

Transediting in Translation

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ABSTRACT

Bassnett (2014) stated that translation is “a simple process of linguistic transfer, whereby what is written in one language (known as the source in translation studies terminology) can be transferred nonproblematically into another language (known as the target)” the source language to the target language, the thing that needs to be considered is the legibility and clarity of the translated text so that it can make it easier for readers to understand the contents of a translated text. The process of editing the translated text has a significant impact on producing quality translations. Stetting (1989) explains that editing the translated text should be the responsibility of the translator himself. His argument is that a “certain amount of editing has always been included in the translation task” (Setting 1989: 371). This is then called “Transediting” This concept is also subject to this manuscript. This concept aims to discuss the importance of editing in the translation process and the development of editing, transediting to creative editing which involves the assistance of technology in translation.

Keywords: *transediting, creative editing, translation*

1. INTRODUCTION

From the beginning, translation has been an effort made by various countries, especially in the publishing industry to transfer various knowledge, information, and entertainment into local languages. Then, from the spirit of enlightenment idealism as practiced by Japan, it finally grew as a profitable business. The impact of globalization brings the people of a country to the world arena, including in terms of thoughts, information, and entertainment, all of which are written in books.

Major international book events such as the Frankfurt Book Fair have become a venue for copyright transactions for translation efforts—including the one that has been popular in Indonesia for the past decade is the translation of Arabic books that are being hunted at the Cairo Book Fair. Even more amazing, publishers are also hunting for world best seller works that are included in the New York Times Best Seller and Publisher Weekly lists so that the Indonesian public can enjoy the presentation of translated works as fast as other developed countries.

However, back again that translation is a matter of content and context. No matter how well a source text (original text) if the translation is chaotic and alarming at the same packaging, the script will not have power. Editors still often encounter various problems in terms of translation because there are many translators who are not professional in their work and the editor's limited time to detect the entire translation script or do rewriting.

This fact is an opportunity for students who learn German as a foreign language to apply their ability to translate texts from their mastered source language, namely German, into the target language, namely Indonesian. German students are also provided with lectures on the theory and practice of translation. In addition, they also received lecture material on text editing. This shows that the potential of students majoring in German to translate books or texts in German is very large considering that there are many books and also German-language literary texts that are well known and loved by the public.

Mossop et al [1] revealed that it would be better when a translated text editor also mastered the ability to

translate. Editing translated text will be easier when an editor not only masters the source and target languages, but also understands translation techniques. If these two competencies, namely translating and editing, can be mastered and implemented, it will produce a text or translated book with good quality for the readers. The problem that often arises today with the proliferation of translated books is that the quality and legibility are still not good enough and tend to confuse the readers. The most significant disadvantage of translation texts or books are that there are seldom direct, one-to-one correlations between words, meanings, and their subtle suggestions in different languages. There is an inevitable loss of intended meaning, nuance, and beauty. Because of this, one finds more than a single translation of many classic works, and readers often develop preferences for one translator over another. This problem often occurs because of 3 things, namely the lack of language ability, both in the source language and target language, the lack of related topics understanding, and the last is because of the editing process which is unoptimized.

2. THE TASKS OF EDITOR

Dictionary definitions of the verb 'edit' present a considerable variety of meanings. Here is a sample, culled from various dictionaries [1]:

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

Canada's Professional Editorial Standards explains that editing involves carefully reviewing material before it is published and suggesting or making changes to correct or improve it. The editor must communicate clearly and tactfully with all team members, and clearly mark and convey changes, suggestions, and directions. In all cases, the editor should strive to make all changes without altering intended meaning or introducing errors.

As an editor there are core skills that has to be mastered before carrying out the task of editing text. These skills are structural editing, stylistic editing, copy editing, and proofreading. Structural editing is also known as substantive/manuscript/ content/ developmental editing [1] [2]. This skill requires an editor to assess and shape the draft material to improve its organization and content. Changes may be suggested to or drafted for the writer. Structural editing may include (Canada's Professional Editorial Standards, 2017):

- (1) revising, reordering, cutting, or expanding material
- (2) writing original material
- (3) determining whether permissions are necessary for third-party material
- (4) recasting material that would be better presented in another form, or revising material for a different medium (such as revising print copy for web copy)
- (5) clarifying plot, characterization, or thematic elements
- (6) editing the structure or the content of the text requires editor's knowledge of the text topic.

The second core skill is stylistic editing. In this stage is linguistically editing carried out. The editor has to master the linguistic of the source and target language. The process carried out on this core skill are :

- (1) eliminating unnecessary jargon, clichés, and euphemisms
- (2) checking coherence and cohesion
- (3) establishing or maintaining the language level appropriate for the intended audience, medium, and purpose
- (4) adjusting the length and structure of sentences and paragraphs
- (5) establishing or maintaining tone, mood, style, and authorial voice or level of formality

The process of editing the coherence and cohesion not only involves the editor's cognitive processes, but also the editor's understanding of the cohesion and coherence markers commonly used in the source and target languages.

Copy editing is also the core skills that has to be mastered by editors. Sometimes it's an overlapping process between stylistic and copy editing in the process of linguistically editing. It depends on the theory applied by the editor. For example, Canada's Professional Editorial Standards classified 6 main process in copy editing below:

- (1) editing for grammar, spelling, punctuation, and usage
- (2) checking for consistency and continuity of mechanics and facts, including anachronisms, character names, and relationships
- (3) editing tables, figures, and lists
- (4) notifying designers of any unusual production requirements
- (5) developing a style sheet or following one that is provided
- (6) correcting or querying general information that should be checked for accuracy

After carrying all stages of editing, proofreading has to be done. An editor has to be able to be a good proof-reader at the same times. This activity includes examining material after layout or in its final format to correct errors in textual and visual elements. The material may be read in isolation or against a previous version. It includes checking for:

- (1) adherence to design
- (2) minor mechanical errors (such as spelling mistakes or deviations from style sheet)
- (3) consistency and accuracy of elements in the material (such as cross-references, running heads, captions, web page heading tags, hyperlinks, and metadata)

Sometimes people equate between proofreading and editing. The aim of proofreading is checking a work after editing; it can not substitute editing itself.

3. TRANSEDITING

The notion transediting was first introduced by Stetting [3] and then developed by Bielsa and Basnett (2009) and Hong (2019). Stetting stated that certain amount of editing has always been included in the translation task. She gave than an example of the changing form miles into kilometres, adding more informations about specific referents in source culture, and removing irrelevant information that is not suitable for the target culture context. These are part of cultural and situational adaptations an it is necessary to be carried out in view of the knowledge and expectations of the target text addressees. Changing, adding and removing are textual actions which editors do with texts in their own language as well. Beside that, Stetting refers to correcting errors in the source text and to improving on cohesion, grammar, style, as editing acts done by translators. Generally the task of an editor are “improve[ing] clarity, relevance, and adherence to the conventions of the textual type in question – without ‘killing’ the personality and the interesting features of the actual piece of writing” [3].

After a very brief summary of arguments for close or free translation, she introduces her “alternative approach to certain types of translation tasks” [3]. Her specific focus is “on the needs of the translation receivers” which “will depend on the function the translated text serves, seen from their point of view, and not just from that of the sender” [3]. She then provides a list of five cases where transediting is practised:

- (1) Shortening of text passages for subtitling;
- (2) Making the text of an interviewed politician idiomatic and well-structured;
- (3) Cleaning up inadequate manuscripts;
- (4) Journalists drawing on material in other languages for writing their own texts;
- (5) Extracting information from various documents for producing promotional company material in another language.

Stetting [3] in Schäffner [4] explains that transediting is also practised although in a minor way, specifically in the translation of literary, religious and historical texts, which are grouped under the label cultural texts. For these texts, the central concern of transediting is to achieve equivalence to the source text,

which explains her restriction in a minor way. Non-fictional texts, however, frequently need transediting, and the writer is often accessible and can be consulted to solve problems, e.g., when the translator detects errors in the source text or if the text is unclear. A translator taking on the responsibility “to see to it that the original intentions are reborn in a new and better shape in the target language [...] turns into a ‘transeditor’”. Stetting [3] suggests three specific areas of transediting namely :

- (1) Adaptation to a standard of efficiency in expression: “cleaning-up transediting”;
- (2) Adaptation to the intended function of the translated text in its new social context: “situational transediting”;
- (3) Adaptation to the needs and conventions of the target culture: “cultural transediting”.

When recalling the specific focus on transediting was “on the needs of the translation receivers [...] which will depend on the function the translated text serves” [3], it can be said that her arguments are very much in line with those of functionalist approaches. Functionalist theories see the translation process as being determined by the purpose the target text will have to achieve for its addressees, which in turn is determined by the client’s needs.

However, transediting research has not been widely carried out in Indonesia. some translation researchers focus more on researching the translation results in the target language. So it can be said that transediting research is very potential to be carried out in Indonesia considering the number of translated books published in Indonesia. Transediting research can be carried out on various translation objects, not only limited to books or literary works, but also on the results of the translation of spoken texts or other formal documents, such as the research conducted by Romagnulo and Chaimotto in Italian subtitles speak of the inauguration of the US president in Italian newspapers. The difference between the two studies lies in the approach taken. Romagnulo applies a diachronic approach, while Chaimit applies a functionalist approach. Transediting research conducted by Lu and Chen (2011) and Qing and Zhang (2020) on news texts. Lu and Chen focus their analysis on mediating reader engagement in transediting soft news. On the other hand, Qing and Zhang (2020) focus on the mediation process through transediting news headlines: a case study of the China-US trade conflict in 2018. In the realm of journalism, transediting research is carried out on the translation of news texts, especially on media with an international target audience that requires the presence of an international audience. the process of translating from Indonesian to the specified target language, generally in English. In this context, the effectiveness and efficiency of the translation process

will be very necessary. This can be realized through the application of transediting.

Transediting by Schmid [5] is described as the process of creating a script for local readers. The local readers referred to here are readers from the target language group. The transediting process is considered to be able to make it easier to improve the readability of a translated text [5]. Hemmungs Wirtén (1998) uses the term transediting to describe a particular process of translation and editing in which translators and editors work together to produce translated texts that are easy to understand and acceptable to new audiences.. Her case study of Harlequin Enterprises made her comparing the original book, the manuscript as submitted by the translator, the editor's changes to this manuscript, and the finally published translated book. From those it can be explained that the line between translator and editor is blurred, and that "translators edit and editors translate – and this is what the process of transediting involves" (Hemmungs Wirtén 1998: 126). There is no reference to Stetting or to research into news translation at all.

4. CREATIVE EDITING AS NEW TRENDS NOWADAYS

The editor's efforts to edit the translation work are in order to oversee the delivery of messages from source language to target language so that it is safe and comfortable for the target readers.. Editing translation has been commonly carried out mostly in news translation and books translation. Bowless and Borden (2004) mentioned that editors will be at the forefront of this 21st century to oversee various types of publications, both printed and online and they are the heart of a publication to continue to exist. This is where a continuous increase in creativity is needed, especially attitudes towards technological developments.

Creative Editing is a way or technique of doing editing using various technological facilities according to the characteristics of the publisher, trends, as well as the needs and desires of the reading community. On this day, editors are dealing with fiction, nonfiction, and factions with extremely rapid developments in presentation, both local and translated works. Editors deal with readers' wants for works based on fiction and factions. Then, the editors deal with the reader's need for non-fiction-based works.

In the beginning it was a script. How editors are able to get good manuscripts is an art in itself called the art of manuscript acquisition. Various ways of acquisition can be taken. However, what is more important is how editors can find talented writers—then in the context of translation also how editors can find the right translator. It will be better if the editors also have translating skills. This skill will ease them to produce translation manuscript which is suitable for the readers. As a

creative editor some requirements have to be fulfilled, namely 1) editor's knowledge. 2) mastering the source language of the manuscript; 3) the editor's knowledge of the manuscript topic, 4) the ability to use dictionaries, thesaurus, as well as idiom dictionaries, 5) editor's insight into source manuscript topics, especially those related to trends, and 5) mastering technology such as the use of online editing applications and online dictionaries

5. CONCLUSION

From the explanation above it can be concluded that translation and editing can't be really separated. It will be better as a translator to have editing skills too. Therefore, the activity of translating and editing the results of the translation are 2 activities that must be carried out at the same time. Transediting is present as one of the right methods for translating and editing. the line between translator and editor is blurred, and that "translators edit and editors translate – and this is what the process of transediting involves The translator is the person who best understands the content of the translated text, understands the source language and target language, and certainly knows the culture of the source language and target language. This indicates that the best editor of a translation is the translator himself. the application of transediting can bridge the gap between the readers of the target language and the translation results in the intended language. The latest developments in translation editing can be done with the support of technology to simplify the editing process. The so called creative editing has been applied by translators to simplify their works.

AUTHORS' CONTRIBUTIONS

All authors conceived of the presented idea. 1st and 2nd authors developed the theory and performed the computations. 3rd and 4th authors verified the analytical methods. 1st and 3rd authors encouraged 2nd and 4th authors to investigate [a specific aspect] and supervised the findings of this work. All authors discussed the results and contributed to the final manuscript.

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