

2. The Work of an Editor

In this chapter, we'll look briefly at the jobs of people who work as editors. We'll then distinguish editing from adapting and rewriting, and look at the editing work done mentally by translators when their source texts are poorly written, as well as the editing of non-native English. By way of introduction to editing exercises, the chapter concludes with a discussion of degrees of editing.

In this book, editing means reading a text which is not a translation in order to spot problematic passages, and making any needed corrections or improvements. In some cases, the text may just happen to be a translation but the editor either does not know this or does know it but treats the text as if it were not a translation. (The activity in which a reviser of translations reads a draft translation without reference to the source text is here called unilingual re-reading, not editing.)

2.1 Tasks of editors

Dictionary definitions of the verb 'edit' present a considerable variety of meanings. Here is a sample, culled from various dictionaries:

- assemble, prepare or adapt (an article, a book) so that it is suitable for publication;
- prepare an edition of (a literary author's work), especially by researching manuscripts;
- be in overall charge of the content and arrangement (of a newspaper, journal, etc);
- reword, revise or alter (a text) to correct, alter the emphasis, etc.

As for the occupation 'editor', here is what we find in the 2011 National Occupational Classification published by Canada's employment ministry:

Editors review, evaluate and edit manuscripts, articles, news reports and other material for publication, broadcast or interactive media and co-ordinate the activities of writers, journalists and other staff. They are employed by publishing firms, magazines, journals, newspapers, radio and television networks and stations, and by companies and government departments that produce publications such as newsletters, handbooks, manuals and Web sites. Editors may also work on a freelance basis.

Editors have many duties, and different editors have different duties. An editor's daily routine will be rather different at a newspaper from what it will be at the office of a firm publishing a medical journal. The description of a particular editor's job might include one or more of the following:

- finding or assigning writers and handling relations with them;
- evaluating the suitability of manuscripts and recommending changes in content, style or organization;
- dealing with reviewers (subject-matter experts who comment on the content of specialized writing);
- scheduling the publication process;
- designing page layouts, with incorporation of graphics;
- marking up manuscripts with instructions for printers;
- obtaining permission to use copyrighted material, and dealing with other legal concerns such as libel;
- managing the financial and material resources, and the employees, of a publishing enterprise or department;
- amending the text submitted by a writer.

In a one-person publications department, the editor will either have to do all the above tasks – perhaps even pack and ship the final product – or else farm out tasks to freelance editors.

An editor's work will also vary greatly with the type of writer being edited; editing the work of professional writers is quite different from editing the writing efforts of, for example, scientists writing articles for a journal or employees who are required to prepare reports as part of their job but do not actually like writing or are not very good at it. For many editors, relations with professional writers may be the most difficult feature of their work.

In translation, the situation is rather different. While literary translators must often negotiate rather carefully with source-text authors, non-literary translators – the great majority – are usually dealing with non-professional writers. The translator is therefore the writing expert in the relationship, and in addition, often enjoys the advantage of being a native speaker of the target language. In non-literary translation, difficulties tend to arise in the relationship between translator and reviser, or translator and client, and not so much in the relationship between translator and author.

Types of amending work

Notable in the job description for editors near the beginning of this chapter is that editing in the sense of checking and amending a text is mentioned as just one among many tasks. In this book, we will not be looking at the full range of editors' duties or the various situations in which they work. Instead, we will be concerned almost entirely with the task of textual amendment – a task some people with the job title Editor do not perform at all. There are four broad types of amending work, which will be considered in the next four chapters:

- *Copyediting* (Chapter 3). This is the work of correcting a manuscript to bring it into conformance with pre-set rules – the generally recognized grammar and spelling rules of a language community, rules of 'good us-

age', and the publisher's 'house style'. The copyeditor must also ensure a degree of consistency in such matters as terminology and the positioning, numbering and appearance of section headings and subheadings. Consistency is considered as a separate topic in Chapter 7.

- *Stylistic editing* (Chapter 4). This is work done to improve rather than correct the text. It involves tailoring vocabulary and sentence structure to the readership, and creating a readable text by making sentences more concise, positioning the main verb near the subject, and so on.
- *Structural editing* (Chapter 5). This is the work of reorganizing the text to achieve a better order of presentation of the material, or to help the readers by signalling the relationships among the parts of the message.
- *Content editing* (Chapter 6). This is the work of suggesting additions to or subtractions from the coverage of the topic. The editor may (perhaps with the assistance of a researcher) personally have to write the additions if the author for some reason cannot or will not do so. Aside from such 'macro-level' work, content editing also includes the 'micro-level' tasks of correcting factual, mathematical and logical errors.

In this book, most attention will be given to copyediting and stylistic editing, since these are the tasks translators are most likely to be asked to perform.

If you have simply been asked to 'edit', you should inquire about what is wanted: stylistic editing, copyediting, or both? The former is much, much more time-consuming. It's also a good idea to know where you fit into the overall scheme of preparation of a document for publication. Perhaps structural editing has already been done, in which case decisions about combining or splitting paragraphs, or other matters discussed in Chapter 5, may already have been made. Perhaps a copyeditor will be working on the text after you, in which case you do not need to worry about things like consistency or compliance with house style.

Note that in some editing situations, changes are made without consulting the author; in others, the text is sent back to the author with suggested amendments and perhaps comments next to certain passages (either handwritten or made with the Comment function of a word processor), or separate sheets are sent containing specific or general suggestions and questions.

One final type of amending work is making changes of all kinds to produce a new edition of a previously published work. Somewhat confusingly for our purposes in this book, the term 'revise' is sometimes used to refer to the process of reviewing the original edition with an eye to such amendments, or to refer to both the reviewing and the consequent amending, the final result being a 'revised edition'. Occasionally, 'revise' is used in this sense for translations, usually when someone makes amendments to a previously published translation of a literary work.

In large organizations, a similar process may go on *before* a document is published: a draft is prepared and sent out for comment; amendments are made on the basis of the comments, the outcome being labelled 'version 2'. The process

repeats until a satisfactory result is achieved. 'Version', like 'revision', is a term which has a different meaning in the worlds of editors and translators; for the latter, it is a synonym of 'translation', mostly used in combination with a language name ('the German version').

Division of labour

In large publishing companies, and in corporations or government ministries that have a publications department, there may be a considerable division of labour – a hierarchy of employees working under a variety of titles such as senior editor, assignment editor, editorial assistant, copyeditor, production editor, fact-checker or proofreader. The title Editor is often used just to designate the person in charge of some area of work, such as the photo editor or the sports editor at a newspaper. Also, titles do not necessarily reflect tasks: a copyeditor may also do stylistic editing and micro-level content editing. This may happen unofficially: an editor's official task may be copyediting, but in practice, they may see that other types of editing have not been done and will intervene.

Senior editors

A senior editor will oversee a publishing project, deal with authors and reviewers, and suggest macro-level content changes in the text. All the more detailed textual work, as well as the layout and printing work, will be left to others. Senior editors at publishing companies and newspapers often find themselves at the interface between the creative and the commercial aspects of publishing; they may want to promote a certain writing style or certain innovative ideas, but the marketing department may not be supportive, or the budget for hiring a sufficient number of good editors and writers may not be available.

Senior editors in the publication departments of government ministries, churches or other institutions may often not be bothered by such commercial considerations, but like newspaper editors they will be responsible for ensuring that the final version of a text is consistent with, or actively promotes, the political or ideological goals of the organization. As a result, the editor may be in the position of having to negotiate with or exclude authors whose ideas are not ideologically acceptable to the publisher.

Thus, far from simply dealing with words on a page, the editor becomes the focal point of negotiation among the sometimes conflicting interests of publisher, writer, marketers and buyers (readers).

Subject-matter reviewers

When it comes to highly specialized documents, some publishers will draw on the services of experts; for example a manuscript in the field of atmospheric physics will be looked at by a meteorologist. Such an expert may review the manuscript, prior to acceptance for publication, in order to determine whether it is original work and represents a contribution to the field, point out gaps in

the argument, and so on. Experts may also be employed to do content editing for factual and conceptual accuracy and any other matters calling for specialist knowledge. Alternatively, such a text may be edited by someone who specializes in editing scientific texts. ‘Scientific and technical editor’ and ‘medical editor’ are now occupations engaged in by people who are not themselves technicians, engineers, scientists or doctors. This is less often the case with other specialized areas: people who edit specialized works in law or music will usually be subject-matter experts themselves.

Proofreaders

After a manuscript (usually in the form of a Word document) has been edited, it goes to the publisher’s production department for page design and typesetting (the old term is still used, though nowadays literal setting of metal type is an artisanal pursuit; typographical decisions are made on a computer screen). The outcome of this process (often in the form of a .pdf file) then has to be compared with the original Word document in order to catch any remaining errors, or errors introduced during design and typesetting. This task, known as proofreading, may be assigned to the author, the editor, or a specialized proofreader employed by the publisher.

Proofreaders use special paired marks to indicate errors: one mark appears within the text itself (the copymark) and the other in the margin, to draw the printer’s attention to the change. Note that not all proofreaders in the English-speaking world use the same set of marks. For exercises, use the copymarks your instructor recommends. Proofreading per se lies outside the scope of this book.

Terminology note: The term *proofreading* is sometimes used by translators to mean copyediting, the topic of the next chapter. It is also used by some translators to refer to the procedure called *unilingual re-reading* in Chapter 11. It is even used as a synonym of *revision*.

2.2 Editing, rewriting and adapting

Editing needs to be distinguished from rewriting and adapting. When editing, you start from an existing text and make changes in its wording. Sometimes, however, the existing text is so badly written that it is easier to abandon the existing wording and re-express the text’s content with newly composed sentences and possibly a new text structure. This is rewriting. In *Complete Plain Words*, Ernest Gowers provides a treasure trove of real examples of bad bureaucratic writing, and discusses the principles that should be used in rewriting them. Here’s an example that illustrates the single greatest problem with such writing – overuse of nouns and sequences of nouns:

This compulsion is much regretted, but a large vehicle fleet operator restriction in mileage has now been made imperative in meeting the demand for petrol economy.

This sentence may not pose a problem for specialists in road transportation, but non-specialists will find the following easier to read:

We much regret having to do this but we have been obliged to greatly reduce the use of our fleet of large vehicles in order to meet the demand that we economize on petrol.

Clearly this second sentence was not created by adding, subtracting and moving words in the first sentence. Sometimes such rewriting is needed only in the occasional sentence; sometimes most of a text has to be overhauled in this way.

Now, both editing and rewriting aim to create a text that is maximally suitable for the *original* intended audience. Sometimes, however, people don't want to replace the old poorly written document with one that is better written; instead, they want to prepare an *additional* document for a *new* audience. In this case we'll call the activity adaptation. This may involve either complete recomposition (as in the above example of rewriting) or relatively minor rewording of the existing sentences (as in editing).

First, let's look at a case where adaptation will typically require complete recomposition. English legal documents traditionally address an audience of lawyers and judges; a legal editor would check that such documents were suited to that readership. However in recent years the English-speaking world has seen a movement demanding 'plain writing' of legal documents so that they can be read by non-lawyers. In some jurisdictions, there has even been 'plain writing' legislation, requiring for example that consumer financial documents such as mortgages be in readily understandable language. This will generally call for complete recomposition of sentences in order to achieve a high level of readability, perhaps at the expense of precision. Legal language is often hard to read because the writer was trying to be extremely precise, eliminating as much vagueness and ambiguity as possible; often this cannot be accomplished without sacrificing ease of reading.

Now, let's look at two cases where minor rewording would probably suffice to adapt a text:

- Start from a document originally written for a British audience and adjust it for an American audience (e.g. make adjustments in vocabulary and spelling).
- Start from a document originally written for an audience of native readers and adjust it for an international audience that includes mainly (or even mostly) non-native readers.

These cases exemplify two common procedures for document adaptation: localization and internationalization. In the former, features are added to a document that are specific to a local readership, while features specific to other localities are subtracted. In the latter, all local features are subtracted, in order to address the broadest possible, international audience. Preparing a document for such a

broad audience is especially difficult for adapters who are native speakers of the language in which the text is written and members of the culture from which it originates. That is because they must have a knowledge of what others do *not* know, whether it be difficult aspects of the language or local history. Thus a reference to the “44th president” (of the United States) is likely to be obscure to readers in other countries.

A final case of preparing a supplementary document through adjustment of an existing one is repurposing. Here material is adjusted for use with a new medium. For example, text might be adjusted for use in a printed brochure, on a Web page, or in a slideshow presentation. The adjustments might include changes to the wording but also to visual appearance (e.g. some fonts work better on paper, others on screen).

Terminology Note: The terms *adapt* and *rewrite* have been used here to denote activities within a single language. The terms are also used, with a variety of meanings, by translation theorists.

2.3 Mental editing during translation

Another activity which is similar to editing is a regular feature of professional translation. It is often noted that translations are easier to read than their sources. That is because experienced translators of non-literary texts tend to produce translations whose writing quality is much superior to that of the source text. To accomplish this, they do not actually prepare an edited version of the source text; instead, they engage in what might be called mental stylistic editing and mental structure/content editing *while they translate*. Three examples (with an English gloss of the source text):

- If the source text has ‘necessary pre-requisites’, the translator will just write ‘pre-requisites’, eliminating the redundancy.
- If the source text has ‘fish and animals’, the translator will write ‘fish and other animals’, since fish are themselves animals.
- If the source text has ‘with a view to the need for a clear definition of the concept of violence at the very outset of the preventive work, an inclusive definition is to be preferred’, the translator will write something much simpler, such as ‘the first step in prevention is to define violence clearly, and the definition should be an inclusive one’.

In each of Chapters 4 to 6, there is a short section devoted to this quasi-editing work. Just how much such cleaning up is permissible? It’s not possible to formulate any precise answer. There is a permissible range: some translators do more cleaning up than others, just as some translate more freely than others. You learn the permissible range by working under the supervision of experienced translators. The most common type of improvement is paring down the convoluted, verbose sentences and eliminating the high-flown vocabulary or jargon

commonly used in bureaucratic writing to express rather simple ideas. The obvious limitation here is that clients might wonder about a translation that is only half the length of the source text!

One view often voiced is that the burden of mental editing should not be placed on the translator. That is, the source text should be edited before submission for translation. In some cases, this is just a matter of timing. The source text is going to be published and does have to be edited; the only question is whether this will occur before or after translation. In other cases, the situation is quite different. Within a multilingual bureaucracy, someone who is either a poor writer, or not a native speaker, writes a document which will be circulated as a draft rather than a final version. Spending time and money to edit it is not thought worthwhile by the powers that be. In these cases, the translator's desire for a well written source text is likely to remain a dream.

Terminology Note: Mental editing while translating is sometimes called *transediting* or *tredditing*. This term is also used to refer to adapting a text to a new audience while translating it.

2.4 Editing non-native English

In many organizations and countries, texts are very frequently written in English by people who are not native speakers. For example, as the website of the South African Translators' Institute mentions in its definition of editing: "In a country like South Africa, where many people are forced to write in a language that is not their mother tongue, the work of editors is extremely important." (This is a reference to speakers of Afrikaans and of the indigenous languages such as Xhosa and Zulu, who find themselves having to write in English.)

More often than not, texts written in English within the European Union bureaucracy are written by non-native speakers; the Directorate General for Translation at the European Commission has a unit to edit these writings before they are sent for translation into other EU languages.

Then there is the case of science writing. These days, scientists very often write directly in English rather than in their own language. Many scientific and other scholarly publications insist that such writers have their work edited by a native speaker of English prior to submission. Here is a sentence from an article written in English by a French-speaking scientist:

Activity levels were not correlated to brains or bodies mass.

A native speaker would never use the plurals 'brains' and 'bodies' here. One has to write 'brain or body mass', even though the meaning is 'the mass of brains or bodies'.

People who attempt to write in English as a second language are often quite good or even excellent *speakers* of English, but poor *writers* of the language. Their justified confidence in their speaking ability may lead them to overesti-

mate their writing ability. They make all sorts of elementary errors (they fail to capitalize the days of the week if their native language is one which does not capitalize week days) as well as errors in such matters as language level (they use overly informal language that is acceptable in speech but not in writing, or odd mixtures of formal and informal language). Also, if their native language is historically related to English in some way (Dutch or French for example), they may frequently use 'false friends': a French speaker might use 'library' to mean 'bookshop' because in French 'librairie' means 'bookshop'.

The biggest problems seen in non-native English are not micro-errors such as failure to capitalize or a wrong lexical choice. The biggest problems are failures in English composition: since the writers were not educated in English, they may never have learned how to organize sentences in the English manner, using English methods of ensuring inter-sentence cohesion and positioning of focused information (see Chapters 4.2 and 4.4 for examples of cohesion and focus problems). They may also not have learned how to organize paragraphs, or entire arguments or narratives, in the English manner. Instead they will inappropriately use the sentence-organizing, text-composing and rhetorical devices of their own language which they learned as children at school.

If you edit non-native English, you may be employed directly by the author of the text, not by the publisher. You are acting as an 'author's editor' rather than a 'publisher's editor', but you will still want to know about the intended publisher's requirements, since your task is to increase the likelihood that the manuscript will be accepted for publication.

Ideally, editors of non-native English should be native speakers who were educated in English. However in many countries, it is not always practical to find such a person, and the editor may be someone with near-native ability. It is also a good idea if the editor knows the native language of the writer, since it will then be easier to reconstruct what the writer had in mind in passages which are obscure (the writer may have been engaging in literal mental translation from his or her own language). Translators who work from that language are obviously well positioned to accept such editing work. Thus a translator who works from German to English, or at least has some knowledge of German, will have an easier time with a passage such as the following, taken from a text written by a German speaker about how to design roads in a way that will reduce accidents:

Some new opened roads unfortunately show accident concentrations (black spots) in a short time. In these road sections have to be done a Road Safety Inspection to detect the deficiencies causing accidents.

In the first sentence, a native English reader who knows no German might think that the writer is talking about new roads, but that is not the intended meaning. They can also be old roads that have been closed for modifications or repairs and have now been newly opened. 'New' needs to be understood as an adverb modifying 'opened', not as an adjective modifying 'roads'. The German word 'neu' (new) can function either as an adverb or an adjective, whereas in English,

the adverb form 'newly' is needed to make the meaning immediately clear. The second sentence manifests the so-called 'verb second' construction that is compulsory in main clauses in all the Germanic languages except English. In the other Germanic languages, one says 'yesterday saw she an elephant': since 'yesterday' is occupying the first structural position in the sentence, the next position must be occupied by the verb ('saw'). An editor who does not know another Germanic language may well become confused upon reading this sentence, especially since the verb 'have' does not agree in number with 'inspection' (this is not an influence of German but just a plain old mistake on the writer's part). The sentence needs to be edited to read '...a road safety inspection has to be done in these...'. In this particular case, an editor will probably be able to deduce the meaning from world knowledge, that is, by relating the words 'sections', 'inspection', 'deficiencies' and 'accidents' to what he or she already knows about road safety. But that will not always be the case, either because the editor does not have the requisite world knowledge, or because he or she makes an incorrect deduction from world knowledge. At any rate, the failure of syntax to signal the meaning in this sentence will slow down the editing process for editors unfamiliar with German word order.

Here is a case where the editor will probably not be able to work properly unless he or she knows the writer's native language:

To be effective, the committee should be subjected to the support of local management.

The ideas expressed by 'subjected to' and 'support' do not fit together. However if you know the writer's native language, French, you will recognize a word that may have inspired the English, namely 'assujetti'. This word is indeed often translated by 'subject(ed) to'. However it also has the sense 'secured', as when a boat is secured to a dock. By extension then, the committee here can only be effective if it has a secure tie to management, which supports its work. Unfortunately this meaning cannot be borne by English 'subjected to'. Even if 'subjected to' is changed to 'subject to', it still sounds like local management is constraining rather than assisting the work of the committee.

If as the editor you are not familiar with the writer's native language (and sometimes even if you are), there is an important technique you can use to identify the meaning of obscure passages. Consider this baffling passage from a text about weather observations in developing countries:

..the difficulty of maintaining observation sites with recordings homogenous with development

What does 'recordings homogenous with development' mean? In such cases, the best approach is to hope that the writer repeats the point using a different wording later in the text. You should therefore keep an eye out for such wordings. In the case under consideration, a later passage reads:

With economic and social development, it is difficult to maintain observation sites in operation, protect them from deterioration and maintain homogeneous data series.

Here are some general things to watch for in non-native writing. The writers may not know that a word or turn of phrase is very formal, very informal, old-fashioned or infrequent. They may not know that a certain phrasing may be viewed as impolite or, conversely, overly polite. Languages differ in how direct one can be: in the writer's language, one might need to write 'we wonder if you might not possibly send us a letter' whereas in English that seems overdone; 'send us a letter' would be normal, or at most 'please send us a letter'. In a text that praises an individual (an announcement of a promotion for example), it may be customary in the writer's language to keep repeating praise expressions like 'absolutely outstanding' and 'incomparable'. In English, such effusiveness will seem insincere, defeating the purpose of the text. Non-native writers may also not know about genre conventions: a French speaker writing up the minutes of a meeting may use the present tense, not knowing that minutes are written in the past tense in English (not "Mary suggests postponing the decision" but "Mary suggested...").

Like any other text, one written by a non-native can be stylistically edited or simply copyedited (see Chapters 3 and 4). In some cases, non-native English which is very badly written may be treated like the output of machine translation (even though the types of error will be quite different); the text will be edited just enough to make it intelligible (see Chapters 14.4 and 11.2).

2.5 Degrees of editing and editing procedure

Professional editors do not apply equal editing effort to every text. In the first place, an editor may only have time to go through a particular text once, doing all four kinds of editing simultaneously, or perhaps just copyediting to eliminate the most obvious errors. With other texts, it may be possible to perform two or more separate edits. Additional factors are the nature of the publication and the reputation of the publisher: the editors of a scientific journal whose publisher wishes to be known internationally for readability and freedom from factual error will need to edit very carefully.

Since editors may well have several jobs going at once, they need to consider whether all merit equal attention; there is not much point in spending vast amounts of time on the stylistic editing of a text which is relatively ephemeral, like a report which only a limited number of people within an organization will look over, fairly quickly, and then discard. Readers will likely have higher tolerance for uncaught errors in this type of text.

Another important consideration is the reaction of writers. If an editor hopes to work for a writer at some time in the future, it will be a good idea to keep

changes to a minimum. The editor may have thought of a brilliant new wording for a sentence, but if the writer's sentence is satisfactory, it may be best to leave it. Writers will be more inclined to work with an editor who appears to be helping them get their message across, and less inclined to work with one who appears to be competing with them as a substitute writer.

Some books on editing refer to a specific number of degrees of editing. For example, a distinction may be made between light, medium and heavy editing, each being appropriate to a particular type of job. As many as nine degrees may be distinguished, with particular tasks specified for each degree. This approach is a kind of summary of the experience of people who have been editing for a long time. If you want to read more about the factors involved in selecting a degree of editing, see the Further Reading section at the end of this chapter, or read Chapter 11 on degrees of revision. Terms such as 'light' and 'heavy' are a bit misleading since they may seem to refer to the number of changes the editor makes – something which of course depends on the quality of the text submitted for editing. The actual intent of the terms is to refer to the number of aspects of a text which are checked: in a light edit, you might just check for grammar, spelling and punctuation errors.

When you are just learning, the first step is to master each of the types of editing. This will be done here through exercises in individual aspects of copyediting, stylistic editing, structural editing, content editing and consistency checking. Thus in Chapter 3, you will be practising punctuation editing in one exercise and grammar editing in another; then you will practise doing all aspects of copyediting at once.

The next step is to do a full edit of a text several pages long. Do this in separate run-throughs of the entire text. Begin with the structural editing of the whole text, then proceed to check the content for factual, mathematical and logical errors, then do the stylistic editing, then the copyediting and then a consistency check. At the very end, run Spellcheck to catch any typographical errors you may have missed (or introduced yourself while editing!).

The third step might be to try a combined edit in which you correct errors of all types as you come to them. Move back and forth in the text as necessary. When you've finished, put the result aside. Then a few days later, correct the same text using separate edits. Compare the results. Look in particular for the following in your combined edit:

- errors you missed;
- wasted work: copyediting changes that were overridden by stylistic or structural changes;
- errors you introduced.

Alternatively, work with a partner. You do a combined edit while your partner does separate edits. Exchange copies of your edited texts and compare the results.

Practice

Exercise: Copyediting non-native writers

Your instructor will give you a document written in English by someone who is not a native speaker of English, but whose native language you know. Find and correct linguistic errors.

Further reading

(See the References list near the end of the book for details on these publications.)

At the websites of the Society for Editors and Proofreaders (UK) and the European Association of Science Editors, you'll find links to editors' associations elsewhere in the world.

At the website of the Editors' Association of Canada, you can download the document *Professional Editorial Standards*, which describes the various kinds of text-amending work.

Also of interest is the Mediterranean Editors and Translators website.

Proofreading: Samson (1993: chs. 3 and 9) gives editing and proofreading marks and sample texts, as do Dragga and Gong (1989: ch. 3), Judd (2001: ch. 2) and O'Connor (1986: ch. 9).

Degrees of editing: Samson (1993: ch. 6); Rude and Eaton (2011).

Editing at newspapers: Bell (1991).

Manipulative rewriting and translating at newspapers: Vuorinen (1997).

Plain language: Steinberg (1991: pp 59-80 and 148-203).

Writing for an international audience: Kirkman (2005: ch. 21-24).

Typography: Dragga and Gong (1989: ch. 5).

Samples of editing: Almost every chapter of Samson (1993) and of Dragga and Gong (1989) contains samples of various kinds of editing.

Editing non-native writers: Burrough-Boenisch (2003) and (2013b); Van de Poel *et al.* (2012); Ventola and Mauranen (1991).

Authors' editors: Burrough-Boenisch (2013a).

Transediting: Stetting (1989).