be used to show a break in the continuity of a sentence in the form of an open en dash.	• If he could, he was ignoring it– unfortunately." Originally the sentence had a comma but I felt that the open en dash was needed to show a bit of a break in the sentence's flow. • "About the way my mother treated you. I…" originally the sentence had an ellipsis after "you" (which I deleted) and a dash after "I". The dash after "I" did not show a break in the continuity of a sentence but rather the sentence trailed off which requires the use of ellipsis rather than a dash.
Quotation marks	Quotation marks should be used whenever characters are talking and must be used in the same way consistently throughout. They should also come after the full stop at the end of the sentence.	• "We'll see you ladies at lunch." Originally The quotation marks were missing before "We'll". • "I'm going for a walk." The quotation marks were placed before the full stop at the end of the statement whereas they should have been after.
Hyphen	A hyphen should be used to join two words together only.	• "They need me here, just for a while…" The ellipsis in this quote was originally a hyphen but it was agreed that hyphens were only to be used to join two words together. • "If he could, he was ignoring it – unfortunately." A hyphen was originally placed between "it" and "unfortunately". But was changed to an open en dash as it was agreed that

		a hyphen would only be used to join two words together.
Question mark	Question marks should be added at the end of questions.	• "Where am I?" There was a full stop used after the question mark which was deleted. • "Will you be so kind and check it, Mr. Smith?" The question mark was missing at the end of this question.
Semicolon	A semicolon should be used to join phrases that are not joined by a conjunction.	• Eloise said; an eyebrow arched as she shined a glass with the towel. The semi colon was originally a comma but I felt a semi colon was needed seen as the sentences were not joined by a conjunction. • "You should get married; give Billy a man's name." There was a comma in-between the phrases but it needed to be a semi colon as there was no conjunction present.
Spacing	Only one space is needed after a full stop and before the start of a new sentence.	• "She prayed the tune would end soon." There was a double spacing after the full stop that was deleted. • "Chase didn't reply as he didn't want to waste his breath. Wade toyed with the handle of his gun." There were two spaces after the full stop after "breath" and so one was deleted.

Other	Rules of correction	Example

Consistency	All names, dates and descriptions of characters should remain consistent throughout the manuscript.	• "Her sea green eyes settled on him. They rounded in recognition." The author had written "bright blue" for Faith's eyes when Faith's eyes are often referred to as "green". • "Pecos Bend, Spring, 1867" Is how the author originally wrote the date for the first part of the book. It was set out differently later in the manuscript. "Springhill 1872" The author decided that she preferred the original date format.
Spelling	All spelling errors should be emended appropriately.	• "Normally Faith hurried past the place as if she was being chased." This sentence originally used the word 'pass' which can easily be seen as a slip of a finger on the keyboard. • “Take it of or you’ll never see Billy again.” This is a simple mistake but the word 'of' should be 'off' as only the second 'f' was missing
Malapropism	I should check and emend any use of the wrong word used and find the correct word to use.	• "John laughed, and he ruffled his son’s hair." The author meant to say "ruffled his son's hair" but said roughened which sounds similar. • "Her daughter’s face was draught and pale, her lips pressed tightly together." The author meant to say "Her daughter's face was drawn and

		pale…" These words sound similar but the meanings are very different.
Style	• Over-elaborate constructions should be replaced with simpler one. • Word usage should be checked for appropriateness. • Inappropriate idiom should be replaced with language more suitable to the character, circumstances, place, time period, etc.	• "She's doing well." In this sentence the reply was "She's doing okay". I felt "Okay" to be more of a modern day colloquialism that was out of place in this time period. • "He said, sounding mighty relieved." I decided to keep this sentence as it was because I believe it fits into the time period and adds some authenticity to the manuscript. • "Noticing the bruise on his cheek bone made her feel even guiltier." The original sentence above was written from Faith's perspective although these paragraphs were written from Chase's perspective. I changed it to be from Chase's perspective. "He saw her eyes stray to the bruise of his cheek and he turned his face, not wanting her to feel worse about it."
Syntax	Syntax should be assessed and incorrect word order will be improved.	• "…most of the things she would never even be able to use." Although the original sentence was not incorrect, "Most things she would never be able to use", I found that a few additions made the sentence clearer and gave more sense of time. • "He knew it was the right thing to do.

		Still his heart raced as she evidently hesitated to do as he asked." These two sentences were originally written as one but I thought that the sentence was too long and expressed too much for one sentence so I made them into two.
Redundant wording	Redundant wording or over use of a word should be changed.	• "Faith attended every year. It was her favourite event of the year and most folks looked forward to it too." The word 'year' in these two sentences is over used and becomes redundant with its second use. I changed the second 'year' to 'season'. • "Uncomfortable under her penetrating gaze he forced himself to meet her gaze squarely." I found the use of the word gaze to be repetitive so I deleted the first use of gaze and changed it to 'eyes'.
Tenses	All tense markers should be checked and all incorrect use of tense should be emended.	• "He made her laugh too. She appreciated it." Because of the word "made" this sentence is being said in a past tense and so "it" needs to become "that" to keep consistent. • "He'd bet his moccasins that every young man here will want to dance with her." Again the tense is already set with the word "he'd" so "will" must become "would" to keep the tense consistent.
Concord	The rule of concord is that a	• "He didn't have a problem with his

	singular object is followed by a singular verb and a plural subject is followed by a plural verb.	temper like Wade, he weren't as impulsive as she, and he weren't as irresponsible as Samuel." The subject in this sentence, Wade, is singular and so the verb needs to be in the singular too. So "Weren't" must become "Wasn't".
Editor's additions	These are certain paragraphs or parts of the manuscript which I added on behalf of the author.	• "Chase thanked God for the girl, whoever she was." I added this in to continue with the religious theme of the story and to validate the unknown origins of the girl. • "Her daughter remained in her bedroom with curtains drawn and Eloise couldn't begin to wonder what her daughter so desperately wanted to keep out." Originally this sentence ended with "curtains drawn" and the sentence just did not feel complete. I added in the rest of the sentence to show Eloise's concern about her daughter which sometimes was questioned during the story.
Editor's deletions	These are certain paragraphs or parts of the manuscript which I deleted because they were redundant or didn't fit.	• "He dropped to his knees and the animal licked him again and he pulled back." This is the original sentence but I deleted 'and he pulled back' as there was no need for this character to pull back from the affection of the animal and it seemed misplaced in this sentence and in this part of the story

4.4 Style Sheet Discussion

The style sheet is useful for an editor in the way that it keeps track of how dates, times and names are written and spelled to make sure that everything stays consistent throughout the manuscript. In this case the style sheet was also used to keep a record of changes made and errors found throughout the chosen chapters as a way of making sure that I kept everything consistent and correct. It was comforting to have the rules of grammar and punctuation beside me at all times as sometimes one can get confused while editing a large body of work. A style sheet is something that all editors should use, especially novices, in order to make sure that all rules are followed correctly and that no further mistakes are made during the editing process. There is value in always being aware of what you are doing and what changes you are making.

Many of the errors made were just common errors that people make such as spelling and punctuation errors. However many of the errors made in this manuscript could be due to the fact that the author is a second language English user. Many of the mistakes, such as errors of concord or the incorrect use of tense and verbs, can be attributed to the language difference. For example in the sentence "He didn’t have a problem with his temper like Wade, he weren’t as impulsive as she, and he weren’t as irresponsible as Samuel." This is an error of concord in which singular subjects are referred to in the plural. This is a common error for Afrikaans speakers when speaking English as tense markers in Afrikaans don't change as they do in English.

Chapter 5: Conclusions

There is no ideal way to edit a manuscript. A manuscript will never be perfect. These are some observations that have become apparent during this investigation into copy-editing. Editing is subjective and so the end result will always depend on the editor for there are always outside influences which will impact on how he or she edits a piece of text. Religion, culture, sex, gender and personality will always make an impact when editing. You can never be sure how an editor is going to edit a manuscript as an editor is always under the influences of prejudices which they cannot control. They can come into play and may or may not end up bettering the manuscript. But editors need to try and not let personal lives, or circumstances, affect the way they look at a manuscript as they may end up missing out on something truly beautiful just because they don't want to see it.

Punctuation and grammar are important if you want others to take the book seriously. Badly editing punctuation and grammar leaves the book looking unfinished and rushed.

During this investigation I have found that editing certain genres of novels requires different aspects to be taken into account. Editing a romance novel is different from editing a horror novel as there are different expectations from both genres. There will be differences in dialogue, style, different forms of anticipation throughout the story and readers of different genres will be expecting different things. I made sure that the language used was fitting to a romance, in other words that it was expressive and flowery.

When editing religious fiction you need to take care of the language used, and how you relate to the readers. As a non-religious editor you need to take care to keep the religious spirit of the story intact and not to allow your own thoughts or feelings to flavour the writing. I made sure that no language used was obscene or offensive.

Because of the style sheet created editing was easier as it was obvious what to look for, what aspects to change of the language and why. It's easy to look at a sentence and to be able to say that it is wrong or that something is amiss, but it is different, and I think quite important, to be able to say *WHY* it is wrong and *HOW* it needs to be fixed. Without the style sheet much more time would have been spent concentrating on small things that were not important or wracking my brain to figure out why the sentence was incorrect and how to fix

it. I made sure to consult the style sheet as I went through the manuscript and made sure that when I felt something was wrong, it was actually wrong and was not an error on my part. Often it appeared that something was amiss whereas in reality, according to grammar rules, there was nothing wrong at all. With the style sheet I was able to spend a lot less time on these errors.

There were also times when language features were left unchanged and did not always conform with English standards but they were left in to add character to the story; such as use of dialects and colloquialisms, accents or words used in a certain era of time that may now seem out of place but often help to provide a mood and setting for a story. Sometimes as an editor you have to think about the reader and whether they will see what it is that the author wanted them to see, or what you yourself saw in the piece of work. Personally I found this to be a rewarding experience in which I feel I have learned a lot about the editing profession and the hard work required by the profession in order to do a good job.

My own reflections as I edited the manuscript became clear once I had finished. I edited the manuscript a certain way because I am a woman and tended to focus more on the romance side of the story. I may have focused less on the religious aspect because I am atheist but I tried to keep the message of faith intact. I hope that I didn't dismantle any of the religious themes or didn't dismantle any messages that may have been confusing to me. I think that my own culture impacted the editing of this manuscript. I found myself trying to help Faith be strong and as women of this century I found the actions of the main protagonist to be horrendous. I think there is a value in this research as it can make editors more aware of their own prejudices during the editing process. We are all human and as such we all come with baggage and preconceptions and we must all be aware to not allow these ideals to influence the work of an editor which is to only to enhance a manuscript, to fit without taking from it.

Editing takes time and patience and an editor needs to make sure that they put as much effort into editing the manuscript as the author deserves. This can create bonds between authors and editors than can last for many years and can even expand into friendship. It is important that an author can trust their editor and so an editor must always make sure to do what is best for the reader and for the author.

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