

# Literary Transediting as a Collaborative Process Between Author and Translator

## A textual analysis of a transedited Uzbek Novel, *The Eternal Wanderer*

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**ABSTRACT:** Translation shifts, which can be categorized as either “obligatory” or “optional” have been studied extensively in translation studies. When such shifts occur at the macro-level, that is above the sentence level, a translation can then be said to have transitioned into what Stetting (1989, p. 374) described as “transediting”. Where transediting in journalism has received a considerable amount of attention in translation studies, examples of transedited literature are comparatively rare, and research on such transedited works is proportionate. This article analyzes the translation of the award-winning Uzbek novel *The Eternal Wanderer* as a notable example of a transedited work. Written by Isajon Sulton, a prolific Uzbek novelist, and translated by Christopher Fort, *The Eternal Wanderer* represents a notable example of a transedited work that is the product of a collaborative effort between author and translator. The novel is rich in its references to Islam as well as the native language, history, and culture of Uzbekistan, none of which are readily accessible for a Western audience that is not familiar with these things. As such, the translator, in his introduction to the book, notes that he worked with the author to edit as much as five to ten percent of the novel. The product of such a collaborative effort presents a unique opportunity for textual analysis in order to gain insights

into literary transediting. A paratextual and qualitative content analysis was conducted to determine the types and levels of optional shifts present in the translation in order to determine the extent of transediting and the motivations that underpinned each instance of transediting. The findings of the article indicate that at the word/phrase and sentence level, the translator opted to use shifts such as annotations, modifications, additions, and deletions to address disparate cultural and linguistic norms. At the paragraph and chapter level, large segments were deleted as part of the translator's strategy to adapt the source material and produce a translation that is more accessible for its intended audience.

**KEYWORDS:** transediting, collaborative translation, translation shifts, literary translation, Uzbek literature

**논문초록:** '의무적 전환'과 '선택적 전환'으로 분류할 수 있는 번역 전환은 번역학계에서 심층적으로 다룬 주제이다. 이러한 번역전환이 거시적 차원에서 이루어졌을 경우 번역을 넘어서 스테팅(Stetting, 1989, p. 374)이 말한 '번역이 이루어졌다고 할 수 있다. 번역학계에서 뉴스 편역에는 관심을 두었으나 문학 작품의 편역은 그 예가 많지 않으며 이와 관련된 연구 사례도 상대적으로 희소한 편이다. 본고는 편역의 대표적 예 중 하나로 우즈벡 소설 『영원한 방황자』를 분석하였다. 다작으로 알려진 우즈벡의 대표적 작가 이사존 숄톤의 수상작이자 크리스토퍼 포트 박사가 영어로 번역한 이 작품은 저자와 역자의 협업으로 완성된 편역작의 대표적 사례이다. 『영원한 방황자』에는 영어 독자에게는 생소한 이슬람교와 우즈벡의 언어, 역사, 문화와 관련된 개념이 빈번히 등장하여 영어 독자에게는 접근이 쉽지 않기 때문에, 역자는 서문에서 저자와 협업하여 소설에서 5%에서 10%가량을 편집했다고 서술한다. 따라서 본고에서는 이러한 협업의 결과물의 텍스트 분석을 통해 문학 편역 양상을 연구하고자 하였다. 파라텍스트 분석 및 정성적 텍스트 분석으로 번역문에 존재하는 선택적 번역 전환의 종류의 층위를 분석하였고, 이를 통해 통상적인 번역을 넘어서는 편역의 존재와 역자의 의도를 확인하고자 하였다. 분석 결과 단어 및 구절과 문장 층위에서는 역자가 주석, 수정, 추가, 삭제 등의 전환을 통해 문화 및 언어적 맥락의 간극을 해소하고자 하였고, 문단 및 장(chapter)층위에서는 대상 독자를 상대로한 번역문의 접근성을 높이기 위해 상당부분을 삭제한 것으로 나타났다.

**핵심어:** 편역, 협업 번역, 번역 전환, 문학 번역, 우즈벡 문학

## 1. Introduction

In recent years, transediting has received considerable interest in the field of translation studies. A portmanteau of the words *translation* and *editing*, the term was first coined by Stetting (1989, p. 374) to describe a process that blends the two. It refers specifically to instances of text production in the translation process where the source text (ST) is not merely reproduced in the target language (TL) but rewritten or reordered (Schrijver et al., 2016, p. 219).

Transediting is most common in journalism, and it is in this context that it has been studied most extensively. But as Stetting noted, transediting as a practice has also been adopted in the translation of “cultural texts”, such as literary, religious, and historical texts (Stetting, 1989, p. 374; as cited in Schäffner, 2012, p. 868). In this article, we examine the phenomenon of literary transediting as a collaborative process between author and translator and analyze a notable transedited work: *The Eternal Wanderer*, an Uzbek novel written in 2011 by Isajon Sulton and translated in 2019 by Christopher Fort.

There is a long tradition of research on how elements of an ST are modified as they are transferred to a target text (TT). Nida, for example, recognized that “there can be no fully exact translation” as “no two languages are identical” (Nida, 1964, p. 156). Differences in grammatical structures, lexica, and idiomatic phrasings will by necessity require some form of deviation when a text is translated from one language to another, linguistic deviations that have been formally described as “translation shifts” by Catford (1965). Since then, translation shifts have become one of the most studied features of translation, partly owing to the fact that they are one of the few truly unalienable features of translation or, according to Toury (2012), “a true universal” (p. 57). There are many different taxonomies of translation shifts, including the translation procedures described by Vinay and Darbelnet (1995). Of interest for this study, however, is the categorization of translation shifts based on the underlying motivation.

While linguistic differences inevitably force a translator to make use of translation shifts to ensure that a TT is both faithful in meaning and intent to an ST and faithful in structure and style to the TL, it is important to note that not all translation shifts are “obligatory shifts”. Translation shifts that are not mandated by differences in grammar or terminology are often introduced into the translation. These “optional shifts”, when they are the product of conscious decision-making on the part of the translator, may reflect a wide

variety of factors such as the translator's stylistic, ideological, or cultural orientations. In this sense, an analysis of optional shifts can provide insights into the translator's exercising of their agency and the underlying motivations.

At times, the translator and the stakeholders involved in translation may decide that a simple word-for-word transfer of the original text may not suffice. The cultural contexts of the source language (SL) and TL may be different enough that the content of the ST itself might have to be edited in some form. When this editorial process extends beyond the sentence level to macro-level edits of entire paragraphs and chapters, the translation process then crosses over from what is traditionally accepted as the narrow definition of translation into what Stetting described as transediting.

When she first described transediting, Stetting (1989, p. 377) suggested that there were three primary forms:

- (a) Cleaning-up transediting: an adaptation to a standard of efficiency in expression
- (b) Situational transediting: an adaptation to the intended function of the translated text in its new social context
- (c) Cultural transediting: an adaptation to the needs and conventions of the target culture

As a practice, transediting is widespread in journalism, where journalist-translators engage in a process that largely resembles translation but involves a significant amount of editorial input; all three types are quite common in journalism. But transediting is by no means limited to journalism. Stetting herself noted that transediting is also practiced in the translation of "cultural texts" such as literary, religious and historical texts (Stetting, 1989, p. 374; as cited in Schäffner, 2012, p. 868).

Literary transediting, however, is comparatively rare, and it has received less attention than news transediting. But there have been efforts in recent years to revisit global shifts made in literary works from the perspective of transediting. Szymańska (2020) discussed how the abridged Polish rendition of *A Child's Garden of Verses*, a collection of poems by Robert Louis Stevenson, could be understood as a case of transediting or "rewriting", as André Lefevere would call it.

In literary transediting, textual shifts at the macro-level indicate a form of decision-making that extends beyond sentence-level grammatical and

lexical considerations. Extratextual contexts might influence a translator to alter entire paragraphs and chapters and edit out or add in large amounts of information. Analyzing these macro-level shifts can therefore provide insight into what motivated the translator and by extension into the nature of these extratextual influences.

The purpose of this article is therefore to study a rare case of transediting in a literary work. In the introduction to *The Eternal Wanderer*, the translator notes that he worked with the author in its translation, editing somewhere between five to ten percent of the novel with the intent to accommodate an English readership that would be unfamiliar with Uzbek cultural references. The novel therefore provides a suitable target of analysis for this article, which will approach transediting from two angles. We will examine transediting as a collaborative process between author and translator, and we will examine the macro-level transediting decision-making and the micro-level shifts in the translation.

## 2. Optional Shifts and Transediting

In translation studies, a shift refers to linguistic change taking place in the process of translating a text from one language into another; it can take place at any level from a morpheme to multiple sentences and paragraphs. The inherent nature of translation as an act of mediating different languages and cultures means such shifts are inevitable.

The notion of translation shift was introduced by Catford (1965), who viewed these shifts as linguistic deviations from formal equivalence resulting from differences between language systems (Pekkanen, 2007, p. 3). He divided translation shifts into level shifts (i.e., from grammar to lexis) and category shifts, which are associated with the grammatical structure, class, unit/rank, and linguistic systems. His categorization, however, was largely linguistic, with a narrow focus set on “obligatory” shifts conditioned primarily by structural-syntactic, semantic, and phonological differences. At the same time, these linguistic factors are not the only causes of obligatory shifts; cultural differences may also come into play. Idioms or proverbs for example, which derive from cultural and historical contexts, cannot be transferred to another language without searching for a rough equivalent. Cases where a roughly word-for-word transfer of a proverb is possible are rather rare unless

the two languages share a similar cultural and historical background. Across cultural groups, translation shifts are more often than not obligatory for any culturally saturated terms or phrases.

In contrast, optional shifts, also known as non-obligatory shifts, are those shifts that manifest in the absence of any linguistic or cultural necessity. As they reflect voluntary choices made by translators to deviate from the structure of the ST, optional shifts are related to Toury's notion of "initial norm" (Toury, 2012, p. 61ff), the choice made by translators to produce an "adequate translation", by leaning towards norms realized in the ST, or to produce an "acceptable translation", by leaning towards those of the target culture (TC) or TL.

In an endeavor to analyze optional shifts in translated narrative texts<sup>1</sup> in a systematic manner, Van Leuven-Zwart (1989) devised comparative and descriptive models that juxtaposed three levels of narrative prose—history, story, and discourse—with the three functions of language—interpersonal, ideational, and textual—defined by Halliday (1973). She divided optional shifts into microstructural and macrostructural shifts<sup>2</sup>, positing that the nature and frequency of microstructural shifts should be studied, using the comparative model, before looking into how they give rise to macrostructural ones, with the help of the descriptive model.

While Van Leuven-Zwart (1989) provides a comprehensive theoretical framework for studying shifts, her classification system is designed for "integral" translations of fictional narrative texts that contain "no additions or deletions transcending the sentence level" (p. 154). To cover more global shifts above that level, such as the deletion, addition, or modification of larger units of meaning such as paragraph or chapter, this article looks to transediting. For Stetting (1989, p. 371), transediting involves "cultural and situational adaptations", such as changing weights and measures, adding explanations to references specific to the source culture (SC), and removing information irrelevant to readers in the TC, as well as correcting ST errors and making grammatical, stylistic, and other improvements. It represents "the conscious

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1 Van Leuven-Zwart (1989) limited the scope of her study to determining and classifying shifts that might "contain indications of interpretation or strategy", which would "result from a conscious or unconscious choice on the part of the translator" (p. 5).

2 Here, microstructural shifts refer to those involving semantic, stylistic, and pragmatic values at the level of sentences, clauses, and phrases, while macrostructural shifts have to do with the attributes and characterization of persons, the nature and ordering of the action, and the time and place of events.

or automatized cognitive route to solve a problem caused by either poor ST quality or differing function, audience, conventions and/or valid text norms in the [TC]" (Schrijver et al., 2012, p. 6).

Corpus-based approaches combined with critical discourse analysis (CDA) and experiments are often employed in case studies of transediting, but for this study, which focused on one novel, a corpus-based approach is not applicable. Furthermore, experiments have been used to success in research on student translators, but this is once again not relevant to the study.

Even if a corpus-based approach does not apply, translator's notes, introduction, interview, and other translatorial paratexts are equally useful tools for understanding the motivations of optional shifts/transedits in literary translation. Furthermore, By choosing and conveying information that he/she finds relevant and important to the reader, the translator speaks up and makes himself/herself visible (Buendía, 2013). In particular, highly global shifts made on larger units of meaning, such as deleting paragraphs or even an entire chapter, can often be explained only by the translators themselves. These paratexts are also important since they indicate the extent of collaboration with and influence from the author.

### 3. *The Eternal Wanderer: An Overview and Key Issues*

*The Eternal Wanderer*, originally titled *Boqiy Darbadar*, is an Uzbek novel written by Isajon Sulton. Published in Volume 6 of the *Sharq Yuldozi* journal in 2010, the epic novel became widely popular in Uzbekistan for its vivid description of Uzbek traditions and history. It also received critical acclaim, with the Writers' Union of Uzbekistan recognizing it as the best prose work in 2011. The English translation of the book was published by Mazda Publishers in 2019.

The author, Isajon Sulton, is one of the most prolific contemporary writers in Uzbekistan. He began his career as a writer in 1990 with the novella *Prayer*. In addition to achieving recognition for *The Eternal Wanderer*, Sulton has achieved recognition for *Ozod* in 2013, and *The Garden of Eram* in 2014.

The translator, Christopher Fort, is an assistant professor at American University of Central Asia in Kyrgyzstan. He gathered materials and contacts for the translation of two Uzbek novels—*The Eternal Wanderer* by Isajon Sulton and *Night and Day* by Abdulhamid Cho'lpon—while doing archival

research in the Uzbek capital of Tashkent as part of his doctoral studies in Slavic languages and literatures at the University of Michigan (The Ohio State University, 2023).

The novel, *The Eternal Wanderer*, presents a unique take on Islam and spirituality, on the nature of belief in the existence of Allah, and on the ethics surrounding the creation of an artificial human being. The novel centers around two major characters: the eponymous wanderer and professor Ziyu, a genetic scientist.

The former references in part the legend of the “Wandering Jew”. This legend speaks of a Jew who, during Christ’s march to Golgotha, denied Christ a moment’s rest against his house wall. This blasphemous act draws the wrath of God, who punishes the Jew to wander the earth until the Second Coming. Historically, this tale has been manipulated for anti-Semitic purposes, as seen during the Nazi era, but at the same time, it has also captivated the imaginations of literary figures like Shelley, Hans Christian Andersen, and Schubart. These writers have reinterpreted the motif, infusing it with Romantic elements of immortality, melancholy, and a defiant rebellion against divine decree.

Sulton, who often syncretizes elements of various religions and cultures, crafts a narrative that portrays his protagonist as a foil to the legendary figure of al-Khidr. Both are immortal, but while this immortality is a blessing for the latter, it is a curse for the former. This contrast raises the question of how God achieves the same goals through opposing means.

It is likewise important to note that the novel is also deeply rooted in Sufi thought, which holds that life on Earth is in a state of separation from God. This separation from the divine results in a profound sense of loss and aimlessness. To know God, an individual must therefore learn of the transient nature of this world and their own life. To exit the world, whether by means of an out-of-body experience or death, leads to a reunion with God. This belief is key to understanding the protagonist’s state of existence as portrayed in the novel.

While there is some degree of overlap with the Judeo-Christian tradition, such motifs, particularly those borrowed from Uzbek history and Sufi mysticism, are not likely to be well-understood by Western audiences. This is more so the case for this work because Fort has opted to follow the Islamic spelling for most names. Furthermore, there are a few descriptions of genetic and military science that might be regarded by the English-speaking audience

as out of place or even incorrect. This might be because the Uzbek tradition of scientific discourse differs from that of the West. It is also possible that the author himself has a unique idiolect.

The English translation of *The Eternal Wanderer* contains a foreword by cultural anthropologist Morgan Liu, a preface by the author, and an introduction by the translator himself—a useful translatorial paratext that illustrates his motivations and strategies for transediting. Fort's introduction shows traces of collaborative transediting efforts, as he made it clear that he worked together with the author to adapt the novel for an English-language audience. The introduction also provides some insight into his principles and strategies in dealing with cultural and technical elements: While he sought to keep glosses and explanatory footnotes to a minimum, he stated that he added explanations to Uzbek cultural references when needed and “updated” military episodes to conform to modern technologies and capabilities.

#### 4. Research Design

The present study adopted a mixed-method approach combining quantitative analysis, qualitative content analysis, and paratextual analysis. Based on a paratextual analysis of the introduction written by the translator, a quantitative analysis was performed to determine which parts of the novel were transedited. Then a qualitative analysis was carried out on the transedited parts of the novel as an examination of the optional shifts between the Uzbek and English versions of *The Eternal Wanderer*.

The textual analysis was performed by researchers conversant in translation studies, both PhD candidates who have completed their coursework. One is a native speaker of Uzbek and is fluent in English; the other researcher is a professional Korean-English translator with years of experience.

A total of 25 optional shifts were identified<sup>3</sup>, and the corresponding ST elements and their English back translations were compared with the TT to

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3 The total count of optional shifts might seem low, but this belies the volume of text that has been edited. For one, the novel is 64 pages long in print, and as such, the count represents a more significant portion than one might expect. More importantly, shifts at the paragraph level, as we will show in the following chapter, often represent a significant volume of edited text per instance, and the single instance of a chapter-level shift accounts for almost 800 words based on a back translation of the original Uzbek.

explain the type of change made (deletion, condensation, modification, addition, and annotation), and the rationale behind each change. The shifts were then categorized by level (word/phrase, sentence, paragraph, and chapter) and type of content (e.g., SC concept, TC concept, scientific, others) to see how these factors influenced the translator’s decisions.

The content analysis was intended to answer the following questions:

- What was the primary motivation for the transediting process?
- What were the underlying reasons for each translation shift?

### 5. Results

Following an analysis of translation shifts in *The Eternal Wanderer*, the results were organized based on type and level of shifts. An analysis of these results showed that the greatest number of shifts fall under the word/phrase level, with paragraph-level shifts being the next most common. There was one instance of a chapter-level shift.

At the word/phrase level, annotations—the addition of information in

Figure 1: Optional shifts at the micro level

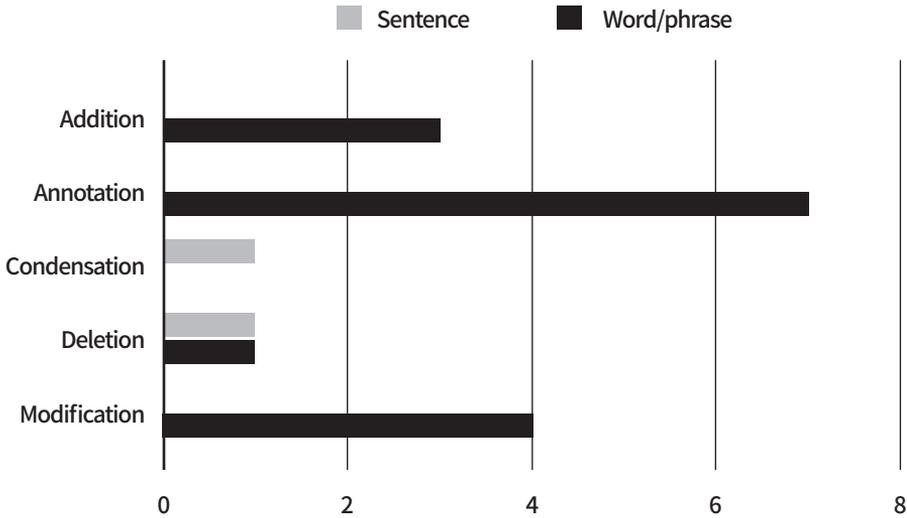
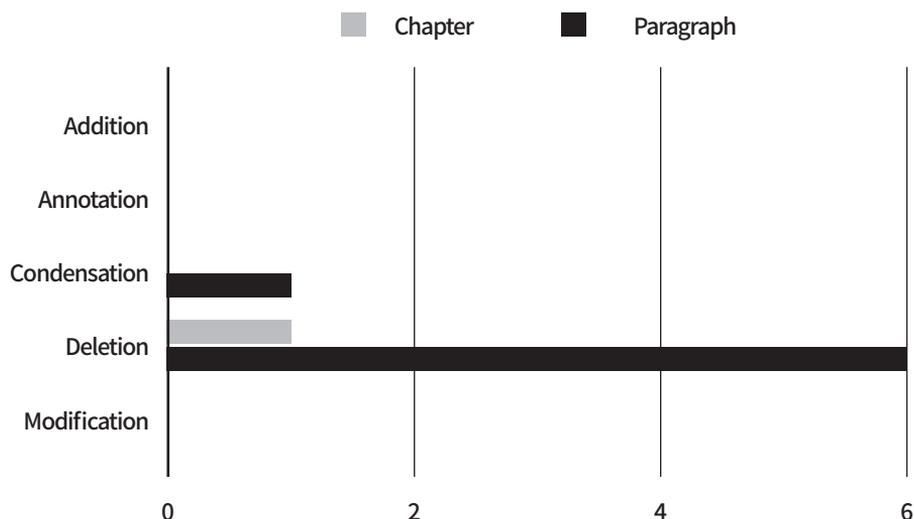


Figure 2: Optional shifts at the macro level



the form of footnotes or other means to explain the context of the text—were the most common type of transediting, followed by modifications and additions. Paragraph-level shifts comprised deletions and condensations. In some cases, entire paragraphs from the ST are omitted; others are summarized or otherwise truncated. Figure 1 shows the overall distribution of optional shifts at the word/phrase and sentence level. Figure 2 shows the overall distribution of shifts at the paragraph and chapter level.

The following subchapter will compare equivalent passages of the Uzbek ST, a back translation (BT) of the ST, and TT as examples of the optional shifts that are present in *The Eternal Wanderer*.

### 5.1 Word/phrase Level

As stated earlier, this level had the highest number of optional shifts, with more than one shift occurring within a single paragraph. This is not surprising, considering that most models of translation shifts focus on grammatical and therefore sentence-level shifts. One of the things that stands out is how the translation handles units of distance.

In Example 1, the original text describes an expanse of “96 million square kilometers”, which the translation converts to “100 million square miles”.

This is interesting for two immediately obvious reasons. First, the translator has opted to round up the number; this can be understood as an attempt to simplify a number that describes a non-specific expanse of sea. Second, the translator has changed the unit of area. A square kilometer and square mile represent significantly different surface areas. Here, the translator has likely opted to maintain consistency, as elsewhere, all units have been converted to the imperial system. Where units of distance or area specify a specific length or area, the author has converted the distance or area as appropriate.

The conversion in units is in itself an interesting phenomenon, especially if one considers the fact that in the Anglosphere, the United States is rather unique in that it is the only country to still officially use the imperial system. Whether the choice is conscious or subconscious, the use of the imperial system, when the novel and the majority of the Anglosphere uses the metric system, suggests that an extratextual cultural influence has caused the author to default to the imperial system.

**Example 1: Conversion of units of distance (p. 124)**

ST	Sohillardagi turli davlatlarga bu haqda o'z vaqtida yetarlicha ma'lumot berilgan, <i>to'qson olti million kvadrat kilometr</i> yuzada sokin-osoyishta to'lqinlanayotgan ummondagi barcha sayyohlik, ov, ilmiy-tadqiqot, harbiy hamda suvosti kemalari (odatda, eng kuchli bo'ron mahalida ham ellik metr chuqurlikda sokinlik hukm sursa-da) hamda yo'nalishi shu bo'ron hududi bilan kesishadigan yo'lovchi havo uchoqlari ogohlantirilgan, fazodagi sun'iy yo'ldoshlarning ba'zilari josuslik ishidan tashqari, bo'ron yo'nalishini kuzatishga o'tkazilgan edi.
BT	All the tourist, hunting, scientific research, military, and submarine vessels in the ocean, which quietly ripples on the surface of <i>ninety-six million square kilometers</i> , have been sufficiently informed about this in time to the various countries on the coasts. (although usually, even in the place of the strongest storm, calm prevails at a depth of fifty meters) and passenger airplanes whose direction intersects with this area of the storm have been warned, that some of the satellites in space, in addition to spying, can track the direction of the storm and were transferred to observation.
TT	The meteorological stations informed governments with the coastlines quickly, giving them time to warn their various scientific, military, touristic enterprises in air, sea, and underwater across the <i>100 million square miles</i> of ocean.

Example 2 presents an instance of modification and addition. A

modification is a translation shift in which information in the ST is presented in the TT in altered form. Such examples might include culturally saturated terms or phrases that are transferred into equivalents—even if they are not structurally equivalent in a strict word-for-word sense—more familiar to the target audience. An addition is a shift in which information absent in the ST is present in the TT. In the example, the ST describes a “huge blunt desert worm—*olgoi-khorkhoi*”, which is a type of legendary creature purported to live in the Gobi Desert. Where the ST provides a description of the creature as huge and blunt, the TT juxtaposes the English name of the creature, “Mongolian death worm”, with the local name “Olgoi-Khorkhoi”. Here, the translator has decided not to translate “huge blunt desert worm” literally, instead opting to maintain the sentence structure of the ST with the use of the English name of the mythological creature. At the same time, information is added to the text that the worm lives only in Gobi, “according to Mongolians”. One might infer then that the translator felt the need to clarify why what one might believe to be an Uzbek mythological creature is referred to as “Mongolian”.

**Example 2: Modification and addition at the word/phrase level (p. 15)**

ST	O'zidan juda kuchli elektr quvvati chiqarib, yon-veridagi har qanday jonzotni ko'mirga aylantiradigan <i>ulkan to'mtoq sahro qurti</i> – <i>ol'oy-xorxoy</i> haqidagi xabarlar keldi Professorning xayoliga. <i>Ol'oy-xorxoy faqat Gobida yashaydi</i> . Tana tuzilishini shaffof holga keltira oladi, goh ko'rinib-goh ko'rinmasligining sababi shunda...
BT	The professor thought of news about a <i>huge blunt desert worm—olgoi-khorkhoi</i> , which emits a very strong electric power and turns any creature in its vicinity into coal. <i>Olgoi-Khorkhoi lives only in Gobi</i> . It can make the structure of the body transparent, which is why it is sometimes invisible...
TT	The legendary <i>Mongolian death worm, the Olgoi-Khorkhoi</i> , a creature which discharges electricity and transforms its victims into coal, came to the professor's mind. The worm, <i>according to Mongolians</i> , resides only in the Gobi, camouflaging itself with its chameleon-like skin.

Another example of addition can be found on page 12. The ST does not specify the agent that performs the action, where the TT specifies that “Ziyo”, one of the characters, is the one who sees the scenery. More importantly, where the ST describes “species and shapes”, the TT more specifically describes that there were “sharks and fish, plankton and whales”. This type of

optional shift could be regarded as an intent to conform with the aesthetic norms of the TL; the translator might have felt that the translated sentence worked better this way in English, without significantly deviating from the ST.

**Example 3: Addition at the word/phrase level (p. 12)**

ST	Ufq top-toza, to'qqiz chaqirim pastda esa kul rang tusli ummon, bag'ridagi nahlariyu millionlab tur va ko'rinishdagi jonzotlari, suv yuzasida suzib yurgan va qachonlardir teranliklarga g'arq bo'lgan kemalari, shaharlariyu qishloqlari, balki Nuh alayhissalom to'fonidan qolgan xarobalari bilan ... yastanib-to'lqinlanib yotar edi.
BT	The horizon is clear, and nine miles below is the gray ocean, with sharks in its bosom and creatures of millions of species and shapes, ships floating on the surface of the water and once sunk in the depths, cities and villages, maybe even Noah, peace be upon him. with the ruins left behind... it was lying on the bed.
TT	From thirty thousand feet, <i>Ziyo could see</i> the horizon clearly and perhaps the edge of a continent over the calmly moving ocean waters, under which were millions of life forms, <i>sharks and fish, plankton and whales</i> , and...in the very depths, ships sunk long ago, lost cities and villages, perhaps even the ruins of Noah's Ark.

Throughout the translation, annotations were primarily provided for cultural references. In particular, Uzbek traditions, religion, and culture are described in rich detail for the benefit of an audience that is unlikely to be familiar with the country, and the translator invests a considerable amount of effort to include additional reading and sources on what is being described. In Example 4, the concept of “seven stars” is described in detail in a footnote. Such annotations are provided for many different concepts and people, a list that includes but is not limited to the Prophet Musa, Mi'raj, Abu Lahab, the Prophet Sulaiman, *Weights and Measures*, and Foniyy.

**Example 4: Annotation at the word/phrase level (p. 37)**

ST	... <i>yetti yulduz bir yerda g'uj bo'lib olgan, sakkizinchi yulduzni yer edilar... «yulduz yulduzni ham yer ekanmi»</i> , deb hayron bo'ldi u uyqu aro, hamda yetti yulduzning to'planishi falokatdan, zilziladan yoxud bo'ron yaqinlashishidan darak ekani esiga keldi... uning aqli shu yerda sahna chirog'i kabi o'chdi va o'zi ham mastlik zulmatiga tamomila sho'ng'ib ketdi... sahnadagi nur tolasi... no-ma'lum odam... yaqinlashayotgan bo'ron...
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BT	<p>...seven stars gathered together in one place, and they buried the eighth star... “has the star also buried another star?” he remembered that it was a sign of storm’s approach... his mind went out like a stage light here and he was completely immersed in the darkness of drunkenness... a ray of light on the stage... an unknown person... an approaching storm...</p>
TT	<p>...the seven bright stars clustered into one enormous ball of light and ate the eighth star. “<i>Stars eating another star</i>,” he said to himself, not fully understanding. He recalled that the gatherings of the seven star was a sign of some impending catastrophe, an earthquake or a storm. With that, his mind flickered and died like the lanterns on the stage, and he dove into the drunken darkness. A thread of light on the stage. An unknown man. An impending storm.</p> <p><i>(Footnote) In Uzbek and Tajik, the seven brightest stars of Ursa Major, referred to as the “Big Dipper” in American culture, are called “the seven brothers” (yettiog’ayni in Uzbek; haft dodaron in Tajik). Central Asian peoples have various myths explaining the significance of the stars. According to Iu. E. Berezkin and E. N. Duvakin, authors of an analytic catalog of folklore motifs, some Central Asian peoples claim a nearby eighth star is the father of the brothers. Thus, the brothers turn on their father here, denoting a parricide and thus a bad omen. See “B46. Semero zvezdnykh brat’ev: Iran.” Tematicheskaiia klassifi-katsiia i raspredelenie fol’klorno-mifologicheskikh motivov po arealam: Analiticheskii katalog. <a href="http://www.ruthenia.ru/folklore/berezkin/114-89.htm">http://www.ruthenia.ru/folklore/berezkin/114-89.htm</a> (July 15, 2018).</i></p>

## 5.2 Sentence Level

At the sentence level, optional translation shifts include instances that can be categorized as both deletions, in which information that is present in the ST is not in the TT, and condensations, in which information is truncated in some form in the TT. Example 5 presents a passage centering around the word *euthanasia*. The Uzbek ST includes a lengthy description of the term in parentheses, which is entirely omitted in the TT. There is further description, in which the narrator presents a question, that is also condensed in the TT. Euthanasia is not an unfamiliar concept in the Western world, and one might imagine that this is the case for the original Uzbek readership. Here, it is possible that Islamic views on euthanasia have influenced the original writing; however controversial a topic euthanasia may be in the West, it is much more provocative a topic for a readership that is by some estimates almost 90% Sunni Muslim. This might have motivated the author to include

the description, which the translator felt would be unnecessary or even counterproductive for a Western audience. Similarly, the omission of the part that compares the “destruction of [the] creatures” to the murder of a child suggests an editorial decision to remove an elaboration that would not be necessary for a more secular audience.

**Example 5: Deletion and condensation at the sentence level (p. 16)**

ST	Evtanaziya ( <i>Evtanaziya – tuzalmas kasallikka muhtalo boʻlgan odam bolasini azobdan qutqarish uchun dorilar yordamida oʻldirish.</i> ) <i>masalasi dunyoda hanuz hal qilinmagan muammo boʻlib turgani chogʻda, ushbu jonzotlarni yoʻq qilish odam bolasining joniga qasd qilish bilan baravarmi-yoʻqmi, degan savolimiz ham hanuz yechilmasdan qolmoqda.</i> Tabiiyki, havo mavjud boʻlmagan joylarda, suv ostida, kuchli nurlanishlarda, vulqonlarning tublarida bemalol ishlay oladigan va tadqiqotlarimizga koʻmak beradigan bir nasl bunyod etilsa, insoniyatning koʻp mushkullari yengillashgan boʻlur edi. Masalaning estetik tomonlarini ham hal qilishimiz, butun dunyodagi barcha xalqlar bilan birgalikda yakdil qarorga kelishimiz lozim – bular insonmi, inson emasmi?
BT	When the issue of euthanasia ( <i>Euthanasia is the killing of a human child suffering from an incurable disease with the help of drugs to save it from suffering.</i> ) is still an <i>unsolved problem in the world, is the destruction of these creatures equal to taking the life of a human child? Our question whether or not remains unsolved.</i> Of course, if a race was created that could easily work in places where there is no air, under water, in strong radiation, at the bottom of volcanoes and help our research, many problems of mankind would be alleviated. We should also solve the aesthetic aspects of the issue, together with all the peoples of the world, we should come to a unanimous decision - are they human or not?
TT	Doctors continue to discuss the ethics of <i>euthanasia</i> , and we did as well for each of our subjects. Of course, a being that can survive intense radiation, the pressure of underwater depths, and the heat of volcanoes would be valuable to humanity, but we, the scientific community, have to grapple with the moral implications of our work: are these creatures human, do they deserve the rights of human beings?

### 5.3 Paragraph Level

For this study, we define macro-level shifts at the paragraph level as cases where shifts occur across multiple sentences within a single or multiple paragraphs. In Example 6, a lengthy introduction of the character Ziyu is absent from the TT. It appears here that the translator has elected to omit

descriptions such as “he realized that there is another planet after Uranus in space” and “the secret of the DNA ring in the body of a living person is currently known only to this person” as these represent inaccuracies or exaggerations that would seem outlandish to the reader.

**Example 6: Deletion at the paragraph level (p. 17)**

ST	<p>Bu – tadqiqotlarimizning eng yuksak choʻqqisi, oddiy insonga nisbatan gʻoyat uzoq umr koʻradigan barhayot jonzot, – deb davom etdi olim. – Siz uzoq yillardan beri orziqib kutgan va ilmiy orzularingizni oʻzida mujassam etgan mukammal mavjudot shu! Avvalgi nusxalarning barcha fazilatleri unda mujassam. Gen turli-tumanliklarning bunday zafarli halqasini topishda osiyolik bir hamkasbimizning juda katta koʻmagi bor, u odam hozir orangizda, <i>barhayot insonning vujudidagi DNA halqasining siri hozircha shu odamgagina ayon. Bu kishining fan taraqqiyotiga qoʻshgan hissasi, bir mahallar Osiyodagi kichkinagina hujrasidan chiqmagan holda, aql kuchi ila ummon ortida yana bir qitʼa borligini koʻra olgan</i>4 yoki turli hisob-kitoblar orqali fazoda Urandan soʻng yana bir sayyora borligini ilgʻagan ikki buyuk olimning hissasi bilan kam emasligini taʼkidlab oʻtmoqchiman. Men tilga olib oʻtgan kishilar nigoh yetmas olislardagi narsalarni va hodisalarni aqlu tafakkur kuchi bilan koʻra olgan edilar. Tadqiqotlarimizni boshi berk soʻqmoqlardan oldinga olib chiqqan kishi – genetikaning asoschisi Gregor Mendel kashf etgan qonuniyatlar bilan Sharq sheʼriyatidagi aruz vazni bahrlaridagi feʼl turlanishlari orasidagi bogʻliqlikni mantiqiy modellashtirish orqali kashf etgan va gen oʻramlarining eng maqbul kombinatsiyalaridan birini topgan hamkasbimiz professor Ziyodir. Men muhtaram professordan oʻrnidan turishini iltimos qilmoqchiman. Ayni damda, ilm va tafakkurning bunday yuksakligiga yetib kelgan shu zakovat qarshisida bosh egmoqchiman, sizlardan ham bu kishini sharaflasshingizni soʻrayman.</p>
BT	<p>“This is the highest peak of our research, a living creature that lives much longer than an ordinary person,” the scientist continued. - This is the perfect creature that you have been looking forward to for many years and embodies your scientific dreams! All the qualities of the previous copies are embodied in it. In finding such a triumphant ring of genetic diversity, we have great support from one of our Asian colleagues, who is now among you, and <i>the secret of the DNA ring in the body of a living person is currently known only to this person. The contribution of this person to the development of science is that, without leaving his small cell in Asia, he was able to see with the power of his mind that there is another continent behind the ocean, or through various calculations, he realized that there is another planet after Uranus in space I would like to emphasize that it is no less than the contribution of two great scientists. The people I mentioned were able to see things and events far away from sight with the power of thinking.</i></p>

	<i>The person who brought our research forward from dead ends is our colleague who discovered the connection between the laws discovered by Gregor Mendel, the founder of genetics, and the types of verbs in Eastern poetry through logical modeling and found one of the most optimal combinations of gene packages was Professor Ziyo.</i> I would like to ask the distinguished professor to stand up. At this moment, I want to bow in front of this genius who has reached such heights of knowledge and thinking, and I ask you to honor this person as well.
TT	“This last subject is the greatest of our creations,” the speaker broke away from the moral dilemmas with a suddenly incongruous display of unabashed pride. “This is the incarnation of the dreams and hopes of genetic science since the beginning of the field! It has all the superior qualities of our other subjects and none of the defects. Thanks to the contributions of one of our Central Asian colleagues here, we have discovered an ideal reproducible genome. This scholar redirected our inquiries away from fruitless paths towards a gene he discovered in the Red Sea area. I’d like to ask Professor Ziyo to stand for a moment so that we might honor him.”

At times, the deletions extend beyond multiple clauses and phrases to entire paragraphs—multiple in sequence, in fact. In Example 7, there is a lengthy description of artificial humans that also includes mentions of assigning numbers to children as well as of prison camps in Dachau and Harbin. It is possible here that the translator believed that mentions of “supreme race” might convey a different impression to the Western audience than what was intended. This would then reflect a desire to negotiate the divergent cultural contexts surrounding the SL and the TL.

**Example 7: Deletion at the paragraph level (p. 14)**

ST	Avvalboshda na otasi, na onasi, na vataniyu millati, na qarindosh urug'iyu aka-ukasi bo'lgan bunday mukammal jonzoatlarni ommaviy ravishda ko'paytirish yo'lga qo'yilaroq, xatarli hududlarda, konlarda, hayot uchun xavfli makonlarda, vulqon tublaridayu suv ostida – xullas, haqiqiy insonlarni qo'llash ham estetik, ham insoniy qadriyatlar tufayli mumkin bo'lmagan ishlarda ishlatish ko'zda tutilgan edi. Gen sohasidagi yutuqlar ularni hali homila ekanliklaridayoq nurlanishlarga, kasalliklarga yoxud boshqa ta'sirlarga chidamli qilib o'stirish imkonini bermoqda edi. Ijtimoiy qadriyat qozonishlariga haq-huquqlari yoqligini ta'kidlash maqsadida hatto ism berish ham ko'zda tutilmagan, raqamlar bilan ifodalanishlari yetarli edi.
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*Odam bolasini ism bilan emas, raqam bilan ifodalash o'tgan asrdan: Polshaning Daxau qamoqxonasidan hamda Yaponiyaning Xitoy chegarasidagi Xarbin yaqinida joylashgan ismsiz zindondan odamzotga ma'lum. Ularning ijtimoiy ahamiyat kasb etmasliklarini o'zlaridan ham ko'ra atrofdagilarga ta'kidlash muhimroq edi. Biroq, qamoqxonalardagi tajriba odamlari – azaldan davom etib kelgani kabi, ota va onadan tug'ilgan, haqiqiy insonlar edilar, tajribaxonalarda sun'iy ravishda dunyoga keltirilgan va genlari o'zgartirilgan jonzotlar esa, garchand ko'rinishiyu tutumi insondan farq qilmasa-da, baribiram g'ayriinsoniy mavjudot deb hisoblanmoqdaydi.*

*Bunday tajribalar muvaffaqiyatli tugagach, dunyoda insonning oliy irq bo'lib qolishi va yana bir irq – na ismi, na tili, na qadriyatlari va na millati nomal'mum, ammo ham jismoniy, ham aqliy jihatdan insondan bir necha baravar ustun qullar irqining paydo bo'lishi kutilmoqda edi!*

Biroq...

BT

At first, mass breeding of such perfect creatures, who have neither father, nor mother, homeland, nation, nor relatives, nor brothers and sisters, was started, in dangerous areas, mines, life-threatening places, volcanoes and water. under - in short, it was intended to use real people in works that were impossible due to both aesthetic and human values. Advances in the field of genes made it possible to make them resistant to radiation, diseases or other influences while still in the fetus. In order to emphasize that they do not have the right to gain social value, it was not even planned to give them a name, it was enough to express them with numbers.

*Representing a human child by a number, not by a name, is known to humanity from the last century: from the Dachau prison in Poland and from the nameless prison located near Harbin, on the border of China in Japan. It was more important to emphasize to those around them that they did not acquire social importance. However, the experimental people in the prisons were, as always, real human beings, born of a father and mother, while the artificially born and genetically modified creatures in the laboratories, although they did not differ in appearance and behavior from humans, were still considered in-human creatures.*

*After the successful completion of such experiments, humans will become the supreme race in the world, and another race will appear - a race of slaves whose name, language, values, and nationality are unknown, but who are several times superior to humans both physically and mentally. was expected!*

However...

TT	<p>With the success of the project, researchers began to make plans to use these parentless artificial beings to accomplish tasks too perilous for ordinary humans. With their unprecedented abilities, these creatures could enter deep mines, volcanos, and the depths of the ocean. Thanks to their genetic superiority, they would be immune to radiation, sickness, and other ailments, even as children. As if to highlight their purely utilitarian goals with their experiments the scientists did not give them names, only numbers.</p> <p>But ...</p>
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Another example in which multiple paragraphs are deleted in the TT can be found on page 18. Here, part of a speech by Ziyu is omitted. The content is likely to be regarded by Western audiences as highly unusual in its description of genetics and its religious nature.

**Example 8: Deletion at the paragraph level (p. 18)**

ST	<p>Professor dahoning bu soʻzlaridan taʼsirlanib oʻrnidan qalqdi. Daho minbarning yon tarafiga oʻtib, sahnadan turib taʼzim qildi. Olqishlar va shovqin tinib, professor Ziyu oʻz oʻrniga qaytib oʻtirgach, daho minbarga qaytib, soʻzida davom etdi:</p> <p><i>– Diqqatingizni shu masalaga qaratmoqchiman: barchamiz hozir insoniyat kelajagini oʻzgartirib yuborishga qodir ulkan va tahdidli bir jarayon qarshisida turibmiz. Bu jarayonning ahamiyati va xavfi shunchalar ulkanki, yaqin istiqbolda hukmronlik yangi irq qoʻliga oʻtib, rivojlanishning misli koʻrilmagan pallasiga kiramizmi yoki odamzot ikki irqqa – haqiqiy va sunʼiy inson deb nomlangan irqqlarga boʻlingan holda taraqqiyotda davom etadimi – aytolmaymiz. Biroq, hayajonlanishingizga hali erta. Chunki aqlida va hayot kechirishda oddiy insonlardan ustun boʻlib dunyoga keladigan bunday jon-zotlarning fikrlash mantigʻini ham oldindan aytib bera olmaymiz.</i></p> <p><i>Men sizga xabarini berganim barhayot kishi, ilmu fanning butun tarixi davomida Tangrining irodasiga isyon oʻlaroq, yaʼni, u belgilab bergan hayot-mamot va taqdir chegaralaridan jasurona sakrab oʻtib, halokatli barcha taʼsirlarga chidamli va jarohatlangan aʼzosini tezda tuzata oladigan, boz ustiga, aqlu tafakkur jihatidan sizni bizdan bir necha baravar ustun oʻlaroq dunyoga keldi! Bu genomning DNA halqalarida avstraliya kaltakesagining genlari mavjud, favqulodda regeneratsiya qobiliyati ana shu genlar boisdir.</i></p>
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*Boshqa halqada siz Osiyo cho'llarida goh-goh paydo bo'lib turuvchi ulkan toshbaqa genlarini ko'rasiz, kaltakesak genlari bilan chatishgani bois ular ham o'zlarini yangilash xususiyatiga ega – yangilanib turadigan DNA halqalari bu odamning barhayotligini ta'minlovchi asosiy omildir.*

Shu o'rinda sizlarni – kunimiz ilmu fanining eng zakiy va iste'dodli kishilarini chin yurakdan g'alaba bilan tabriklash o'rniga, barhayot kishining kutilmagan qarori haqida xabardor etishni lozim topdim.

BT The professor was moved by these words of the genius and got up. The genius went to the side of the pulpit and bowed from the stage. After the applause and noise subsided, Professor Ziyo returned to his seat, the genius returned to the pulpit and continued his speech:

*- I would like to draw your attention to this issue: we are all facing a huge and threatening process that can change the future of humanity. The importance and danger of this process are so great that in the near future, we cannot say whether the domination will pass into the hands of a new race and we will enter an unprecedented stage of development, or whether mankind will continue to develop divided into two races - the real and artificial races. However, it is too early to get excited. Because we cannot tell in advance the logic of thinking of such creatures, which are superior to ordinary people in mind and life.*

*What I am telling you is a living person who, throughout the history of science, has rebelled against God's will, that is, boldly leaping over the boundaries of life and death and destiny that he has set, resisting all destructive influences and quickly recovering his injured limb. you were born several times better than us in terms of intelligence and thinking! The DNA loops of this genome contain the genes of the Australian lizard, the extraordinary ability of regeneration is due to these genes.*

*In the other loop, you'll see giant tortoise genes that occasionally pop up in the Asian deserts, and because of the interbreeding with lizard genes, they also have the ability to self-renew—renewable DNA loops are a key factor in this person's survival.*

At this point, instead of congratulating you - the smartest and most talented people in today's science - on the victory from the bottom of my heart, I found it necessary to inform you about the unexpected decision of a living person.

TT	<p>Dr. Mendel stepped away from the podium as the professor rose to his feet, clearly touched. After the applause had ended, Professor Ziyο returned to his seat, and the presentation continued. “This creature is the culmination of human evolution, a revolt against God. It transcends all of humanity’s natural limitations, even death!</p> <p>“But now, rather than congratulate the talented and intelligent people who made these achievements possible, I feel I need to inform you of this creature’s own will...</p>
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Example 9 presents a case in which the translator opts not to annotate, despite an abundance of cultural references—the long list of names of Uzbek historical figures and places includes Gavsul Ghiyos, Naqshbandi, Bukhari, Beruni, Ibn Sina, Mashrab, Temur, and Babur. While an Uzbek reader will be quite familiar with these figures and places, it is most likely that an English-speaking reader will not. This presents an interesting example regarding the choice to annotate, as in other examples, such instances are accompanied by detailed annotations, per the example that we have examined earlier. It is possible that the translator regarded this lengthy passage of references as difficult to render in English and that a series of annotations would hamper the reading experience. This would then mean that it is an example of how varying requirements of a translation assignment can contradict each other; presumably, the translator felt that the information was not critical to understanding the narrative, and he decided to prioritize readability in this instance.

**Example 9: Deletion at the paragraph level (p. 26)**

ST	<p>Bularning oldida dunyo nima? Taraqqiyot nima? Hammasi birlashganida ham oddiygina qum zarrasi kabi ahamiyat kasb etarmikin?</p> <p><i>Yer yuzida bunday mukammallikka erishgan necha kishi bor ekanini bilmayman. Lekin, aynan shu yo’l orqali – tafakkur va ilm orqali Yassaviy g’origa kirib borishni, G’avsul G’iyos kim ekanligini bilishni, chiltanlar bilan suhbat qurishni istayman. Naqshbandiy bilan duradgorlik qilib, Buxoriy suhbatlarida qatnashmoqchiman. Beruniy bilan ko’kka boqib, ibn Sino qoshida xastaliklar bilan gaplashmoqchiman. Mashrab bilan piyoda kezib, Temur harblarini o’z ko’zim bilan ko’rmoqchiman, Boburning iztiroblarini anglab, Tojmalga bosh qo’ymoqchiman.</i></p>
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	<p><i>Butun shu tarixning ruhimda jo'sh urishini, tomirimda qon bo'lib oqishini, yuragimni, hujayralarimni ana shu qon to'ldirishini xohlayman.</i></p> <p>Otajon, bu bilimlarni egallab, o'sha bilimlar sari chuqur ketmoqchi emasman, balki shularning hammasini o'rganib, yana millatimga va vatanimga xizmat qilmoqchiman.</p>
BT	<p>What is the world in front of them? What is progress? All together, will I be as important as a mere grain of sand?</p> <p><i>I don't know how many people on earth have achieved such perfection. However, I want to enter Yassavi cave through this way - through thought and knowledge, find out who Gavsul Ghiyos is, and have a conversation with the Chiltans. I want to become a carpenter with Naqshbandi and participate in Bukhari talks. I want to look after the blue with Beruni and talk to the sick under Ibn Sina. I want to walk with Mashrab and see Temur's armies with my own eyes, I want to understand the sufferings of Babur and visit the Tajmahal.</i></p> <p><i>I want this whole history to beat in my soul, blood to flow in my veins, to fill my heart and cells with this blood.</i></p> <p>Father, I don't want to acquire this knowledge and go deep into that knowledge, but I want to learn all this and serve my nation and my homeland again.</p>
TT	<p>What is our world to these holy beings? What is our progress to them? Does all of that progress amount to even one grain of sand in their eyes?</p> <p>Father, with the knowledge I gained, I need no further research, but rather I must serve humanity.</p>

## 5.4 Chapter Level

There was a single instance of a chapter-level shift, in which an entire chapter, titled “Mutafakkirning Vido Maktubi” [Farewell Letter of Mutafakir] was deleted in the TT. In this chapter, a soliloquy of sorts is presented. In a reflection on the value of life, love, and human connections, the narrator espouses the importance of showing gratitude, appreciating the present, and prioritizing interactions with others. This passage, which is deeply religious in its presentation but not necessarily full of cultural references, was completely omitted from the translation. It is difficult to imagine that the

translator would have made the decision to delete the chapter just because it is not important to the narrative. Rather, it would have been a combination of factors, including the possibility that the translator might have felt that the deeply religious content of the chapter would not be as well-received by the intended audience. If the translation of this work was indeed a collaborative process, then given the length of the text that was deleted, it is almost a certainty that the author was consulted for approval to delete the chapter.

## 6. Discussion

An analysis of the optional shifts present in the TT showed that there is a clear difference in the way cultural references involving history and religion are treated compared to the way scientific information is treated. This becomes quite clear when the data examined above is reorganized by category, as seen in Figure 3. For one, cultural references tend either to be annotated or deleted. Information that the translator seems to have judged to be relevant for the target readership is annotated with detailed footnotes, where information judged to be otherwise irrelevant is omitted. Scientific information is also frequently deleted, but instead of annotations, information that is not deleted is instead modified. In sheer number of occurrences, these modifications represent the lion's share of shifts in the TT.

An examination of micro-level and macro-level shifts also reveals another contrast between the way cultural concepts and scientific information are treated. The majority of shifts regarding cultural concepts involved shifts at the word/phrase level. This is because most of these shifts take the form of annotations describing concepts unfamiliar to a Western audience. Scientific information, on the other hand, is common at both the word/phrase level and the paragraph level, primarily comprising modifications of certain phrases as well as large-scale condensations and deletions of entire sentences and paragraphs.

It is these condensations and deletions at the paragraph level, including the omission of an entire chapter, that are the distinguishing feature of *The Eternal Wanderer* as a transedited work. Optional shifts at the sentence level are quite common in works that are not regarded as products of transediting. Annotations, additions, deletions, and modifications are all found in various quantities, just not to the same extent as in a transedited work. But rare is the

Figure 3: Optional shifts by category

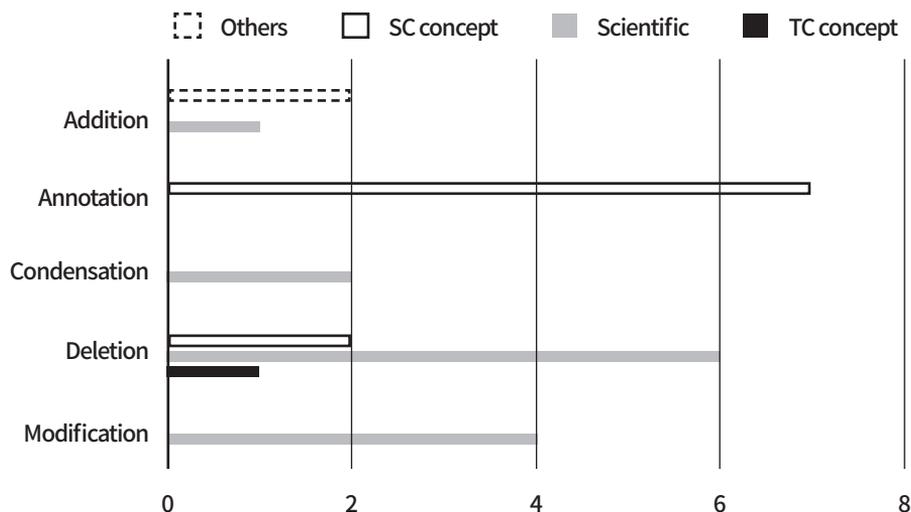
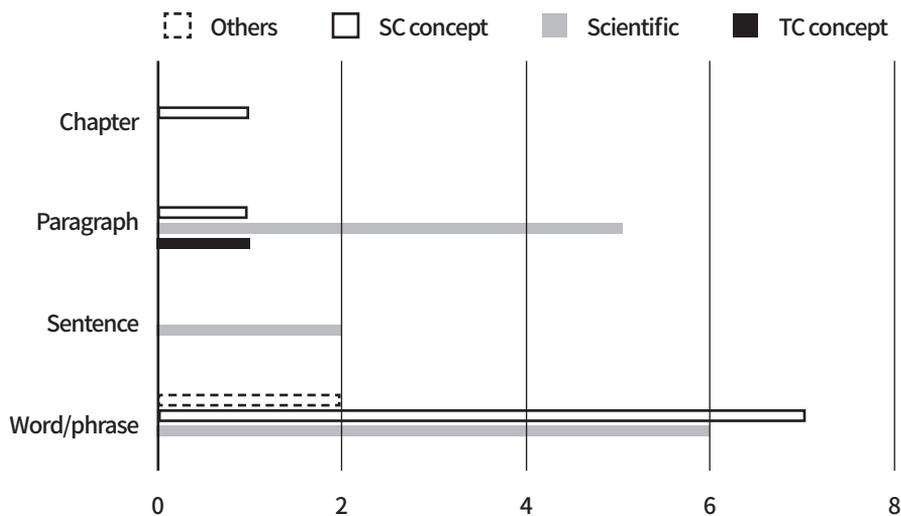


Figure 4: Levels of optional shifts by category



literary translation where an entire chapter is edited out, where paragraphs are edited out, and where information is added, modified, and deleted to the degree that it is in this text.

The results of the analysis largely align with the introduction written by

Fort, in which he states that he “adapted” the work for an English-speaking audience, avoided providing an excess of description while explaining many cultural references, and elected to edit and update descriptions of the latest military technology. One difference from what Fort writes in the introduction, is simply that the updated descriptions appear not to be limited to military technology but apply to science and more specifically genetics as well.

## 7. Conclusion

This study examined the concept of transediting in literature through an analysis of optional shifts, *The Eternal Wanderer* was selected for the study as it is a notable example of literary transediting: the translation process involved active communication between the translator and the author in the process of translation. The goal of the study was to determine the motivations that drove the transediting process, and a comparison of the ST and TT indicated a variety of shifts across the word/phrase, sentence, paragraph, and even chapter level.

The content of the novel is quite dense in its cultural references to Uzbek history and religion, and it also includes an abundance of scientific descriptions, most notably of genetics. While optional shifts were commonly adopted for both cultural references and scientific information, different types of shifts were adopted for each category. These shifts evidence a transediting strategy that is motivated by translatorial intent; the translator has clearly made a guided attempt to increase the accessibility of the novel for an audience that is likely to be unfamiliar with the cultural references.

By combining a qualitative content analysis with paratextual analysis, we aimed to provide some insight into the decision-making process of the translator and the possible factors that contributed to the transediting process. The findings of our analysis were guided by and ultimately supported by the author’s statements in the introduction, though the specific motivations for each unique instance of translation shift had to be deduced based on context. The logical next step would be a study that compares a textual analysis of the novel with the translator’s input and commentary, which would help develop a deeper understanding of the underlying motivations that drove the transediting process. It would also be beneficial to analyze more than a

single title; *The Eternal Wanderer* is a notable example of transediting but by no means representative of all literary translation. Further research might therefore involve the development of a corpus of multiple literary works, using a systematic textual analysis combined with author and translator interviews to present a more comprehensive overview of transediting practices in literature.

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