

**Variations of Translation Quality Assessment:
Relevancy to Children's Literature Translation**

تمظهرات تقييم جودة الترجمة
وامكانية تطبيقها في ترجمة ادب الطفل

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Abstract:

Translation offers opportunities to people from all over the world to acquire knowledge and to exchange experiences. The focus of translation was excessively paying attention to literature. Therefore, a recent concern of scholars is on the translator. Questions often associated to ideology and orientation such as the translators' religion, their position in the inherent subjectivity and bias of ideological stances has been placed in the centre of the research concerns. This paper seeks to check how translation quality is affected, it seeks also to investigate whether the translator's background, culture and religion, have an appearing impact on quality of translation particularly in children's literature.

Keywords: Translator, variation, children's literature translation, translation quality, Juliane House.

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تمظهرات تقييم جودة الترجمة وامكانية تطبيقها في ترجمة ادب الطفل

ملخص: تتيح الترجمة فرصا للبشر من مختلف أنحاء العالم لاكتساب المعرفة وتبادل الخبرات. كان تركيز الترجمة يولي اهتماما كبيرا للأدب. غير أن اهتمام الدارسين حديثا انصب على المترجم. كانت التساؤلات كثيرا ما ترتبط بالإيديولوجية والتوجه مثل دين المترجم، وموقفه في خضم الذاتية والتحيز للمواقف الإيديولوجية والتي تعد مركز الاهتمام البحثي. وتسعى هذه الورقة إلى تفحص مدى تأثير جودة الترجمة بذلك، كما تسعى إلى الاقتراب مما إذا كانت خلفية المترجم وثقافته ودينه لها تأثير على جودة الترجمة لاسيما في أدب الطفل.

الكلمات المفتاحية: الترجمة ، تباين ، ترجمة أدب الطفل ، جودة الترجمة ، جوليان هوس.

Introduction:

Tendencies in translation studies emphasized the need to identify parameters of translation quality assessment. That can help translators to understand the mechanisms through which translation can be reliable. There exist different variations that serve the analysis. Translation scholars developed models to do so, among the most famous parameters which is particularly and largely adopted at a wide level is that of Juliane House.

Hence, in this work our aim is to emphasize the usefulness of the various models adopted and their applicability to translating literature. Our intention is therefore to explore the relation between translation quality and the nature of literary translation which is characterized by its distinct nature.

More specifically, special attention paid to assessing translation from the perspective of Juliane House and its applicability to translating literature. Furthermore, the tools that satisfy assessing very specific texts can be generalized to other types of text particularly when languages have the same backgrounds, since assessing translations is based on checking language first and language is the mirror and the container of meanings and the gate to an exhaustive translation rendering of meaning and of effect.

Although models vary, they are centered on the core nature of translation, which is meaning rendering. Juliane House's model cannot only be generalized by it furnishes the path to other dimensions of quality that stayed under investigated.

Research Questions and hypothesis

The paper aims to answer the following questions: To what extent can the translator's background impact the quality of translation? What are the degrees and varieties of translation quality assessment?

Based on the questions of this study, the following hypotheses are developed: It is hypothesized that the background of the translator is extensively a motivator of translation choices and hence, it impacts its quality.

The Notion of Translation Quality:

Defined by many scholars with different views each from a different angle, the demand of defining the notion was expressed by Chesterman & Wagner (2002):

"I sometimes wonder how we manage to mark exams and revise translations with such confidence, when we have no objective way of measuring quality and no agreed standards" (p. 88).

However, scholars and researchers disagreed upon clear parameters to evaluate the quality of translation. Unlike Kingscott (1996) who claims that "Quality is relative", (cited in Drugan, 2013, p. 37). Some scholars focus on literal translation as the most important criterion for translation quality. Newmark (1988) suggests that:

"Literal translation is the first step in translation, and a good translator abandons a literal version only when it is plainly inexact or . . . badly written. A bad translator will always do his best to avoid translating word for word." (p. 76).

Other scholars have chosen the equivalent effect of the original to be the criterion, such as Souter (1920), (cited in Nida 1964), who claims that,

"Our ideal in translation is to produce on the minds of our readers as nearly as possible the same effect as was produced by the original on its readers", (p. 164)

Edwards (1957), (cited in Nida 2000) points out that,

"We expect approximate truth in a translation [...] what we want to have is the truest possible feel of the original." (p. 132)

and Knox (1957), (cited in Nida 2000) agrees that translation should be

"read with the same interest and enjoyment which a reading of the original would have afforded" (p.133).

Other criteria include accomplishing the same purpose of the original as Nida (1964) suggests *"The relationship between receptor and message should be substantially the same as that which existed in the original receptor and the message. A translation of dynamic equivalence aims at complete naturalness of expression"* (p. 159, 160).

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House (1997) takes the notion of equivalence as a quality criterion to be in both semantic and pragmatic equivalence: "*Translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language. Equivalence I take to be the fundamental criterion of translation quality. Thus, an adequate translation text is a pragmatically and semantically equivalent one.*" (p. 32).

The above mentioned statements state that the basic translation quality criterion has moved from achieving literal translation and adhering to the original structure, to creating equivalent effect, to producing an equivalent text both semantically and pragmatically.

The translator and tester may do readability tests. These tests are done by asking someone to read a part of the translation aloud. Readability tests do not need to be done in formal sessions only. At any time that someone is reading the translation, the translator, testers, and reviewers who are listening should be aware of any difficulties in reading. A text is readable because it is good writing, that is, it has a pleasing style, a good rhythm, and moves along at an acceptable pace. It should be kept in mind that what is readable for one audience may not be readable for another. A highly educated audience will easily read rather complex sentence structure. This is why it is important that the readability tests be done with persons who will be the users of the translation.

Readability may also be affected by formatting matters. The size of type, punctuation, spelling, size of margins and space between lines may all affect the readability tests.

Gehrmann (2011) used the TQA "Translation Quality Assessment" model suggested by House (1997) to assess Swedish translation of Tolkien's *The Lord of the Rings* in: *A Model in Practice*. The research focused on determining textual profiles of ST and TT. Several mismatches in terms of tenor and field dimensions appeared after analyzing the profiles of the two texts. In addition, there were found some overt errors caused by semantic additions. No errors were found regarding the dimensions of genre and tenor. Gehrmann finally concluded that the translation of "The Lord of the Rings" was of covert kind.

The Translator and the Quality of Translation:

Translation is a social and a cultural phenomenon in which different ideologies and cultures encounter. As Fawcett (2004) declared: "*throughout centuries, individuals and institutions have applied their particular beliefs to the production of certain effects in translation*". (p.107). Thus, cultural elements are highly influential in both translator's decision making and the audience of the translation. Maria Bordenave(2012) states that "*Translation is then understood as an activity which operates with the sociocultural*

*loads present in the core of linguistic codes[...]*the idea of fidelity becomes different, conditioned by the factors of time, space, culture, ideology, belief, etc... ” (p. 44). Furthermore, researches investigate the quality of translation and investigate the parameters involved in the production of the TT to be as objective as it could. The translator as the mean of producing, transferring the message of ST has the power of influencing the TT, through extra linguistic features manifested by cultural and religious affiliation.

The Translator’s Attitude as a Determinant of Quality in Translation:

The translator’s task is to render accurately the text into the target language. He must be able to perfectly understand the source text and the context well enough to produce a translation that accurately renders the same meaning as the source or at least an approximate meaning. Therefore, the literary translations are performed by humans, not machines. Hence, the translator’s professional and psychological conditions may have a direct influence on the translated text. The personal factors are under consideration, which account for many of the differences between translations of the same source text. These factors play a crucial role in translating. They are classified into two main types: personal competence and personal attitudes.

The Translator’s Personal Competence: The translator is required to be competent in SL interpretation and assimilation and in the TL rendering and representation. Besides, he has to be well informed and experienced in the field of translation.

In term of interpretation, the translator must be competent enough to recognize the various conceptual and associative meanings of the original. Accurate translation requires perfect interpretation based on translator’s mastery of the SL and understanding of SL culture. However, limited competence in the SL and source culture causes inaccurate interpretation by the translator and leads to mistranslation in many cases .The translator must be efficient of effectively representing the TL. He must be able to find in the TL “the closest natural equivalent” of the SL message where in a published article Nida (2006) insisted that he has not changed his idea of 'naturalness'. He stated that:

*"Skilled translators must have a special capacity for sensing the closest natural Equivalence of a text, whether oral or written[...]*translating is not a separate science, but it often does represent specialized skills and can also require aesthetic sensitivity."*(Nida, 2006, p. 11).*

In addition to competence in both SL and TL, the translator should have a basic knowledge of the ideas in the text to translate the piece of writing satisfactorily. A good translator should be armed with a wide amount of knowledge in the specialized field of science. Hence, the translator must be

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familiar with literary translation, the norms of various literary genres and the function of various rhetoric devices. Also, experience plays an important role in providing the translator with a safe intuition. It is obvious that , the impact of experience on translation quality revealed that translators with more experience living in the language speaking country performed better translations because they used more natural words and meanings in the production of translation. Experience is one of the most important factors in translation process and translation products. learning styles can be effective in translating expressive texts, so it can be concluded that different learning styles can help translators in translating different text types of different qualities. It is inconceivable that a person who cannot write effectively in the TL cannot produce an aesthetically acceptable translation; translator must be able to write in various styles in the TL. Experienced translators can skillfully bring their competence and knowledge into play in SL interpretation and TL representation. Experience can overcome various difficulties, that is translation experience is often one of the requirements listed in translation job requirements.

Translator's Translational Approach:

Two translators with different attitudes will produce different translations. Hence factors related to the translator's subjective orientations within ideological and cultural context are important. Translators differ from one another in attitudes and style towards texts and discourses. Therefore, some translators focus on the aesthetic value of the ST, others on its form. Personal competencies such as the mastery of both ST language and TT language, having great knowledge to grasp the right understanding and transferring of the message conveniently, and experience are a guarantee to good performance. In addition, the diversity of attitudes, styles and procedures make different translations differ from one to another according to the translator's religion and culture.

Linguistic Factors and Translation Quality:

The translator is a center element in the translation process. He is involved in a great number of tasks, such as reading, analyzing, interpreting, comprehending, transferring, restructuring, adapting, improving, evaluating. (Bell, 1991:25). Ali Almanna(2013) claims that translators are influenced by a variety of factors, such as the type of audience, purpose of translation, context of situation, their own ideology and competence. In this regard, he explains that the TT is seen here as a result of a process in which translators deploy their efforts to accommodate the constraints imposed on them and adopt what they deem to be an appropriate. Furthermore, religion and culture play an important role in every language and culture; it has a broad and profound impact on the language of communication in social life and in the practice of translation. Furthermore, elements where the focus was on the translator's skills and competencies qualify him to produce an acceptable translation quality.

Cultural Grounding

One of the important barriers to translation is the relation between culture and translation. Such barriers are beyond linguistic and lexical difficulties. Culture as a broad concept involves many aspect of human's life. There are various cultures in the world, divided by various standards, by nation; by religion, by ethnicity, geographic location and so forth. However, it is not easy to give a precise definition for the term "culture". There are many definitions. Bates and Plog put it:

"Culture is a system of shared beliefs, values, customs, behaviors, and artifacts that the members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning". (Bates and Plog 1990, p.7).

Thus, the translator holds a set of cultural elements that he obtained through interaction within his community. This elements shape his thinking and his unconscious mind, hence the translation quality is influenced by this elements. Rabassa states that:

"Misunderstanding does not come from a wrong interpretation of the words involved, but rather from a misconception of what they stand for, an unawareness of the cultural barnacles that cling to them and change their shape as they drift along cultural tides and eddies" (Rabassa,2002, p.84).

The point lies mainly in how a balance can possibly be struck between traditional translation, which usually draws on literalism and hardly examines the quality of the target text, and the functionalist studies (Nord, 1997), which raise particular queries, such as what purpose the target text is meant to serve in the target culture and who is responsible for commissioning the translation Bassnett and Lefevere (1990) claimed that translation, history and culture believe that translation was noticeably tackled from the cultural perspective. It is argued that the translation produced for a particular audience, i.e. the TT is addressed to a single language, a single textual tradition, and therefore it is related to the target culture (Toury, 1980, 82-83; Tymoczko,2010, 216).

Mainly, literary work is manifested by cultural stances and different cultures mean different interpretations. Nida (2000) claims that :

"Differences between cultures may cause more severe complications for the translator than do differences in language structure". Thus, cultural implications may cause lexical changes. Therefore, translating cultural items in literary translation is one of the most delicate situations in which the translator would encounter with.

The foremost concern of the translator is how successfully recreating these situations form SL to the TL.

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Religious Grounding: According to Alvarez and Vidal (1996,p.5) translating is not only transferring words from one language to another, but also transmitting one culture to another. In general, translator attempts to convey the author's idea to the target language but when ST contains ideological aspects, translators may translate the text, consciously or unconsciously, according to their own ideological beliefs. According to Hatim and Mason (2005,p.5), "the translator, as the processor of texts, filters the text world of the source text his/her own world-view/ideology" and "feeding their knowledge and beliefs into the processing of the text". It is obvious that ideology of a translator has an effect on his translations.

Ahmad Al-Harashseh (2013, p.110) believes that:

"Ideology stems from the religious and cultural norms or values of people, so Muslim translators tend to reshape, modify or omit the original text that may have words or expressions that may be hostile or severe, according to translators."

Hatim and Mason (1997, p.218) also define ideology as :

"a body of assumptions which reflects the beliefs and interests of an individual, a group of individuals, a social institution, etc., and which ultimately finds expression in language".

Therefore, the translator may adopt certain procedures that would cope with certain situation if the ST contains any religious content that may offend the target reader.

Ideology and axiology:

Professions possess codes of ethics. These ethics developed as a result of people's realisation concerning the importance of showing what is acceptable within a particular profession and what is not. Moreover, translation is an amusing activity and a well-established profession . Indeed, translation in itself is recognized as an ethical activity (Goodwin, 2010; Baker & Maier, 2011). Tymoczky claims that translation is a set of ethics, ideology and politics, rather than a linguistic activity (Tymoczko, 2006, 443). Translation ethics have been determined as an activity to preserve the meaning of the source text undistorted (Robinson, 2003, 25). But still such restriction cannot be afforded in some cases where the translator is to convey the meaning of the original piece adapted to the target text for children's story, advertising, television and campaign, etc (Robinson, 2003, 26; Icoz, 2012, 131).Furthermore, the translator adapts the target reader's culture and religion. Therefore, it is claimed that the translator should endeavour to comprehend even the author's presuppositions and perceptions of life.

Translator's Inclination

The translator seeks to transfer the message of the ST into TT. However, he is committed to his ideology what make the translation as process a difficult task for him. In this regard, (Even-Zohar, 1981& Lefevere, 1992) claimed that:

“The role of translators is critical; translators must know more than the linguistic differences between the languages; they must be able to understand and convey the cultural similarities and differences between the source and the target languages[...]to do such translation requires more than technical language skills; it requires the ‘right’ awareness of the role of translation and translation issues as well”.

Furthermore, (Gyasi, 1999) claimed that translators must constantly question where and to what degree their responsibilities, their loyalties, and their interests lie in the process of translating source texts into target language texts. The choices are different; grammatical or semantic, translators has their cultural belonging and discourse community, they will work according to their own cultural constrains.

Moreover, Pym (1998) argued that translators are considered as a medium to carry out minimal interculture during the translation process. Here, he emphasized that translators becomes sociolinguistic individual translating texts bringing culture in it. also, he explained that translators do not bridge the culture of the original text to the culture of the target text, rather combine the features of the two cultures in the text using their own viewpoints and own particular interculture.

Translators in literary translation must consider the cultural elements and linguistic-based meanings like connotations, allusions and idiomatic meanings and literary traditions such as stylistic. Furthermore, understanding the deeper elements to be rendered, elements which often are not readily apparent are a challenge for translators along with the challenge of rendering the content. (Newmark,1988: 25). Hence, being bicultural as well as bilingual is an important part for every translator.

In fact, the Translation Competence Model proposed by PACTE research team (2003) is made up of 5 sub-competencies and psycho-physiological components that overlap each other as they operate.

The bilingual sub-competence consists of the underlying systems of knowledge and skills that are needed for linguistic communication to take place in two languages. It is made up of comprehension and production competencies, and includes the following knowledge and skills: grammatical competence; textual competence (which consists in being proficient in combining linguistic forms to produce a written or oral text in different genres or text types); illocutionary competence (related to the functions of language); and socio-linguistic competence (concerned with appropriate

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production and comprehension in a range of socio-linguistic contexts that depend on factors such as the status of the participants, the purpose of the interaction, the norms or conventions at play in the interaction, and so forth).

The extra-linguistic sub-competence is made up of encyclopedic, thematic and bicultural knowledge.

The translation knowledge sub-competence is knowledge of the principles guiding translation, such as processes, methods, procedures, and so forth.

The instrumental sub-competence comprises the knowledge required to work as a professional translator, such as the use of sources of documentation and information technologies applied to translation.

The strategic sub-competence integrates all the others and is the most important, since it allows problems to be solved and ensures the efficiency of the process. It consists in the capacity to follow the transfer process from the source text to the production of the final target text, according to the purpose of the translation and the characteristics of the target audience (Hurtado, 2001: 395).

Kelly (2002, 2005) reviewed the different definitions of translation competence that have been put forward to date and then proposed her own definition, which is specifically focused on syllabus design and teaching (which makes it especially interesting within the context of this study). In her opinion:

Translation competence is the macro competence that comprises the different capacities, skills, knowledge and even attitudes that professional translators possess and which are involved in translation as an expert activity. It can be broken down into the following sub-competencies, which are all necessary for the success of the macro competence (2002: 14-15).

She then cites 7 sub-competencies:

- communicative and textual
- cultural and thematic
- professional instrumental
- psycho-physiological
- interpersonal and strategic

Which are intimately related to each other and which, when developed in a particular way, allow translation competence to be acquired.

The text and the translator's intention:

The understanding of a text naturally involves a search for the intention of the text. By intention we mean the attitudes lie behind the text. Different texts may describe a particular incident differently using the same facts and figures. But the type of language used in the text, the ways of describing, and the style, etc. display the intention of a text. They represent writer's attitude to the subject matter. A translator must discover the intention of the text and has to represent it in his translation. Nord (1991) think that the translator has a role comparable to

that of the producer of the text. The most important to the translator is the information that can sort out the writer's intentions, no matter if they are personal data or referring to the role or status of the writer, as well as any information that can help predict the linguistic features of the text.

The most famous contribution of Nida to translation studies is his “*two basic orientations in translating*” which includes “formal equivalence” and “dynamic equivalence”. The first one, formal equivalence, “focuses attention on the message itself, in both form and content” (Nida:1964- 159) while the other one, dynamic equivalence, is based on “the principle of equivalent effect” where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message[...] the closest natural equivalent to the source-language message” (Nida, 1964, p. 159). According to him, a translation can be successful when it has met “four basic requirements of:

- Making sense,
- Conveying the spirit and manner of the original,
- Having a natural and easy form of expression, and
- Producing a similar response” (Nida, 1964, p. 164).

In sum, in any translation, before translating, there is an intention or purpose in a translator's mind, such as what function the translation will serve, who are the intended readers and so on. Nida emphasizes that by saying: every text is “produced for a given purpose and should serve this purpose.” (Nida, 1969, p. 176). In the translation of *The Prophet*, and due to the distinctive cultural identity and religious affiliation of the translators, they had different purposes of translating the novel. The fact of bearing in mind this, make the text easier to understand. The specific cultural identity of the translator has imposed him pre-existing values, beliefs and representations.

Translator’s Adopted Norms:

The concept of norms in translation theory was first mentioned by Jiří Levý (1969) and by Itamar Even-Zohar (1971), but has mainly been spread by Gideon Toury. Toury’s development of the concept of “norm” derives from his stance that translating is a learned social activity. Toury takes his definition of norm from sociology. He defines a norm in the following way:the translation of general values or ideas shared by a community - as to what is right and wrong, adequate and inadequate - into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension [...]. (Toury 1995: 55)

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Theo Hermans and Toury claim that these norms have been thought by society as proper or correct or appropriate. They are acquired through socialization, and always imply sanctions. The term intervenes with conventions in a way that their legitimacy is drawn from the same source. And since norms point to social and psychological pressure, they control the behaviour of the individuals by preventing certain options. Moreover norms can be weak or strong. They may be obligations or prohibitions. Theo Hermans presented a diagram showing the strength of norms, positive or negative load, in order to clear out the interrelations between its various modes.

Moreover, Theo Hermans explains that the correct behaviour is constituted by society and cultural construct. These behaviors are abstract values; they have to take place in the learning process, since they developed in process of socialization and shared by members of community conventionally. However, According to Toury, norms are widespread in translation practice, and also act prior to the actual event of translation. Toury sets up three main categories of translational norms: preliminary norms, the initial norm, and operational norms. Preliminary norms establish translation policy, which refer to the choice of works and operational norms, which are those that control the practice of translation as Toury defines them, those "directing the decision made during the act of translation itself" (Toury 1995: 202). This is influenced by the position of the translated text in the target culture.

Translator and the Quality of the translated Literary Text

This following lines shed light on the Quality of the translated literature text and gives an overview at the Julianne House's Models.. This section will talk about Venuti's concepts of translator's visibility and invisibility within the target text after that we move on to translation strategies and translation quality assessment models.

Translated literature and Translation Quality

Literary translation demands literary devices in order to interpret a given piece and translate it into another language. First and foremost task of a translator is to comprehend a text in its totality and then do his best in expressing the contents of the original in a translated text. Literary texts tend to be complex and rich in meaning hence translators need universal and thorough tools in order to cope with their task Rodríguez claims that the scheme proposed (covering contrastive analysis of macro textual features of both texts, units of analysis, shifts and their categories, translation devices, and assessment criteria) can be considered in the assessment of translated literary texts provided that slight divergences are accepted accounting for each text. Consequently, she proposes an assessment analysis of literary translated texts which must be flexible and broad enough to be always delimited and redefined in each study as research advances; each step is to be verified before proceeding to the study of the next one. As this suggests, the

evident need for objectivity in translation assessment is to be combined with the characteristics which identify each specific translation process (Rodríguez, 2006) **Models of Quality Assessment of the LT TQA** (Translation Quality Assessment) is a much known activity in the field of Translation, despite the fact that it is a challenging task to have one appropriate mode to assess translation. .that is to say, there is still no standard mode to assess it.

‘‘The assessment of translation performance is an activity, which despite being widespread, is under-researched and under discussed’’ (p199) Hatim and Mason

Founder	Approches
<i>Jean Darbelnet</i>	Non-quantitative approach
<i>Malcolm Williams</i>	Adequate approach
Reiss and Vermeer's	Functional approach
Reiss	Text-based approach

1. Julianne House’s Model

House’s (1997) model of translation quality assessment is based on Hallidayan model which is a systematic – functional theory. This model is a systematic comparison of an original and its translation on three different levels: the levels of language/text, register (field, tenor and mode) and genre. Register is categorized into three parts: Field refers to the subject matter and social action, Tenor includes the participant relationship. It involves the author’s provenance and stance, social role relationship and social attitude. The last one as a mode relates to channel and the degree of participation between addresser and addressee. She believes that the fundamental criterion of translation quality is the equivalence. The first requirement for this equivalence is the function. This function has two components which she calls them ideational and interpersonal. She also uses the other two terms for these components as referential and non – referential. The function of a text can be determined through opening up the linguistic materials based on the situational constraints.

2. The Translator’s Visibility and Invisibility

The book of Lawrence Venuti (1995) *The Translator’s visibility Invisibility* presents a strong argument against literary translations that seek to homogenize and harmonize foreign texts within the host language and culture. Venuti primarily advocates subverting language standards and canons within

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the receiving culture, e.g. with regionalisms and social dialects, colloquialisms and slang, and other unconventional language.

This book tackles to the notion of invisibility that was generated by Anglo-American culture. According to Venuti, there should be clear distinction between two strategies for translation. On one part, domestication, which signifies the translators' invisibility, that means, the translator makes himself invisible to the T audience, because of some actions, this strategy allow the translated text to be so fluent and uniform that is to say the translated text can have no single trace of foreignness. On the other part, foreignisation which referred as translator's visibility, the visibility of the translator keeps the features the the original text apparent and easily noticeable by the T audience.

"The more fluent the translation is, the more invisible the translator is, and, presumably, the more visible the writer or meaning of the foreign text appear." (Venuti, 1995, p.2).

To present the author's work in a unique way and make him visible, The Translator should be visible too and puts his own touch. In this case for Lawrence Venuti being invisible does not make the author visible or the opposite.. He provides the appropriate ground for the translators and preserves the author's works to coexist with the TL.

Because of the existing dominant norms and values in the target language which reject everything that is considered foreign along with the preference of most translators to invisibility over visibility for reasons of making their translation more acceptable by their readers and hence their success in the publishing industry. Also, the focus of most translation reviewers on the style and fluency over originality and accuracy, domestication has widely dominated preventing any significant change in the target culture. Therefore, the translator deciding to be invisible not only contributes to impoverish the target culture and consolidate the dominant cultural values, but moreover, "reinforces its (translation) marginal status in Anglo-American culture."

(Venuti, 1995, p.8). On the contrary, Venuti

regards the translator as "a powerful agent for cultural change" (Bassnett, 2002, p.9) who can break the prevailing tentacles of the TC and reinforce cultural differences. Translator as a mediator between the two cultures can bring change to the target culture by creating a rich and diverse actuality. This can be achieved only through foreignisation strategy according to Venuti.

One of the major points raised by Venuti is that the social factor also has a part in the continuity of the status quo for translation. He states that the "British and American law defines translation as an "adaptation" or "derivative work" based on an "*original work of authorship*" (Venuti, 1995, p.8), so the translator's authorship was never given any legal right and was always considered as a subordinate to the foreign one. The copyright laws force translators to conform to

publisher's requirements in order to publish their translations. In addition, Christ declares that "many newspapers, such as *The Los Angeles Times*, do not even list the translators in head notes to reviews, reviewers often fail to mention that a book is a translation" (cited in Venuti, 1995, p.8).

Even when the reviewer is also a writer, a novelist, say, or a poet, the fact that the text under review is a translation may be overlooked. For this study, it is known to Venuti that there are only two different ideas, where it comes to the choice of translator. First, the translator can adhere to his or her cultural and social values. In this case, the translator will be visible in the TT and have a significant role in cultural change. Conversely, if he decides to submit to his culture, he is still invisible, and cannot mediate between the two cultures and even add or make a difference of his own.

Implication and Explication

The concept of explication or (Explication) first introduced by Vinay and Derbelent (1958), is defined as the process of introducing information into the target text which is present only implicitly in the source text ST, but which can be derived from the context or the situation. Implication, on the other hand, is the process of allowing the target language situation or context to conceal (or gloss over) certain details which were explicit in the source language .

An extract determines the communicative dimension of Alice in Wonderland as follows:

وستمنستر. ترتبط معظم المغامرات بالناس والأماكن والمباني في أوكسفورد، كانت الثلاث فتيات بنات سبيل المثال، " جحر الأرنب" الذي يرمز إلى الدرج الخلفي للقاعة الرئيسية على بانجلترا وكنيسة المسيح، في كنيسة المسيح
عندما قص جودستو أوكسفورد، وانتهت بعد خمسة أميال في قرية بقرب جسر فولى بدأت الرحلة من المبلج دوجسون قصة على الفتيات عن فتاة صغيرة تدعى أليس، شعرت بالملل فذهبت تبحث عن مغامرة أحببت الفتيات القصة، وسألته أليس ليدل أن يكتبها لها. ففعل ذلك لكنه استغرق أكثر من سنتين. وفي 26 نوفمبر 1864 أعطى أليس القصة مكتوبة بخط اليد بعنوان مغامرات أليس تحت الأرض، مع رسوم توضيحية رسمها دوجسون بنفسه. يتوقع البعض، بما فيهم مارتن غاردنر، أنه كانت هناك نسخة تسبق هذه، لكن دوجسون تخلص منها عندما أعد نسخة أخرى متوسعة (غاردنر، 1965).

Omission

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor. For example, Arab translators usually omit English taboo words such as 'fuck off' and 'shit', while translating films into Arabic, just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture. The process is also resorted to when translating from Moroccan Arabic into English:

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Omissions in translation are common phenomena; translators have recourse to in order to make a way out of the labyrinth of lexical equivalents and pragmatics. The structural and lexical complexities a translator encounters in rendering a text, the literary or culture-specific conveyances in particular, forces him/her to omit a culturally undesired part from the original text or to add another part to the text. Since no two languages are the same,

During the process of translation, the translator can remove some expressions from ST, so that the meaning been the same. The way of dealing with the Culture Specific Items (CSI) can be defined as a translator's failure, a failure to substitute a particular term or expression in ST by its appropriate equivalence in TT.

Addition

Depending on pragmatic inference is a technique used by the translator to supplement the text with information that does not exist in the original text. The author of the original text depends on the shared cultural knowledge with his target readers. But the translated text is prepared for a different group of readers who do not share the same cultural background. Therefore, elaboration and using addition technique is required on the part of the translator. In some cases, the translator may use additions to clarify the meaning and avoid undesirable meaning from the ST, but the mean issue is having undesirable effects where he/she may write more than what is written in the ST.

However, the author may deliberately use ambiguity in the original text, so the translator's task is not to improve the ST. Even the ugly style, awkwardness, repetitions made deliberately must be preserved (Eco, 2003, p 51). Translation by using addition stands for the translation in which a term or expression are added to the TT which are not mentioned in the ST. Similar to omission, addition is a mutual aspect of Arabic/English translation and is consequently worth precisely defining.

Overt and Covert Translation

Overt Translation:

An overt translation is one in which the receptors of the translation text are not being directly addressed; it is clear to the addressees that the text is a translation and not "second original". In this type of translation, the source text is tied in a specific manner to the source language community and its culture. House divides such source texts into two groups:

- Overt historically-linked source texts; texts tied to a specific occasion in which specified source language audience is/was being addressed as in the case of political speeches and religious sermons.

- Overt timeless source texts; works of art transcending a distinct historical meaning to an extent that makes them timeless because they are transmitting a general human message. (House, 1997, p.66)

According to House, both groups lead to an overt translation. She assumes that in the case of overt translation, the direct match of original function of the original text is not possible. Either because the source text is tied to a historic non-repeatable event with particular time, place and audience, or because of the unique status that source texts (such as literary texts) have in the source culture, as in the case of some literary texts. Consequently, she modified her original model of translation quality assessment to account for this assumption. Since the translator's aim in overt translation cannot be to match the original function of the source text for the original addresses, he rather must try to match what she calls "second level function" or "topicalization of function", a function that recognizes the "displaced situationality" of the two texts. This second level function has to be posited as one of the quality assessment criteria. She stressed that "such nakedness of the dimensions of geographical origin clearly represents often insoluble equivalence problems and always entails a second level function" (House, 1997, p 68).

Like Catford (1965), House suggests that in the case of a marked dialect text, either temporal or regional, there is an impossibility of achieving a perfect match because of the uniqueness of the cultural historical context and its non-transferability from the source language to the target one. In such cases, it is necessary to select an "equivalent" target language geographical dialect, a dialect equivalent in "human or social geography", (Catford, 1965, p. 88), which requires major changes in the translation text. However, she believes that cultural specificity and uniqueness are more strongly marked in historically linked source texts, which have the status of a historical event in the source culture, than it is in the fiction text. Consequently, it seems to her more appropriate when translating these texts to abstain from finding approximate equivalence for cultural-specific, geographical, temporal or social class nakedness on the language user dimension and to provide explanatory notes to the members of the target culture who are exposed to a translation text (House, 1997, p.69).

Covert translation

House (1997) defines covert translation as translation which enjoys the status of an original source in the target culture. The translation is covert because it is not marked pragmatically as a translation text of a source text, but may have been created in its own right. A covert translation is thus a translation whose source text is not tied to the source language and culture since it is not specifically addressed to a particular source culture audience (p. 69).

House (1997) argues that it is not only possible, but also desirable, to keep the function of the source text equivalent in the translation text. Examples include

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economic texts and computer manuals where both the source text and its covert translation text have equivalent purposes, based on contemporary, equivalent needs of a comparable audience in the source and target language communities. Culture in this context is seen by House as: "A group's dominant and learned sets of habits, as the totality of its non-biological inheritance involving presuppositions, values, and preferences" (p. 70).

A passage from a play

Music recalls family scene. Beth comes, with a lighted candle, into a (darkened room

Beth: Sandra, my darling sister, where are you? don't you have any light

Sandra: Here; I am in bed. I ran out of kerosene last week. I'm so glad you are here. I haven't seen you since Papa passed away. And I had to bring you that news

Beth: It was strange. I had so often cursed him, wished he were dead. But then, when it happened, I thought: he was just a working man, his life was hard, and his cruelty was the cruelty of his own life

بث: ساندرا، يا أختي الحبيبة، أين أنت؟ أليس لديك ضوء؟

ساندرا: هنا.. أنا في الفراش. لقد نفذ الكاز ليلة أمس. كم أنا سعيدة لوجودك. لم أرك منذ توفي بابا. لقد كان علي إخبارك بذلك.

بث: كان الأمر غريباً. فلطالما لعنته، وتمنيت له الموت. لكن، وعندما حدث ذلك رحمت أفكر: لم يكن إلا رجلاً عاملاً. كانت حياته قاسية. ولم تكن قسوته إلا قسوة حياته ذاتها.

Foreignization and Domestication

Domestication and foreignization are strategies in translation, regarding the degree to which translators make a text conform to the TC. Domestication is the strategy of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the ST. Foreignization is the strategy of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning. These strategies have been debated for hundreds of years, but the first person to formulate them in their modern sense was Lawrence Venuti, who introduced them to the field of translation studies in 1995 with his book *The Translator's Invisibility: A History of Translation*. Venuti's innovation to the field was his view that the dichotomy between domestication and foreignization was an

ideological one; he views foreignization as the ethical choice for translators to make

In his 1998 book *The Scandals of Translation: towards an Ethics of Difference*, Venuti states that "Domestication and foreignization deal with 'the question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of that text'".

According to Lawrence Venuti every translator should look at the translation process through the prism of culture which refracts the source language cultural norms and it is the translator's task to convey them, preserving their meaning and their foreignness, to the target-language text.

Conclusion:

Every step in the translation process—from the selection of foreign texts to the implementation of translation strategies to the editing, reviewing, and reading of translations—is mediated by the diverse cultural values that circulate in the target language. He estimates that the theory and practice of English-language translation has been dominated by submission, by fluent domestication. He strictly criticized the translators who in order to minimize the foreignness of the TT reduce the foreign cultural norms to target-language cultural values.

To sum up, According to Venuti, the domesticating strategy "violently" erases the cultural values and thus creates a text which as if had been written in the TL and which follows the cultural norms of the target reader. He strongly advocates the foreignization strategy, considering it to be "an ethno deviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." Thus an adequate translation would be the one that would highlight the foreignness of the source text and instead of allowing the dominant target culture to assimilate the differences of the source culture, it should rather signal these differences.

the translator is an essential element in translation process. Hence, the influence of his cultural background and religious affiliation on translation product is inevitable. However, In light of many ethics and norms that govern the translator, he tries to transfer the author's intention and produce the effect that the source text produces. Indeed, the translation is not mere word transferring rather than a communication process, where the translator is considered as a mediator.

Translation quality parameters are stem from the text's expressivity. To talk about translated literary text and the translator; hence no separate model seems to fulfill exhaustively the quality assessment aspects. Therefore, more action research is needed to furnish the path for more extended findings.

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