

An Analytical Study of Translation Editing and Translation Process Techniques of the Novel “The Silmarillion”

การศึกษาเชิงวิเคราะห์การปรับบทแปลและกลวิธีการแปลจากนวนิยายเรื่อง “ตำนานแห่งซิลมาริล”

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Abstract

The objectives of this research are to study the types of translation editing and translation techniques applied in the translation of the novel "The Silmarillion," written by J.R.R. Tolkien and translated into Thai by Thida Thanyaprasertkul. The data from 20 samples were analyzed using the qualitative method, which was based on the principles of translation editing by Sanchwi Saibua. The translation editing was classified into two levels: lexical and syntactic. The results indicated that, for translation editing at the lexical level, using phrases or sentences instead of words was used most frequently. For translation editing at the syntactic level, the rearrangement of word order in sentences or phrases was most frequently employed. In addition, the translator mainly used free translation techniques in order to retain the meanings of the original version as best as possible.

Keywords: Novel, Translation Editing, Translation Techniques

บทคัดย่อ

งานวิจัยนี้มีจุดมุ่งหมายเพื่อศึกษาการปรับบทแปลและกลวิธีการแปลที่ปรากฏในนวนิยายเรื่อง “ตำนานแห่งซิลมาริล” ซึ่งประพันธ์โดย J.R.R Tolkien และแปลโดยธิดา จงนิรามัยสถิต โดยวิเคราะห์ข้อมูลเชิงคุณภาพจาก 20 ตัวอย่าง ตามแนวความคิดการปรับบทแปลของสัญญาวิ สายบัว ซึ่งแบ่งเป็น 2 ระดับคือ การปรับบทแปลระดับคำ และการปรับบทแปลระดับโครงสร้างของภาษา ผลการศึกษาพบว่า การปรับบทแปลระดับคำประเภทที่พบมากที่สุดคือการใช้วลีหรือประโยคแทนคำ ส่วนการปรับบทแปลระดับโครงสร้างของภาษาที่พบมากที่สุดคือการปรับระเบียบวิธีเรียงคำในประโยคหรือวลี นอกจากนี้ ผู้แปลใช้กลวิธีการแปลแบบอิสระเพื่อรักษาความหมายของต้นฉบับให้ได้มากที่สุด

คำสำคัญ: กลวิธีการแปล, การปรับบทแปล, นวนิยาย

Introduction

For centuries, literature has served as a pivotal tool for cultural exchange and reflecting the lives of people across generations. When literary masterpieces are written in a language and become widely read throughout the world, they are subsequently translated into many languages. Translating literature from one language to another often inevitably encounters issues during translation. Most issues are caused by linguistic differences, particularly those involving tenses and word order in sentences and semantic differences involving lexical - level meaning. Moreover, culture, tradition, way of life, and society are also factors that contribute to translation issues. Therefore, editing is vital in reducing errors and increasing translation efficiency.

Translation editing has become a vital technique to resolve the differences between the two languages. Translation editing uses words or linguistic phrases compatible with the original structure without altering the meaning. It also helps in the resolution of linguistic and semantic differences, particularly in terms of importance at the lexical level. After the translator has utilized translation editing to resolve these differences, the translator can naturally transfer the meaning of the original text to the translated text. The translation can be adjusted in various ways to represent the original message in a complete and attractive form. The words and sentence structures of the original language may only sometimes need to be translated precisely. However, the original author's idea must convey and assemble accurate language that adheres to the source language's grammatical rules (Saibua, 2007).

The principles of translation editing of Sanchwi Saibua applied in this study have two levels of adjustment: adjustment at the lexical level and adjustment at the syntactic level. The adjustment at the lexical level includes 5 types: 1) using phrases or sentences instead of a single word when a word's meaning in the source language has no equivalent in the receptor language, 2) adding an explanation using the classifiers or descriptive phrases, 3) omitting unnecessary words or idioms, 4) using a generic word in preference to a specific word to cover the meaning of a specific word in the source language, and 5) adding conjunctions between the groups of thoughts to create a connection among phrases or sentences.

The adjustment at the syntactic level can be divided into 4 types: 1) transliteration (phonological level), 2) editing the structure of words (the differences in grammatical rules and word components), 3) editing the structure of sentences (arrangement of word order in phrases or sentences, addition and omission of words in sentences, modification of negative sentences, transformation from sentences to phrases or vice versa, adjustment of active voice and passive voice), and 4) adjustment of writing style and rearrangement of the order of thought groups, such as reordering the positions of the sentences or combining sentences in subordinate clauses (Saibua, 2007).

Translators use two types of translation techniques: literal translation and free translation. The literal translation preserves the original language's words and structure. Free translation focuses on simply delivering the meaning or importance without sticking to the original design. Unlike free translation, literal translation keeps the words in the sentences near the original.

Some details and concepts are truncated to ensure that the meaning is precisely understood. The literal translation is applied to matters that do not need to maintain the original's authenticity, such as the translation of novels, short stories, and fairy tales (Suphon, 2002). As a result, the effectiveness of translation techniques is based on the text's overall context, content, and the translator's judgment.

Purpose of the Study

This study aims to study the types of translation editing and translation techniques applied in the translation of the novel "The Silmarillion."

Literature Review

Definition of Translation

In general, translation is the process of rendering words, phrases, or idioms from a source language to a target language through translation methods. Newmark (1988) mentioned that translation is a craft that attempts to place statements written in one language into coequal statements in another. Newmark (1995) later defined translation as "rendering the meaning of the text into another language in the way that the author intends to convey." Thus, in many types of writing, the temptation is to transfer several language words to the target language that cannot be the original. Newmark also stated that translation plays a decisive role in transmitting culture, sometimes under unequal conditions, causing misleading and biased translations as countries and languages come into contact with each other.

Saibua (2010) stated that translation is a matter of conveying the meaning of the original text to the translated version. Consequently, translators ought to keep the original meaning, which is a necessary standard to determine the quality of the translation. A translated work that entirely and accurately retains the original meaning of the manuscript is considered a good translation. However, readers may not be able to grasp the entire meaning because they are unfamiliar with the style of presentation of the meaning that the translator is trying to resemble in the original.

In conclusion, translation is a code conversion process between languages. There are differences in lexical elements, grammatical structures, communication situations, and cultural contexts in which another sequence symbol of the receptor language replaces the sequence symbol of the source language. The translator should rely on skills, knowledge, and proficiency in both the source and receptor languages to translate meaning and content as close to the original as possible.

Translation Process

Larson (1984) described the translation process concept as transferring the source language's meaning to the receptor language. Firstly, the source language is analysed in the constraint of the lexicon, grammatical structures, communication situation, and cultural contexts of the source language text to identify the meaning. The text is then reconstructed to have the same

meaning as the source language, using lexical lists and grammatical structures appropriate for the receptor language and its cultural context. Figure 1 illustrates the translation process according to Larson's concept.

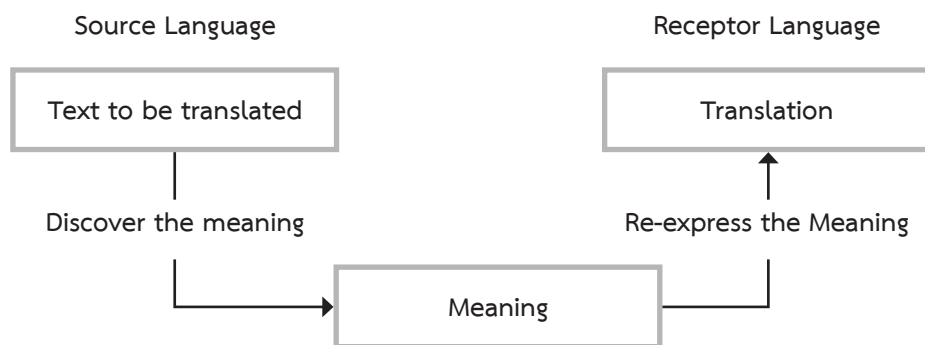


Figure 1 Translation process according to Larson's concept

From: Larson (1998)

Newmark (1998) summarized the translation process into three phases: 1) selecting a method of translation, 2) translating with the referential of four levels (the source language text level, the referential level, the cohesive level, and the naturalness level), and 3) revising and reconstructing the text according to the author's intention and the audience's comprehension.

Translation Techniques

Larson (1988) mentioned that translation comprises two main types: form - based translation and meaning - based translation. Form - based translation attempts to follow the form of the source language, which can be called literal translation. Meaning - based translation focuses on communicating the meaning of the source language in the natural form of the receptor language using idiomatic translation.

Very Literal	Literal	Modified Literal	Inconsistent Mixture	Near Idiomatic	Idiomatic	Unduly Free
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Figure 2 Larson's Translation Diagram

From: Larson (1998)

Figure 2 presents Larson's translation diagram. Interlinear translation (a very literal translation) is a method of literally translating lexical elements. It may result in complete gibberish in the receptor language. Although the modified literal translation is introduced to solve this problem by changing the order of the source language into the structure of the receptor language, the results can be more natural. It does not communicate well in the receptor language. Consequently, the idiomatic translation is proposed to make the adjustments in translation by

using the natural forms of the receptor language. However, it does not seem like a translation because the message in the source text is a restatement in the receptor language. Translators should be aware of unduly free translation because its functions need to be revised.

The following actions are called “unduly free”: if the translator adds extra information or changes the meaning of the source text, the facts of the source text's historical and cultural setting are distorted from the truth. However, there is an exception for the translator who desires to use the term unduly free to bring an exceptional response from the receptor language; in this case, the term unduly free is used.

Saiba (1997) categorized translation into two main types: literal translation and free translation.

1) Literal translation

Literal translation attempts to preserve the original form in the source language as closely as possible in the translated version. The word “form” refers to the order of words, the cluster of ideas, the sequence of sentences, and the use of punctuation marks.

2) Free translation

Free translation is a translation in which the translator changes a way of conveying a meaning that differs from the original form in the source language, and the thought sequence may not be the same as the original. Therefore, the translation can entirely and accurately convey the meaning so that the readers can better understand the meaning of the translation.

Translation Editing

According to the theoretical framework of Saibua (2010), translation editing is divided into 2 levels: 1) at a lexical level and 2) at a syntactic level.

1) Editing at a lexical level is categorized into 5 types as follows:

- 1.1) Adding explanation (adding a classifier and/or a descriptive phrase)
- 1.2) Using phrases or sentences in preference to a single word
- 1.3) Using a generic word in preference to a specific word
- 1.4) Adding conjunction between the groups of thoughts
- 1.5) Omitting words or idioms

2) Editing at a syntactic level is divided into 4 types as follows:

- 2.1) Transliteration (phonological level)
- 2.2) Editing the structure of words
 - 2.2.1) The differences in grammatical rules and functions of the words
 - 2.2.2) The differences in the word components of one language show the extra meaning
- 2.3) Editing the structure of sentences
 - 2.3.1) The arrangement of word order in phrases or sentences
 - 2.3.2) The transformation from sentences to phrases or vice versa
 - 2.3.3) The modification of negative sentences
 - 2.3.4) The adjustment of active voice and passive voice
 - 2.3.5) The addition or omission of words in sentences

2.4) Adjustment of writing style and rearrangement of the order of thought groups (beyond - sentence structure level)

Research Methodology

This study analyzed the types of translation editing and techniques employed in translating literature from English to Thai. The researcher gathered information by researching and analyzing the subject matter by reading both the original and translated versions, as well as collecting examples of translation editing by dividing the contents into 20 samples. Saibua (2010) translation editing framework was applied as a criterion for the analysis. The study was separated into four steps as follows:

1. Translation - related literature and other relevant studies were reviewed.
2. The data from the review were collected. Following that, an in - depth investigation was carried out by monitoring and comparing the original and translated texts.
3. The translation editing was analysed based on the criteria of Saibua (2010). The translation editing was classified into two levels: the lexical level and the syntactic sentence level. Furthermore, two translation techniques, i.e., literal translation and free translation, were analyzed.
4. The findings were reported and discussed, along with examples of translation editing. The researcher described the overall outcomes of this study and provided the translation editing analysis used in the translated versions at each level by summarizing the top two most common translation editing techniques at each level.

Scope of the Study

This study explores the original texts in the English version of the novel "The Silmarillion", which was written by J.R.R. Tolkien. Such a novel was edited and published by his son, Christopher Tolkien, with the assistance of fantasy fiction writer Guy Gavriel Kay. The first edition was brought out in hardback by Allen & Unwin in 1977. A paperback edition was published in 1999 by HarperCollins Publishers Ltd. The Thai version of The Silmarillion (ตำนานแห่งซิลมาริล) was translated by Thida Thanyaprasertkul in 2010 and published by Amarin Printing and Publishing Co., Ltd. In order to analyse the translation, 20 examples from the original content were selected. The theoretical framework of the analysis was based on the translation techniques of Saibua (2010) and Therefore, those selected examples accurately reflect the widespread problems in analysing translation editing and the translation technique.

Research Finding

It can be summarized that the most commonly used translation editing and translation techniques, in descending order, are as follows:

The Translation Editing at the Lexical Level

- 1) Using phrases or sentences in preference to a single word were found in examples 3, 4, 7, 8, 11, 14, 17, and 20, a total of 8 times. Table 1 depicts examples of using phrases and sentences in preference to a single word.

Table 1 Examples of using phrases and sentences in preference to a single word.

Original Text	Translated Text
Glorious	งดงามพิลาสพิไล
Suffered	ได้รับทุกขเวทนา
Swoon	สิ้นสมประดี

Using phrases or sentences in preference to a single word can be categorized into three types: noun, verb, and adjective. According to Table 1, the word "glorious" is an adjective that means very beautiful or impressive. In this context, it was used to describe the appearance of the Valar, the powers of Arda who shaped and ruled the world. In terms of the equivalent, the translation used non - problematic adjectives. A synonym, however, was inserted by the translator. To enable readers to fully comprehend the meaning of glorious, the translator used standard terms from Thai society and culture. As a result, the word "glorious" was translated into the Thai language as "งดงามพิลาสพิไล", which can help the readers imagine the beauty of the gods that humans cannot compare. The word "suffered" is a verb that means "to be badly affected by pains or sad feelings". More sophisticated words, including those of Pali, Sanskrit, and Khmer origin that may be found in Thai literature (Thaiubon, 2000), were chosen by the translators. However, some words can directly express the meaning of the original word. In the translation, the translator used the verb phrase which was "ได้รับทุกขเวทนา" according to the purpose of the translator, who wanted to elevate the word to an advanced level to make the sentences explicit and more accessible and enable readers to imagine and understand the context more clearly in the character's feelings. The word "swoon" was a noun that means the state of being unconscious. The translator might apply a lengthy word in her translation which was "สิ้นสมประดี". The source text's poetic tone employed synonyms to make the phrases more appealing and attractive. According to Phadermchokhom (2016), the reader could not understand the words because there was no equivalent term in both the source and receptor languages or term related to the culture of a language whose meaning differs from another language's culture. As a result, the translator preferred to utilize phrases or sentences rather than words to help readers understand and visualize the translation more clearly.

2) The omission of words or idioms was found in examples 2, 6, 7, 8, 12, 16, and 18, a total of 7 times, for example:

Original text: ... he wished himself to have subjects and servants, to be called Lord, and to be a master over other wills. (p. 11)

Translated text: เขายังปรารถนาจะมีบริวารทรัพย์ศฤงคาร และหวังจะตั้งตัวเป็นเจ้าผู้บัญชาการสรรพสิ่งทั้งมวล (p. 44)

Original text: ... the Noldor, who among the Elves suffered most from his malice. (p. 23)

Translated text: พวกโนลดอร์ซึ่งได้รับทุกขเวทนาแสนสาหัสจากความอาฆาตพยาบาทของเขา (p. 64)

Original text: For seven days, he journeyed with banner and trumpet, and he came to a hill, and he went up, and he set there his pavilion and his throne; and he sat him down in the

midst of the land, and tents of his host were ranged all about him, blue, golden, and white, as a field of tall flowers. (p. 268)

Translated text: พระองค์เดินทัพต่อไปอีกเจ็ดวันภายใต้ราชวัชและเสียงแตรจนกระทั่งมาถึงเนินเขาแห่งหนึ่ง จึงโปรดให้ตั้งกระโจมหลวงและบัลลังก์บนเนินนั้น รายล้อมด้วยกระโจมของรี้พลท้าวท้าวเป็นสีน้ำเงินทอง และขาว รวากับห้องท่งแห่งบุปผา (p. 426)

In the above example, words and idioms like "to be called Lord" were omitted. Due to the word's double meaning in the context, the translator eliminated it to reduce the sentence's redundancy and not break any definition of the original text. In the following example, the phrase "among the Elves" did not appear in the translated text because it was mentioned earlier in the story. According to the context, it was already known that Noldor is a kindred of High Elves. The phrase "and he sat him down in the midst of the land" was too detailed. As a result, the translator left this phrase untranslated. Nevertheless, the story's substance has been preserved. According to Saibua (2010), words or expressions that refer to anything that is not in the translated version and is not the core meaning of the original version, such as the term or phrase, may be eliminated from the translated version. Even though particular meanings are lost, the original's mood, flavor, and essence are not harmed. This is consistent with the study of Parneja (2014), which reported that omissions of words or idioms were used when the words or phrases referred to items that did not exist in the translated text and were unnecessary. However, translators must remember that omitting a word or phrase will not negate the original's atmosphere, flavor, and essence.

The Translation Editing at the Syntactic Level

1) The sentences, the arrangement of word order in phrases or sentences was found in examples 1, 2, 6, 13, 15, 17, and 19, a total of 7 times, for example:

Original text: ... and (1) amid all the splendours of the World, its vast halls and spaces, and its wheeling fires, (2) Ilúvatar chose a place for their habitation in the Deeps of Time and in the midst of the innumerable stars. (p. 11)

Translated text: (2) อีลิวาทาร์ทรงเลือกถิ่นพำนักของพวกเขาขึ้นในห้วงเวทแห่งกาลเวลา ได้แสงดาราอันนับมิถ้วน (1) ในท่ามกลางความงดงามรุ่งโรจน์ของพิภพ โถงที่อันกว้างใหญ่ และดวงไฟที่หมุนวน (p. 44)

Original text: ... and (1) from all its branches (2) there spilled a golden dew (3) upon the barren earth (p. 19)

Translated text: (2) แล้วไพรยปรายสายพิรุณทอง (1) จากกิ่งก้านใบ (3) พรั่งพรูลงสู่แผ่นดินอันแห้งแล้ง (p. 58)

According to the research, an arrangement of adverb positions was the most common. There were switching positions of prepositional phrases that act as adverbs in a sentence. An adverb in English can be placed in different places depending on its type. For instance, the adverb of place is generally located in the end position after the object. However, if there is no object, the adverb will be placed after the sentence's main verb. On the other hand, when considering the grammatical structure of the Thai language, an adverb is always placed after the verb as an extension. Due to the difference in the structures of adverb positions in English

and Thai, the translator then switched the position of the adverb in the translation to be at the end of the sentence to enable the reader to visualize the events taking place in that context and to talk about the location where the action of the verb was being carried out. An example of the arrangement of adverb position is as follows:

Original text: ... and (1) Elrond chose to remain with the firstborn, and (2) to him (3) the life of the Firstborn was granted. (p. 259)

Translated text: ... และ (1) เอลรอนด์เลือกที่จะดำรงอยู่กับเหล่าปฐมชน ดังนั้น (3) ชะตาของเหล่าปฐมชนจึงได้ประทาน (2) แก่เขา (p. 413)

Furthermore, there was an arrangement of indirect object position. The positions of prepositional phrases that function as indirect objects in a sentence were switched. An indirect object structure in English can be placed in any position in the sentence. The writing style of this novel was poetic, with the indirect object placed in front of the subject. The translator expressed it in written language in the translated text. Therefore, according to the Thai language structure, the object is always behind the verb. The finding agreed with the study of Deenor (2003) which reported that due to the differences in grammatical structures between the source and translated texts, the meaning needed to be more accurate. As a result, the translated text's structure must be altered to correspond to the translated text that the readers are acquainted with and comprehend.

2) The addition and omission of words in sentences were found in examples 3, 4, 13, 15, 16, and 17, a total of 6 times. Table 2 shows examples of the addition of a word in the sentence.

Table 2 Examples of the addition of a word in the sentence.

Original Text	Translated Text	Addition
So began their great labours in wastes unmeasured and unexplored.	ดังนั้นพวกเขาจึงได้เริ่มงานอันหนักในแดนร้าง กว้างใหญ่เหลือคณา	Subject
Melkor saw what was done, and that the Valar walked on Earth as powers visible.	เมลคอร์ได้เห็นทุกสิ่งทีพวกเขาจารย์ทำได้เห็น พวกเขาอย่างกรายบนแผ่นดินด้วยรูปจำแลงแห่งพลัง	Verb
And men saw his sails coming up out of the sunset, dyed as with scarlet and gleaming with red and gold.	พวกมนุษย์ตามริมชายฝั่งแลเห็นกองเรือแล่นมาจาก ทางตะวันตก แสงอาทิตย์อัสดงย้อมใบเรือเป็น สีแดง เปล่งประกายระยิบระยับทั้งสีแดงและสีทอง	Object

The analysis revealed that the addition and omission of words in six examples were the same. According to the Thai language structure, a subject appears at the beginning of a sentence to indicate who is acting. The absence of a subject in the original text appeared in the example. As a result, the translator inserted the subject to emphasize the importance of who was doing the action. There was also an adjustment on the inserting verbs., The translator also inserted "ได้เห็น" to indicate to the reader that it was a continuation of the subject's previous activities

because of the word "and" which connected the parts of sentences in the original text. In addition, there was an addition of objects. In the original text, "saw" was a verb of perception followed by the past participle "died". In this structure, it has a passive meaning. If it is translated according to the original text, it will not sound natural in the Thai language. The translator adjusted the passive voice into an active voice by adding the object "ใบเรือ" so that readers can imagine the image of a ship sailing under the sunset shining down on its sail. Table 3 demonstrates examples of the omission of a word in the sentence.

Table 3 Examples of the omission of a word in the sentence.

Original Text	Translated Text	Addition
...and the name of his queen <i>he</i> changed to Ar - Zimraphel.	ส่วนพระนามขององค์กษัตริย์กลับตั้งใหม่เป็นอาร์ - ซิมราเฟล	Adjective / Subject
...and those who would be free took refuge in the fastnesses of wood and mountain, and ever fear pursued <i>them</i> .	พวกที่รอดชีวิตต้องลี้ภัยไปอยู่ในป่าที่ซับซ้อนเขาสูง และถูกความหวาดกลัวไล่ล่าไปตลอด	Object
...and <i>they</i> judged that to the sons of Eärendil should be given choice of their own destiny...	โดยโปรดให้บุตรแห่งเออาเร็นดิลสามารถเลือกหนทางชีวิตของตนเองได้	Subject

The omission of subjects was shown to be the most commonly found in this study. As explained in the previous context, the translator removed the subject in the translated text to prevent duplicating translations. In Thai, the subject will be omitted only when the previous and subsequent texts are related to the same person, object, event, or action. Due to the Thai grammatical structure, the possessive pronoun will only be used to emphasize the importance. Therefore, the word "his" in the example was not mentioned in the translated text. Generally, pronouns are not commonly used in Thai language structures. Hence, they were not mentioned in the translated texts. This study's findings align with the study of Suphon (1998) that adding or omitting words in a sentence can be compared to a non - literal translation. The translator can switch, amplify, add, shorten, or change terms in a translated version. This type of translation is often found in translating novels, short stories, fables, etc.

Discussion

The Silmarillion was translated using both literal and free translation techniques. Overall, the translator preferred to use translation techniques that are more contextually appropriate, which agreed with the study of Suphon (1998), which reported that free translation was frequently used in translating stories, short stories, novels, and other works where the translation did not emphasize the accuracy of the language structure and could omit or move the text. Such a study dug into the ancient past's storyline. The writing style was old - fashioned, unique, and

elegant. Moreover, the author could express his imagination in detail. In his writings, poetry was also a significant component. As a result, the literal translation took much work to achieve. The translation takes the reader's importance into account. According to Saibua (2010), accessible translation is a translation in which the translator changes the way of conveying a meaning that differs from the original form in the original language. The thought sequence may not be the same as the original. Therefore, the translation can entirely and accurately convey the meaning so that the reader can better understand the importance of the translation. As a result, The translators intend to translate the text into a simple language that is familiar to the reader. Corresponding to the setting makes the content more enjoyable and makes the reader feel at ease. However, only a few parts of the translation of *The Silmarillion* employed literal translation because Thai and English have a similar structure to preserve the story's meaning as the original. To achieve the most outstanding quality translation and keep the senses of the content, emotions, ideas, and tastes, the authors intend to communicate to the reader's eyes. Therefore, the translator must choose a suitable translation method for a good translation.

Conclusion and Recommendations

Conclusion

In the translation of the novel “*The Silmarillion*”, the free translation technique was used more commonly than the literal translation technique to express emotions and feelings that are equivalent to the translated version. Some translators may use the literal translation technique in their translation works because they desire to maintain the writing style and meaning closer to the original rather than maintain the enjoyment of the translation. The researcher highly expects that the knowledge gathered from an analytical study of translation editing and the translation process will be valuable in various translation tasks. Moreover, it will be useful to other students who are searching for suggestions on how to improve their translation.

Recommendations for the Further Studies

Based on the analytical study, translation editing and translation process of the children's literature “*The Silmarillion*” หรือ “ตำนานแห่งซิลมาริล” also offers relevant issues for those interested in theory and analysis in the further translations as follow:

1. It is recommended for other researchers to study another translation editing novels of Thida Thanyaprasertkul to compare the diversity and differences of idioms and stylistic including the science and art of the translation works of the translators, and to know the results of analytical studies based on the theory and the conceptual framework of the translation editing.
2. It is recommended for other researchers to examine translation editing of J.R.R Tolkien's other literary works which were translated by someone other than Thida Thanyaprasertkul.
3. It is recommended for other researchers to examine translation editing in other fields than literary works, such as films, plays, songs, journals, and academic works to know the different characteristics of translation and adaptation techniques in various formats, including the language used in that field of translation.

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